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CAA 2023 Session Abstracts

Abstraction and the Everyday

Chairs: Sarah Louise Cowan, DePauw University; Lex Morgan Lancaster

Although prevailing accounts of abstraction focus on Euro-American art made since the early twentieth century, abstraction is neither a modern nor Western invention. This panel joins a growing body of scholarship that reconsiders the social and political significance of abstraction, focusing on its relationship to notions of the everyday. Papers in this panel discuss abstract experimentations in everyday ancient, early modern, and twentieth century contexts, demonstrating their emergence from embodied experience and local processes. Rather than a set of purely formal concerns, works of abstraction are posited as vehicles for spiritual contemplation, community collaboration, social and environmental critique. These everyday objects and spaces defy aesthetic hierarchies by elevating the domestic, the spiritual, and the outcast, reasserting the contributions of non-Western, pre-modern, and marginalized artists to our historical narratives of abstraction.

Toward Abstraction: Creating a Zoomorphic Sense of Order in Ancient Nomadic Societies

Petya Andreeva, Parsons The New School for Design

The Iron-Age nomads of the Eurasian steppe produced metalworks and textiles adorned with images of counterintuitive composites. Known by the umbrella term “animal style”, this imagery resided at the edge of cognitive chaos: it defied taxonomical classifications and disrupted one’s ideation of animal anatomy. The early nomad’s zoomorphic fabrications were generated in a metonymic, pars-pro-toto mode of expression, always bordering abstraction but never completely committing to an adamant rejection of ecological reality. Stylized antlers substitute deer, horns allude to wild goats, a menacing jaw stands for a feline, etc. These visual synecdoches were often fused in a peculiar zoomorphic juncture, distinct from those exhibited on Chinese bronzes or European “mischwesen”. In the formative stages of nomadic art (8th -4th century BCE), animals were dissected and reconfigured to create an alternative biotic order in which fauna was at the mercy of the human maker, and which reflected the nomad’s psychology of structured mobility. Animal bodies were highly stylized, often reduced to utter unrecognizability, but overall, they remained a distant echo of steppe ecology. However, the elite of later nomadic alliances (3rd c BCE-1st c CE)

initiated a transition toward completely abstracted, geometric shapes which replaced body parts in a similar metonymic mode. This paper argues that once on the way to forming an actual empire, nomadic patrons readily embraced abstraction to make their zoomorphic designs more intelligible to outsiders and thus transmittable to newer markets and sedentary Eurasian powers. Driven by a political agenda, abstraction became a token of global legibility.

Haywood “Bill” Rivers and Quiltmaking’s Collaborative Ethic

Claire Ittner, University of California - Berkeley

Espacio Escultórico (1979) and the Geometry of Urban Development in Mexico City

Ian Erickson-Kery

Espacio Escultórico is among the most enduring and visible legacies of the vibrant experimental art scene of 1970s Mexico City, one which has at the same time proven enigmatic for stylistic classification and historicization. A collectively authored work of monumental geometric sculpture located on the rocky plateau surrounding the Ciudad Universitaria to the south of the city, Espacio Escultórico both paralleled global developments in Land Art and distilled a more localized genre referred to as “Urban Art.” Drawing from the work’s extensive production files recently donated to Mexico’s Instituto Nacional de Bellas Artes, this paper argues that Espacio Escultórico deployed geometric abstraction not in embrace of capitalist modernization, but as an intended remedy for the mounting crises of accelerated urban development, repressive city administration, and environmental deterioration. In this sense, the work addressed criticisms that geometric abstraction in 1970s Mexico was merely derivative of prior developments elsewhere in the region. Indeed, the “belatedness” of Mexican geometricism as manifested in Espacio Escultórico enabled a synthesis of more critical stances on the effects of modernization, particularly those embedded in the form of the urban environment and its everyday uses. In wresting geometry from the constraints of functionalism, Espacio Escultórico sought to conserve a space of social and environmental autonomy from the capitalist city, while also evoking spatialities rooted in pre-Hispanic cultures. As such, it conjured a future city less reliant on consumption and speculation, putting forth a counterproposal for urban planning rooted in emancipated expressions of everyday life rather than capitalist accumulation.

Everyday Contemplative Objects: From Tantra to Non-Objective Painting

Indrani Saha

When Hilla Rebay, director of the Museum of Non-Objective Painting, sourced the term “non-objective,” she looked beyond the definition provided by her friend (and alleged “originator”) Wassily Kandinsky. Instead, she located it across centuries and continents in a translated copy of The Sutra of Wei Lang (638-713): “To free ourselves from absorption in external objects is called Non-Objectivity.” Rebay’s acquaintance and Société Anonyme founder, Katherine Sophie Dreier, made a similar observation in a 1926 reflection of her trip to China. Dreier praised “The East” for its “contemplation—which demands an outer calm and an inner activity” against American ignorance. In the halls of their respective institutions, both women engaged “non-objectivity” with consideration of its everyday purpose in Eastern spiritual contexts: to trigger inner contemplation. By re-thinking and re-fleshing the term “non-objective,” this paper traces abstraction beyond the Euro-American canon. Building on the scholarship of Laxmi Prasad Sihare and Ajit Mookerjee, I trace non-objective painting back to 17th-18th century Tantra drawings—spiritual works known as everyday objects of contemplation. After seeking resonances between Eastern esoteric philosophies and the aesthetic theories of spiritually inclined 20th-century artists, this paper explores how conceptual and lived engagements with non-objective art stretch the temporal and national boundaries ascribed to “Abstract Art.” By challenging the reductive Western equivalency of “non-objective” as “non-representational,” this study redefines radically abstract modern art just how Dreier and Rebay introduced it to a skeptical American audience: as everyday contemplative objects.

Abstraction in and around the Middle East and North Africa in the Context of Decolonization

Chairs: Leili Adibfar; Kaveh Rafie, University of Illinois

In the introduction to the exhibition catalog Taking Shape: Abstraction from the Arab World, 1950s-1980s, Suheyla Takesh characterizes the historical period in question as “a period shaped by decolonization, the rise and fall of Arab nationalism(s), socialism, rapid industrialization, several wars and subsequent mass migrations, the oil boom, and new state formations in the Arab/Persian Gulf region” (Takesh 2020, 11). This panel proposes a consideration of the ways in which decolonization, the rise of new nation-states, and other events of this period informed and transformed abstract art in and around the Middle East and North Africa. Culminating in a series of UN resolutions in 1960, when colonialism was denounced “as a serious abuse of human rights,” the fierce process of liberation ushered in an era of artistic experimentation with abstraction as a response to the trauma of colonialism. Whether figural or non-objective, abstraction seems to become a dominating theme developed simultaneously with the construction of national identities in the newly emerged nation-states. What did artists aspire to achieve by embracing abstraction with decolonization in mind? How did the practice of abstraction in this context manifest the tension between local specificities and global entanglements, and how did the artists navigate between national identities and cosmopolitan impulses? What, if anything, did any of these navigations have to do with the universalizing aspirations of abstraction in the early twentieth century? We welcome papers that investigate the implications of abstraction in art and visual culture within the context shaped by decolonization.

Jilali Gharbaoui and Decolonization **Holiday Powers**

This paper proposes a new reading of Moroccan abstract painter Jilali Gharbaoui through the lens of decolonization. Gharbaoui fits uncomfortably into the narrative of modernism in Morocco. Unlike other painters, interested in direct connections between their shapes or abstractions and traditional visual culture or Islamic art as a postcolonial claim of local identity, Gharbaoui’s work is more elusive. Many critics have framed his abstraction primarily through his schizophrenia, as Gharbaoui died from suicide in 1971; this continual recourse to biography over the actual art objects puts Gharbaoui definitively at the margins of narratives of modernism. Moreover, this analysis precludes close attention to the ways in which Gharbaoui, like other painters of his generation, was shaped by the discourses of decolonization and the role that art could play in the new nation. Within this paper, in contrast, staying close to the work itself allows the possibility to understand the active ways in which Gharbaoui was negotiating questions of what postcolonial modernism could be. He sought to position himself as an international artist that was continually trying to bypass traditional aesthetics as a statement about modernity, but equally saw himself as deeply marked by his

homeland. Read in dialogue and confrontation with cosmopolitanism, Gharbaoui's oeuvre can be analyzed in terms of the multiple ways in which Gharbaoui tried to understand the materiality of the art itself, his relationship to the space of production, and the political stakes of abstraction.

Indelible Resistances and The Mark-Making of Aouchem Sheyda Aisha Khaymaz, University of Texas at Austin

At independence, attempts to establish the art of the new Algerian nation constituted a mass movement of sorts, enlivened with the participation of artists both within the national borders and elsewhere in the diaspora. In March 1967, art galleries at the Union Nationale des Arts Plastiques (UNAP) on 7 Pasteur Avenue, Algiers witnessed the emergence of an aesthetic revolution boldly set in motion by the artist group Aouchem. This paper treats the Indigenous thought and knowledge forms mobilised in the work of Aouchem as integral to the development of artistic modernism in Algeria. Signed by Choukri Mesli, Denis-Manuel Martinez, Baya Mahieddine, Mustapha Adane, Rezki Zerarti, Saïd Saïdani, Hamid Abdoun, Mohamed Ben Baghdad, and Mahfoud Dahmani, Manifesto of the Aouchem Group (1967) comprised a provocative reclamation of the indelibility of ancient Amazigh signs carved on the surfaces of rocks across the Tassili n'Ajjer plateau in the Saharan desert. Following suit, I seek to demonstrate that it was the resistance to disappear generated by the indelible nature of Amazigh signs that informed what can be identified as Indigenous resurgence in the work of Aouchem. In engaging the discursive and political histories of artistic modernism(s) in independent Algeria, this paper draws on what artist and art historian Chika Okeke-Agulu termed postcolonial modernism. I similarly mobilise this notion to underscore various artistic, cultural, and political demands and desires shaped by broader colonial power relations. In so doing, I intend to situate the work of Aouchem within the critical intersections of indigeneity and modernism.

Phenomenological Excursions: Hossein Kazemi's Worldly Aspirations

Maryam Athari, Northwestern University

Focusing on the work of the Iranian artist Hossein Kazemi (1924-1996), this paper investigates how he tackled the tension between the place-bound and worldly aspirations of his practice by laying emphasis on both materiality and conceptual basis of his work. The dichotomous spirit of the decolonization process—nationalism versus the universalizing impulse of an empire—colored the intellectual and artistic milieu of both Paris and Tehran as Kazemi developed his artistic practice in these metropolises. While in Kazemi's earlier work the impetus for creating an Iranian art against the hegemony of a universalizing modernism emerged through insertion of revivalist references to traditional Persian motifs, in his signature abstract paintings he disavowed such identarian tropes. Instead, he tried to create a simplified and abstracted visual idiom by approaching the Persian miniature through its mode of thinking. The paper demonstrates that what Kazemi borrowed from Persian imaging tradition was an idea—the

conceptualization of the world of appearances through simplified imaginative forms—to create canvases that embodied the budding of worldly life. Kazemi's signature work comprises two well-known series "rock and plant," and "flower and stone." In these series, on his thickly layered canvases, fragile forms cracked the picture plane like an embryo, sprouting from within bold geometric shapes that alluded to rocks. In his tactile abstract paintings, Kazemi emboldened the material surface of the canvas as the site of a phenomenological contemplation about creation of the world, bringing worldly claims of his practice in dialogue with the place-specific modes of creative thinking in Iran.

Bridging as an Art Historiographical instrument: Can "Islamic Art" constitute the roots of Contemporary Art in the Middle East?

Siamack Hajimohammad

In his contribution to the conference "Art History in the Wake of Global Turn" (2011), David Roxburgh discussed that pre-modern visual themes and subjects in Iran were transferred to the early modern techniques of image making through photography. Photograph in that sense was "remediating" a "trace," a "scent," or a "material and visual" memory of its subject to the future paintings, drawing, lithographs, etc. Later, Paul Wood appreciated the "remediation" as a possibility to "go beyond contrasts of 'authenticity' and 'adulteration'" in "non-western modern practice[s]." Yet, he posed two questions about the main agenda of "Art History in the Wake of Global Turn": "who is this speaking to?" and if this is going to be another "academic self-advertisement?" At stake for this article are questionable methods of bringing Art History to a global stage. Roxburgh among many - Iftikhar Dadi, Christiane Gruber, to name a few - is working at this intersection to bridge between the "Islamic Art" and various waves of modern and contemporary art. The toolbox of these art histories includes a wide range of theories from postcolonial, to poststructuralist/postmodern linguistics, queer theory, affect theory, anthropology, etc. Yet at every turn these theoretical/historical endeavors end up reproducing a version of bridging. I ask: why the adulterated contemporary/modern art needs to be authenticated by the pre-19th century "Islamic Art"? Who is this Art Historiography speaking to? And is it an "academic self-advertisement?" Or is it a "'thick patina of expert-talk' that grease the wheels of capitalist globalization?"

Accessorizing the Medieval and Early Modern World

SOCIETY FOR THE STUDY OF EARLY MODERN WOMEN AND GENDER

Chairs: Kristin M. O'Rourke, Dartmouth College; **Jane Carroll**, Dartmouth College

Queen Elizabeth I would not hold an audience without her ropes of pearls, nor would a 19th century dandy stroll the boulevards without his top hat and cane. This session hopes to go beyond the fabric of fashion to explore how carefully chosen accessories of dress allow subjects to add successive layers of signification to their costume. How accessories were worn or handled also carried meaning, as we see reflected in art. We seek papers that explore through case studies, theoretical, or historical discussions how items such as lace, buttons, ribbons, jewelry, umbrellas, gloves, fans, shoes, wigs, and so forth, transformed basic costumes into successive, diverse self-presentations. Did accessories retain stable meanings over time and place? What forces influenced change and rupture? Beyond the elite consumer, can we trace a history of accessories, like aprons or caps? What is the gendered history of particular objects and were those lines ever transgressed? Additionally, we encourage work that explores how global trade or colonialism impacted material and fashion history over time. This panel sits at the intersection of art history, material culture, fashion history, cultural anthropology, among other disciplines. We hope to tease out the visual and iconic meanings of accessories over the centuries.

Dressed in His Wife's Devices: Fashioning the Image of Philip the Bold, Duke of Burgundy (1363-1404)

Olivia Weber, University of Texas at Austin

Canis lupus familiaris: Dogs as the Ultimate Early Modern Accessory

Laura D. Gelfand

Much like the pets that populate the social media posts of "influencers" today, Early Modern owners used their dogs as accessories to telegraph specific messages to viewers. This paper explores how dogs humanize the people they accompany in portraits so effectively, and why they were included so frequently. With elite sitters, breed matters, and even before modern breeds were codified, a dog's physical appearance told viewers nuanced information about the owner's social status and intellectual sophistication. Further, portraits that explore the relationship between an owner and pet reveal otherwise invisible aspects of the sitter's personality. Dogs in paintings are not just accessories but are also portraits of beloved pets, and the human-animal interactions depicted in Early Modern paintings are imbued with a level of authenticity that is unusual and appealing. In addition, people who like dogs are attracted to images of dogs more powerfully than the average viewer is to a portrait of an unknown sitter. Including a dog in a portrait helped ensure that it would be shown and admired not just during the sitter's lifetime, but in the future as well. Animals have often been overlooked by art historians who generally take a

human-centered approach to portraits, but the ubiquity of dogs in paintings attests to their importance both to and for their owners. Using methods derived from the interdisciplinary field of animal studies, this paper explores how dogs functioned as accessories in paintings by well-known Late Medieval and Early Modern portraitists.

Devotion as Accessory: The Rosary and Religious Identity in the Early Modern World

Margaret A. Morse

You Are Never Fully Dressed without a Child: Fashionable Maternity in Ackermann's Repository

Denise A. Baxter, University of North Texas

Activist Interventions through Art

Intervention: Cochinilla

Laura Anderson Barbata, University of Wisconsin - Madison

Intervention: Cochinilla (2017-ongoing) is an evolving performance project that involves various collaborators such as librarians, scientists, conservators, musicians, street dancers and artisans to create works that operate both inside and outside of the art world. The unfolding of Intervention: Cochinilla in public space combines performance, procession, dance, music, spoken word, improvisation, textile arts, masking, wearable sculptures and protest. The project takes as a point of departure the rich color cochineal (cochinilla in Spanish), its history, its dyeing process, symbolism and the dactylopius coccus: the female insect that provides this color. Cochineal is one of the oldest natural dyes and a tradition of the Aztec and Inca people wherein handwoven cloths are dipped in warm dye vats, imbuing them with a rich color that can range from pink, purple, orange, deep red to almost black. Cochineal was highly valued and popularly used in Mesoamerica during pre-Columbian times and was part of the Aztec tribute system. Cochineal was spread throughout the world via the conquest and colonization of Mexico, and became one of the main exports from Mexico to Europe. By 1523, the Spanish had developed a cochineal extraction industry in Mexico that accounted for a significant portion of the Spanish empire's economy. Through the act of the intervention, we reclaim cochinilla's history and its symbolism to shed light on the violence that women and QTBIPOC people around the globe face on a daily basis. It is a call to action to defend their lives and their rights with love.

Bringing P.A.I.N. to the Sacklers: Nan Goldin's Campaign Against Pharmaceutical Blood Money

John Corso-Esquivel, Davidson College

When Nan Goldin received a prescription for oxycontin to treat her chronic wrist pain, she had no idea that Purdue Pharma carefully orchestrated one of the most devious drug schemes in pharmaceutical history. Goldin, whose early photography documented her struggles with addiction, had achieved sobriety for many years. But shortly after receiving her prescription, she found herself hooked on the highly

addictive lab-created opioid. She and others founded Prescription Addiction Intervention Now (P.A.I.N.), an artist advocacy group that has staged global protests in prominent museum spaces—underwritten by the Sackler family—to demand accountability. This paper considers the performative activism of P.A.I.N. and how it exposes Sackler money, wrested through rampant Oxycontin addiction, has inveigled itself into some of the world's most esteemed art institutions. It traces the radical tactics that the group deploys to chip at the bureaucratic institutional architecture that has until recently shielded the Sacklers from critical and legal attack. Comparing these tactics to earlier artists like Abbie Hoffman and activism like the Occupy Movement, I demonstrate that P.A.I.N. identifies the intertwined bureaucracies of pharmaceutical money and museum leadership as the mechanism that enables and prolongs the consolidation of money and power within these two spheres. Only by using guerrilla quasi-anarchic performance can agents like P.A.I.N. dislodge institutional protections to reveal their underlying abuses of power.

Blood on your hands? Teresa Margolles' "Sobre la sangre" and the Audience as Witness

Felicia F. Leu, Université du Québec à Montréal (UQAM)

Moistening the museum wall with a bloody wet cloth. Soaking devaluated 100 bolivar bills – the official Venezuelan currency – in a mixture of water and blood. Attaching the bills precisely onto the wall. In doing so, several migrant women from Venezuela, living in Palma, Spain, collaboratively performed “Sobre la sangre” at the Es Baluard Museu (Palma) in 2020. During the performance, the spectators were able to talk to them and hear about their experiences firsthand. By working with the material from a Colombian crime scene, the Mexican artist Teresa Margolles (*1963, Culiacán) attempts to shed light on the humanitarian migration crisis that becomes visible at the Simón Bolívar International Bridge in the Venezuela-Colombia border zone. Such socio-political issues of systematic injustices and violence are the artist's points of departure when producing performative pieces geared at alerting her beholders of the situation. This case study explores the implication of the audience by theorizing the spectators as (responsible) ‘witnesses’ and investigates different notions of their positions. Building on various perspectives regarding spectatorship and relationality in, amongst others, art history and performance studies, this research offers preliminary insights into the conceptualization of the performance's reception modes. It is complemented by a critical reflection on the artwork's inherent transformative potential, on the (‘Western’) audience as being confronted with their own complicity in such scenarios by asking: To what extent might you have blood on your hands?

Advocating for Art History

Chair: Cindy Persinger, Pennsylvania Western University

Discussant: Jennifer Kingsley, Johns Hopkins University

This panel seeks to generate dialogue about art history's continued and future relevance. As art historians, how can we facilitate proactive and meaningful conversations about art history's place across academic and social spheres? In response to this idea as well as to spark conversation and future action, three interrelated presentations map art history's connections to individuals, institutions, and society. The first paper focuses on the immediate challenges faced by classroom faculty: how to make art history relevant to the individual student and specifically to non-majors with no arts background. The second paper addresses institutional connections and argues that reframing art history's core skills as universal training (rather than discipline-specific) toward shared competencies affords an opportunity to rethink our discipline's role on the liberal arts campus. The last paper explores the social value of art history and the purposeful engagement of community members in the processes of art historical research, thus cultivating deeper empathy and greater civic engagement. Art historians have the tools to establish themselves as a unifying force both within and outside the academy and must cultivate their will to do so. What steps have you taken to bring art history “everywhere” across and off your campus, and what opportunities do you see on the horizon? Extended discussion time is planned for our discussant and open dialogue. Participants will leave with ideas to advocate for the relevance and value of art history.

Constructivism and Student-Centered Learning in the Art History Classroom

Heather E. White

When art history classes are designed to be relevant, students build confidence and enthusiasm and take ownership of the material. The key philosophies of constructivism and student-centered learning offer straightforward frameworks for designing engaging and relevant art history classes. This paper outlines the foundational concepts of constructivist teaching – learning is active, adaptive, contextual, constructed, builds on life experiences, involves social interaction, and requires problem solving – and illustrates practical applications of each in the art history classroom. The paper goes on to define Student Centered Learning (SCL) and offers concrete examples of SCL- inspired teaching tools and assignments which facilitate meaning-making in art history courses. Blending constructivist and SCL pedagogical strategies with traditional lecture creates an environment ripe for knowledge-building and engagement. Regardless of major, classification, or concentration, students who find personal connections to course content retain information, understand its value, and are inspired to be life-long learners beyond the classroom.

Leveraging Core Competencies to Embed Art History Across University Curricula

Rose Trentinella, The University of Tampa

Art historians know well the value of the interdisciplinary competencies we teach but how do we articulate this value to colleagues unfamiliar with our discipline, especially those who sit on curriculum committees? Repeated use of terms like “visual literacy” or “object-based learning” risks their becoming empty buzzwords rather than effective tools for communicating what art history offers a liberal arts campus under pressure to quantify learning for the job market. Indeed, the future of art history may depend upon our ability to convince colleagues and administration of our applicability to offering essential competency training, such as critical reading and thinking skills, scholarly research and note-taking habits, effective communication, and global engagement, which not only enhances student performance across academic disciplines but is highly sought by employers. This paper presents a forward-looking art history program developed to complement a newly revised general education curriculum and intended to provide all students, regardless of their academic or career ambition, with skills to become global citizens who can operate effortlessly between fields and specialties, written from the perspective of an art historian recently elected to a campus-wide general education Humanities sub-committee.

Fostering Resilient and Sustainable Communities through Socially Engaged Art History

Cindy Persinger, California University of Pennsylvania

What good is art history? Ask most anyone on the street, and those without a vested interest may be hard-pressed to provide an answer, let alone one that addresses the discipline’s social relevance. This lack of clarity about art history’s potential for social good, or even its useful purposes, has the potential to negatively impact the discipline’s place in both the academy and society. Taking recent discussions regarding socially engaged art history as my starting point, I consider several engaged projects that demonstrate the ways in which art history has the potential to participate productively in a more just future. When people across various social groups have direct, personal, and meaningful experiences with art history and collaborative knowledge production, the discipline’s wider social significance can be better felt and more broadly understood. This paper seeks to prompt discussion and further development of socially engaged projects that help foster resilient and sustainable communities as they advocate for art history and its relevance in society.

Aesthetic Strategies of the Queer Racialized Femme: Affect, Adornment, Memory, and Materiality

Chair: Jillian Hernandez, University of Florida

Discussant: Cherise Smith, University of Texas at Austin

This panel joins scholars of contemporary art, race, and gender to examine the aesthetic strategies and turns of artists who engage racialized femininities. Through analysis of recent projects by Black and Latina artists Kara Walker, Xandra Ibarra, Kenya (Robinson), Yvette Mayorga, and Pamela Council, the panel performs close study of questions concerning historical memory and contemporary gender, race, and sexual politics, and aesthetic approaches that center affect, gesture, and relationality. In particular the panelists explore how the works of these artists foreground different forms of materiality in relation to their own femme positionalities across performance, installation, painting, and more. Ultimately, the panel closely examines how these myriad engagements with matter and materials create new feminist vocabularies at the intersection of the aesthetic and the political.

Accumulating Taxonomies: Object lessons from Xandra Ibarra and Doreen Garner

Leticia Alvarado

Across their bodies of work, Oakland-based artist Xandra Ibarra and Brooklyn-based artist Doreen Garner, gather, hoard, and circulate objects thick with discursive and material resonance. Largely decorative and in deep relation to their bodies, across their archives wigs and weaves, heels and costume jewelry, prosthetic nails and synthetic breasts are some of the objects that draw our attention to the artists’ use and engagement with the vibrancy of matter. Ibarra gathers objects of “spectacular” racial limitation—compulsory Latina femme performance as well as those of haunting unachievable whiteness, architecting them into a practice that explores, as she tells us in artists statements, “abjection and joy and the borders between proper and improper racialized, gendered, and queer subjects.” Garner gathers objects of black femme adornment invoking both garish sartorial excess and the tumescent, pustular, seeping and crusting medically violated body. This haptically dense materiality helps her work’s focus oscillate from sensual desirable surface to violated, subjugated interiors. Both engage in object play to tease out possibilities for racialized positions within systems of capital that have made objects out of individuals and enshrined as material fetishes their aura within others. With Ibarra and Garner, this paper dwells on their object play and the object lessons they reveal across different sites of and relations to power as organized in the realm of art under the influence of aesthetic epistemes.

Errant Memory and Materiality

Tiffany Barber, University of California Los Angeles

This paper analyzes the material and affective implications of Kara Walker's recent turn to public sculpture. In 2014, Walker's colossal, sugarcoated sphinx could be seen in the defunct Domino Sugar Refinery in Brooklyn. The molasses-caked walls emitted a scent so strong as to be nauseating, and the various elements of the piece, like the factory itself, was slowly yet actively disintegrating. The sphinx's "sugar babies," a cadre of resin-cast servant boys with stereotypical Black features positioned throughout the looming space, were coated in molasses, melting and crumbling to pieces like the refinery's walls. The sphinx itself was monumental and nude, a stark-white female figure with the head of a mammy, a stereotype that originated in slavery. The piece was destroyed after the run of the exhibition, and the factory was demolished. Unlike slavery, *A Subtlety* was never meant to have an afterlife. The same is true for Fons Americanus, Walker's monumental fountain at the Tate Modern. With Fons Americanus, the artist engaged with the memory of slavery in the UK for the first time, thus connecting two prominent locales within the Black Atlantic world. Once the show was over, the fountain's materials were dismantled and recycled. It, too, was never meant to have an afterlife. Departing from Walker's drawings and cut-vinyl tableaux for which she is most known, I argue that these works mark a turning point in her practice, forcing a distinction between Black women's creative labors (as artists and caregivers) and art's capacity to mitigate historical trauma.

Breaking down, breaking together: Xandra Ibarra's Nude Laughing and the ethics of encounter

Ivan Ramos

This paper considers the fragility of social relations through an understudied action that reveals the limits of sociality: laughter. Using Latina artist Xandra Ibarra's ongoing performance piece *Nude Laughing*, the essay suggests that to face the body of another subject laughing is to face the uneasy reality of encounter. In the piece, Ibarra emerges mostly naked, wearing nothing but a plastic breast plate and a pair of yellow high heels, while dragging a large nylon bag containing various accoutrements of white femininity like ballet slippers, pearls, and other objects. The piece consists of Ibarra breaking onto a manic fit of laughter that goes on for several minutes at the time. In order to analyze this piece, I delve into long histories of laughter, focusing on the unease that it produces when one witnesses a body laughing, and especially on the ways in which women's laughter can result in violent retribution from men who fear being laughed at. Analyzing three iterations of *Nude Laughing* across geographic locales, this essay lingers in the kinds of reactions the piece produces in its audiences. I show how the uneasiness of bodies established through the performance reveals the sense of discomfort when one encounters a body contorted, made strange, culminating in an act of male aggression during a performance in Mexico City. Ultimately, I argue that to encounter an/other's body laughing, especially across difference, rather than an impasse might provide a radical possibility to engage with a feminist and queer ethics of encounter.

Evoking Femme of Color Touch: The Manicured Hand as Radical Icon in Pamela Council, Yvette Mayorga, and Kenya (Robinson)

Jillian Hernandez

Symbols of labor, creative capacity, and political protest (hands up, don't shoot)--hands are loaded cultural icons. Part of a larger study on high maintenance as an aesthetic and institutional practice that alchemizes dominant forms of value to center femme of color relations and imaginaries, this paper engages figurations of the manicured hand and painted fingernails in recent works by artists Kenya (Robinson), Yvette Mayorga, and Pamela Council. As an aesthetic, high maintenance revels in the denaturalized and fragmented feminine. It often appears in pink, as a confectionary object, a fleshy invocation, and a voluptuous figuration. The "high" in high maintenance also indexes something of elevated importance. In this framework, the process of creating artwork or getting a manicure is a practice that transcends the mundane to take on healing and metaphysical properties. In reading works such as Pamela Council's monumental *Fountain for Survivors* (2021) and its accompanying video work *Talking Hands--Watch My Hands Don't Watch Me* (2021), both on view in New York's Times Square, Yvette Mayorga's *Protest Fingers* (2018) sculptures and recent paintings, and Kenya (Robinson)'s *Patriot Games, No. 110220* video installation (2021), I explore how the manicured hand evokes and arouses the sensorium to underscore the radical power of touch, gesture, and femme of color flesh. In these projects, hands and elaborately painted fingernails open an engagement with the history and contemporary afterlives of racialized aesthetic and sexual labor, femme materiality and relations, objecthood and consumerism, and queer and feminist politics

All Ears!? How Museums Use Community Advisory Groups to Listen and Act Towards Local Relevance and Engagement

MUSEUM COMMITTEE

Chair: Daniel Tucker, Moore College of Art and Design

This panel organized by the CAA Museum Committee will focus on the increasingly prominent practice of museums convening Community Advisory Groups. In recent years, many museums have revised their staffing structure, mission statements, budget allocations and training practices to focus more substantially on incorporating community/public/civic/indigenous engagement work alongside historical areas of practice surrounding collections and research. In 2015 the report "Museums, Libraries and Comprehensive Initiatives" (1) attributes of the new community engagement were identified ranging from time commitment to embeddedness within community networks to explore approaches that exceeded the episodic and limited partnerships of previous eras. Following many years of experiments in this direction, and increased urgency in the field for relevance more generally, we believe this is an important moment to take stock of these efforts towards engagement. We want to know how these shifts are occurring, how they are being assessed, and what the future steps in their development might look like. A range of positions and perspectives are encouraged - including the voices of artists, university museums/gallery staff, museum educators, curators, scholars and individuals who have served as community advisory group members. Additionally, in cultural contexts where such citizen participation has not been encouraged or allowed, examples of what kinds of adaptations of this model might have worked would be greatly encouraged. In your proposal, please detail how your practices regarding community advisory groups have been incorporated or highlighted in a particular program or exhibition (links to programs or exhibitions are welcome). 1) <https://www.ims.gov/sites/default/files/publications/documents/museumslibrariesandcomprehensiveinitiatives.pdf>

Local solidarities: building relationship between university art galleries and regional communities

Abigail Satinsky

This presentation focuses on building advisory boards that work towards non-extractive exchange and mutual benefit between university art galleries and local communities. In Spring 2022, Tufts University Art Galleries presented "Art for the Future: Artists Call and Central American Solidarities" which focused on the seminal 1980s activist campaign, Artists Call Against US Intervention in Central America, with over 100 artworks from the time-period and contemporary artists in response, with a specific focus on intergenerational solidarity. As part of our community engagement process, student fellow Geovani Alberto Cruz Alfaro co-led a city-wide interview process with community organizations serving the Latinx community in Greater Boston on what solidarity means to them, the power of community representation in art, their hopes for the future and perspectives on Latinx

identities. These were presented throughout the exhibition and within each section of the Galleries and led to exchanges and artist visits both inside and outside of the university spaces with Maverick Landing Community Services in East Boston and City Life/Vida Urbana, a housing justice organization for Greater Boston. This relationship-building modeled a pathway for our current community-building process, in which transparency, resource-sharing and solidarity is central to trust and building a shared longterm vision for engagement.

All Ears!? How Museums Use Community Advisory Groups to Listen and Act Towards Local Relevance and Engagement

Robert Blackson

Museum and Gallery Community Advisory Councils are often institutionally performed by predominantly white institutions as a kind of get out of jail free card. The promotional purpose of such community councils co-exists for such institutions in much the same way as the marketing images that oversaturate their social media channels and website with people of color attending their exhibits and educational programs. Unlike the precedents of the Wing Luke Museum of the Asian Pacific American Experience (Seattle, WA) or the "Community First" program at the Santa Cruz Museum of Art & History, sadly many community advisory groups favor "community input" with none of the follow-through or administrative/curatorial responsibility to take explicit action on the advice that is offered in good faith for free. Recognizing the limits of such councils, especially when weighted against the reality of board oversight, institutional racism, and reckoning with problematic organizational histories, which Advisory Council models can be studied that actively pronounce the limits of working in service to the counsel offered by a community advisory group? How do we balance these limits within the potentially inflated expectations of what these councils signify both to the public and to those who altruistically decide to join them?

Community Curation: Opening Process and Building Programming Together

Martina Tanga

One of the main audience-centered goals for the exhibition—"Touching Roots: Black Ancestral Legacies in the Americas" (May 26, 2022—May 23, 2023), at the Museum of Fine Arts, Boston—was to engage and speak directly to the Black Boston community. Like many museums, the MFA seeks to be a place of inclusion and belonging. How do we bring these principles into the very heart of the museum's operations? In the case of this exhibition, the curatorial process was broken down and driven by a collaboration between institutional staff and community-based individuals—specifically, the art historian Chenoa Baker, scholar Kyrah Malika Daniels, and artists Napoleon Jones-Henderson and Stephen Hamilton—whose role was much more than an advisory group. They were co-organizers of the show and, therefore, had a genuine stake in its outcome. This presentation provides details of this collaboration; how to extend an invitation to work together and to make space for the community-generated input, how to divide labor and

leverage outside expertise, and ultimately, how the institution needs to be accountable for the work done together and the resulting programming, and how the broader community receives it. Throughout the exhibition planning, the team met three times to discuss the exhibition concept and audience goals, consider the gallery space and the show's layout, and the importance of language in interpretation. Values of care, radical transparency, and careful listening drove this process from start to finish. The outcome sets a precedent for implementing community-led curatorial practice and museum programming.

From the Barbershop to the Art Museum (and the Opera!): Community Engagement and Arts Institutions in Toledo, Ohio

Alyssa Greenberg

Sixteen Black Barbers buzzed and bantered with emcee and TV host Toi Creel, above a soundscape by DJ Big Lou Da Mayor and a barbershop quartet, as over 450 majority Black and Brown attendees sipped swirled blue and red slushie cocktails resembling a barbershop pole and admired the performances of live haircuts inspired by works in the Museum's collection. This unique event was the Art of the Cut, organized by the Toledo Museum of Art in February 2019. The Art of the Cut was conceived and driven by Circle, an affinity group with a recently reseeded Circle Board and a mission to engage new audiences through inclusive and innovative programming. Circle was designed to be a "low-key" Advisory Board to deepen the Museum's cultural competency through a "show don't tell" approach. This presentation will examine the Art of the Cut as a case study of Advisory-Board-driven community engagement, and frame its successes as a reflection of cohesion among community stakeholders, funders, and institutional strategy. With a second opportunity to launch an Advisory Board at Toledo Opera, Dr. Greenberg shifted strategy in two key ways: compensating committee members and emphasizing thought leadership and guidance over work that displaced the duties of Museum staff. While community engagement positions have proliferated in the past 5-10 years and other professionals have engaged in similarly iterative processes, no publication, professional organization, or formal network currently exists for community engagement workers in arts and cultural institutions as there are for educators or curators. This presentation is intended as a beacon for how professionals in this role might exchange insights and develop a shared understanding of best and innovative practices.

"Artspace's Open Source Art Festival with the City of New Haven: A Case Study in Neighborhood Advisory Committees"

Laurel Vera McLaughlin, ArtSpace New Haven and **Gabriel Sacco**, ArtSpace New Haven

Artspace New Haven exhibits local, regional, national, and international contemporary art, specifically serving artists engaging in "experimentation and civic discourse," according to its mission. In dialogue with the exhibitions and programming, Artspace New Haven hosts a "city-wide" arts festival, entitled Open Source, intended to gather community

around multi-form artistic practices over the course of ten days, demonstrating the five categories of the institution's programming—Generating, Resourcing, Fundraising, Commissioning, and Expanding. Director of Curatorial Affairs, Laurel V. McLaughlin and Visual Culture Producer, Gabriel Sacco will present a case study from the Open Source 2022 Art Festival: In Common Spaces, in which the Artspace team engaged a community advisory group of "Neighborhood Leads" from seven neighborhoods across the city, in an effort towards equitable participation for all communities, including those that were continuously underrepresented in previous iterations. Through institutional archival research, experiences planning, and interviews with Neighborhood Leads, this paper aims to demonstrate how this the festival has transformed into a community-based effort aligned with the New Haven Department of Arts, Culture, and Tourism's Cultural Equity Plan and expands beyond the walls of Artspace New Haven in the downtown sector to a truly city-wide festival embedded within extant community networks. Rather than "bringing art or culture to the city," the Festival provides tools for artists and collectives to self-organize using methodologies, research interests, and community relationships that already exist. And finally, it demonstrates decision-making as co-creation, rather than single-author production on the part of institutional voices, thereby fostering shared knowledge production.

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demonstrates decision-making as co-creation, rather than single-author production on the part of institutional voices, thereby fostering shared knowledge production.

Alternative Exhibition Platforms in a Time of Emergence and Endemic Infection

Chair: Alex Lukas, University of California at Santa Barbara

Artist-run project spaces, DIY exhibition venues, and apartment galleries have a long history of championing the careers of emerging, marginalized, and less-than-commercially viable practices. Conscientiously rejecting the white cube, these spaces occupy an integral if ever-precarious position in an arts ecosystem. By choice and necessity, artist-run galleries insist upon a confusion between public and private, inviting their audience into living rooms, studios, cars, and garages. Within these venues, viewers are presented with not only an exhibition but an intimate (if occasionally awkward) window into the organizer's personal space. The global pandemic temporarily removed this possibility, as pre-vaccinated indoor cohabitation carried a substantial risk of contagion. In response, exhibition spaces sprouted in front yards, on flagpoles, within street-facing windows, and in miniature. These innovative display methods presented possibilities for fresh exhibition paradigms and a newly expansive, outward-facing notion of audience. As we enter an endemic stage of infection, this panel brings together the organizers of several such spaces for a conversation examining the new and revised platforms they developed for presenting artwork during a pandemic. Often uniquely positioned to critique institutional power, question structural inequities, address issues of social justice, and propose solutions by and for their own communities, this discussion asks organizers to reflect on what succeeded and what failed, what was temporary, and what methodologies will be maintained post-COVID-19.

Fresh As Fruit Gallery

Kathryn Baczeski and Madison Creech

Fresh As Fruit, Still Life with Fruit, Fried Fruit and Freight Car Fruit galleries are alternative exhibition spaces in the South run by Katie Baczeski, Madison Creech, Matthew Creech, and Chad Serhal. Our gallery mission is to subvert the white cube and give artists who are often overlooked in traditional exhibition spaces, a platform to share their work. The first iteration of these spaces temporarily closed after 5 months of operation due to COVID. We moved from a private detached garage in suburbia into an empty storefront of a working mechanic's shop in downtown DeLand, Florida. The exhibitions lived behind floor to ceiling windows that allowed for social distance viewing at any time of day and night from the street. The location had a unique way of capturing the attention of locals with few barriers to viewing the work. Exhibitions were enjoyed by folks commuting on the road and sidewalk as well as patrons of the mechanic's shop. In lieu of traveling to the exhibitions, artists zoomed into the openings on a mobile screen as gallery patrons and passersby could listen and engage in conversation with the

artists. In 2021, Matt and Madison Creech moved to Wilmington, North Carolina and started Fried Fruit Gallery in the Cargo District later adding a second shipping container gallery in the area. Chad and Katie continued in the Deland location, changing the name to Still Life With Fruit. The "Fruit Franchise" will continue to diversify with Freight Car Fruit Gallery in downtown Hammond, Louisiana.

Co-Opt Research and Projects

Aaron Hegert and Cody Arnall, Texas Tech University - School of Art

Throughout 2021 Co-Opt Research and Projects, and artists run gallery and performance space in Lubbock Texas, responded to the ongoing pandemic with an exhibition titled Under Pressure. This exhibition took advantage of the unique architecture and location of our space—a quarter round shaped store front made almost entirely of large glass windows-- to produce an exhibition that responded to the many crisis of the moment, both political and pathogenic, in a way that maintained social distance and did not increase the danger of community spread. The exhibition was meant to be viewed from outside the gallery, and included video, site specific installation, sculpture, photography, and audio art, which was broadcast into the areas immediately surrounding the gallery from a small radio transmitter (KOOPT 89.9). The methods we arrived at to continue exhibiting that year became more than just functional solution during the pandemic, they were also a metaphor. The exhibition ran for 9 months, but it evolved on a frequent basis; new works were added regularly, works already in the show were moved and the installation changed slowly but dramatically over the course of the project. Like the pandemic itself, as well as the political turmoil that year, the exhibition was not a single event, it did not have a single identity or a defining moment; rather, it was process that allowed for evolution, adjustment, and change.

What's In The Yard?

Ben Kinsley, University of Colorado at Colorado Springs and **Jessica Langley**

The Yard is a project space and site for public art run by Jessica Langley and Ben Kinsley in their front yard in Colorado Springs, CO. Installations are open to the public 24/7. Since October 2017 they have staged thirteen exhibitions by artists from around the world who have come to Colorado Springs to develop site-specific work in response to their front yard. This simple shift of context from the gallery or museum to a suburban front yard has opened the door to a new audience, and to a new way of making and experiencing art in the public space. Exhibitions have ranged from large-scale sculptural installations to land art, video projections, inflatables, and text-based interventions and critiques. During the Covid-19 pandemic, they developed special projects in response to quarantine including a community engaged mail art exhibition and a site-specific, augmented reality video experience. "The Yard" has attracted attention not only in the neighborhood and the region, but also from the international arts community and has been featured in publications and programs such as The Gazette, Colorado Springs Independent, Hyperallergic and

Rocky Mountain PBS.

*The Potential of a Cake Stand***Juliette Walker**

In April 2021, I hosted The Cake Stand, which was an art/project/exhibition/space based at my in-law's home in rural Farmingdale, Maine. During a pandemic-related quarantine, I found the opportunity to curate my mother-in-law's cake stand as an art space. Initially through invitations and then an open call, 26 artists held solo shows or collaborative projects in The Cake Stand over the course of a month and a half. Artists exhibited cakes, zines, bread, sculptures, paintings, plants, and more. Some works were recipes, some spilled over onto the table, and some ended up as performances. Artworks were viewed on my instagram, and local visitors could arrange a visit from outside the window. Following this exhibition space, I met Meredith Tinkle in Fayetteville, Arkansas, and I learned that she had a large cake stand collection due to her aspirations to open a bakery someday. We dreamed of having artworks displayed in her cake stands dispersed throughout the city of Fayetteville, hosted by local organizations, businesses and landmarks. So, on April 1-2, 2022 we coordinated the first DIY art event of its kind: the 2022 Cake Stand Biennale. 31 local businesses and Fayetteville landmarks across the city hosted cake stand galleries featuring the artwork of the 58 participating artists. While many artists were Fayetteville locals, the open call drew in artists from around the world to exhibit their work. We distributed maps across the city and watched as people found a new reason to explore the city and support artists and local businesses.

American Art on/of the Atlantic Coast**Chairs: Naomi Hood Slipp**, New Bedford Whaling Museum; **Ross Barrett**, Boston University

The Atlantic coast has played several recurring roles in historical narratives of American art: scholars have highlighted the Eastern Seaboard's identity as a hotbed of homegrown forms of artistic expression, a conduit for transatlantic patterns of aesthetic exchange, and an imperial periphery shaped by the demands of distant metropolises. While yielding innumerable insights, these approaches have done relatively little to explain art's place within the dynamic and localized ecologies of the Atlantic coast. Drawing inspiration from recent work in eco-criticism and the blue humanities, this panel will explore new approaches to the analysis of coastal American art, approaches that recognize the Atlantic Seaboard's status as a biological ecotone, a space where human and nonhuman lives intertwine in complicated fashion, a setting for distinctively marine modes of living, working, and cultural production, and an arena of struggle, dispossession, and displacement. Addressing colonial and contemporary representations of the Delaware River, antebellum whaling prints, estuarial landscapes by Fitz Henry Lane, works of fiction by Henry James and other coastal authors, and paintings of seaweed harvesting, the papers will shed light on the contributions that engravers made to the workaday culture of early national port towns, the insights and elisions that structure marine painters' imaginings of traditional coastal labor, the quandaries and deceptions that nineteenth-century American novelists discovered in littoral environments, and the ways that twenty-first century Indigenous artists have imaginatively reclaimed the Atlantic coast.

Making Whaling Masculinity: Thomas Birch, Cornelius Hulsart, and Printing Saleable Trauma**Marina Wells**, Boston University

This paper argues that popular whaling art peddled fantasies of violent masculinity, which were contrastingly unsupported by the complex realities of whalers' gendered experiences at sea. In the second quarter of the nineteenth century, American artists Thomas Birch (1779-1851) and Cornelius Hulsart (1795-1876) worked together to develop the influential print *A Shoal of Sperm Whale Off the Coast of Hawaii* (1838). In creating this piece for shoreside audiences, they exploited aspirations of maritime glory and reified masculinity's connection to trauma. Because art historical approaches to whaling images like Birch's and Hulsart's often reinforce the visual impact of violence, whaling art needs to be reexamined to uncover a fuller understanding of gender formation. Whaling art is unique in that it depicted violence explicitly, making central the relationship between sailors and the violence they carried out. Prints like *A Shoal of Sperm Whale* maintained conceptions of whaling masculinity for their audiences in coastal communities. However, a wide range of prints, paintings, scrimshaw, and periodicals indicate contradictions between whalers' ideals and their realities, both at sea and when back on shore. In this case, Hulsart lived in a

mariner's home on the wharves of New York City, and only resorted to selling prints after losing his arm in a whaling accident. Taken together, Hulsart's disability and his prints' evasion of it exemplify whaling masculinity's contradictory complexity. While maritime prints offered a legible heroism as saleable spectacle, Hulsart's own circumstances attested to more painful gendered realities than can be read on the surface.

Done Fudging: Fitz Henry Lane and Gloucester's Laboring Past

Ross Barrett, Boston University

Few antebellum artists knew Massachusetts' working coastlines better than Fitz Henry Lane: over the course of his career, the painter composed hundreds of paintings of fishermen, stevedores, and farmers at work on the shorelines around Gloucester. Though scholars have often noted the artist's interest in labor, relatively few efforts have been made to assess how Lane's pictures engaged the environmental dynamics of marine toil, or to explore the insights they offer about the human and nonhuman histories of the coast. To begin to unpack the socio-ecological implications of Lane's coastal oeuvre, this paper will examine three paintings that the artist made of the Annisquam River in the 1840s and 1850s. I focus on *New England Inlet* (1848), which depicts Lane sketching in a stretch of the estuary (known as "Done Fudging") that had been altered by several generations of infrastructural, agricultural, and extractive labor. Composed for a local audience of businessmen, I will argue, *New England Inlet* shaped a complicated account of the Annisquam that nostalgically evoked the waterway's workaday past, visualized the river's industrial redevelopment, and reflected on the relationship between painterly and marine labor. The paper will conclude by reconsidering Lane's landscapes as unintentional artifacts of working and ecological histories that left few marks in the official record. Despite their boosterish dynamics, I will contend, Lane's Annisquam paintings can be read as allusive traces of the work that several marginalized communities—including enslaved African-Americans and the indigent residents of Gloucester's poor farm—did to develop the river and nearby coastlines.

The Deceptive Shore

Kimia Rose Shahi, University of Southern California

Henry James's 1866 short story, "A Landscape Painter," tells of a young aspiring artist who, disaffected with city life, retreats to a remote village on the New England coast. Alongshore, he contemplates "the beauties of wave, rock, and cloud," and rhapsodizes about the "transparency" of the air, declaring: "the horizon of my work grows perceptibly wider." But little is as it appears in this seaside idyll. The protagonist is not a poor painter, but a wealthy heir concealing his true identity. Eventually, he discovers that he, too, has been deceived by his new lover, a local sea captain's daughter who's not as guileless as she seems. Instead of a refuge from the superficialities of moneyed society, the rural coast is revealed to be a fundamentally deceptive place, with the prototypically Romantic perceptions—and pretensions—of the titular "landscape

painter" becoming grounds for ironic critique. This paper foregrounds the centrality of deception in "A Landscape Painter" and examines how it facilitates James's critical commentary on art and aesthetics of the Atlantic shore. While the painter's (mis)perceptions of the shoreline are rooted in his self-deceiving habits of eye and mind, the story also suggests that the shore's very appearance warrants skepticism, an idea James reprises elsewhere. Reading James's writings alongside contemporaneous accounts of seacoasts as sites of false impressions and optical illusions—from Melville's loomings to Thoreau's mirages—I argue that these literary articulations of the seashore as visually deceptive (rather than ambiguous or indistinct) can, in turn, afford new perspectives on depictions of the shore in nineteenth-century paintings.

Seaweed Gathering in American Art: Intertidal Economies as Coastal Culture

Naomi Hood Slipp, New Bedford Whaling Museum

In 1878, Clement Nye Swift exhibited the monumental *Une charretée de goémon sur une plage de Bretagne* (*Seaweed Gatherers*) at the Paris Salon. This painting vividly demonstrates the processes and pressures of extraction forged within human maritime communities around the environmental resources of the shoreline commons. American artists were drawn to the subject of seaweed gatherers, which highlighted a tradition that was rapidly disappearing as modern life increasingly took hold. When Swift returned home to Acushnet, Massachusetts in 1881, *Seaweed Gatherers* came with him -- unstretched, rolled, and stored in the hold of the ship for its transatlantic journey. Like driftweed, it returned back out to sea and floated from one Atlantic shore to the other. As in Brittany, seaweed was an important coastal resource on the Massachusetts Southcoast, used for fertilizer, home insulation, and bedding for livestock. Scituate, Massachusetts had an active Irish Mossing industry and New Bedford shippers used seaweed to insulate whale oil casks. Swift and fellow Southcoast artist Robert Swain Gifford pictured the local seaweed economy in paint and photography. Using Swift's painting as a touchstone, this paper explores the ways that visual and material depictions of marine seaweed extraction by Massachusetts artists contributed to transatlantic cultural dialogues around the seaweed industry, registered the ecological importance of the intertidal zone, engaged the coastal cultures that arose around seagrass, rockweed, and other forms of marine algae, and visualized the economic benefits of the seaweed extraction for local communities.

Indigenous and Euro-American Representations of Lenapewihittuk

Christopher J. Slaby

Lenapewihittuk—or the Delaware River, as it's most commonly known today—was inhabited, used, and known by Lenapes and other Indigenous peoples long before Europeans made it to the Americas. But once the Dutch, English, and other Europeans did arrive here, they produced all sorts of visual representations of this body of water. Early Euro-American maps and print culture began by acknowledging the Indigenous nature of this place, but over

time recognition was supplanted by erasure and, eventually, especially in the case of painting, replacement. Of course these are visual discourses. They certainly had their impact on the world, but they do not negate the fact that Lenape and other Indigenous peoples have continued to exist, and to exist in relationship to Lenapewihittuk. While this paper will discuss Euro-American images of this littoral space, it will foreground and contextualize them in the much longer histories of Indigenous belonging, from pre-colonial experiences to the various ways that more recent Indigenous artists such as J. R. Norwood (Nanticoke-Lenape), Alan Michelson (Mohawk), and Kent Monkman (Cree) have reflected on this history and continued to express a relationship to this aquatic environment. Words and works of art by these contemporary Indigenous artists (and other Indigenous activists, scholars, and leaders) simultaneously recognize, challenge, and reject the presumed dominance and forgone conclusions of U.S. settler colonialism. They use modern and traditional forms of representation to turn colonial images on their head, reclaiming and reasserting ongoing histories of Lenape and Indigenous belonging.

Anachronist Cookbook: Ancient Ingredients, Contemporary Practice

Chair: Amanda L. Lechner, Virginia Tech

Artists using ancient or traditional materials in contemporary art practices are simultaneously upholding ancient wisdom and remaking the associations between material, method and maker. These artists are approaching century or millennia-old processes from the shores of cultural tradition, conceptual art, geologic interest, ritual space, material haptics and skilled craft. They often undertake labor intensive training and operation to maintain and/or reinvent lineages that cross time, culture, class and signification. This session invites traditional and experimental presentations on/from artists in the fields of contemporary art who utilize or respond to traditional materials and processes like fresco, tempera, tapestry, polychrome sculpture and other "antiquated" media. How do artists find new meaning in ancient methods? How are contemporary materials being used as stand-ins or indices for traditional materials? What's the difference between process-anachronism and material-time-travel?

Meanderings in Metalpoint

Traci Tullius, Yeshiva University, Stern College for Women

I became obsessed with metalpoint by accident. My work has skewed towards the decidedly non-anachronistic, primarily working in time-based media - video, performance, installation. Faced with instructing the technique as part of a teaching appointment, I became fascinated with the visual and conceptual possibilities of drawing with metal. Though ostensibly preparing for the course, I began to follow my own tangents, developing an awareness of the unique blend of instability and permanence inherent to metalpoint; marks may remain unchanged for millennia or disappear in mere

weeks. I began to think of metalpoint as a media that could be deployed in ways analogous to how I exploit performance documentation. Historically, gold and silver were utilized for their archival qualities and warm patina; but there is a wide range of less precious metals, each with its own tone and temperament. After experimenting with combinations of metals, relinquishing control over what remained and what disappeared, these trials evolved into drawings whose subject matter intentionally reflected the precarious stability of the materials. Following the demolition of my great-grandparents' farmhouse, I created a suite of drawings depicting its decay and topographical erasure. Just as memory is both embellished and tarnished by sentiment, nostalgia and time, the traces of metal tarnish to a variety of shades and legibility, altering the image and its meaning in unpredictable ways. Drawing with metal is an innately time-consuming technique; intentionally relinquishing those labors by using non-stable metals, echoes the incomprehensibility of the home's disappearance from both the landscape and recollection.

Continuity in Clay: Mariana Castillo Deball's Transtemporal Ceramics

Chloë L Courtney, The Institute of Fine Arts, New York University

In Mexican conceptual artist Mariana Castillo Deball's installation *¿Quién medirá el espacio, quién me dirá el momento?* (2015) handmade ceramic forms of animals, mask-like faces, corn cobs, gourd-shaped vessels, and tooled gears tower in vertical columns. Castillo Deball (b. 1975) developed this work in collaboration with Taller Coatlicue, a Oaxacan ceramics workshop. Together, the collaborators visited modernist painter Rufino Tamayo's collection of ancient art at the Museo de Arte Prehispanico and selected certain objects to recreate within a new visual repertoire, as part of an imagined cosmology they developed together. This presentation contextualizes the installation within the twentieth-century modernist ideology of indigenismo (indigenism) since its engagement with Tamayo's collection evokes the painter's use of ancient objects as a vital source for Mexican modernity. Recreating Tamayo's ancient objects through artisanal ceramic methods collapses two major taxonomies of indigenismo: pre-Hispanic art and *artesanía* (traditional craft). While Castillo Deball's collaboration with Taller Coatlicue inverted traditional cultural hierarchies by bringing ceramics into the space of contemporary installation, it also created a fixed, yet necessarily partial, archive of the Taller's practice. In this multilayered context, the material of clay creates a link of continuity between Tamayo's ancient objects and the Coatlicue ceramicists. To what extent does the installation reinforce the colonial logic of the archive by collapsing ancient objects, indigenous cosmologies, and present-day ceramicists' processes? These considerations reveal how craft-based projects like Castillo Deball's can activate modernist taxonomies of temporality and value in ways that perhaps controvert the artist's decolonial aims.

Time to Spare: Cennini, Pastework, and the COVID-19 Pandemic

Scott Gleeson

As digital realities lure us away from corporal ones, we confront a crisis of embodiment. Some of us become Crossfit addicts while others upload their consciousnesses to the cybersphere. In contemporary painting, we witness one artist assert the medium's materiality at the same time their peers transform pigments into pixels. A similar crisis unfolded in the early years of the 14th century when the rise of humanism inspired Giotto and his followers to pluck their saints from gilded skies and set them firmly on the ground. Amidst the emergence of Renaissance naturalism, Gothic art responded by doubling down on painting's abstract, material potential, resulting in diverse surface treatments emphasizing optical and sculptural effects. To represent our imperiled embodiment in the Information Age, I return to the gold ground of medieval sacred painting and refashion this ancient metaphor of the celestial into a symbol of the virtual. The lost technique of gilded gesso pastiglia, or pastework—shallow relief modeled in thin layers of chalk and glue—animates the surface of my paintings, appearing as shimmering droplets and cells proliferating across the pictorial space. The reflective surface of each piece affirms the physical presence of the viewer while inviting an intuitive experience of color, space, line and texture. In this talk I will survey the history of the medium through an examination of textual and objectual evidence. A review of my own process will demonstrate the challenges of reviving historical art media and will illustrate how I have overcome these obstacles through systematic testing.

Appreciating Technologies: technology, craft and acquiring skill in contemporary studio practice

Tiffany Calvert

Artists learn, adopt, adapt and develop technologies. They often break or misuse them. This important work as material misuse is a form of intervention. By using established technologies in new and unintended ways, artists disrupt their understood meanings and create new languages. This presentation will address the ways in which artists can evoke new meaning in ancient technologies by combining them with digital methods. This merging of old and new rediscovers the technological inventiveness of old processes. This is a challenging endeavor at both ends of the spectrum: in learning ancient technologies artists must often seek out this knowledge from a dwindling number of experts (as in fresco), and in learning computer technologies such as coding and AI from siloed experts. The potential of these materially diverse combinations is in disruption; the viewer recognizes the signatures of digitally produced forms in dissonance with antiquated historical materials. These clashes require seeing the materials and their meanings anew and invite reexamination of the historical and artistic narratives which surround them. I will discuss my own studio research in which I make traditional oil paintings on images created by artificial intelligence, and buon fresco paintings on 3D modeled forms, as well as an April 2023 exhibition co-curated by the members of Tiger Strikes

Asteroid (Greenville) of artists whose works combine fibers (traditionally defined as craft forms in weaving, sewing and thread) with new and scientific media (digital audio, DNA code, etc).

Annual Artists Interviews

Chair: Christina Kemp

Beginning in 1997, the Annual Artists' Interviews were established to provide the opportunity for esteemed artists to have one-on-one conversations with colleagues at the Annual Conference. Each year, the Services to Artists Committee identifies two distinguished artists to participate. The interviews, held as part of the ARTspace Program, provide a unique opportunity for members to hear insights from artists in dialogue with the interviewer. This event is accessible with either paid or no-cost registration.

Architectural Futures

Architectural Knowledge in Early Modern India: The World of the Mughal Muhandis

Zahra Shah

Despite the acknowledged centrality of architecture and its patronage to the Mughal imperial project in India, relatively little is known about the intellectual and social worlds of Mughal architect. Indeed, the early modern architect is an elusive figure, remaining a shadowy artistic presence even while demonstrating skills that straddled multiple spheres of knowledge - from mathematics and masonry to calligraphy and theology. This paper studies the oeuvre of a prominent family of architects who were involved in (and even led) important imperial architectural projects. This paper focuses on three generations of the family of Ahmad Mi'mar Lahori (who is understood to have been involved in the building of the Taj Mahal), all of whom identified themselves as architects and engineers (muhandis) and produced a variety of literary and scientific works in addition to architectural and calligraphic programmes. Departing from approaches that place architectural works and ideas within an abstract framework of Islamic aesthetics, this paper will situate these works in historical and social context, to show how they responded to and shaped tensions and opportunities specific to the Mughal world. Further, it is hoped that reading the multiple media (architectural and textual forms) produced by these individuals alongside each other will allow a fuller understanding of what it meant to be an architect in Mughal India.

Modularity in Yuan Architectural Painting: A Case Study of Xia Yong's Yellow (Crane) Pavilion

Legi Yu, The Institute of Archaeology, Chinese Academy of Social Sciences (CASS)

Chinese architectural painters usually rely on tools such as rulers to depict buildings in a geometrically detailed and complex manner. Such technical consideration and mechanical perfection link this painting category with the builder's art, which led to Chinese elites' belittlement. The

limited scholarship that does exist concentrates on the Song (960-1279) and Qing (1644-1912) dynasties. This article, however, emphasizes the significance of the neglected Yuan dynasty (1271-1368), the period of Mongol rule, in the history of Chinese architectural painting. This article focuses on the professional painter Xia Yong (14th c.) to show that Yuan architectural painters made new efforts towards a unique modular system. It looks in detail at a group of Xia Yong's paintings that contain contradictory allusions, one visual and one literary, to determine whether they depict the Yellow Pavilion in Xuzhou or the Yellow Crane Tower in Wuchang. The following questions are answered: To what extent do Xia's two-dimensional architectural images represent contemporary three-dimensional buildings? How did Xia renew compositional modules, blend prefabricated parts from a restricted set of stencils, and accomplish a system of coordinated production in his workshop? How is Xia's modular system related to the transmission of preexisting Song models? How does Xia's case show a complex mix of continuity and change present in architectural paintings during the Song-Yuan-Ming transition?

Stanley Tigerman, Homo Significans

Sarah Rogers Morris

In Stanley Tigerman's incisive 1978 photomontage, *The Titanic*, a model of Mies van der Rohe's iconic Crown Hall is tipped and partially consumed by the placid waters of Lake Michigan. Is Crown Hall sinking? Or is this the birth of *Venus*, a specimen of beauty and perfection born of the sea? One can't be sure. On the one hand, the image can be read as a critique of the outsize influence of Mies and his descendants working in a modernist design idiom. On the other, it is a testament to the buoyancy and endurance of a modernist icon, the illustration of a mythic, time-honored origin story. *The Titanic* is the result of a dialectical process of theorization that mobilized an incongruous collection of visual and textual linguistic units to negotiate between a set of contradictory abstract ideas and seemingly fixed material forms. This paper interrogates the defining features of the photomontage to arrive at an understanding of the ways in which text and image coalesce to produce and destabilize meaning. *The Titanic* encourages a kind of rigorous mental activity that Tigerman felt was lacking in the architectural establishment of the 1970s. It is an invitation to think, and this paper is an enthusiastic reply to that provocation.

Architecture Singular Plural

Chairs: Elliott Sturtevant, Columbia University; **Ultan Byrne**, Columbia University

Architectural historians tend either to write stories of individual spaces and buildings, or to assemble and link multiple architectures through the course of their narrative. This panel asks participants to proceed from the plural instead: to tell stories of franchise architectures, infrastructural systems, serial architectures, or interconnected and networked buildings. We aim to explore histories of architectures designed, produced, experienced, or operated in plural. Looking beyond canonical studies of mass-produced architecture and the architecture of mass production, theories of typology, and more recent work on mass customization, we hope to uncover additional and alternative histories of plural architectures. We invite studies from 1800 onward from any geographic area that explore buildings or architectures that repeat, that connect, or that operate in tandem. The contemporary built environment is replete with such cases—whether post offices or border stations, transmission towers or street lamps, supply chain depots or military bases, fast-food restaurants or hotel chains—what can be said of the history of these architecture in terms of their plurality? What are the stakes of such work for historicizing the concept of originality and historiographic traditions focused on singularity? What kinds of new studies of use and deterioration over time are made possible by studying multiple instances of a single design, whether in a single city or different countries, across regional hinterlands or global imperial peripheries?

Contractor as Capitalist: Building the Erie Canal(s)
Michael Osman, University of California Los Angeles

Weighing Buildings and Goods: Architecture and Concessionary Capitalism in the Late Ottoman Empire
Yara Saqfalhait, Columbia University

Consistency and Connection in the Catholic Churches of Colonized Tunisia
Daniel E. Coslett, Drexel University

Manufacturing School Space: Infrastructures of Public Education
Leslie McShane Lodwick, University of California Santa Cruz

Singular Multiplicity, But Iteratively
Claire Zimmerman, University of Michigan

Industrial architecture generally depends on seriality as much as multiplicity. New factories reproduce older versions of themselves, with design modifications based on trial and error. Innovations thus realized in buildings dedicated to similar productive tasks suggest that when industrial processes change, the buildings that house them change as well. Operational improvements and changing logistics of execution (material substitutions, work crew availability, seasonal variation, and climate, etc.) can be factored into

new design and production. Buildings produced in multiple, at least in industrial contexts, rather tend to be iterations than multiplications. The looping mechanism described above belongs to an economic sphere that is specific to productive environments. Such constructions are not associated with sumptuary logics of capitalism; they are not primarily meant to display signs of wealth, prestige, or success, although they may be costly. They are generally building-machines, part of the fixed capital costs of competitive enterprises. They occupy a fundamentally different position in the economy of industrial capitalism than do large civic buildings, expensive houses, or state-sponsored mass housing. Not luxury items that display the wealth of an individual, a corporation, or a society, industrial buildings rather produce wealth by increasing profitability. They thus exercise downward pressure on labor, since the iterative procedures that give rise to production buildings also tend to yield efficient economic engines. This paper probes the distinct economic status of iterative buildings, asking whether multiplicity masks a singular aim, and suggesting that this class of construction extends far beyond the factory gates.

Art and Climate Infrastructure

Chairs: Chanon Kenji Praepipatmongkol, McGill University; Selene Yap, Singapore Art Museum

The histories and present prospects of museums in the Global South are often haunted by a profound (colonial) anxiety regarding the weather outside. In the tropics, it is seemingly too hot, too humid, and too wet for artworks; things decay, rot, and grow too quickly. Institutions are faced with the prospect of spending exorbitant resources on climatizing storage and exhibition spaces, lest they be deemed lacking in “proper” conservation capabilities. Today, as professional associations for conservation advocate for the modification of storage and display standards in the face of climate crisis, such debates are often framed in terms of balancing leniency and risk. Yet what remains unarticulated is a philosophy of conservation that takes as its starting point an open acceptance of non-temperate climes—in other words, an attitude of care grounded in the climactic conditions under which the global majority lives. This line of inquiry carries urgent import for those who seek new frameworks for the preservation, presentation, and restitution of artworks in areas beyond the North Atlantic. The panel looks to offer a cross-disciplinary dialogue concerning past and present prospects of climate infrastructure in the arts. We welcome research on histories of art, architecture, and technologies associated with climatic un/discipline; case studies in conservation and collection practices; and contemporary artistic, curatorial, and ethnographic engagements with the lifecycle of artworks and their ecologies of care.

The political ecologies of modern art

Fernando Dominguez

In this talk, I will call for the urgent need to think about the political ecologies organizing contemporary artworlds. I will

do so by exploring the unnatural ecologies that need to be engineered and sustained to keep art objects alive and “imaginable” as such. This exploration will take us into the vast, and yet largely uncharted, geography of spaces that the museum hides beyond the exhibition room—like conservation lab, the storage facility, or the machine room—and follow some of the actors and forms of labor that populate those spaces and who have been left out of the main narratives of art because they have been considered to be without political, aesthetic, or historical value. By delving into these unnatural ecologies, the talk will reveal the massive economic, environmental costs required to preserve art objects alive. I will then show how the maintenance and care of the infrastructures and forms of labor subtending these unnatural ecologies cannot be merely analyzed as purely “technical” issues, but must be understood as deeply political issues at the heart of the extractivist and neo-colonial logics that organize the uneven distribution and circulation of artworks today. I will conclude by urging to radically rethink the aesthetic premises of these unnatural ecologies in the face of climate change and contemporary calls for aesthetic justice.

Evaluating “appropriate” technologies of climate control in the art museum

Nushelle de Silva, Massachusetts Institute of Technology

Current museum climate standards (~20°C at 50% RH) were established in the mid-twentieth century through the efforts of new organizations for preservation, most notably UNESCO. In this paper, I compare the work of two conservation chemists disseminated in UNESCO’s Technical Handbooks for Museums to elicit the colonialist and developmentalist biases underpinning UNESCO’s standard-setting programs. Nathan Stolow, at the National Gallery of Canada, developed methods for stabilizing climate inside crates for transporting art using preconditioned silica gel. Maintaining a constant RH, the beads buffered hygroscopic art from fluctuating environments. Stolow uncritically accepted climate conditions used by the National Gallery in London (to preserve its specific collections of panel paintings) and his work was published as a universally applicable technique. Om Prakash Agrawal, at the National Museum of India, shared methods for conservation utilizing local materials, such as screens of *Vetiveria zizanioides* that cooled and humidified National Museum collections in the summer. These were framed as an “appropriate technology,” a term from development economics describing cost-effective techniques for low-income nations. Both were material means of climate control but were disseminated using very different language. Conservation standards are deeply rooted in racist notions of climate’s effects on civilization, and even maintaining temperate climate conditions for art preservation elides preconceptions about what constitutes art. Despite urgent calls to rethink energy-intensive museum conservation requirements that undermine planetary preservation, change is painfully slow, and the case studies in this paper offer historical insight into the continued reluctance toward adopting conservation methods originating from global majority nations.

"If you take a hammer and hit the building, you will see sparks fly": Essayistic studies of the lifecycle of Phnom Penh's White Building

Roger Nelson, Nanyang Technological University

Among the failures of architectural high modernisms were their inability to accommodate tropical climates and ways of life. The Bassac Municipal Apartments in Phnom Penh, known as the White Building, was designed by Lu Ban Hap in 1963. Floorplans of individual apartments were optimistically modeled on stilted wooden houses (phteah puran) most Cambodians lived in at the time. Yet the structure was immediately repurposed by its inhabitants, who enclosed balconies, extended window-shades, and otherwise yielded to climatic realities. These undisciplined reclamations reflect a conspiracy against modernisms, enacted by the White Building's occupants and Phnom Penh's monsoonal climate. Half a century (as well as several political regimes and a genocide) later, the White Building's originally austere, rectilinear façade was overrun with ad-hoc extensions, self-seeded vegetation, and other forms of flamboyant decay. Decentralized attempts at conservation were thwarted by governmental indifference. In its dilapidated state, the White Building became an unlikely nexus of post-conflict, postcolonial, post-contemporary cultural renaissance in the 2010s. The Vann Molyvann Project, a collective of artists and architects, produced a "Typology of Built-Out Spaces" cataloguing the improvised additions made by inhabitants to Lu Ban Hap's 1963 design. Concurrently, filmmaker Kavich Neang produced two award-winning essay films centered on the structure that had been his childhood home. These contemporary artistic engagements with the lifecycle of the White Building chronicle the failures of modernist architectures in the tropics, while adopting a reflexively essayistic mode of address that is strategically provisional, ambivalent, and partial: slowly studying failures without quickly proposing totalizing solutions.

Rubber Soap Tobacco: The environmental politics of smell in Vietnamese contemporary art

Brianne Cohen

Viewing an image of Nguyễn Phương Linh's *Rubber Soap Tobacco* (2012), one might mistake it for a 1960s Minimalist artwork. Its three cubes are composed of solid colors of brown (rubber), white (soap), and black (tobacco), standing at eye-level on slender iron pedestals. Yet it is the installation's intensely aromatic scents, not visual display, that strikes viewers. Smell is tied physiologically to the limbic system, a key neurological site of emotion and memory. As cultural theorist Hsuan Hsu observes, a canon of Western aesthetic philosophy has denigrated the subjective qualities and dispersed form of olfaction, and this devaluation is linked to a colonialist, modernist agenda of deodorizing spaces (e.g. the white cube). In its installation at Galerie Quynh, the artist purposefully kept the air conditioning off to make the smell "real and strong," highlighting the materials through the seemingly immaterial medium of air. Alongside the promise of modernization in Vietnam since the 1960s has come the poisoning presence of invisible toxins. Her

piece suggests a forceful intermingling of environmental concerns caused by the industrial agribusiness of rubber and tobacco plantations and the cosmetics industry. The socio-environmental violence of long histories of these plantations, pesticide use, wartime dioxins, nicotine consumption, and chemicals in cosmeceuticals—from the colonial era to the present-day in Vietnam—are accumulative and compounding, and acutely felt, but also diffuse and hard to evidence. The strong, overlapping smells of Rubber Soap Tobacco evoke the climate of these lingering memories and lived experience in an emotionally visceral way.

Art and Somaesthetic Devotion in Late Medieval and Early Renaissance Italy

Chair: Allie L. Terry-Fritsch, Bowling Green State University

Discussant: Holly Flora, Tulane University

Engaging with critical theories and scholarship on the senses, viewer embodiment, and performance studies, this session examines the somaesthetic experience of art and religious devotion in late Medieval and early Renaissance Italy. Papers focus on the role of sentience and the mindful manipulation of the body in the devotional encounter to explore the self-conscious strategies by which late Medieval and early Renaissance viewers approached and activated religious spaces and works of art. While certain small-scale works invited intimate sensory exploration, other large-scale works or immersive spaces constructed scenarios for performative viewer engagement. Papers reconstruct the set up and action of these somaesthetic experiences to consider the ways in which artistic works provided powerful modes of sensory contact with the divine and how artists responded to and shaped religious devotion through their artistic interventions. Questions explored in the papers may include, but are not limited to: What is the relationship between art and somaesthetic devotion? How does a somaesthetic approach to art history impact traditional consideration of form and style? How did works of art and architecture signal their status as sites for somaesthetic engagement? What material evidence survives to support reconstructions of late Medieval and early Renaissance sensory exploration of works? What constitutes the archive for somaesthetic research and how does it foster new modes of art history research and inquiry?

Sensing the Body, Diagnosing Complexion, and Curing the Soul: Somatic Viewer Experience and the Care of Souls in the Arena Chapel, Padua

Theresa Flanigan, Texas Tech University

This paper considers how late medieval visitors to the Arena Chapel in Padua engaged sensorially and subjectively with the naturalistically painted bodies in Giotto's frescoes (1303-5) and how this sensory engagement relates practices recommended for the medical diagnosis of physical bodies to the metaphysical care of souls. One clue as to the viewer experience of Giotto's painted figures comes from the *Expositio Problematum Aristotelis* (Commentary on the

Problems of Aristotle, circa 1290-1310, part. 36, 1.3) by Pietro d'Abano, a professor of medicine at the University of Padua. Here, d'Abano praises Giotto's ability to express internal dispositions (i.e. inherent qualities of mind and character) through the physical appearance of his painted bodies. According to d'Abano's medical writings, the state of one's body reflected the state of their soul. Moreover, a person's physical and psychological health could be assessed via a sensory analysis of the body's unique physical complexion, defined as the proportional balance (or imbalance) of the four elemental properties, namely: heat, coldness, wetness, and dryness; and the four primary fluids, called humors. He recommends that physicians subject patients' bodies to a visual and tactile analysis in order to diagnose the proportional state of a patient's particular complexion and recommend a regimen to achieve a curative balance. I show that, similarly, Giotto's painted bodies were meant to be sensorially engaged with so that the viewer could, through subjective comparison of human and painted bodies, diagnose their own complexional condition and seek an appropriate spiritual cure for a more balanced ethical state.

Somaesthetic Psalmody: A Study of the Divine Office, Choral Books, and Altarpieces of Santa Maria degli Angeli, Florence

Rebekah Compton

This paper examines the sensory aesthetics of the Opus Dei or Divine Office, as practiced during the fifteenth century by the Camaldolese Order at Santa Maria degli Angeli in Florence. These white-clad monks lived under the Rule of St. Benedict. They participated in the Opus Dei or "Work of God," which consisted of gathering eight times per day to chant the Psalms, with the goal being that 150 Psalms were recited over the course of a week. This paper focuses on the sacred art, sensory experiences, and performative rituals that surrounded the Liturgy of the Hours at Santa Maria degli Angeli. Artworks include the monastery's nineteen monumental choral books ("the largest that there are perchance in Italy," according to Giorgio Vasari) as well as altarpieces designed and painted by Lorenzo Monaco and Fra Angelico. The paper also addresses feast days, the seasonal use of sacred cloths, and other ritual materials, including bells, frankincense, candles, bread, and wine. Many of the materials associated with both the performative rituals and the works of art were known to have physiological, psychological, and spiritual benefits. For example, frankincense could alleviate headaches; lapis lazuli could cure melancholy; and gold could illuminate the soul. Too much beauty, however, could be vain and luxurious, particularly for an ascetic Order founded by St. Romuald, an eleventh-century hermit who sang the Psalms under the trees of the forest.

Fra Angelico and Secular Somaesthetics at San Marco

Allie L. Terry-Fritsch, Bowling Green State University

This paper examines one of Fra Angelico's most stunning frescoes in the Observant Dominican convent of San Marco in Florence — Saint Dominic with the Crucifix, painted on the northwest wall of the cloister ca. 1442—through the

somaesthetic experience of the lay humanists who gained access to the site during Cosimo de' Medici's lifetime. Located at a key site along the route taken by the secular users of the library, the painting was created, at least in part, with these humanist viewers in mind. Tracing connections between the compositional structure and affective prompts of Angelico's painting and popular lay devotional practices, including the emotionally charged rituals of Holy Week and confraternal penance, the paper analyzes the pictorial strategies by which Angelico emplaced his secular viewers within familiar somaesthetic scenarios. The paper highlights the intersection of the optical effects of Angelico's painting in the cloister with the humanists' lived experience of his and others' cut-out painted crucifixes in the city and argues that the cloister fresco instigated an analogous form of seeing that was emphatically with and through their bodies. The lay viewer's familiarity with the image represented within the image—the painted crucifix—at the same time drew attention to the craft of the artist and the viewer's real-time experience of viewing art. Ultimately, the paper frames the self-referentiality of Angelico's fresco as a strategy to construct a critical space of body-mindfulness through simultaneous instigation of ritual action and self-conscious reflection.

Art as Social Practice: Technologies for Change

Chair: Xtine Burrough

This roundtable brings together artists who recently contributed to the anthology *Art as Social Practice: Technologies for Change*. As an editor, my primary critical intervention is to amplify the voices of artists in academic writing spaces. The other form of field-meddling made by this book, and too this panel, is its synthesis—through case studies, portfolios, interviews, and artist reflections—of art as social practice that meaningfully engage technology. Art historically, socially engaged works have taken the form of in person gatherings, performances, and exchanges, without an emphasis on technological mediation. In a visual arts classroom, books like Scholette et al.'s *Art as Social Action: An Introduction to the Principles and Practices of Teaching Social Practice Art* and Nato Thompson's *Living as Form* are excellent sources of inspiration—I assign readings from both in my classroom. But, for students of art and technology, there is something important missing: Where was the book that showcased works as socially engaging as Paul Ramirez Jonas' *The Key to the City* while simultaneously discussing the technoculture we inhabit and we, as media artists, employ in our work? These artists fill that gap. Some of the artists-author contributors—panelists for this session—are long-term CAA members who consider what Harrell Fletcher terms the "three audiences" in works centered on collaboration and conversation. They interrogate, rebuild, reimagine, or transform interactions with science and technologies as emergent as artificial intelligence (Cesar & Lois), as common as the Hox Gene (Vesna), and as old as the soil (Singer).

Hox Zodiac: Spinning the Wheel of Interspecies Collaboration

Victoria Vesna

In the Year of the Earth Ox (2021), the Hox Zodiac project enters into the 13th year of mutation as described in this presentation, a story told by the artist (Pig) and scientist (Sheep). The project evolved from being completely immersed in technology—introducing the function of the Hox gene to the public with an interactive artwork using motion and shadow capture, to being pared down to a social and scientific discourse around the dinner table. With time, less and less technology was used in the project, and the focus was on the audience participation. As animals around the table, they symbolically offered themselves as food to be eaten, or food that is good for them to eat, with dishes they prepared along with sharing stories, poems, songs. To prompt the interaction, the collaborators started developing playing cards, plates, recipe books, and an online platform for archiving and sharing—organized according to the animals. This all shifted as the pandemic took over all of our lives—and overnight all communication was mediated through technology. At first they thought it would not be possible to host these gatherings online, but then the urge to connect created a space that was helping those who were in quarantine—many of whom turned to cooking and adopting animals.

Modest in Nature: We are All Lichen and Other Lessons Learned with Carbon Sponge

Brooke Singer, SUNY Purchase

Carbon Sponge is an interdisciplinary, art/science collaboration that examines the potential of urban soils to sequester carbon as a means to mitigate anthropogenic climate change and proposes soil as central to reimagining urban futures. In this presentation I will narrate the Carbon Sponge project, including the design of pilot garden plots, soil lab analysis, a generalist's toolkit and public programming. This project shares characteristics with other art/science works that intervene in public space and emphasize pedagogy, specifically learning together to make science legible and democratic. Carbon Sponge is practical in its approach (i.e., tool building and data collection) and looks to microbial worlds as models for utopian dreams.

Borderland Collective: In Practice and Dialogue

Mark J Menjivar

Borderland Collective members Mark Menjivar and Jason Reed present an interview they conducted with each other to explore their entry points into social practice, their collaborative practices, ideals, and histories. In particular, they focus on the purpose of working collectively in the Texas-Mexico borderlands, what social justice within art making means, and how technology, particularly digital input to physical output, has shaped their abilities to extend voices and share stories that complicate traditional settler colonialist narratives. The interview text is accompanied by images from various projects, including artworks, documentation of printed matter created, working pictures that share their process, and exhibition documentation.

Can This Be A Community When You're Trying To Sell Me A Luxury Watch?

Rebekah Modrak, University of Michigan Stamps School

Online commerce is a terrain that exists somewhere between reality and fiction, a virtual space understood by many consumers as real, built by commercial fantasies, made tangible with physical goods. Within these digital spaces, consumer culture has undermined, deformed, and superseded our notion of community, replacing social worlds rooted in a sense of place, shared values, and social bonds with a collective identification for a mass-produced thing and a "community of consumption." This presentation examines corporate attempts to build "community" and Modrak's strategies for "community-engaged art practices" that confront and push back against unethical representations and harmful stereotypes.

Pandemic Makeover: Reimagining Place and Community in a Time of Collapse

Beverly E. Naidus

In this presentation, Beverly Naidus outlines her collaborative project with 350 Tacoma, a community-based series of eco-art workshops leading to a public projection project. She shares the activist motivations for the beginnings of the project to reimagine the Port of Tacoma Free of Fossil Fuels and how this project evolved over time. Most of the work of 350.org focuses on the dangers of fossil fuels, how extensive the corruption and greed of petro-capitalism is, as well the global challenges we face as part of the climate emergency. She discusses how crucial this art intervention can be in addressing environmental racism, while offering an irresistible vision of what the community shapes using permaculture design as part of remediation of the Puyallup Estuary and multiple Superfund sites. She reflects on the effects of the pandemic on this project, and how the workshop process is shifting to an online storytelling activity where participants make connections between the virus, the climate crisis and the uprisings for racial justice. The final project presented is SEEDS' Story Hive, a collaboration and an example of popular education.

Bio-Digital Pathways: Mushrooming Knowledge, Expanding Community (Cesar & Lois)

Lucy HG Solomon

The hybrid bio-digital artworks by art collective Cesar & Lois attempt to engage the public in novel ways with living organisms and through a radical reenvisioning of networked technology and community. Cesar & Lois includes artists Lucy HG Solomon of California and Cesar Baio of São Paulo. Their artworks incorporate the logic of living organisms: *Physarum polycephalum* (slime mold) redistributes resources across disparate communities; microbiological organisms revise classical philosophical treatises and tweet their revisions; and mushrooms reveal new pathways for human thinking and other modes of communicating. Each is a launching pad for reimagining human systems as ecosystemic and for positing hybrid intelligences. The artworks by Cesar & Lois, [ECO]nomic

Revolution, Degenerative Cultures, Thinking Like a Mushroom, and Mycorrhizal Insurrection, must be nurtured over time and often defy expectations in the art-as-experiment modality, with exhibitions morphing into public actions and interactions. The hybrid living and digital artworks are interfaces for public interactions. Cesar & Lois incorporates socially engaged practices that question how many societal systems organize knowledge, frame community, and classify nature. Community, as those who live with the land rather than on it can attest, extends beyond human constituents to encompass nonhumans and ecosystems. Nature, as Jason W. Moore suggests, is co-produced by human societies and environments, rather than one being outside the other, or one making the other. Within their artworks, computer algorithms, digital networks, living organisms, and human beings work together in a bio-digital collaboration that reframes nature and community.

Art History and Social Justice in Action

ART HISTORIANS OF SOUTHERN CALIFORNIA

Chair: Meggie Morris, Art Historians of Southern California

The Art Historians of Southern California (AHSC) began an exciting conversation around social justice practices in relation to art history across the Southern California region in our panel at last year's CAA Conference, and we wish to continue exploring the positive solutions and creative approaches happening in today's context. This panel invites conversations and presentations on ways that creatives, curators, academics, and anyone working in the field of the arts has actively pursued efforts to improve the lives of their communities, to foster more inclusive and equitable spaces and institutions, and to encourage a more socially just experience of art and its histories. Examples could include actions taken in classrooms and curriculum revisions, in broader educational institutions and communities, in local public spaces, through commercial channels and private businesses, or through the production of creative works, exhibitions, publications, and more. Our goal is to shine light on the variety of actions taking place in the arts across the diverse geographical space of Southern California and to learn from each other in order to implement changes for good.

How to Have Fun in Dystopia: Harry Gamboa, Jr's L.A. Urbanscape

Liz Hirsch

Decolonizing Art History: FIG at Mesa College

Cara Smulevitz and Denise Rogers

This presentation will provide an overview of a collaborative project undertaken at San Diego Mesa College in 2021. A number of full time and part time art appreciation and art history faculty members worked together individually and in small groups to provide resources and educational tools for fellow art history instructors to "decolonize" their art history courses, with special attention paid to the Western surveys. Our presentation will recap our efforts and results, while

offering a specific case study for attempting to make revisions, add relevancy, and provide instructors with a variety of tools and materials to employ in their courses today.

Art History Fund for Travel to Special Exhibitions: Sharing Stories

ART HISTORY FUND FOR TRAVEL TO SPECIAL EXHIBITIONS

Chair: Cali Buckley, College Art Association

The Art History Fund for Travel to Special Exhibitions is designed to award instructors of qualifying undergraduate and graduate art history classes funds to cover the costs (travel, accommodations, and admission fees) associated with students and instructors attending museum special exhibitions throughout the United States and worldwide.

Undergraduate Student Travel and Research

Alison J. Miller

This presentation will address the challenges and rewards of a CAA funded undergraduate student research trip.

Medieval Bologna: Art For a University City

Holly Flora, Tulane University

I will discuss the challenges and benefits of teaching a course aligned with the exhibition Medieval Bologna, Art for a University City, at the Frist Center for the Visual Arts in Nashville, TN in the Fall of 2021.

Pilgrimage/Exhibition/Biennale

Christopher P. Heuer, University of Rochester

The medieval enterprise of pilgrimage – physical travel to, and interaction with, numinous sites and communities – has long underpinned our idea of the modern "art" trip. The trek to Jerusalem or Compostela is now recongnizable as that to Marfa or São Paulo. Alexander Nagel has been among the most recent theorists here, articulating how older displacements offer models for modern fetishes around travel to and from art. Is this seemingly pseudomorphic comparison useful? What is at stake in understanding an art pilgrim (from ME French, *pélerin*, "stranger") today, in moment where landscapes themselves, under ecological duress, are changing? From the Crusades to the Grand Tour, there are countless precedents for institutionalized sorties "to" seek out – indeed define - art, for study, pillage, diplomacy, or worship. Across history, is this just a trajectory of secularization? This graduate seminar, which involves its own real-life journey to the 59th Annual Venice Biennale in 2022, will consider such comparisons dialectically, within and without environments of art travel from different epochs. Climate change and the pandemic would seem to force a rethinking of the issues today, immobilizing as they have been of much of the art world (in senses of both time and space), we are all "strangers" now. It is a relation pilgrimage has summoned for decades. Biennale curator Cecilia Aleman puts it this way: "What differentiates animals, plants, humans and non-humans? What are our responsibilities

towards the planet, other people, and the different organisms we live with?"

Art History in Search of a Historian

Chair: Virginia Maksymowicz, 3719 Lancaster Avenue

Since the onset of COVID-19, the media have been awash with articles, radio and TV segments, and online discussions about how the hard-hit arts sector might survive the post-pandemic economic crisis. Almost all of these conversations have cited the Works Progress Administration and its employment of artists during the 1930s with the implication — and sometimes outright declaration — that it was the one and only time the federal government employed artists en masse. This notion couldn't be further from the truth. From 1974 to 1982, federal funds provided 20,000 arts sector jobs under the Comprehensive Employment and Training Act (CETA). Why are the CETA artist programs less well known than the WPA projects? The reasons are complicated. CETA was decentralized and did not benefit from a massive and coordinated propaganda campaign. In addition, it was designed primarily for artists to provide public service (such as teaching, project leadership, or administration) rather than to produce individual artworks. Nonetheless, like the WPA, CETA funding for the arts helped lay a foundation for the future careers of individual artists. It connected artists to communities and to each other. Some found continued employment with their project sponsors while others moved into arts-related jobs. Some became professors, museum administrators, arts writers and therapists. Still others went on to artworld success such as Ursula von Rydingsvard, Judy Baca, Dawoud Bey, Suzanne Lacy, Fred Wilson and Senga Nengudi. It needs to be studied now . . . while the primary sources are still alive!

The CETA Arts Legacy Project

Blaise Tobia

Four years ago, at the 2019 CAA NYC conference, we organized special panels on CETA Arts: one "open to the public" session during the lunchtime timeslot at the Hilton, and an evening panel at Hunter College: "The Forgotten Federal Artists" and "Artists, Institutions and Public Funding of the Arts." Since that time, a broad coalition of administrators, museum professionals and retired government officials who were involved with CETA or who are champions of CETA, has come together to preserve its legacy. This federal program funneled between \$200 and \$300 million (\$1 billion in 2021 dollars) into arts employment (not grants) which was double the contribution of the National Endowment for the Arts. Under CETA, 10,000 artists and an additional 10,000 arts support personnel were supported. CETA particularly benefited African-American, LatinX, Asian, Native American and women artists. In 2018 CAA's Art Journal Open published our article, "A Model for Arts Funding." This led to articles in *Hyperallergic*, *The Art Newspaper* and the *Philadelphia Inquirer*. We have been interviewed for podcasts and radio segments, have conducted Zoom webinars, and are being asked to consult with arts support initiatives across the country. City Lore

Gallery (which video-recorded the two 2019 CAA panels) has received grants from the Doris Duke and Donald Ruben foundations for our CETA initiative, and in conjunction with the Delaware Art Museum and the Artists Alliance was recently awarded a \$75,000 NEH grant for further research and for developing a traveling exhibition. The pilot exhibition for this effort, "ART/WORK," just closed in NYC.

CETA Neglected by Art History

Andrea Kirsh

Although CETA funded the largest arts program since the WPA, its impact on the arts has not been the subject of academic study. To date, not one dissertation or book has been published. CAA is the best (and, perhaps, the only) available forum to bring attention to this neglected part of art history. As part of our legacy work, we created the website www.ceta-arts.com and have compiled an open-access Google Drive folder, sponsored by Franklin & Marshall College, which includes important sources and documentation. We hope this can serve as a resource to scholars. We hope to attract the largest possible audience (most especially young art historians who might become fascinated by the subject), but we face the very strict guidelines that have been imposed (for both CAA membership and conference registration). So we are envisioning a panel that would include three members who do meet the guidelines, but would want to present content by people who played an important role in CETA or who currently have key roles in cultural sector recovery. (One example is Sarah Calderon, Executive Director of Creatives Rebuild New York — the largest artist employment project in the country, with \$125 in private funding — who used CETA as a model.) This could be accomplished by having them be invited guests or it could be via video clips.

ArtExchange: Co-Creation Through Accordion Book Making

Chairs: Elyse Longair, Queen's University, Department of Film and Media; **Miriam Schaer**

ARTexchange provides an opportunity for artists to share their work and build affinities with other artists, historians, curators, and cultural producers. The ARTexchange Online program will feature an in-person workshop of book making, with an emphasis on accordion books, and other traditional forms of book making. Session will include a Q and A session afterwards.

Artist-Parent Pandemic: Survival Strategies, Loss and New Normals

Chair: Niku Kashef

There is no time of day that an artist is off the clock; making and ideas happen. Over the course of the past three years the challenges to time and space for artist-parents have been exponentially greater because of quarantine, environmental uncertainty, loss of community; changes in economics and family structures or caretaking dynamics. The panelists discuss how their work and lives have shifted to a new normal while nurturing tentative futures in a time of loss, and the survival strategies and resources that have emerged. Panelists consider the hard questions that multidisciplinary artists-parents must answer to find balance in their social, studio, spiritual and personal practice going forward. Panelists Include: Carissa Carman, Indiana University, Bloomington; Jenny Kendler, NRDC Artist-In-Residence; Rebecca Neiderlander, Independent Artist; Teka Selman, Selman Contemporary; and Helen Toomer, StoneLeaf Retreat, Art Mamas Alliance

Artistic Interventions

Fine Art, Fine Print: Translating the Needs of Artists into Technology Licenses

Jessica Fjeld and Karen Gover

Autonomous robots, large-scale image processing, interactive audiovisual effects powered by AI: as these technologies move out of the lab and into the gallery, there is a quiet culture clash taking place. While some artists working with emerging technologies build from scratch or make use of open-source material, others find themselves needing access to commercial hardware and software. Whereas the art world famously operates on handshakes, boilerplate agreements in the technology sector are formal, complex, and tailored to business use cases. They are often an extremely poor fit for the needs of artists. Numerous key provisions, from the license term to the provision of ongoing maintenance, need to be renegotiated to allow for artworks to be exhibited, sold, collected, and preserved. Such negotiations cannot be successful unless the parties learn to speak a common language. Licenses stand in the way of artmaking. Using a series of case studies, this presentation articulates the current and future impacts of the integration of licensed software into fine art. The presenters, legal scholars with expertise in the arts, will translate key considerations for artists using licensed software and the institutions that support them. They consider ways in which license agreements can address the needs of both technology companies and artists, even when the aims and values of business and leading-edge art may seem irreconcilable.

African-inspired Eco-pedagogies

Nnenna Okore, North Park University

Drawing on the afro-centric animist practice, my paper navigates eco-pedagogies that derive from African onto-

epistemological perspectives, and positions call-and-response as a fundamental tool for learning. By situating call-and-response as an eco-pedagogic approach, I position African indigenous ways of knowing and being as an equal part of education and knowledge. Agitating for richer ecological learnings through connections to our natural and social worlds, I spotlight the African-inspired eco-pedagogy as a method that not only relies on the exchange between human to human but humans to plants, spirits, animals, and other entities. In Africa, the general belief that “I am because we are, and because we are, therefore, I am,” as asserted by John Mbiti, rejects the individualistic thinking and promotes the intersection of agencies as an onto-epistemic way of being. It means that call-and-response at its core is about interdependency which supports and sustains generative outcomes through exchanges between human networks along with the natural and metaphysical worlds. Through this paper, I will underscore how my artworks stimulate learning from an Afro-eco-pedagogic context. I will also examine the role online learning tools, like Padlet, play in fostering eco-learnings driven by an African call-and-response approach. I wrap up the essay by discussing the provocative call-and-response learnings that occur during my exhibition, ‘Making Kin’, and across different literature, material practice, and bioplastic experiences that were enabled throughout the research.

*Shimmer Shimmer: Trans*Queer Glitter*

Lorenzo Triburgo, Oregon State University (Online)

Shimmer Shimmer I propose to discuss my ongoing project Shimmer Shimmer. In June 2019 I stopped taking testosterone after 10 years of transgender “hormone therapy” as an exploration of my body as a site of literal and metaphorical gender abolition. My body and its metamorphosis towards gender ambiguity became source material Shimmer Shimmer, a series of figurative and nonrepresentational photographs and videos created in collaboration with my queer-femme partner Sarah Van Dyck. The figurative images were photographed at the historically gay section of the People’s Beach at Jacob Riis Park in New York City, now a haven during the summer for our community of NYC queers. The photographs feature my glitter-adorned nude form in familiar, art historical poses, while subtle shifts in gaze and posture play alongside the gender ambiguity of my body to defamiliarize the viewer. We employ a playful campiness to suggest a mythical presence and anchor the project to the celestial bodies in our solar system. When we visually reference art historical representations of “Venus,” we signal a connection to astrology, an important mode of spiritual connection among our queer community. The glitter constellation still lifes that accompany the figurative images work to reiterate this connection. My body’s metamorphosis and how my behaviors and gestures are perceived in relation to the sound of my voice and visual presentation is an ongoing performance taking place on and off camera. This is rooted in a rejection of the pathologization of queerness and a desire to occupy new subjective space.

Artistic Panoramas

Performing Eco-Public Art: Tseng Chi-ming and His Environmental Activism

Meiqin Wang, California State University Northridge

This paper investigates the interrelations of public art, performance art, and environmental activism in contemporary Taiwan through a case study of Tseng Chi-ming and his ecological-public art. Having worked in the fields of fine arts and theater for several decades, Tseng adopted performance art as his primary medium of expression only a decade ago, very much prompted by his concern of Taiwan's continuous ecosystem deterioration despite waves of environmental movement. Since then, he has become a key figure of the island's grassroots environmental activism with his consistent performance works in the public space. Taking issues with environmental problems and related social injustices, Tseng uses his very own body as the ground, the material, and the vehicle to carry out his activism that seeks to promote ecological consciousness of the public and call for collective actions. Often performed on the street, in the public square, or next to endangered ecological sites, his art becomes eco-public art. Methodologically, Tseng tends to incorporate natural materials, a choice very much inspired by his Hakka ethnic background, particularly the deeply rooted Hakka agrarian tradition of "worship of nature" and "reverence to heaven and earth." Aiming to inform, engage, and activate the public for environmental and ecological protection, Tseng's work is an example of the eco-public art in the island that is part and parcel of the ongoing environmental activism that strives to advance the discourse of ecosystem diversity and foster non-exploitative imaginations about the relationship between human beings and the natural environment.

Landscape as Ways of Seeing — Exploring Polish Culture with its Materials —

Nishiki Sugawara-Beda, Southern Methodist University

Can we feel and learn culture, even humanity, through walking and interacting with its landscape? Perhaps, by making and experimenting with art using the very terrain as material? Through the act of walking and material-making in Poland, communication with Polish people and Polish culture have been attempted. This experience is informed by the traditional Sumi making process. Sumi is made from the residue oils—soot—captured on the clay surface from the smoke of burning wood and oil. Of course, fire turns all living things to smoke and ashes; however, it also produces soot. Soot is the carbonized oil of a life which has been burned. As Sumi offers a wide range of tones, depths, and temperatures in black made from soot, it is therefore in each case the evidence of a geographic location, its flora and its fauna from before its national or political contexts of history—before anger, before hatred, before language. Ash and smoke will travel away, but oil is what remains. Using the soot as pigment from the land—a representative of the very land and its culture that flourished there—artwork is produced, capturing the current culture whose roots are imbedded deep in the traditions and the land. Through this

process, we can feel and learn humanity. This presentation will discuss this artistic research project in Poland, focusing on both the process of artmaking using the materials embodying the land and the approach to observing and learning culture and humanity.

Monuments, Ephemerality and Memories: An Examination of the Unique Perspective of Lagos Cityscape

Akinwale Onipede, N/A

Monuments, Ephemerality and Memories: An Examination of the Unique Perspective of Lagos Cityscape Monuments are enduring legacies of human civilization. They are markers and testaments to great feats, periods and personalities in history. They are cherished and preserved as uncommon heritages of humans in the march into the future and further developments. Monuments inspire and serve as benchmarks for successive generations to self-evaluate and aspire to push the frontiers of growth and greatness. Monuments are made to last, ready examples like the Pyramids, The Statue of Liberty, Eiffel Tower, The Great Wall of China and Taj Mahal are found in different parts of the world, keeping the history and values of such places alive. Lagos, in Nigeria in West Africa however presents a conflicting angle to the role of monuments as a repository of history and memories, in the disdainful treatment and neglect that monuments are subjected to. Monuments such as architectural pieces and public sculptures have been demolished, removed or neglected for reasons such as lack of required knowledge of their roles, political differences between government in power and the originators of such landmarks, thereby resulting in gaps and the erasure of memories, values and motivation for greatness. This study therefore presents specific monuments in Lagos, their history, forms, relevance, what has become of them, and the reasons for their unenviable fate. The study is carried out with the aim of highlighting this anomaly by comparing the Lagos example with best practices in other parts of the world.

The Sign in the Painting: Edward Hicks, Peaceable Kingdoms, and Questions of Representation

Caroline Murray Culp, Vassar College

This paper offers a new understanding of the sixty-two extant Peaceable Kingdom paintings by Quaker folk artist Edward Hicks (1780-1849). Made by a man trained as an ornamental carriage painter, these serialized biblical menageries have been derided by critics as derivative amateur paintings, significant only for their innocence of vision, simplicity, and freshness of expression. But as this project demonstrates, such dismissals mistake Hicks's imagination for error, formula for imprecision, and appropriation for mechanical copying. By putting Hicks's canonical Kingdoms in conversation with early nineteenth-century signboard painting—the artist's primary profession—this research reveals the intelligence and intentionality of the Kingdoms' seemingly naïf aesthetic. In reclaiming Hicks's aesthetics—reframing of them as deliberate rather than naïve—this essay explores three key facets of the artist's method: his use of systematic spatial divisions, comingled

text and image, and hieratic scale to create diagrammatic narratives easily understood by period viewers. These visual tools, borrowed from the painter's expertise in the signboard trade, demonstrate how the visual logic of the Peaceable Kingdom series was continuous with vernacular visual communication employed in the Delaware River Valley of Pennsylvania. Thus reconsidered, Hicks's paintings offer much more than a biblical paradigm of utopic harmony, helping us to understand the connection between interiors and exteriors, public and private, religion and daily life in nineteenth-century America. Furthermore, by insisting upon the site-specificity of Hicks's practice, this research brings Bucks County and the landscape of the Delaware Valley into focus as a generative force in the region's artistic heritage.

Artists making moves

Contrast Agents: JSG Boggs at the Border of Law **Monica Steinberg**, University of Hong Kong

Much has been written on the intertwined histories of art and money, from trompe-l'œil depictions of banknotes to so-called money art to the elements of trust undergirding these arenas. Yet, what happens when an artwork representing (but not "reproducing") paper money is inserted into the financial system? In the 1980s and 1990s, artist JSG Boggs realized so-called Boggs Bills: single-sided creative representations of banknotes that the artist bartered (spent) for goods and services. Boggs Bills vary from country to country, with US versions of the \$100 featuring Harriet Tubman or Boggs's self-portrait, and English iterations displaying variations of the Queen of England.

Unsurprisingly, the artist was arrested and tried for counterfeiting in England and Australia; his work was confiscated under justifications of "contraband" on three occasions in the US; and he was the plaintiff in a nearly decade-long lawsuit against the US Secret Service and US Department of the Treasury, arguing that US counterfeiting statutes unreasonably curtailed the freedom of expression guaranteed by the First Amendment. Using new archival materials, I argue that Boggs Bills functioned as a contrast agent within the systems of art and law, making visible the complex structures, boundaries, and webs of bureaucracy underpinning both art and money. Boggs Bills were injected into and circulated through different arenas of exchange, pulling the financial system and the laws regulating money into art, and likewise, art into the machinery of finance and its governance.

"The Beauty of the Skeleton": Henry van de Velde and Maria Sèthe as Advocates of Artistic Dress

Rachel Sepielli

The dress designs of Henry van de Velde, the Belgian painter turned designer and architect, are often viewed in relation to his affinity for the Gesamtkunstwerk—the total work of art. The dresses were worn by his wife, Maria Sèthe, in the couple's home at Bloemenwerf, prompting critics to suggest that he had incorporated his wife into the house's design. However, Van de Velde's writings and lectures suggest other motives. They also suggest that Sèthe took a

substantial role in the clothing's creation, and in promoting the styles among her contemporaries. In fact, Sèthe herself authored the introductory essay for the catalog of a dress exhibition mounted at Germany's Kaiser Wilhelm Museum in 1900. This catalog is incredibly rare today. Late nineteenth-century women's clothing featured the corset, a controversial garment loathed by doctors and feminists, yet defended by others as necessary support for the era's extraordinarily heavy skirts. Van de Velde found the concept ludicrous; whether he objected to the corset on health-related grounds is debatable, but he certainly considered Parisian styles as the pinnacle of irrationality. He set out to design garments based on the structural principles he applied to his architecture: the human skeleton should not be stifled by illogical clothing any more than a building's frame should be suppressed by an illogical façade. This paper will examine the collaborative work of Van de Velde and Sèthe as exemplifying the anti-fashion reform movement known as artistic dress, and as resulting from the pursuit of timeless beauty and logical construction.

Asian Feminist Architecture

Chair: Ruo Jia, Princeton University

Discussant: Tani Barlow

Intervention and reflection have been made in the primarily male-dominated architectural field with its phallogocentric Western metaphysics foundation, particularly since the 1980s. Yet much effort has been limited to the Euro-American context with middle-class white women as the primary concern. This panel aspires to direct our attention towards the intersectionality between race and gender inequality, specifically towards an under-examined group: Asian women. Yellow women are stereotypically considered more transparent and especially problematically objectified in the "Western" milieu. On the other hand, in Asian countries, women face different challenges that are not covered with the dominant Euro-American feminist theorizations due to their particular socio-cultural constructs, that many times result in deeper patriarchal roots. Moreover, the dichotomy and characteristic attribute to male-female along the lines of active-passive are often mapped on to the West-East in the countries' decolonization. These conditions aggravate the structural inequality in the architectural discipline that historically emphasizes a heroic masculinity and thus deserve completely different sets of examinations. This panel invites papers that engage with the topic of Asian Feminist Architecture from these various perspectives, ranging from the intersectionality between race and gender inequality in the Euro-American context, taking special consideration of Asian women, to robust reconsiderations, examinations and theorizations of feminist architecture from Asian contexts that differ in the concerns, challenges, timelines, and socio-historical constructs from the dominant Euro-American one. With such effort, this panel aspires to mobilize alternative envisioning for the fundamental structure of the architectural practice, that can lead to a more inclusive future.

The Architecturing of Modern Love and the Architecturing of Modern Architecture: Revisiting Huiyin Lin

Ruo Jia, Harvard University Graduate School of Design

The “birth” of Chinese modern architecture is in conflation with the beginning of the advocacy for a “modern,” “free,” “true love” in China, as the country moves out of its feudal system early 20th century and people move out of the regularly practiced arranged marriage. Meanwhile, the first Chinese female architect, Huiyin Lin, is the paradigm “lover” of this paradigm shift. She was constructed as the ultimate lover supported by her stories with the poet Zhimo Xu, the architect Sicheng Liang, as well as the philosopher Yuelin Jin, further romanticized and popularized in TV dramas among other forms of further story-telling. Meanwhile, she is the first recorded Chinese female architect in the modern period and has participated in founding modern architectural discipline as well as pedagogy. Instead of applying reductive labels pining a straightforward case of objectification and fetishization of women, or the demeaning of their professional value with the concentration on their personal romantic life, this paper sees both sides as intricately connected with no dichotomy between private and public, romance and profession. By looking at the interweaving of the construction of love and that of architecture with their gender complications in China starting 1920s with the case of Lin, a reformation of both love and architecture becomes possible.

A Form of Care: Itsuko Hasegawa and a Rhetoric of the Social

Nicholas Risteen, Penn State University School of Architecture

A triumphalist focus on form and technology permeates the discussion of post-1970 Japanese architecture: scale, speed, and large-scale technocratic constructions dominate the landscape in cities large and small. As one of very few women working within the male-dominated field of architecture in Japan, Itsuko Hasegawa's (b.1941) experience and rise has made her a central feminist icon within Japanese design, a position solidified with the completion of the Shonandai Cultural Center in 1990. That completion also marked a shift in rhetoric surrounding Hasegawa's work, from one in-line with her male peers—and still focused on form—to a newer line of inquiry surrounding care. As Kōji Taki notes in his writings about Hasegawa, Shonandai was a moment for Hasegawa to “take on problems of program that she couldn't address in houses...[she] ran up against the disjunction between people's varied lifestyles and the process of building within a community.” An integral part in Taki's engagement with Hasegawa's work here surrounds the “possibility of a latent femininity in the city,” but he refrains from following this possibility towards its revelatory potentials. This paper aims to explore this shift in rhetoric and the underlying feminist critique it entails, especially the union of “care” and “the social.” While form doesn't disappear in Hasegawa's work, this new focus on a possible “latent femininity” within the city unveils a new architectural thread that shifts our reading of

Japan's postwar urban landscape away from the masculine triumphalism of technocratic formalism.

On Privacy and Prevention: Asian Feminist Architecture's Matriarchal Blueprints

CoCo Tin, Harvard University Graduate School of Design

In contrast to her Pritzker Prize named partner Wang Su, Lu Wenyu, one half of Amateur Architecture, has fiercely defended her privacy, opting for more control over her life (and image) while mastering the histories and technologies of architecture. On the surface this may appear to reiterate the objectifying trope of yellow women as timid and mute. Rather, this paper seeks to articulate an alternative theory of feminist architecture power as one predicated on matriarchal mental blueprints – proliferating from the interior of the body. Drawing from Francesca Bray's *Technology and Gender: Fabrics of Power In Late Imperial China* and Li Shi Qiao's 'Theory of Care' in *Understanding the Chinese City*, how does a Chinese Matriarchy, one concerned with protecting and preventing the body from harm, help articulate a framework to discuss *Yellow Women's Work*? Inspired by the Afrofuturism movement daring to imagine alternatives where Blackness plays a central role in world building, *Matriarchal Blueprints* osculates between mental and corporeal worlds to imagine an incisive account of Asian women architecture. Originating from the 'mind', how does soft power solidify into an Asian feminist aesthetic? What layers of skins, fabrics, and facades, does a yellow women's work penetrate? Simultaneously speculative and concrete, *Matriarchal Blueprints* sits at the intersection of architectural history and material cultures to counter the historically masculine and heroic narratives of design at large.

Asian Girls: Racial Aesthetics, Affects, Fantasies

Chairs: SaeHim Park, Duke University; **Gennifer S. Weisenfeld**

How do images of Asian girls carry feelings of affection, intimacy, and pleasure? What racist and imperial legacies condition such supposedly good feelings? The figures of Asian girls have circulated as amicable objects of invitation and advertisement, or as symbols of peace against wartime violence. For example, "Miss Kagawa" was one of fifty-eight Japanese friendship dolls given to American children in the late 1920s to facilitate international diplomacy, and a Japanese bronze statue of Sadako Sasaki memorializes the U.S. atomic bombings in Nagasaki and Hiroshima in Seattle's Peace Park. Both objects assume the ability of Asian girls to solidify international alliances or to promote historical memory and justice. This panel invites critical interventions related to the aesthetic and affective associations of racialized images of Asian girls and women with purportedly "good feelings." We join the scholarly inquiries of racist, imperial, and colonial affect in the work of Anne Cheng's *Ornamentalism*, Ann Stoler's *Carnal Knowledge*, Taylor Atkins' *Primitive Selves*, and Leslie Bow's *Racist Love*. Papers from all periods are encouraged that consider the hypervisibility, abstractions, and fascinations surrounding women in the context of Asian-Euro/American relations and the Asian Diaspora. We also welcome contributions that examine circulating images of, or by, Asian women in the contexts of social art activism; imperial and military economies; kawaii culture and popular fandoms; and feminist spectatorships. By examining images of Asian girls as racist fantasies, this panel seeks to address their ongoing ramifications for the continued violence against Asian women in the United States and beyond.

Hypervisibility of Asian Girls in School Uniforms: Exoticism and Fetish in Visual Culture

Kyunghee Pyun

This paper focuses visualization of girls in school uniforms from the 1920s to the present. Girls in sailor suits became visual symbols of Asian modernity and subsequently of postwar popular culture. Female characters in sailor suit school uniforms presented inviting access to popular culture in the genres of anime, manga, J-pop, horror films, and video games, beyond Japan. In the age of "New Korean Cinema" around 2000s, school girls in fashionable uniforms appeared in genre films such as *Whispering Corridors* and its sequels. Analysis of Tateishi Harumi (1906-1994)'s nihonga painting entitled *Clover* (1934) as an example from the 1930s demonstrates transformation of sailor suits from a military uniform to a symbol of innocent girlhood in print culture. This process is discussed in the context of voyeurism, exoticism, and fetish by different types of viewers. Hypervisibility of Asian girls in school uniforms in post-WWII cultural consumption emerged in a range of categories: contemporary art for the cultural elite, Hollywood films for mass consumption, and the low-brow subculture of pornography. Also, viewers became global to include both

domestic and international consumption of cultural products. Girls in sailor suits became an accessible icon of cultural diplomacy emulating the image of "the girl next door" among fans of Asian popular culture in the West. Then, contemporary artists like Mariko Mori took on the critique of exoticism of Asian women as an ornament or a fetish. The paper argues that hypervisibility of hypersexualized, racially discriminating physiques of Asian women is a form of coerced exoticism.

Fantasies of Korean Girls: This Isn't What It Appears **JooHee Kim**, University of Maryland

A black-and-white 1950s photograph depicts a topless Korean Camptown woman wearing a faint smile. She grasps a sword in one hand, holding it above the shoulder as if ready to plunge it into a prone American soldier. The picture's back reads, "This isn't what it appears." But, what do we see in the image, and why does each side of the photograph point to a different truth? Who has the authority to declare the "truth" of this image? Half a century after this strange performance, Heehyun Choi (b. 1994) took up this picture and other never-before-seen photographs for her 2022 film, *This Isn't What It Appears* (2022). Choi uses a camera, a mirror, language, and her voice to intervene in the web of gazes and power relations produced by photographs taken during the Korean War. Drawing on the concepts of "reciprocal dialogue" and "Mirror-Writing Box" propounded by Ariella Azoulay and Trinh T. Minh-Ha, respectively, this paper presents an improved comprehension of the dialogic potential of the photography vacillating between the manifested image from the perspective of American cameramen, the notes on the back, and the intervention made by the artist a half-century later. These three elements venture beyond the limited frame of the camera and disclose the broad, reciprocal perspective that undercuts the photographer's authority. Choi's work offers an example of feminist spectatorship that undermines the Western male-centered authority in Asian girls' images. Ultimately, it challenges the context of the consumption of the fantasized Asian girls' images within the war.

The Aesthetics of Love in Small Girl Statues, "Comfort Women" Miniatures

SaeHim Park, Duke University

The Statue of Peace (2011) is a life-size, bronze monument that calls to remember and seek redress for the "comfort women," wartime military sexual slavery by the Japanese Imperial Army from c.1931 to 1945. Created by the artists duo Kim Seo-kyung and Kim Eun-sung, the Statue of Peace stands in front of the site of the Japanese Embassy Building in Seoul, South Korea. In 2016, the artists miniaturized the Statue of Peace and called it *Small Girl Statues*. Anyone can buy these miniatures. No longer meeting the intended gaze of the original statue, the *Small Girl Statues* now occupy the private spaces of people's homes and have become part of their everyday aesthetics. What makes the *Small Girl Statues* so appealing, and what does it offer to the buyers and collectors? Beyond the *Small Girl Statue's* monumentality in political aspirations and activist pursuits, this paper examines the aesthetics of love and desire by

examining the pleasures associated with the Small Girl Statues. I investigate how the Small Girl Statues both obscure and reflect the “period of silence” of “comfort women” after their liberation in 1945 and before the televised testimony in 1991. By analyzing the role of Small Girl Statues in shaping the survivors as images of both anxiety and desire, I unveil the distorted aesthetics of love in the popular Small Girl Statues. In so doing, my paper tackles the less attended moments in which the continued violence against Asian women occurs in the forms of desire and love.

Between Girl Ornament and Dress-up: Girl-Shōjo dances across gendering acts, which leave us breathless and wild.

Katherine Marie Mezur, University of California Berkeley Comparative Literature

Kasai Akira slips among Musume Dōjōjis (revengeful girl roles), from kimono to evening gown, then into a wigless butoh terrorist. These female-like roles both freeze and heat the heart. Mikey of J-Pop Tokyo GEGEGay whips and rips through shōjo-girl dressy dresses and hot vinyl skirts and close-up kisses with his lips drawn into tight tulip buds. Across the spectrum of experimental to pop dance, bodies and media gesture with lightning switches and drifts that sometimes provoke, but gradually “shade” (in the sense of the gay ball term of critical commentary) any sense of girlboygirl-isms. In this short work, I play with the small, the subtle, and the minor wild in Japan’s dance cultures, journeying along into East Asia with Jack Halberstam’s wild bewildering (foraging) in this area with quick breaks into 2.5D in a dance with Galbraith’s otaku-girl. I propose a short glimpse into the action (gestural dramaturgy-choreography) with Ann Anlin Cheng’s ornamentalist dress-up for the 21st century, blending live/screen/animated bodies. This is a fragment of a work “In girl-time,” which questions and performs, from a diverse feminist framework, a girl-shōjo space-time imagination, working within and streaming out of the Asia-Pacific.

Atlantic/Pacific: American Art between Ocean Worlds

ASSOCIATION OF HISTORIANS OF AMERICAN ART

Chairs: Caitlin Meehye Beach, Fordham University; **Katherine Fein**, Columbia University

The Americas have long been traversed by circuits of cultural and commercial exchange linking both ocean worlds, including long-distance Indigenous trade routes in the pre- and extra-colonial world, the Manilla Galleon Trade (1565–1815), the transcontinental railroad (completed 1869), and the Panama Canal (opened 1914). While studies frequently highlight the interconnectedness of the Americas in relation to land, this panel asks what happens when we orient the study of “American art”—broadly conceived—around not continental landmasses but bodies of water: namely, the Atlantic and Pacific Oceans. As Paul Gilroy, Tiffany Lethabo King, Robbie Shilliam, and others suggest, watery spaces—oceans, littorals, shoals, archipelagos—can open onto innovative and essential ways of thinking about cultural production and critique. This panel invites contributions that foreground the role of visual and material culture in forging, revealing, and/or problematizing the interconnectedness of the Atlantic and Pacific worlds. How were these spaces linked through the movement of people, materials, objects, and ideas in the wake and apart from slavery, colonialism, forced migration, and exclusion? How might recent scholarship about the fraught connections across these spaces reframe narratives of American art history? What might the methods and objects of American art offer to broader investigations of oceanic networks? And finally, how can we find ways to think about trans- and inter-oceanic exchanges that acknowledge their interrelation while also holding space for local specificity? We welcome research-in-progress, curatorial projects, and artistic interventions that engage these and other questions as they position American art at the confluence of ocean worlds.

Robert H. Vance’s Fortunes and/in Mining: A Transpacific Photographer, 1846-1865

Monica C Bravo, University of Southern California

More than with other industries, photography followed mineral strikes. Photographers were among those seeking their fortunes in the gold or silver-fields, or else would-be Argonauts found greater success in service, and a ready market among miners eager to send proof of their new experiences to distant relations. Robert H. Vance was one such photographer, who, after leaving his home state of Maine and operating a studio in Boston, circumnavigated the Horn to Chile, where he opened two successful studios serving mine administrators. After approximately three years, he followed the silver miners to San Francisco (via Bolivia, Peru, Panama, and Mexico), becoming the most renowned photographer of the 1848-50 Gold Rush, marketing his skills to the cosmopolitan society that gathered in Northern California. His fame stretched as far away as Hong Kong, where he opened another studio. Although none of Vance’s Chilean plates have survived, my essay focuses on the transpacific flow of ideas, laborers, materials, and

practices among Pacific Rim nations in the mid-nineteenth century through his example, drawing on evidence from Vance's Californian portrait and landscape photographs, South American correspondence, and newspaper announcements from both regions. My analysis complicates notions of Latin America as an extractive zone, to use the nomenclature of Macarena Gómez-Barris, and of the United States as a site of comparative industrial might and technological innovation. Instead, I demonstrate the reciprocal relations—be they mutually beneficial or extractive—among Greater American nations by tracing Vance's fortunes in and among the gold and silver mining industries.

A "Ship-building Wood": The Oceanic Networks of The Ahmedabad Wood Carving Company's Teakwood Furnishings

Katie Loney, University of Pittsburgh

In 1881, New York-based designer Lockwood de Forest began commissioning replicas of the tracery windows of the Sidi Saiyyed Mosque in Ahmedabad, India. He ordered these works from the Ahmedabad Wood Carving Company (AWCC), a company he established that same year with Jain merchant Muggunbhai Hutheesing to export luxury woodcarving to the United States. Over several weeks, the craftsmen in Hutheesing and de Forest's employ translated the intricate stone patterns of the sixteenth-century mosque's jalis into the oil-rich material of teakwood. Anticipating the windows' overseas journey across the Indian and Atlantic Oceans, the AWCC's wood carvers paid special attention not to cut the wood too thin in any one spot to avoid breakage in transit. On the other side of the world, de Forest's elite clientele understood these luxury goods as products of "Eastern lands" made for use in Orientalist interiors. While the AWCC's teakwood furnishings and ornamental work was made of materials from India's forests, the company's use of one of the nineteenth century's leading "ship-building woods" points to their position as products of ocean worlds. In this paper, I examine the material properties of teak, its extractive industries, and its use in shipbuilding to show how and why the AWCC's carpenters adapted their knowledge of a water-resistant material used in South Asia's wet and dry tropical climate to portable objects meant to travers oceans. Accounting for the specific materials the AWCC used in products made for western consumers, I argue that Orientalist interiors in the United States both required and produced oceanic networks that defined the global extractive economies of established (England) and emerging (United States) empires.

East of the Pacific: Making Histories of Asian American Art

Aleesa Pitchamarn Alexander, Stanford University

This presentation is drawn from the research, development, and execution of the exhibition *East of the Pacific: Making Histories of Asian American Art* (Sept. 28, 2022–Jan. 29, 2023, Cantor Arts Center, Stanford University). *East of the Pacific* is one of the three inaugural exhibitions of the Asian American Art Initiative (AAAI), an ongoing project that seeks to make Stanford and the Cantor the leading academic and curatorial center for the study of Asian American Art. *East of*

the Pacific considers the continuing artistic impact of many peoples' migration across a particular body of water: the Pacific Ocean. For thousands of years, people have made treacherous journeys across bodies of water. Apart from Indigenous and First Nations peoples, all inhabitants of North America are the product of such transoceanic movement. What would it mean to understand the United States as being situated not just west of the Atlantic but east of the Pacific? How would this understanding reorient our perception of American art and its significant participants? Drawing on the scholarship Paul Gilroy and Lisa Lowe, this presentation offers a model for understanding a history of Asian American art as one of intergenerational movement and exchange—locating the mythic place of Asian America in an ocean that both unites and divides. The exhibition, drawn almost entirely from the Cantor's collection, begins in the mid-nineteenth century and ends in the contemporary. It moves away from static and essentializing definitions of what constitutes "Asian" and "American."

The Process of "Imagining an Archipelago"

Jessamine Batario, Colby College Museum of Art

Scheduled to open at the Colby College Museum of Art in summer 2026, *Imagining an Archipelago* (working title) presents modern and contemporary works by artists with cultural heritage ties to the islands of Cuba, Guam, the Philippines, and Puerto Rico. The intertwined histories of occupation and colonization by both Spain and the United States link these islands, inflecting the cultural heritages of their constituencies. This exhibition foregrounds the lived experiences of those who resist U.S. interventions and those who interrogate their inheritance of colonialist narratives. The metaphorical framework of an archipelago—discrete islands encompassed by the fluidity of water—will emphasize these artists' different strategies to critique and defy the hegemony of a continental empire. Maintaining these distinctions, *Imagining an Archipelago* opts not to present a singular response to a monolithic interpretation of empire, but to envision what solidarity might look like when embracing difference. To inform the conceptual development of this exhibition, a group of artists and curators gathered on an island in Maine in summer 2022 to discuss the intertwined issues of land, body, and food sovereignties; place and displacement; military occupation; and storytelling and archival memory. Key discussion points included the potential pitfall of inadvertently reproducing the mechanisms of imperialism and colonialism in executing this project, as well as the conceptual relationship between inclusion and expansion. By holding space and being in community, this group enacted the core premise of the project: to move towards solidarity while acknowledging the conflicts posed by the heterogeneity of lived experiences.

Balancing Act: Teachers, Students, Life

COMMUNITY COLLEGE PROFESSORS OF ART AND ART HISTORY

Chairs: Susan M. Altman, Middlesex College; **Monica Anke Hahn**

As professors, whether at 2 or 4-year institutions, we balance numerous roles as we manage teaching, administrative and committee work, our own research and practice, and our personal lives. Our students similarly grapple with making time for school, work, and family. Is it possible to support our students and provide the foundations they need without sacrificing rigor? Can we handle our competing responsibilities, and those of our students, while taking innovative pedagogical approaches in our classrooms? How do we provide a climate in the classroom that supports student learning while allowing students – and us – to effectively manage the many roles we all juggle? What novel assignments have you created to help students achieve this balance and create successful work? Perhaps you have developed progressive grading practices or devised a scaffolded assignment that was successful. Maybe you have incorporated your own research practice into your courses. Perhaps you have devised a methodology of teaching research or studio skills that has helped your students be more efficient and able to handle their course load in relation to their lives. This panel invites presentations that address innovative pedagogy and engaging ways to strike a balance in teaching and learning in both art history and the studio.

The Struggle is Real: Practicing Compassion and Play in the Classroom

Rebecca Siefert, Governors State University

Zoom fatigue. Mask fatigue. Just general fatigue. After adapting suddenly to a fully-online course delivery (and then cautiously returning to the classroom a year later), the pandemic forced us to rethink our priorities in and out of the classroom, and for me it resulted in practicing greater compassion for myself and for my students. In my presentation, I would like to discuss some of the ways that the challenges of the past few years have encouraged me to cultivate a culture of compassion and transparency, to not only empower my students but also lighten my own mental load. The biggest shift has involved addressing mental health struggles, from being transparent about the ways in which therapy has helped me maintain a better work-life balance, to holding midterm meetings that double as mental wellness check-ins (and include a playful PDF for those who are particularly struggling), to including a hyperlink in my email signature to on-campus student support services that assist students facing personal difficulties, such as food/housing insecurity. Taking the lead from current trends in higher education, I practice a pedagogy of kindness, play, and collaboration (for example, Wikipedia Edit-a-Thons, Movie & Pizza Days during finals week, peer reviews, and art history-inspired art-making sessions). By adopting these changes, as well as several “Ungrading” techniques to re-focus on the joy of learning and offering alternatives for assignment delivery, I have been able to maintain a high

level of rigor while greatly reducing anxiety for my students and myself.

pawn-tificating

Dianne Pappas, Northern Essex Community College

The advent of *The Queen's Gambit* (IMDb, 2020) and my love for Marcel Duchamp spawned a new assignment for my Three-Dimensional Foundations class in the Spring of 2021. Originally called *The Cardboard Chess Project*, this assignment provided a respite from students' hectic lives highlighting how dynamic play and chance can support pedagogy and build community. Each student was assigned a pawn and one other piece, so we covered all 32 pieces in a class of 16. The assignment criteria were loose and a research component about the history of chess led students down a broader and less literal path. It turned out one of my students in that first semester had played chess competitively for years. Her participation in and stories about the game set the stage for student experimentation and risk-taking. The second semester we were able to create a game in process in our gallery with the completed pieces. The third semester we focused on maquettes, making full-scale and re-making. Creating the players, not necessarily being experts at chess brought a refreshing accessibility to the project and shifted the balance of power amongst the pieces. It's all about the pawns!

A Cross-Disciplinary and Cross-Institutional Approach to Teaching Art History

Maya Jimenez, Borough of Manhattan Community College, CUNY and **Cheryl Hogue Smith**

Building on the model of interdisciplinary learning communities, whereby colleagues across departments collaborate on curriculum and pedagogy, and by crossing institutional boundaries, we were able to create a sense of community and balance in the art history classroom. This cross-disciplinary and cross-institutional approach to teaching allowed teachers and students alike to benefit from the advantages of specialized instruction. That is, as an English instructor, Cheryl focused on the “process” of writing, while I, as an art history instructor, focused on the “content.” (Other specialists also contributed to our community, like a college librarian, who taught the students how to research, and a museum educator, who provided students with a guided tour.) Together, Cheryl and I formed a professional learning community that afforded us the opportunity to work through the challenges and isolation of teaching, which, in turn, helped us mitigate the stress and anxiety our community college students typically feel when they are confronted with difficult writing assignments in an unfamiliar field. Thus, our professional collaboration ultimately provided our students the opportunity to research and write more effectively about art history. By mainly relying on each other through visits to each other's classes that are housed at different institutions and by including visits to the library and museum, we modeled to our students the importance of taking advantage of college-, city-, and, in our case, CUNY-wide resources. In the end, our professional collaboration helped us help our students transform what was typically a passive and static learning experience into an active and

dynamic one—a sharp contrast from their online learning experience of the previous years. Thus, our students benefited academically and emotionally from this greater support network, while also learning the important life skill of seeking help and reaching out.

Beyond a Basic Need: Circuitous Paths of Food in Contemporary Global Asian Art

Chair: Michelle Yee, Diasporic Asian Art Network

Discussant: Jave Yoshimoto, University of Nebraska Omaha

Food is endlessly evocative. It conjures up memories and aspirations as it raises the specters of every sense. It brings forth memories of cooking, serving, and dining, the business and engagement of restaurants, and raises the dining table as a site of exchange, community, and negotiation. In the recent history of Asian art and visual culture, it has played a pivotal role in pioneering works from Rirkrit Tiravanija's pad Thai to Lee Mingwei's The Dining Project. Food functions as both a site of difference and a space of communion. It can provoke distaste and distrust as much as desire and longing. Food and the many ways that it has been integrated into paintings, sculptures, performances, installations, photography, and film reveal its significance in negotiating the complex dynamics of movement and migration, social relations and frictions, societal hierarchies, and the building of lives and worlds in, out, and between familiar and strange spaces. This panel invites submissions that offer a critical approach to food and its role in the contemporary art and visual culture of Asia, its diasporas, and its transnational circuits.

'I like your food!' The colonial leftover of Asian cultures to Finland in the contemporary era

Shuchen Wang

Asian immigrants as a cultural phenomenon began in Finland with the first arrival of the 'boat refugees' from Vietnam in the 1980s. Over the past few decades, especially after the country joined EU, the 'taste' of Asian cuisine has become more diversified than just sushi, tom yum and the quasi-Chinese wok. In this country of which the people travel abroad the most in the world, very often an Asian would hear 'I like your food!' from a native who tries to be friendly. Yet unlike in UK, France or Germany where museums and galleries are loaded with colonial collections from the ancient civilizations in the Asian continent, here the Finnish tongue remains the bravest pioneer to explore the exotic and the sensual of the strange Other. It is worth noting that not only museums do not hold any exhibitions of high art or high culture from those 'holidaydestinations' in the tropical or subtropical areas, but also there is never any tour exhibitions of the archaeological art and historical artefacts from Asian countries being organized in this wealthy Nordic society – which is now suffering the severest problem of racism, xenophobia and intolerance in Europe. This paper suggests that the taste in food as a living tradition has a spiritual dimension as in fine art, and that it is institutionally easier to generate deep appreciation and respect in the modern

temple of museum than the alien kitchen of restaurant.

Word of Mouth: Asian American Artists Sharing Recipes Laura L. Kina

Word of Mouth: Asian American Artists Sharing Recipes is a special exhibition for the Virtual Asian American Art Museum. It features original recipes and stories from 23 Asian American and Asian diaspora artists from across the United States. Conceived during the twin pressures of spring 2020 COVID-19 lockdown and in response to the rise in anti-Asian bigotry, this cookbook features original recipe illustrations by Laura Kina and Jave Yoshimoto. Each recipe comes with a backstory from the artist reflecting how their Asian American cuisine has been impacted by histories of war, migration, relocation, labor, and mixing and how we have used food to care, connect, build, and sustain diverse communities in our personal lives and artistic practices. Along with each recipe, is a featured artwork and the artist's bio. The artists included in this book represent a diverse range of emerging, mid-career, and established artists. Taking inspiration from community cookbooks many of us grew up with, this artists' cookbook archives a specific moment of uncertainty during the pandemic when some of us, with the luxury of working remotely, found ourselves finding solace in food and spending inordinate amounts of time in the kitchen to keep our hands and minds busy. Others faced economic and food insecurity and yet still found the capacity to use their creativity to feed others in need and provide mutual aid. This pandemic cookbook project was a way to stay in touch, meet new artists, and build community during a time of isolation, grief, and loss.

Beyond Boundaries: Latinx Artists Beyond the Southwest

Chair: Carey Clements Rote, Texas A & M University-Corpus Christi

Dylan Miner, in his article entitled "Straddling la otra frontera" (2008) argues the need for the expansion of research into Latinx art of the United States to regions outside of the normative areas of the Southwest, including California and Texas. He extrapolates an aesthetic specific to this region that dominates research into Latinx art. Miner's research focuses on the art of Latinx artists in Mexicantown in Detroit which he argues contains distinctive characteristics from the layering of Diego Rivera and Frida Kahlo with local resonances, generating a unique expression on the northern border of the United States and Canada. Other regions of the United States also contain Hispanic populations, many of whom have a vibrant artistic aesthetic that deviates from the traditional characterization of Latinx art. This session encourages submission of presentations about Latinx artists in other regions of the United States, such as the Northeast, the Southeast, the Midwest, and the Far West. The goal of this session will be to provide a reexamination of Latinx art to see if shifting parameters of style and iconography impact upon an expanded view of Latinx art. Can other regions of the United States redefine our understanding of the multivalent aspects of Latinx art?

Opening Remarks

Carey Clements Rote, Texas A&M University-Corpus Christi

Diasporic Waterscapes: Rómulo Lachatañeré's New York & Puerto Rico Photographs (1947-1952)

Cathryn Jijon, Graduate Center, City University of New York

In 1939, Afro-Cuban writer and photographer Rómulo Lachatañeré departed Cuba from New York and settled in El Barrio, a predominantly Latinx working class community in East Harlem. Though best known for his writings on Afro-diasporic religions, Lachatañeré also developed a photographic practice. From 1947 until his untimely death in 1952, he documented the lives of Black and Latinx New Yorkers and frequently flew to Puerto Rico to photograph life and labor on the island. His photographs, which represent communities from within, are a testament not only to the city's longstanding Latinx community, but also to the city as what José Esteban Muñoz calls the brown commons. Lachatañeré's photographs enact, visually, layered solidarities—particularly Black, Latinx, and pan-Caribbean—and in doing so, evoke an understanding of territorial connectedness between New York, the Caribbean, and the African diaspora at large. My research explores how these overlapping Atlantic histories manifest through Lachatañeré's photographs by tracing the ways people engage with water—city beaches, puddles, and reservoirs in New York and creeks, rivers, and oceans in Puerto Rico. I argue that Lachatañeré's New York waterscapes are so

geographically ambiguous that they both recall the waterscapes of Puerto Rico and evoke histories of movement and migration within the broader Atlantic world. These photographs point to the vibrancy of life in Harlem as well as the ways that people in diaspora continue to imagine and enact territorial connections to seemingly distant places.

How to Build a Neighborhood from the Arts Up: The Nuyorican Visual Arts Movement in Loisaida **Emily Merrill**

The paper is focused on the decade long work of Adopt-A-Building (AAB): a grassroots urban homesteading agency emerging in 1974 in the Puerto Rican neighborhood of Loisaida, located in New York's Lower East Side. During this time, the area was experiencing an almost three-decade long period of economic decline as well as an affordable housing crisis. The community maintaining a keen understanding of the inadequacy of state, federal, and city anti-poverty programs sought to resolve issues by developing initiatives focused on grassroots and self-help efforts. Among organizations was AAB, which employed a multitiered approach to grassroots activism, placing at the center of their campaign robust arts and cultural initiatives. Situating AAB's agenda within the Nuyorican arts movement, I argue that the agency's support for local arts and cultural projects, including: their partnership with local publications centered on education and representation; the development of community centers supporting art workshops and galleries; and public spaces hosting festivals, theater productions and mural projects, laid the foundations for a thriving arts movement to emerge. The styles and themes emerging employed highly symbolic and multilayered forms of expression with the objective of representing the community's identity and bringing voice to members' struggles and experiences. As I demonstrate, AAB's work not only empowered citizens to rebuild the neighborhood from the grassroots up, but also built a community from the arts up.

NEw Frontiers for Latinx Art: A Nebraskan Model for Community Building

Adrian Duran, University of Nebraska Omaha

This presentation will survey the present state of Latinx art within the State of Nebraska, with special attention to the city of Omaha. Because of its histories of migration, most recently due to its large meatpacking industry, Nebraska has a small (10%) but increasingly visible Latinx population. Omaha's El Museo Latino was established in 1993 and the University of Nebraska at Omaha's (UNO) Office of Latino/Latin American Studies was established in 2003. In the last decade, UNO has created its ArteLatinx exhibition and programming to amplify this momentum.[1] Employing a collaborative community engagement method, ArteLatinx has proven to transcend many of the limitations of Nebraska's arts and educational ecosystems. The first goal of this presentation is to show how our models of collaboration and participation can be adapted to other locations and employed to build structure and visibility for Latinx art and artists. Interwoven with this will be attention to specific practitioners, institutions, and groups that currently

stand as Nebraska's representation within the broader movements of Latinx art. Both facets will be historicized within the deeper history of Chicanx/Latinx cultural work and linked to networks of Latinx art and activism active across the nation. [1] <https://www.unomaha.edu/college-of-arts-and-sciences/ollas/community-engagement/activities-conferences-events/arte-latinx.php> [1] <https://www.unomaha.edu/college-of-arts-and-sciences/ollas/community-engagement/activities-conferences-events/arte-latinx.php>

Beyond Tidy Data: Critical Use of Museum Collections Information

DIGITAL ART HISTORY SOCIETY

Chairs: Lindsay Dupertuis; Kelly Davis, Yale University

Beyond Tidy Data: Critical Use of Museum Collections Information Digital art historians frequently use collections information as data to inform their studies. Many cultural institutions, such as the British Museum and the J. Paul Getty Museum, allow scholars to easily access and download their collections data through Application Programming Interfaces (APIs). It is necessary to “tidy” or “clean” this data, i.e. standardizing the format and terminology, before performing computational analysis or creating visualizations. However, proponents of critical museology increasingly acknowledge that “museums are not neutral,” to borrow a motto from La Tanya S. Autry and Mike Murawski. What does this exhortation mean for digital art historians? This session, sponsored by the Digital Art History Society, seeks participants from across academia, museums, libraries, and archives to interrogate the implications of institutional history for collections data and its usage. Topics may include collecting practices and provenance; curatorial bias; institutional neglect; selective or asymmetrical digitization; misidentification; and solutions for counteracting tendentiousness within museum data. We welcome contributions that address marginalized communities, regions, and media.

Artist Unknown: Hierarchy, Bias, and the Museum Database

Yael R. Rice, Amherst College

Mapping Senufo: Embracing Uncertain Details

Susan Elizabeth Gagliardi, Emory University, **Constantine J. Petridis**, Art Institute of Chicago and **Joanna Mundy**

The information provided in museum label “tombstones”—the brief non-narrative sections that list maker, date of creation, media, and other particulars—often mirror the details found in museum databases. The details usually appear certain rather than the result of ongoing research and thus subject to further scrutiny. Such methods of knowledge capture, analysis, and dissemination reinforce the idea that there exists a single authoritative, all-knowing position from which objective truths may be discerned. As digital humanists and data theorists Catherine D’Ignazio and

Lauren F. Klein explain in their recent book *Data Feminism*, “identifying information as data, rather than as [evidence or fact], served a rhetorical purpose. It converted otherwise debatable information into the solid basis for subsequent claims.” D’Ignazio and Klein exhaustively demonstrate that data and their representations are actually subjective and selective. Through our co-authored presentation, we discuss considerations informing the design of *Mapping Senufo: Art, Evidence, and the Production of Knowledge*—our in-progress, collaborative, born-digital, multimodal publication focusing on one of the most celebrated corpora of so-called historical or traditional arts from West Africa and available information about the works. Construction of a relational database earlier in the project’s development combined with efforts to visualize and otherwise analyze data about Senufo arts have led us to challenge the apparent fixity or authority of data. We urge museums to embrace the debatable and situated character of knowledge, and we offer alternate possibilities for the management of uncertain information about art.

Introducing Mrs. John Doe: Towards Feminist Agency in Provenance Data

Lynn Rother, Leuphana University Lüneburg

As museums begin to share their provenance records at scale via APIs and database dumps, the application of digital methods to uncover previously hidden trends and networks of art circulation seems to be drawing closer. However, transforming text-only provenance data into fully machine-readable, structured, and linked open data resources is a complex problem fraught with challenges. When provenance data is transformed from an object-centric format that captures periods of ownership with a start and end date into an event-centric structure that links individuals or organizations to acquisition and deaccession events, questions of agency—who was doing what and when—come to the foreground. As our current research project—“Modern Migrants: Paintings from Europe in US Museums”—is beginning to demonstrate, AI techniques can help tremendously with the laborious transformation of large unstructured provenance datasets into Linked Open Data. But the historical or institutional bias and neglect we encounter with this data require a human-in-the-loop approach if we are to avoid misidentification and misrepresentation of the people involved. Looking at the particular case of gender discrimination, our paper will address the statistically significant absence of women and consider their erasure under their husbands’ names (i.e., “Mrs. John Doe”) in large provenance datasets of US museums. Secondly, we will introduce ways to overcome challenges by leveraging repositories such as ULAN and techniques such as NLP. Thirdly, we present our preliminary data analysis with regard to provenance, agency, and gender in the Modern Migrants dataset.

BIPOC Art: Physical Spaces and Intellectual Capital

Chair: Lara M. Evans, Institute of American Indian Arts

Discussant: Amber-Dawn Bear Robe, Institute of American Indian Arts; Daina Warren, Institute of American Indian Arts

This session examines ways of making space, physically and intellectually, for BIPOC arts, especially by BIPOC organizations. We will look at art infrastructure that has been built specifically to serve BIPOC artists and their communities, such as artist-run centers and artist-in-residence programs. We will look at the ways fellowship programs, archives, exhibitions, and curatorial practices carve out new intellectual territory. What do these entities do differently that works for their communities? What can art organizations seeking to improve DEIA learn from the practices of BIPOC organizations and programs? How can mainstream art organizations help BIPOC organizations? And what do equitable partnerships look like?

The Reciprocity Model: Indigo Arts Alliance
Jordia Benjamin, Indigo Arts Alliance

“Con colores resistimos” : Queer Latinx Art and Activism
Alexis Salas

Puerto Rican artist Ruben Rolando’s assertion that “with colors we resist,” unfolds a dialogue about what/ how queer art and activism, especially Latinx queer activism, manifests itself now. Might Latinx queer tools for resistance be as conceptual as color and, if so, what does that mean about the resisting they might enable? Historically grounding the query with the specific art and activism’s relationships to political movements such as the US Civil Rights movement, the international AIDS crisis, and marriage equality, this talk asks how Latinx contributions to art and activism uses, if not reinvents, art forms, as part of the larger queer BIPOC movement. These art forms used, if not reinvented, by queer BIPOC movements include dance turned to vogue, performance converted ball culture, and craft unfolded into the AIDS quilt. While the paper inventories the visual or artistic strategies employed by social and political movements, it also touches upon how these social movements were also linked to the movement of bodies and the circulation of ideas, considering the diasporic experiences of queer Latinx people in tandem with the networks and layers of queer theory in the Americas at the time.

Black Like Me: Blackness Quantified

Chair: Wanda Yvette Raimundi-Ortiz, University of Central Florida

Discussant: Everlena Zoë Charlton, George Mason University; Pepon Osorio, Tyler School of Art; Elia Alba

Description What are the implications of positioning Blackness within the framework of complexion, geography, and nationality within the art world? Within the African Diaspora, what determines the definitions of who and what is Black? Afro-Caribbean and Afro-Latinx artist are often left out of the conversations, scholarship, and curatorial endeavors because Blackness is quantified by complexion, language, and culture. This roundtable session invites artists and scholars working across the arts ecosystem to discuss the impact of quantifying blackness and how Anti-blackness permeates throughout the Diaspora, as a legacy of colonization, impacting social, educational, and cultural spaces. This nuanced conversation addresses Blackness, colorism, and how access is imparted to people depending on where one lands on the color and culture scale. For some artists, this translates into who’s invited to certain exhibitions, documented in books, and who is stymied. This panel seeks to span and reinforce relationships across these tenuous divides.

Black Like Me: Blackness Quantified

Wanda Yvette Raimundi-Ortiz, George Mason University and **Everlena Zoë Charlton**, George Mason University

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Black Visuality: (Re) Directing the Gaze in the Western Canon

Chair: Indira Bailey, Claflin University

Black visibility engages race, identity, history, and memories that offer a different gaze and spectatorship than the western art canon. The white spectatorship has provided an unrealistic gaze in the black arts. Visuality is associated with visual perspectives and cultural structures that began with the experience of seeing and the representation of images. Tina Campt seeks a different definition of visibility and describes black visibility as multiple frequencies of looking at Black culture through the practice of refusal (2021, 2019). Therefore, black visibility confronts the mainstream art world's constructed biases not always acknowledged in many art museums, educational institutions, and art resources through anti-racist theoretical practices. Contemporary black artists, such as Kehinde Wiley, Kara Walker, and Mickalene Thomas, create new outlets to produce artwork that invokes memories, reveals historical accounts, communicates lived experiences, and promotes the discussion of the blackness. They redirect ways of seeing blackness and deconstruct the white gaze into a teachable moment. This session analyzes the following questions: How have black artists (re)direct spectatorship, (re)shift the black gaze, and (re)see social differences that construct their agency, power, race, and gender. By critically examining black art, we challenge the effect and structure of visual images to visualize social differences and differentiate visual culture. The organizer seeks contributions related to how contemporary black artists construct their agency through black visibility opening the critical discussion to incorporate the black gaze and black spectatorship that includes racial oppression, suppressed history, and cultural identities of black people.

Gullah Geechee Visuality as Protest Art, Contemplative Practice, and Anti-Racist Pedagogy

Dr. Kathy Brown, University of North Texas

Reverberations of a Black (Queer Woman's) Gaze in the Art of Mickalene Thomas and Deana Lawson

Glynnis J Reed, The Pennsylvania State University

Image, Agency, & Issues of Identity: A Critique of Works by Four American Artists of African Descent: Sheila Pree-Bright, Fahamu Pecou, Michaela Pilar Brown, & Colin Quashie

Dr. Frank Martin

This discussion will address four differing approaches to representations of black identity by contemporary American artists of African descent living and working in the Southern United States. Among the media investigated are included a photographer, a painter, a performance/ conceptual artist who may or may not include photography, and one artist provocateur who uses diverse media including photo-montage, painting, and assemblage to communicate concepts pertaining to black identity. A shared concentration upon the centrality of the "black gaze" is a unifying consideration between and among the works included in this

discussion. The four artists include: photographer, Sheila Pree Bright, painter Fahamu Pecou, performance and conceptual artist, Michaela Pilar Brown, and the polemical and often highly charged political works of artist, Colin Quashie. Employing diverse visual tools, each artist respectively, challenges concepts of collective public memory, history and the cultural prioritization of shared, public, contrasted with individual, private narratives. Considerations of the logical extensions of an ideology of sustained political oppression, pervasive within the official narrative of American constructions of black identity, will be assessed. The role of personal agency, cultural context, and narrative complexity in the presentation and interpretation of works by the selected artists will be discussed.

Blanket Statements—Blankets as Foundational Material and Metaphor in Native American and First Nations Art

Chair: Kathryn Bunn-Marcuse, Art History, University of Washington

We are brought into and out of this world wrapped in blankets. These and other textiles are the foundation for both historical and contemporary regalia and contemporary couture fashion that wrap the body and communicate critical information about individual and collective identities. Considering Marie Watt's use of blankets in her community-based arts practice, Sho Sho Esquiro's clothing adorned with biting political commentary, Diné hanoolchaadi value in shifting cultural contexts, and Kwakwaka'wakw button blankets embellished with territorial iconography, can reveal the ways in which textiles clothe individual human bodies while honoring the relations between people, history, and land. Materials and symbols in these artistic creations reflect collective knowledge and individual creativity. The visual impact of these stunning artworks stems both from the materials used and their ability to convey metaphorical, symbolic, and literal histories. Each presentation digs into variations on perspectives, understandings, and differences in value for both artist and audience. Presenters in this session attend carefully to the material aspects of artistic creation while revealing how the artworks address colonial legacies, gendered histories, resistance to discriminatory practices, and the power of women's collective aesthetic practices.

Companion Species: Blankets, Community, and Intersectionality in the work of Marie Watt

John Lukavic, Denver Art Museum

Marie Watt draws inspiration from sources ranging from her Seneca culture to intertribal activism to the songs of Marvin Gaye in her community-based practice of artmaking. Her use of blankets as a medium has symbolic meaning drawing connections to exchange networks, memory marking, and universal ideas of nurturing and love. Well-worn blankets, with frayed edges and stains, hold stories and are relatable across cultures and communities as visible signs of our connections to others. For Watt, blankets are also metaphors for our collective connection to each other and

the natural world including the land and animals: as she notes, we are companion species. Using blankets as a medium, Watt wonders what the world would look like if we acknowledge these connections. This paper will explore Watt's use of blankets in physical and metaphoric ways to tell individual stories while also blending diverse stories into new grand narratives of humanity, interconnectedness, and interdependence.

Blankets and Borders, Aprons and Aurality
—*Kwakwaka'wakw Regalia in Context*

Kathryn Bunn-Marcuse, Art History, University of Washington

Using buttons and beads sewn on wool and calico, Northwest Coast First Nations women fashion the robes and aprons essential to ongoing expressions of inherited prerogatives and rights. Each piece of regalia is carefully crafted to include signifying materials and motifs, telling of the origins or relations of their owners. They are a part of a holistic system that integrates material artworks with the performative setting, including song, dance, and oratory. Shifting scholarly focus from Northwest Coast carving traditions, this talk recenters textile arts within a holistic culturally-focused context while addressing issues of gender, the effects of colonial practices, and the damage wrought by salvage anthropology as it fragmented cultural information across archives. Women's artistic productions embody long-held technical and aesthetic knowledge connected to oral histories and cultural practices. Restoring Indigenous perspectives connecting tangible and intangible culture heritage counterbalances the aesthetic emphasis that has dominated Northwest Coast art history.

Uncovering Colonialism: The Textiles of Sho Sho Esquiro

Miranda Belarde-Lewis

Sho Sho Esquiro (Kaska Dene/Cree/Scottish) explores cultural strength and vitality through her couture fashion and textile creations. Esquiro draws from deep connections to the land surrounding her Native community in Ross River, Yukon and exhibits her work on runways in Native art markets, in New York City and on the Eiffel Tower in Paris. Esquiro uses her medium to confront colonial legacies of state-sponsored violence inflicted upon Native communities through forced residential school attendance, the role of the Church in the residential schools, the murdered and missing Indigenous women (MMIW) epidemic, and the ongoing activism bringing local, national and international attention to the various humanitarian crises faced by Native peoples in Canada. This talk focuses on the unexpected pairing of couture Indigenous fashion with a biting critique of colonialism, through a medium that expertly celebrates intergenerational knowledge that embodies respect and relationality to the physical landscape of Esquiro's relatives and ancestors.

Blanketing Truths

Roshii Montano, Heard Museum and **Jill Ahlberg Yohe**

Building upon our previous scholarship on the historical

significance of hanoolchaadi, Diné (Navajo) Chief Blankets in Native communities, we turn our attention to the valuations of these blankets in contemporary economic and social dynamics. Pervading assumptions of rarity, quality, and "authenticity" of historic Native art and their impact on contemporary Native art, makers, and communities' have deep consequences for constituencies, and little reference to local notions of value(s). Why, for instance, are historic First Phase hanoolchaadi the most expensive and prized works of Native art? How do these aesthetic and economic valuations impact Diné weavers who continue to make these blankets today? What other values - creative, social, philosophical - are at play? How might these be incorporated into both the marketplace and in art historical scholarship more broadly? In this presentation, we examine current systems of value and how those relate to the material artworks themselves.

Bodies and Borders: Dispossession, Migration, and Global Art

Chairs: Jamie DiSarno, University at Buffalo; **Conor Moynihan**

The recent wars and subsequent refugee crises in Ukraine and Syria laid bare the racism and inequity of which bodies are accepted across borders with open arms. And though not a new development, the surge of nationalist sentiments around the world, debates over the US/Mexico border, the "Remain in Mexico" program, and separation of refugee children from their families have brought the issues of migration and forced displacement to the fore. We seek papers that examine global artistic practices that invoke, reframe, and challenge our understandings of migration, forced displacement, refugee and border crises, and their representations by state bodies, the media, and public discourse. Of particular interest are papers that historicize these issues in the larger frame of dispossession through colonialism, racial, gendered, and economic inequities, globalization, imperialism, war, extractivism, and/or climate change. We invite authors to examine how various artists across the globe have attempted to bring to light such issues as racism in immigration policy, illegality, criminalization, statelessness, labor, environmentalism, and human rights through their practices.

Afrapix and the Struggle Against Apartheid in South Africa: A reconsideration

Vered Maimon, Tel Aviv University

My paper examines the works of two photo collectives: Afrapix that was active throughout the 1980s in South-Africa and exposed dispossession (of land and resources) as a primary strategy of Apartheid; and Activestills, an Israeli/Palestinian collective operative today whose work exposes human rights violations and displacement as primary strategies of Israel's settler-colonialism. My main focus will be on the joint creation of images in these collectives (both the colonizer and the colonized take part in production), their mode of circulation and display within specific communities and spaces that are meant to challenge both censorship and media coverage (or lack of

it). My focus is on two books and exhibitions created by Afrapix as a way to create “practical knowledge”: *The Cordoned Heart* (1986) prepared to accompany the report of *The Second Carnegie Inquiry into Poverty and Development* in South Africa, and *Beyond the Barricades* (1989) that documents the widespread resistance to Apartheid. I intend to offer a comparative historical framework for investigating photographic activist practices that visualize dispossession as a primary strategy of settler-colonialism. Yet by comparing these projects, and in light of current discussions on the shift from representation to performativity (there are no longer “iconic” images of struggle), I also wish to point to the limits of visual activism in implementing change. In particular, to the way these images that register difference also trigger certain kinds of libidinal pleasures and affective economies that form the contours of bodies and their capacities for action and agency.

Aar-Paar: Collaborations from across the Border
Khushmi Mehta, The Graduate Center City University of New York

The 1947 partition of India and Pakistan, marked by the death and displacement of millions, left behind a fissure within the subcontinent, presenting today in the form of an impenetrable border, severe bureaucratic structures and a social feeling of animosity between the two nations. It was against this background that *Aar-Paar*, a public art exchange project, was initiated by the contemporary artists Shilpa Gupta and Huma Mulji, in three iterations from 2000 to 2004, in the cities of Mumbai and Karachi. The phrase *aar-paar*, used in both Hindi and Urdu, could translate to “this side and that side,” but also conjures an image of osmosis, a traversing of space, and a piercing of barriers. Artworks which were mailed across both countries, directly addressed escalating border conflicts between the nations and proposed emotions of empathy towards the perceived “enemy.” Circumventing the exclusive spaces of art institutions, the artists chose to scatter their works across public sites in both cities— inserted between newspapers, handed out to commuters on local trains or plastered on walls of paan shops. As a result, they allowed their imagery to camouflage into an already saturated public visual sphere, where their politics could go unmediated, their subjectivity was protected, and their vulnerability mobilized. Using *Aar-Paar* as a case study, this paper will examine the ability of contemporary art to evoke histories shared across national borders, transcend institutional and political constraints and amplify subaltern voices in the face of state suppression.

(Not) War: Diaries of Donbas-Reconciliation through Art
Alla Myzelev

While the world became aware that Ukraine was in a state of war on February 24, 2022, the aggression against the Ukrainian people and its territories started in 2014 when separatist forces supported by Russia created an armed conflict in the eastern regions of Ukraine. By April 2015, at least 1.7 million people were displaced within Ukraine. Additionally, about 800,000 sought refuge in neighbouring countries, including 650,000 in Russia and 80,000 in Belarus. At the centre of this presentation will be visual

documentation created as a result of the project and the subsequent exhibition *(Not) War: Understanding oneself and the borders that separate us from others in the dialogue “Dairies of Donbas.”* The project created an understanding between young people from Ukraine and Russia whose lives were affected by the military conflict in Donbas. The aim was to convey their experience and feelings as they were rethinking war through mutual discovery and art creation. The resulting artwork exhibited in Kyiv, Nantes, and Berlin demonstrates the methodology of reconciliation among the youth (18-30 years old) located on the different sides of political divides. This presentation will offer this as a potential case study to examine how art can provide a way for mutual understanding and reconciliation.

Bodies at War

Chairs: Rachel Wise; Kendra Grimmert, University of Pennsylvania

Images of human suffering regularly populate Western screens, most recently following the attacks on civilians in Ukraine, Afghanistan, and Syria. News media outlets and witnesses on the ground circulate graphic pictures in real time: fleeing families torn apart; injured civilian “soldiers”; and the bodies of the dead lying in the streets as their homes burn around them. Recognizing the age-old siege techniques employed in Ukraine, and considering the centuries of warfare that destroyed so many lives in the early modern period (e.g., wars of religion, Spanish Furies, Sack of Rome, etc.), this panel examines how and why artists depicted bodies at war between 1350 and 1800. For example, artistic representations commemorate lives lost, report atrocities against humanity, stake claims for victors and/or victims, inspire others to join the fight, and depict the consequences of war on human bodies. Papers in this session could examine a variety of media: paintings, prints, drawings, sculpture, metalwork, tapestries, or monuments, to name a few. We encourage papers to consider how artworks also engage the viewer's body through scale, color, relationships between words and images, materials, and the activation of the senses. How do depictions of bodies engaged in war mediate our understanding of those historic traumas? —collective military bodies —soldiers, militia members, peasants, commanders, rulers —sieged cities from afar and from inside the walls —women at war (heroines, victims, camp followers, personifications) —consequences of war (tormented or deceased figures, famine and destruction, disfigured or disabled soldiers) —ekphrastic writing (eyewitness reports, news reports, inscriptions)

Illuminating Medieval Gunpowder: European Artists and Visual Discourses of Imperialism

Jess Bailey, University College London

As the sun failed to set on the British Empire a 14th century manuscript on display at Christ Church College in Oxford sparked debate over the origin and weaponisation of gunpowder. Non-Western scholars insisted (rightfully so) that innovation around the unpredictable chemical substance originated in premodern Asia. However, the first British

governor of Hong Kong believed instead that medieval art history evidenced Western military superiority, reifying his own 19th century imperialism. The Milemete Treatise, an illuminated manuscript replete with images of bodies at war and technologies of military violence, connects art histories of imperialism between its production for an adolescent English King and its reception at the height of the British Empire. The manuscript contains the first known Western image of a canon, illuminated to accompany an imperialist text written during the Late Roman Empire. This image of a soldier operating the West's first canon concludes the manuscript's unusual visual history of military change. The canon was poised to bring new and devastating bodily ramifications to the battlefield. Accompanying this visual history of war are remarks on how men must be exposed to the horrors of violence least they flee when faced with conflict. The text does not explain how such conditioning might be accomplished. However, alongside imaging new technologies of war the artist added a monumental battlefield composition visualising bodily suffering and abjection. The illuminations teach viewers about changing technologies of violence while providing visual exposure to war's bodily traumas and encouraging an English King's appetite for conquest.

Picturing War and the Problem of Exemplarity

Ashley West, Temple University

The failed pincer-move that Putin's generals attempted against Kyiv last spring has a long history, dating to its successful use by the Carthaginian Hannibal for what would be Rome's most humiliating defeat on the battlefield, at the Battle of Cannae in 216 BCE. In his painting of the Battle at Cannae for the Munich court in 1529, Hans Burgkmair rejected the distanced world landscape of rival Albrecht Altdorfer in his Battle of Issus, made for the same history cycle, offering instead a very different picture of warfare. Burgkmair's low vantage point and muddy palette highlight the chaos and unglamorous realities of warfare, soldiers fallen crumpled in the foreground, the numbers of the dead inscribed on the panel taken from Livy's account of the battle in *Ab urbe condita*. Munich court historian Johannes Aventinus frequently wrote about how the condition of the military was a gauge of the internal soundness of a land and its leadership. This was a basic tenet of his Bavarian Chronicle and two cautionary tracts on current policies, *The Causes of the Turkish Wars* and *The Roman War Regiment*, written between 1526 and 1529, contemporaneous with Burgkmair and Altdorfer's paintings. These texts and paintings provide a sense of urgency about what is at stake in reading history 'correctly' and conducting warfare effectively. In his Cannae Burgkmair raises questions about the appropriateness of extrapolating from an increasingly distant past, exposing the moral ambiguity of uncontrollable violence, and highlighting the difficulty of selecting a model in the first place.

Sixteenth-Century Women in Warfare during Spanish Aggression in Mexico and Tuscany

Susan Wegner, Bowdoin College

Women opposed Spanish armies in both Tuscany during the

first half of the sixteenth century and in the Aztec world starting in the year of 1 Reed (1519 Julian calendar). Women in Mexico fought the Spanish aggressors as combatants and lookouts, suffered starvation, injury and death, but also served as allies and translators. They were given as gifts and used in diplomatic marriages. In images, victims of the brutal Sack of Prato in 1512 were portrayed in a classicizing frieze for the border of one of Medici Pope Leo X's Sistine Chapel tapestries (1519- 1520). Raphael's studio spun the story to emphasize the magnanimity of the Medici in giving sanctuary to the fleeing women, children and elderly, rather than picture the actual horror of the Sack (4000 killed out of 6000). Sanctified women did not escape the atrocities meted out by the Spanish. Nuns and lay people who had taken refuge in the churches of Prato in 1512 were raped and murdered, left in pools of blood on the church pavements. In Mexico, consecrated Mexica women, charged with making the image of Huitzilopochtli (principal deity of the Aztecs) from amaranth dough were harassed by Spanish ruffians. Cortés' young female indigenous translator, Malinche, essential to Spanish victory, appears often as tall, well-dressed and prominent in manuscripts created by indigenous artists. In contrast, in Prato, just one legend of salvation is credited to the miraculous terracotta Madonna dei Papalini. Yet thousands of women killed in these Spanish campaigns remain invisible.

Iraqi Bodies at War: The Ethics of Representing "Others"
Amin Alsaden

At the exhibition Theater of Operations: The Gulf Wars 1991–2011, presented recently at MoMA PS1, New York, viewers were confronted by a work that featured a liberal use of images that depicted mutilated, predominantly brown, bodies. The only work with an emphatic trigger warning—visitors were even cautioned at the reception desk—Thomas Hirschhorn's contribution ostensibly aimed to shock viewers with the savage reality of contemporary warfare, and how dominant powers make a concerted effort to suppress images that might sway public opinion against their military adventures. As an Iraqi who grew up in what has been described as a war zone, I was repelled by the gratuitous imagery that showed people just like me—obviously without consent by those depicted, or any regard to the traumatic impact of such images on the community—but simultaneously drawn to the reactions of viewers, most of whom would instantly leave the space upon glimpsing one of those scenes of carnage. Other artists have famously depicted the atrocities that took place in Iraq, including Marc Quinn, Richard Serra, Fernando Botero, and Jean-Jacques Lebel, often motivated by outrage at the aftermath of those presumably well-intentioned "democratizing" or "peace-keeping" missions: torture, murdering sprees, dispossession, displacement, and collapse of entire political and social structures. In this paper, I explore the complexities and contradictions inherent in representing "other" bodies, especially when such depictions presumably stem from an ethical stance against war.

Body and Being in Precolumbian Art and Environment: ontological connections between place, material culture, and self.

Chairs: **Khristin Montes**, Regis University; **Jeanette Nicewinter**, Northern Virginia Community College

What is it to be as a body in the worlds we inhabit? How do we materialize understandings of presence? Furthermore, in the absence of an organic body, how do we insist we are still here? This session considers the ontological relationships people of the Indigenous Americas had with their environments—including social, geographic, ceremonial, burial, aquatic, and terrestrial spheres—prior to the European incursion in the 15th century. Specifically, the session explores how elements of human presence related to place and things—both seen and unseen—within the varied cultural traditions of the Americas, including those of Mesoamerica, South America, and North America. *Body and Being in Precolumbian Art and Environment* investigates these relationships by considering the deeply complex beliefs about being, death, and transformation ancestral Indigenous people had with their sacred environments and the animate visual culture that populated these spaces. Session participants are invited to discuss a broad range of topics and methods related to these themes as well as decolonizing perspectives and methodological practices in art history. Specifically, we invite papers that challenge Western notions of the static relationships between material culture, environment, and the body and support scholars engaging with Indigenous American methods and perspectives.

Metals and the Body in Ancient Moche Cosmology

Alicia Boswell, University of California Santa Barbara

Bodily adornments and ritual objects made of metals throughout the Ancient Americas connected individuals to celestial bodies. While highly valued throughout the Americas, each respective community had its own relationship with metals and its role in society. In the arts of ancient South America, spectacular finds over the last thirty years in Moche communities, who thrived on Peru's north coast in the first millennium, indicate that metals took on exceptional importance in Moche society and worldview. Metals, such as copper, became accessible to much of society, while gold and silver were limited to elite use. Moche metal craftspeople developed new techniques for combining gold, silver, and gilding, to create metal regalia, headdresses, nose rings, and earflares (earrings) unprecedented elsewhere in the Americas. Metal regalia was an essential component of elites' display of authority, alloys and designs connecting them to Moche ideology. Worn with adornments made of other highly valued materials, such as shells, feathers, and textiles in public rituals, elites were also interred with these ornaments in death. In this paper I explore how metals were conceived in relation to the human body in Moche cosmology. I examine the performance of metals in life and death, considering the production, design, and aesthetics of metal regalia and its active role in public rituals and burial practices, both elite

and non-elite. These contexts highlight both the intrinsic value of metals and the ability of metals to mediate transformative processes related to life and death in the Moche world.

Between the Sea and the Sky: Coastal Tides as Sacred Space on the North Coast of Ancient Peru

Andrea Vázquez de Arthur, Fashion Institute of Technology

Ancient art from the north coast of Peru abounds with images of the sea and its inhabitants, both real and mythological. Recognizing the significance of the sea and its resources is paramount to understanding how the makers and users of these works viewed their relationship to and dependence on this aquatic environment. Central to this narrative is a personage sometimes referred to as the Moon Goddess. She is seen in Moche fineline illustrations sailing on a crescent-shaped boat, as well as modeled on double-chambered Chimú vessels, typically with a crescent- or v-shaped head. The iconography surrounding this figure is rich with references to ocean waves and sea creatures, suggesting that the people of the north coast recognized an important link between the moon and the sea. In fact, the moon controls the ocean tides and having an understanding of tide schedules is critical to the success of fishermen who rely on gathering the ocean's resources for their livelihood. This paper explores the relationship between the fishermen, the sea, and the moon as expressed cross-culturally in images of the Moon Goddess produced by Moche, Lambayeque, and Chimú artists. Coastal tides are the site at which celestial and aquatic realms meet and interact, offering fishermen varying access to certain types of ocean life that become more or less exposed at differing sea levels. By investigating where and how the human fisherman is situated in this celestial-aquatic partnership, this paper seeks to shed light on Indigenous ontologies concerning oceanic resources.

Predator and Prey: A New Look at Wari Bodies

Katie Elizabeth Ligmond, University of California Santa Cruz

The Wari Empire (500-900 CE) was the first empire to expand through the Andes, extending some influence over the majority of the modern day country of Peru. While significant archaeological attention has been paid to the violence of Wari expansion, Wari iconography has proven more opaque to contemporary scholars, particularly textile iconography. However, when we apply Amazonian ontologies, articulated through the work of Eduardo Viveiros de Castro, Wari textiles become more transparent. I argue that Wari elite men's tunics are earthly renderings of cosmological space. When comparing tunics to cityscapes, I noticed that iconography construction on textiles mirrors that of cities: agglutinated rectangles, with a larger rectangle surrounded by smaller ones. Further, elite Wari graves maintain this pattern, suggesting a continuity between the micro and macro experiences of life, as well as the living and after life. In addition, the tunics that best exemplify this relationship between textile and architecture are called "attendant tunics" that feature the "attendants" of the "Staff

Deity," a figure bearing twostaffs who is commonly known as a deity, but may be a visual representation of the life-giver and life-taker. In donning the tunic, a Wari elite may have become the Staff Deity, his attendants covering his body, and thus he took on the role of life-giver and life-taker, or in Viveiros de Castro's terms: he became both "predator" and "prey." In wearing an attendant tunic, a Wari elite embodied an idealized cosmology in which he occupied a central role.

Bodies in Flesh, Bodies in Stone: Classic Maya Depictions of Captives and the Fluidity of Presence
Caitlin Earley

While the animate visual culture of ancient Maya centers is well documented, many studies continue to interpret Maya sculptures—usually images of kings—from a static Eurocentric perspective. In this paper, I consider how representations of captives can help us reconsider links between bodies, objects, and environment in Classic Maya ontology. Usually prisoners of war, captives appear in low-relief and three-dimensional sculpture with particular frequency in the Late Classic period (c. 600-900 CE). Depictions of captives are the ideal place to examine conceptions of bodily presence because they act in the world in ways that other Maya works do not. Sculptures of captives were buried in tombs, beheaded in ballcourts, and trod upon on stairways. In this paper, I consider three case studies of sculptures that interacted with their communities, from Toniná, where three-dimensional stone captives were decapitated on the acropolis; to the burial of a sculpted captive in a tomb at Tenam Puente; and finally, to the scaffolded bodies of captives on the hieroglyphic stairway at Dzibanché. I argue that through their engagement with humans and the environment, such sculptures materialized the fluidity between stone and flesh and enacted ontological transformations that were key to Indigenous concepts of being. Combined, sculpted captives offer the opportunity to engage with the vitality of Maya sculpture, the dynamic continuum of personhood, and the possibility of being in the world in flesh and also in stone.

Counting the Days: Reconsidering Ek' Balam's Mural of the 96 Glyphs

Victoria I Lyall

As readers, we rely on formal and rhetorical clues to guide our understanding of a text. Syntax, punctuation, and phrasing provide rhythm and engage the reader's emotions. Maya texts are no exception. Notable advancements in the study of Maya poetics make clear the latent performative nature of many public inscriptions. In this analysis of Ek' Balam's Mural of the 96 glyphs, a painted horizontal text measuring nine feet in length, which disrupts established structural, syntactic and grammatical patterns associated with Maya writing, I consider the physical impact of these disruptions for the act of the reading. From the northeastern corner of the Yucatan peninsula, Ek' Balam commanded one of the most powerful polities in the northern Maya lowlands. While the site supported a stable population for nearly a millennium, inscriptions indicate that in 770 CE the Talol dynasty assumed control of the site. The Mural of the 96 Glyphs, located in the heart of the acropolis, narrates these

events: the migration of the Ek' Balam's founder, the establishment of the dynasty, and his investiture as ruler. The unusual format and presentation of the text compels a kinetic understanding of the content engaging the reader's whole body to remember, re-enact and commemorate the events recounted in the text.

Visualizing Cosmic Travel Between the Center/Periphery in Ancient Mesoamerica

Megan Leight, West Virginia Univ Coll of Creative Arts

Merchants and traders in the Pre-Columbian past occupy a niche group with dynamic ontological connections between themselves and the places of their travel. Conceptualized as expertly moving between the center and the periphery, these travelers navigated movement of themselves and their goods between a central environment (house, town) into the peripheral zones (the forest, untamed wilderness) to return to their home environment once again. Following Gillespie and Joyce's Deity Relationships in Mesoamerican Cosmologies: The Case of the Maya God L (1998:291), the Mesoamerican center was the "locus for moral and physical order, safety, and social and cosmic harmony," while the periphery represented "asocial or amoral behaviors...danger, disharmony, filth, and ugliness." Whereas community members relied on the regular passages of time through day cycles and ordered activities in the center, the periphery transcended the standard boundaries of time and was associated with timelessness. Travel into the periphery was associated with primordial time and the place of mythic beings. Navigating into these peripheral zones and adeptly returning back to a social center allowed traders to acquire a unique, sacred knowledge of place, space, and time. Since this knowledge was inaccessible to most community members, including rulers, travelers are identified as dangerous and even threatening personages despite their potential to accumulate significant wealth and even status. This paper considers how cosmic travel and traders were made manifest in the ancient Americas through exploring the ontological considerations of self and environment in the visual culture from ancient Mesoamerica.

Building Community Through the Collective Marks

Chair: Alanna Austin, University of Texas at Tyler

Creating a community through the act of making is a vital part of the modern art practice. Whether it's touching on developing new conferences that are accessible to a larger and more diverse group of students and professionals, or the act of creating a collaborative piece, the act of creating community is how art survives. Now more than ever, we are in an ever dividing society that can be brought together again across the globe through the education in artistic practice and why artists make the work they do. In this session, a small group of artists representing the greater communities from which they come from will share their stories on how community building shaped their practice. Each artist will share how they developed exchanges of prints across the globe, how a student began a conference during a pandemic that would bring together people in over three continents, and how art in all types of communities can bring about positive change for the world. Join us and discuss how artists today can help strengthen the community.

Building Community Through Collective Marks
Marilee Salvator, Western Kentucky University

Building Community Through the Collective Mark
Ericka Walker

Building Community Through the Collective Marks
Melanie Yazzie

Building Community Through the Collective Mark
Karen Oremus

CAA and You (Part 1): Engaging with the College Art Association for Artists

Chairs: Alyce Haliday McQueen; Jevonne Peters, University of Western Ontario

Discussant: Lynne D. Allen; Scherezade Garcia-Vazquez, Parsons School of Design; **Mora J. Beauchamp-Byrd; Katy Rogers**, Dedalus Foundation Inc

This panel gives information on the benefits of a CAA membership that are specific to artists at all levels. Come hear from leaders within the CAA on how the CAA can benefit you.

CAA and You (Part 2): Submitting to the College Art Association for Artists

Chairs: Elyse Longair, Queen's University, Department of Film and Media; **Jevonne Peters**, University of Western Ontario

Discussant: Julia Morrisroe; Wanda Yvette Raimundi-Ortiz, George Mason University; **Laura Anderson Barbata**, University of Wisconsin - Madison; **Roma Madan-Soni; O. Gustavo Plascencia**, University of North Texas

This panel/workshop offers advice to artists regarding art-focused submissions to the main CAA conference. Come hear from members of the Annual Conference Committee, Council of Readers, and artists who have presented.

caa.reviews at 25

PUBLICATIONS COMMITTEE

Chair: Julie Nelson Davis, University of Pennsylvania

In this panel we will discuss the formation, history, and futures of the journal, *caa.reviews*, as a born-digital publication. In Part I, Born Digital: Larry Silver, one of the founding members of the journal, and Lara Fresko Madra, Emerging Professional on the Editorial Board, will discuss the founding mission of the journal twenty-five years ago. In Part II, Editor-in-Chief Julie Nelson Davis will present findings on the most journal's most often read contributions and will discuss with essayist Nancy Um what we can learn from the dissertation listings about the past and present of Art History. Incoming Editor-in-Chief Allison Morehead will discuss possible futures for the journal with past EIC Juliet Bellow in Part III.

Inventing caa.reviews

Larry A. Silver, University of Pennsylvania, **Lara Fresko Madra**, Cornell University, **Nancy A. Um**, Getty Research Inst, **Allison Morehead**, Queen's University and **Juliet Bellow**

Speakers will reflect upon the founding, history, and future of the journal.

CAA: Professional Practices Committee asks: What are best practices for a new era?

PROFESSIONAL PRACTICES COMMITTEE

Chairs: Denise A. Baxter, University of North Texas; Michael Grillo, University of Maine; Charles Kanwischer, Bowling Green State University

Discussant: James A. Thurman, University of North Texas; Laura S Scherling, Ed.D.; Sarah Edmands Martin, Indiana University

The College Art Association's Professional Practices Committee's charge is to respond to specific concerns of our growing diversity of CAA members in relation to areas such as job placement and recruitment guidelines, tenure and promotion procedures, scholarly standards and ethics, studio health and safety, and artists' practices. How has the changing nature of our cultures and fields revealed new professional needs? What do we now see differently due to any aspect of our contemporary moment? How has the pandemic affected what those concerns are? What do we want now to do differently? What do we need for our evolving professions? We invite proposals for brief presentations that open up those questions and invite further conversation.

CAA: Professional Practices Committee asks: What are best practices for a new era?

Denise A. Baxter, University of North Texas

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CAPITALISM AND THE HISTORY OF UNITED STATES ART

Chair: Alan Wallach, The College of William & Mary

Over the last three decades, scholars such as Charles Sellers, Sven Beckert, Edward Baptist, and Walter Johnson have turned their attention to the history of capitalism in the United States. In 2013, the New York Times reported that Columbia University Press had established a book series called "Studies in the History of U.S. Capitalism," and that five years earlier Harvard had initiated a graduate program in the study of capitalism. Despite its Ivy League imprimatur, the history of capitalism has yet to create much of a ripple among historians of U.S. art. This omission might be attributed to taboos left over from the Cold War. Still capitalism, with its overwhelming ideological apparatus and its unending horrors—genocide, chattel slavery, colonialism, imperialism, hyper-exploitation, child labor, ecocide, racism, white privilege, climate emergency, fascism, etc.—is inescapable. While historians of U.S. art have since the 1980s focused on race, gender, and occasionally class, they have only very rarely tackled this all-encompassing economic, social, and cultural phenomenon. This session considers the work of painters, print makers, photographers, and other artists who have come to grips with, or have in crucial ways responded to, the history of U.S. capitalism from its beginnings in the early nineteenth century and its spectacular growth during and after the Civil War to its crisis-ridden global expansion in the twentieth and twenty-first centuries. The five papers that constitute this session focus on the often complicated relationship between capitalism and the art under consideration.

"The Free Market's Victims: Seamstresses, Sentimentality, & 19th-Century U.S. Visual Culture"
Alice Walkiewicz

Wage-earning seamstresses emerged as a U.S. cause célèbre in the 1820s and 30s, as workingwomen organized and labor reformers vocally decried their mistreatment. For the next century, needlewomen's employment was synonymous with exploitative labor conditions and sentimental depictions proliferated in U.S. popular culture. These women workers were consistently marked in both text and image as the primary victims of urban industrialization and the free market economy. An impoverished, helpless woman who, no matter how industriously she toils, cannot succeed through wage labor, this workingwoman served to address social, political, and economic anxieties over the second half of the 19th century. Though never a persistent theme in U.S. fine art, the sentimental seamstress held a consistent place in the nation's visual culture. Most frequently she appeared in the guise of a pair of images juxtaposing her destitution against the comfortable affluence of the middle class. Drawing on examples from Godey's Ladies' Book, the Harper's publications, and sewing machine advertisements, this paper explores the way the seamstress foil pair was mobilized in 19th-century U.S. visual culture to weave stories of loss, victory, and the white middle class ideal. As industrial capitalism took hold and the

fabric of the nation changed, so, too, did the seamstress' message. The foil pair and her sentimental treatment, however, remained consistent. Examining the relationship between the seamstress foil pair, the U.S. economy, and the politics of sentimentalism, this paper explores how, while the seamstress was presented as a victim of the economy, capitalism was not her villain.

Liquid Capital: Water in the King and Wheeler Survey Photographs of the American West

Elizabeth Courtney Keto, Yale University

Between 1867 and 1874, Timothy H. O'Sullivan and William Bell created canonical images of the American West: photographs for the geographical surveys led by Clarence King and George M. Wheeler. Scholars—Allan Sekula, Alan Trachtenberg, and Robin Kelsey, among others—have situated survey photographers between labor and capital, or between corporations and entrepreneurship, pointing to photographic practice's enmeshment in late nineteenth-century U.S. capitalism. In this paper, however, I return to the survey photographs themselves. I suggest that these images reflect an imaginary of capitalism both materially and metaphorically grounded in a scarce, precious feature of the Western landscape: water. Despite documenting a region geographically defined by dryness, O'Sullivan and Bell's survey photographs overwhelmingly show watery scenes: light on the Colorado River, glassy pools in the Sierra Blanca, mist above Idaho's Shoshone Falls. This visual prominence reflects the material demands of wet-plate collodion photography, but also the survey's economic imperatives: to assess the land's suitability for transformation through agriculture, mining, and railroad expansion, which required immense quantities of water. These images thus conjure what Zygmunt Bauman, following Marx, has called liquid modernity, a capitalism that transforms what is given, making solid ground shift and flow. O'Sullivan's and Bell's photographs prompt us to consider the landscapes, or waterscapes, of nineteenth-century capitalism, its entanglement with photographic practices, and its ecological costs. Water—as photographic material, commodity, terrain, and life-giving element—enabled both the making of art and the movement of capital in the nineteenth-century American West.

Call and Response- Capitalism and the Carceral Landscape

Siobhan Angus, Carleton University and **Martabel Wasserman**, Stanford University

How do the carceral landscape and its representations speak to the history and present of American capitalism? In particular, how does landscape photography reveal the complex imbrication of the extraction of profit from labor and land? Drawing on the work of Jackie Wang who establishes the relationship between carcerality and capitalism, this paper turns to two case studies: Alcatraz Island and the Louisiana State Penitentiary, or Angola, to develop a dialectical analysis of capitalism and the carceral landscape. The first will argue the picturesque and the carceral co-constitute each other in the numerous photographs Carleton Watkins took of Alcatraz. This section will ask: how does this

relate to how capitalism was developing on the heels of the Gold Rush and the post-Civil War western landscape? The second case study focuses on landscape photographs around Louisiana State Penitentiary. The prison was built on former plantation grounds, tracing a through line from slavery to prison labor. Photographs of the region provide an entry point into thinking through the longer historical transformation of land and labor by capitalist forces. Taking capitalism and prisons as entangled catastrophes, we ask how does capitalism work to make these histories outside of vision? How, in turn, does art bring histories of capitalism's exploitation of labor and land into view, however ambivalently?

Norman Lewis: Materialist Abstraction, 1943-1973

Ellen C Feiss, University of California - Berkeley

Scholarly reception of the Abstract Expressionist painter Norman Lewis (1909-1979) has emphasized either his exclusion from the canon or the connection of his work to Black American culture, such as jazz. Such accounts overlook the painter's significant participation on the BlackLeft beginning in the 1930s through his late career in the 1970s. Alongside such activists as W. E. B. Du Bois, Harold Cruse, and Paul Robeson, Lewis participated in a decades-long debate about the role of Black labor in the formation of American capitalism. The questions this group confronted still shape discussion of the intersection of racial hierarchy and class stratification: how should Black labor, frequently a hyper-exploited class (such as tenant farmers), ally with the Communist party and trade union movement? This paper argues that Lewis' contribution to this milieu was through his innovation of abstract methods in painting. Lewis' well-known development of non-gestural mark making – in which he used a wide variety of tools (rags, stencils, and later, spray paint) to remove the trace of his hand - serves as a painterly manifestation, and engaged critique, of Du Bois' employment of historical materialism in his book *Black Reconstruction* (1935). What I term Lewis' "materialist abstraction" posits a formidable role for abstract painting in the analysis and representation of U.S. capitalism: as a historical process beginning with slavery, involving not only the division of labor but subordination based in racial hierarchy.

LaToya Ruby Frazier and the Problem of Class Reductionism

David Markus, New York University

In an essay published in *Radical History Review*, Walter Benn Michaels and Daniel Zamora helpfully position LaToya Ruby Frazier's intimate histories of capitalist exploitation as a challenge and alternative to the political and aesthetic paradigms of earlier social documentary practices. For Benn Michaels and Zamora, Frazier's photographs of her blighted deindustrializing hometown of Braddock, Pennsylvania eschew liberal moralizing and well-intentioned expressions of solidarity, exemplifying instead what the authors term "the promise of a class aesthetic." In order, however, for Benn Michaels and Zamora to discover at the core of Frazier's photography what they call "the impersonality of an art that seeks to picture the political economy of a class society," the

two authors must ignore not only the racial dimension of exploitation that Frazier foregrounds in her work but decidedly personal aspects of the artist's practice that are essential to any rigorous account thereof. This paper engages closely with Frazier's work vis-a-vis Benn Michaels and Zamora's argument. It elucidates some of the insufficiencies of "class reductionism"--the definition, and very existence, of which has been fiercely debated among contemporary left commentators. As I try to demonstrate, Frazier's poignant histories of deindustrialization are remarkable for the ways in which they highlight the insufficiencies of class reductionism, on the one hand, and mainstream liberal identity politics on the other. Ultimately, I argue, the promise of her art lies in its ability to not only "picture" political economy but to implicate viewers within a vision of collective world-building that must accompany any anti-capitalist politics.

Career Planning Outside of Academia

Chairs: Sasha B Goldman, Boston University;
Annalise C Flynn

Roundtable dealing with career planning outside of academia. To include job searching for artists and art historians, translating a cv to a resume, dos and don'ts of career planning, and other job documents in general.

Challenges and Opportunities for the Study of Islamic Art and Architecture - Round Table Discussion

HISTORIANS OF ISLAMIC ART ASSOCIATION

Chair: Kishwar Rizvi, Historians of Islamic Art Association

Political sanctions, travel bans, and racial profiling often define the experience of those working in and on the Middle East and Islamic world. Compounded to that have been recent restrictions in movement imposed by the global pandemic. Under such severe conditions, how have scholars and students negotiated doing fieldwork and getting access to archives? What are the implications for the discipline, which has in recent years attempted to expand its geographical borders beyond West and South Asia, even as movement has been harshly curtailed? And most importantly, in what ways have historians of Islamic art and architecture found ways to not only produce new scholarship, but to create a global community? The aim of this roundtable is to share experiences and also strategies for doing research, even as states and geopolitical realities impose limitations on what is possible

Islamic art and architecture in conversation with Indigenous, race, and gender studies

Gul Kale, Carleton University, Art and Architectural History

This presentation aims to trigger new discussions on the relation between the disciplines of Islamic art, Indigenous studies, critical race studies, decolonial studies, and gender

studies. Indeed, political systems, borders, as well as immigration and travel policies present challenges to scholars of Islamic art and architecture. However, it is important to realize that their struggles are not isolated from the challenges faced by Indigenous and other racialized scholars. What are the ways in which Islamic art and architectural historians can get into dialogue with race, decolonial, and gender studies in solidarity? What are the obstacles that derive from its traditional roots and how can we produce innovative research that engage with current global issues without turning history into an instrumental and anachronistic discourse?

Challenges and Opportunities for the Study of Islamic Art
Aparna Kumar, University College London

Borders have always been a critical impediment to the study of Islamic art: in the restrictions they place on movement, access, and dialogue; in their intimacies with state and nation; in the political, climactic, and visual regimes they instantiate; and in the demands they place on heritage and the production of (cultural) knowledge. As such, finding ways to refuse borders – in all their forms – and to account for their fragilities has become a central challenge (and aspiration) of my work on partition and Islamic visual culture in South Asia. The pandemic, in many ways, has only brought these problems of the border into sharper focus, by curtailing global mobility on an unparalleled scale and fueling national insulation. Moreover, it has raised the challenge of radical emplacement in a digital age. This has left me with a series of questions about the limits of cross-border research in these conditions, and the possibility of new forms of narrative, collaboration, and entanglement in and across place. How has the pandemic pushed us to reimagine the relationship between Islamic art and place? Can cross-border research and collaboration exist without movement? What could or should it look like? And, how might writing and display respond? I will offer a few reflections on how these questions have shaped my recent research on Islamic art, partition, borders, and diaspora.

It's Fine. I'm Fine. Everything is Fine: Islamic Art Fieldwork in the 2020s
Jennifer Pruitt

Charting Constellations of Oceans, Rivers, and Islands Through Artistic Interventions

Chairs: Julie Nagam; Ivana Dizdar, University of Toronto

Charting new routes under the star lit sky has provided opportunities for human exchange for the millennia. The space between us allows for distinctive relationships between Circumpolar, Pacific, and American territories. Each geographic location is rife with localized knowledge as Indigenous and racialized people unpack colonial narratives. This round table discussion will build on intergenerational and intercontinental knowledge, bridge scholarship across oceans, and work toward a future that showcases global visual culture, public art, and digital media centred on Indigenous and racialized ontologies and methodologies. We will explore (a) how islands—from the Arctic to Oceania to the Caribbean—have been disrupted through artistic interventions through history and (b) how historical island imagery has been critically reactivated by artists in the present. How have contemporary artists and scholars repurposed, remediated, and responded to colonially inflected island imagery, particularly from Indigenous, decolonial, and ecocritical perspectives? This round table investigates art across periods and mediums, engaging with intersections among visual, colonial, critical race, gender and sexuality, environmental, and oceanic studies. This international conversation will strengthen intellectual relationships between nations with shared colonial histories.

Ngarino Ellis: Charting Constellations

Ngarino G Ellis, University of Auckland

Dr. Ngarino Ellis is a Ngāpuhi and Ngāti Porou writer, academic, and Associate-Professor in the Art History Department at the University of Auckland; she is the only Māori to be employed at tertiary level in this field. She is currently completing a book manuscript with Professor Deidre Brown (Ngāti Kahu) entitled 'Toi Te Mana: A History of Indigenous Art from Aotearoa New Zealand' (Auckland University Press) which was funded by the Royal Society Marsden Fund. She transformed her PhD thesis (2012) into a book, *A Whakapapa of Tradition: One Hundred Years of Ngāti Porou Carving 1830-1930*, (2016), with new photography by Natalie Robertson (Ngāti Porou). This won multiple awards including Best First Book (Ockhams National Book Awards) and Best Māori Art Book (Ngā Kupu Ora Māori Book Awards). In 2020 Ngarino began a new 3-year Royal Society Marsden Fund project 'Nga Taonga o Wharawhara: The World of Māori Body Adornment' as the sole Principal Investigator. Her teaching and supervision includes Maori art and architecture, Art Crime, Gender, and Indigenous Museology; she has been recognised with a National Tertiary Teaching Award 2019 (Kaupapa Māori category) and the University of Auckland Sustained Teaching Excellence Award (2018).

Heather Igloliorte: Charting Constellations

Heather Igloliorte, Concordia University

Dr. Heather Igloliorte, an Inuk from Nunatsiavut, holds the

Tier 1 University Research Chair in Circumpolar Indigenous Arts and is an associate professor in the Department of Art History at Concordia University in Montreal, QC. Her research, which centres Inuit knowledge in the understanding of circumpolar art and art history, has been published by Duke University Press, TOPIA, Art Journal, and McGill - Queen's University Press, among others; she has co-edited special issues of both PUBLIC 54: Indigenous Art: New Media and the Digital (2016) and RACAR: Continuities Between Eras: Indigenous Arts (2017). Her essay "Curating Inuit Qaujimagatuqangit: Inuit Knowledge in the Qallunaat Art Museum," was awarded the 2017 Distinguished Article of the Year from Art Journal. Heather has been a curator for fifteen years; her exhibition *SakKijajuk: Art and Craft from Nunatsiavut* received an Award of Outstanding Achievement from the Canadian Museums Association in 2017. Heather also directs the SSHRC Partnership Grant, *Inuit Futures in Arts Leadership* (2018-2025).

Serena Keshavjee: Charting Constellations

Serena Keshavjee

Dr. Serena Keshavjee coordinates the Curatorial Practices stream of the Masters in Cultural Studies, while teaching Modern Art and Architectural History at the University of Winnipeg. Her academic publishing focuses on the intersection of art and science in visual culture at the fin-de-siècle. In 2015 she co-edited with Fae Brauer, *Picturing Evolution and Extinction: Regeneration and Degeneration in Modern Visual Culture* (Cambridge Scholars Press) for which she was awarded an SSHRC grant. In 2009 she edited a special issue of *Canadian Art Review* (RACAR) entitled "Science, Symbolism and Fin-de-Siècle Visual Culture" (no. 34, vol. 1, 2009). Keshavjee's current SSHRC funded research is a book and exhibition on a Canadian medical doctor who studied and photographed ectoplasmic materializations of ghosts for 15 years in order to prove life existed beyond death.

Sanna Valkonen: Human-environment relationality in Sámi art

Sanna Valkonen

Dr. Sanna Valkonen is a Professor of Sámi Research at the University of Lapland. I am a Sámi scholar from Northern Finland. My academic background is in political science, but I specialize in developing the field of social scientific Sámi research. The themes of my research cover politics of indigeneity and belonging, political subjectivity and identity and gender and religion the Sámi context. My current interests are Sámi cultural heritage, particularly art and human-environment relationality.

Noor Bhangu: Charting Constellations

Noor Bhangu

Noor Bhangu is a curator and scholar, whose practice employs cross-cultural encounters to interrogate issues of diaspora and indigeneity in post- and settler-colonial contexts. Through curatorial intervention, she hopes to involve politics of history, memory and materiality to problematize dominant histories and strategies of presentation. She completed her BA in the History of Art and

her MA in Cultural Studies: Curatorial Practices at the University of Winnipeg. In 2018, she began her PhD in Communication and Culture at Toronto Metropolitan and York University in Tkaronto, Toronto.

Closings and Mergers: Countering the Trend Through the Lens of Small, Private, Non-Profit, Single-Purpose Art and Design Colleges

Chair: Denise Mullen, Consultant

Discussant: Kurt Steinberg

Closings and Mergers as Seen Through the Lens of Small, Private, Free-standing Art and Design Colleges In the precarious 2019 climate, small, private art and design colleges with modest endowments were the “canaries in the coal mine.” Nine art and design colleges with under 1,000 students closed or merged before Covid-19. Their collective narratives may, in 2022, provide insight into post-Covid-19 solutions for other institutions. Why we are where we are can be best explained by the following data: In the four years prior to the pandemic, 90+ colleges and universities closed or merged; over half were private; 42% were “small” (under 1,000 students); and 18% were art and design colleges. The two major sources of revenue for private, independent, non-profit institutions with modest endowments — student tuition and philanthropy from donors and foundations — have become increasingly insufficient to support small colleges. The decision to merge or close in each of the nine instances was based on the lack of financial sustainability from these two funding sources. Among the closed and merged scenarios are ideas other institutions may find useful when aggressive admissions and philanthropic strategies are insufficient to sustain a college. Time is quickly passing on the Covid-19 moment to pro-actively break the old, debilitating cycle of growing enrollments, raising tuition and increasing student debt to support the existing system. Considering new models for the future may aid in maintaining higher education’s leadership position of providing students with the diverse options they deserve at an affordable price.

Closings and Mergers as Seen Through the Lens of Small, Private, Free-standing, Non-Profit Art and Design Colleges

Denise Mullen, Oregon College of Art & Craft

Nine art and design colleges with under 1,000 students closed or merged in the pre-pandemic environment. The missions of art and design colleges focus on innovation through creative problem solving — the skills most often identified as essential in the post-Covid-19 world. Yet several of these colleges have not survived. A granular look at their collective closed/merged narrative as symptomatic of an academia-wide problem may provide insight into the reasons for their closing or merging, challenges that persist, obstacles for student and institutional success, and models for the future to aid in post-pandemic planning. Pre-Covid-19, U.S. higher education was already in the midst of change. Lamar Alexander, chair of the Senate Committee on

Health, Education, Labor & Pensions, cautioned in 2013: “The American higher education system of today is like the American automobile industry of the 1970s. First, it offers a remarkable number of choices of the best products in the world at a reasonable cost. Second, it is not doing much about challenges that will require major adjustments if, 20 years from now, it wants to be able to make that same claim of superior choices at a reasonable cost.” In marshaling our collective efforts to make certain a college degree educates students to think independently and creatively from an informed perspective, we can identify models that will best equip our students for the present and future worlds of work and living -- providing diverse options at an affordable price -- and not settle for what is left standing after the pandemic.

Remarks

Jennifer A. Rissler, San Francisco Art Institute

Remarks

Deborah Obalil

Constructing Identities

The reclaimed legacies and radical futures of Meta Vaux Warrick Fuller’s Ethiopia

Emily Mangione, The Graduate Center, CUNY

The assignment awarded to pioneering Black sculptor Meta Vaux Warrick Fuller—to envision an inherited past and future offerings for “Americans of Negro lineage” at the 1921 America’s Making Exposition—was daunting. The result, *Ethiopia*, takes this charge as an opportunity to reclaim an African birthright rooted in a decolonial counter-history of Ethiopia and Egypt. Transported in Fuller’s work beyond present conditions of archaeological dispossession and eugenicist anti-Blackness, these territories become the grounds for reestablishing kinship across the Black Atlantic in a symbolic act of repair toward the development of an African American selfhood uniquely capable of imagining a future beyond longstanding regimes of systemic racism. Foreshadowing by several decades the full flourishing of pan-Africanism, *Ethiopia* takes up the nascent Harlem Renaissance quest for a “New Negro” identity and singles out for particular concern the construction of Black womanhood circa 1921 atop a racialized and gendered foundation of “Egyptian” and “Ethiopian/Nubian” as contested discursive formations. Considering the manifold genealogies of Fuller’s sculpture and its politics of diasporic relation, I aim to contextualize this polysemous signifier within the immediate legacy of a tumultuous, preceding half century. These decades saw the rise of a particular fascination with ancient Egyptian “heritage” alongside and as part of the development of racial pseudoscience in the United States, the decisive anticolonial Battle of Adwa in Ethiopia, and the momentary promise of decolonization at the end of World War I.

Allan Kaprow’s Ambivalent Primitivism—The Case of Night (1961)

Emily Ruth Capper, University of Minnesota

Allan Kaprow developed his earliest happenings as a college professor in the late 1950s and early 1960s, a time of dramatic change in American student culture. In his pedagogy and happenings alike, Kaprow sought to push student participants towards greater self-consciousness, often by defamiliarizing popular cultural forms and social rituals. While art historians have examined Kaprow's relationship to the postwar avant-garde and consumer culture writ large, his complex engagements with the social tensions in student culture were no less central to his work. A vivid case in point is the happening *Night*, which Kaprow created at the University of Michigan in 1961. Drawing on neglected archival materials, including yearbooks and student newspapers, this paper reconstructs Kaprow's collaborative work with Michigan students. It shows how Kaprow's score fragmented, abstracted, and recombined motifs from student rituals occurring on campus that same month, and pays special attention to his allusions to white fraternities' blackface and redface performances in initiation ceremonies and athletic competitions. A land-grant university that was less than one percent Black, Michigan's overwhelmingly white student culture included numerous traditions rooted in racialized primitivist fantasies. In *Night*, Kaprow recasts these harmful fantasies as a formalist game of color, shape, texture, and ontological uncertainty. By turns exaggerated and emptied out in the happening, such fantasies were reframed for the student participants' self-conscious reflection. But *Night's* engagement with race was decidedly ambivalent: it stopped short of a critique of whiteness, and in this way diverged from Michigan's nascent counterculture of Civil Rights activism.

Self-Fashioning in The Studio: Barkley Hendricks' Portraits and African Studio Photography
Sahara Lyon, Florida State University

In the current discourse on Pop art, scholars have noted the reconceptualization of the human body in the New Human Era, with art historians such as Alan Solomon writing that the contemporary man is no longer the god-like figure of the Renaissance, but a grim figure full of despair. However, these scholars are still centering Eurocentric narratives of New Humanism. During the 1960s, U.S.-American movements such as Black is Beautiful, in conjunction with Negritude and Pan-Africanism on a global scale, were positioning Black bodies as tied to notions of post-colonial identity and cultural nationalism. Using formal and social methodology, my paper looks at Barkley Hendricks' portrait works in relation to West and central African studio photography, specifically thinking about how these works use fashion to embellish the body, asserting the subject's autonomous power through self-fashioning. I will discuss works such as Barkley Hendricks' APB's (Afro-Parisian Brothers) (1978) and studio photographs by African artists such as Malick Sidibé, Seydou Keïta, and Samuel Fosso in order to show that parallel modernisms were occurring throughout the African diaspora, and popular culture was celebrating the Black body. I argue, by visually calling on a history of studio photography in West and central Africa, Hendricks' portraits use clothing to embellish their subjects, presenting the body as a site of autonomous power through

subjective self-fashioning. My research, through global revisionist readings of Pop art, decenters hegemonic historiographic conceptions of New Figuration in the Pop discourse.

Contemporary Art from Supported Studios

Chair: Colin D. Rhodes, Hunan Normal University

This session examines the growth of professional support mechanisms for artists with learning and cognitive disabilities (and often physical challenges) working in specialised supported studios around the world, and the emergence of inclusion strategies to place the work of members in Contemporary Art contexts. It explores examples of best pedagogical practice in minimising disabling obstacles in order for individuals both to develop as creative practitioners and to market and sell their work. These supported studios began to appear in the mid-1970s in the US and Europe, growing more rapidly in number from the end of the 1980s after reforms of mental health care systems in the West and the growth of public service support in the community. For a long time, the studios' aims were primarily concerned with individual empowerment and social and recreational connectedness. When art did emerge into the market from the studios it was initially into discourses of 'outsider' and 'disability' arts. This has been challenged in more recent years by many support workers within the studios, as well as others in the broader art world. Many studios have refocused, recognising the job of being an artist and developing enabling strategies for members to engage professionally, and with agency, as professional contemporary artists. The session analyses both significant successes thus far, and also continued (often institutionally imposed) struggles. Speakers will include people involved in the development and delivery of programs in supported studios and representatives from the contemporary gallery and museum world.

Community Arts and the Contemporary Market for Self-Taught Art

Anne Bowler

The rise and increasing visibility of an international market for self-taught art has created opportunity spaces for community arts organizations specializing in support services for artists living with a range of cognitive, physical, and mental health challenges. This paper brings together theoretical and empirical research on the field of self-taught art with the author's ten-year relationship with a peer-run community arts center. Creative Vision Factory, located in a midsized city in the US MidAtlantic, has achieved significant markers of success that include awards from city and state agencies, positive local media coverage, fellowships for individual artists, and recognition from the contemporary art world in the form of galleries, exhibitions, and publications specializing in self-taught art. While these achievements suggest CVF as a model for similar organizations, important challenges remain at both the institutional and professional levels. How do organizational practices oriented toward individual empowerment and community-building align with

the increasingly neoliberal logic of state funding structures? How are philosophical principles rooted in the recovery movement which reject the stigmatizing effects of labels reconciled with an art market where narratives of marginality and dysfunction continue to dominate discourses about self-taught artists? Consideration is given to the impact of canonization and mainstreaming in the field of self-taught art as well as ongoing debates over nomenclature and definition.

Uniquely Aabled: Facilitating Inclusive Collaborations

Michele Jaquis, Otis College of Art and Design, **Adriane Mota** and **Marlena Doktorczyk-Donohue**, Otis College of Art and Design

Michele Jaquis and Marlena Donohue of Otis College of Art and Design and Adriane Mota of ECF Art Centers will present their ongoing partnership as a case study on how to facilitate collaborations between adult artists with disabilities and college-level art and design students. *Uniquely Aabled: Inclusive Collaborations* is an interdisciplinary studio course taught in the Creative Action Integrated Learning Program at Otis College of Art and Design in partnership with two progressive/supported art studios for adults with developmental disabilities, Exceptional Children's Foundation (ECF) Art Center Westside and Momentum Creative (formerly United Cerebral Palsy Los Angeles / Washington Reid Gallery). The presentation will outline how the course learning outcomes and activities have developed over the past several years to serve the needs of both cohorts, the benefits and challenges of shifting to an online course during the pandemic, and how process and reflection are emphasized, while facilitating relationship building, collaboration, and the production of professional public exhibitions at the end of each semester.

Venture Arts - Collaborative Practice in Supported Studios

Amanda Sutton

I will talk about the work of our studio (www.venturearts.org) showcasing the work of individual successful learning disabled artists and then highlight three projects that we have run involving 6–10 artists with and without disabilities, and using a major UK art institution as partner. It has been a revealing process to work with disabled artists and other artists with none of the usual hierarchical structures that so often present a barrier to independent artistic expression. This paper will demonstrate the power of collaborative practice and how this has advanced the careers of artists. So far the resulting work of such projects is always somewhat anarchic and completely joyful. I will open up discussions about setting up such residencies – we call them are our 'Conversations Series', how they work, how to support all artists involved and showcase some of the great work that has come from them. Projects also include our third collaborative project 'Narratives', which will be being shown at the Lowry in Manchester UK in February 2023, as well as some smaller scale collaborations that have resulted in positive outcomes for all, including taking a small show to the Venice Biennale in 2022.

How to be an artist until you are a very old man

Gabrielle Mordy

"Being in the Archibald makes me happy, smiling and proud. I would love to inspire other people to become a famous artist. I would like to be an artist until I am a very old man." - Thom Roberts. Many years ago I met a collective of people with intellectual disability who liked making art and clearly had a skill in what they made. I met them in a community art program for people with disability in suburban Sydney. Thom was one of them. It became quickly apparent that despite making high quality art, these artists had no opportunity to exhibit, earn income, develop their skills or meet like-minded artists, and no opportunity to pursue a career as an artist. In late 2016 I founded Sydney-based company 'Studio A' with my colleague and friend Emma Johnston. Studio A exists to ensure talented artists with intellectual disability can pursue a professional career. We provide a specialist studio space along with the administrative and managerial support our artists need to pursue their dreams. Thom Roberts is now a Studio A artist. In 2022 his work was selected for a second consecutive year as a Finalist in the eminent Archibald Prize at the Art Gallery of New South Wales. His artwork is in prestigious Australian National collections and he has undertaken international art residencies. Thom Roberts and I will co-present to describe how Studio A operates, the kinds of support we provide, how we work collaboratively and importantly how our processes are artist-led.

Contemporary Interpretations of Ancient Mediterranean Art

Chairs: Peter D De Staebler, Pratt Institute; **Anne Hrychuk Kontokosta**, New York University

For the modern viewer ancient Mediterranean art is definitively old, to the point of being “classical” or even existing outside time. For the makers, patrons and first viewers, however, these ancient objects and images were “contemporary” and of their present day. Greek, Roman and other ancient Mediterranean makers of visual culture (“artists” and “art” broadly construed) were self-aware artists who worked in relation to one another and to their own past. Like contemporary artists today, they engaged with and reflected social, political and economic developments; used innovative materials and techniques; and participated in cross-cultural borrowing. This session investigates ancient visual culture through the lens of contemporary interpretations. We will endeavor to explore how ancient Mediterranean art was understood by its viewers as contemporary in their own time. The theme is broad and multivalent: topicality, materiality, and technology are all relevant, as are interactions between contemporary art in the ancient world and its earlier models. We also ask how artists in the present engage seriously with traditions of the past, in terms of materials, modes of manufacture, display locations and non-subversive intent. Finally, in both the past and our own present, how do original or shifting contexts reflect or change interpretations of contemporary art inspired by Mediterranean pasts? We welcome interdisciplinary methods and proposals that employ a holistic approach to address arts within broad, substantive, and multi-format frameworks. We also encourage innovative theoretical perspectives on the role of the “contemporary” for the interpretation of ancient arts.

Recontextualizing the Column of Trajan Through the Lens of the Portus Lighthouse

Elizabeth Wolfram Thill, Herron School of Art and Design, IUPUI

As one of the most famous monuments to survive from ancient Rome, the Column of Trajan has been well studied (Mitthof and Schörner, eds. 2017), either as part of its architectural complex in the Forum of Trajan, or as the setting for the narrative frieze that covers the column's exterior. Yet the monument still presents numerous mysteries, many foundational: what was the inspiration, purpose, and reason for its structural form? In this paper I argue that the Column of Trajan is better understood within a broader contemporary context, relating to the new harbor installations at Portus, Rome's harbor. My interpretation—that the column was intended to resemble and reference a lighthouse—sheds light on several important conundrums. The column's peculiar structure, namely a narrow cylinder with a helical internal staircase and crowning balcony, is found frequently in 18-20th c. lighthouses, to answer the idiosyncratic need to move materials (fuel, workers) quickly to a considerable height. Ancient depictions of lighthouses, including one on the column frieze itself (Scene LXXXI), often feature cylindrical sections or represent lighthouses as

elongated cylinders crowned by statuary, much like the Trajanic column. My interpretation contextualizes the column within the contemporaneous architectural activities at Portus, which excavation, art historical, and literary sources suggest included a new lighthouse installation. Rather than an unprecedented monument rising ex nihilo, the Column of Trajan would serve to make manifest in the capital the important infrastructure improvements down the Tiber River, projects that would be very much on the mind of contemporary urban audiences.

'Istanbul's 'Archaeological Park' or Henri Prost's Mission to 'Resurrect Ancient Rome'

Chantal El Hayek, MIT

When Mustafa Kemal Atatürk commissioned French urbanist Henri Prost in 1936 to develop a restructuring plan for Istanbul, the "Archaeological Park" was the main feature of the architect's spatial scheme. Prost developed the park on the site of the Great Palace of Constantinople, built by Constantine the Great when the city was declared the new capital of the Roman Empire. In his plan, Prost presented the Byzantine fortifications along the Marmara Sea and the Golden Horn as sites to be protected and proposed a detailed program for archaeological excavations that would bring to light the remains of the imperial palace, the acropolis, and the forum. As it sprang from the former Byzantine site, the Archaeological Park was supposed to evolve with the evolution of the archaeological sightings. This paper argues that Prost's ambition to extend Istanbul's "classical" past into the present—or, in his words, "resurrect ancient Rome"—was a way to ensure the city's cultural continuity and preserve its "soul" in the face of radical modernization. Prost was a member of the Société Française des Urbanistes (SFU) that coined the term urbanisme and established the field in the interwar years. SFU, I propose, conceived urbanism as a "scientific art" of urban development, fusing modern sciences and "urban art." Installed in Prost's master plan for Istanbul, urban art was derived from pre-industrial methods of urban design, namely Renaissance, Baroque, and Classical art. It was considered universal: "valid for all times and all countries." And it was embedded in a discourse of conservation.

Salvage Beauty: Damien Hirst's Archaeological Fictions **Brandon Stuart Green**, Princeton University

The central conceit of Damien Hirst's massive 2017 installation, *Treasures from the Wreck of the Unbelievable*, was that the artist had bankrolled the underwater excavation of an ancient shipwreck stuffed with the lavish collection of an Antiochene freedman. These artworks—some “cleaned” and others displayed as if still encrusted with corals—were presented alongside photos and videos of their supposed marine find-spots and included a bust of the collector himself. Even if the casual viewer did not recognize this image as a self-portrait of Hirst, the presence of Mickey Mouse and Optimus Prime among the “classical” nudes and mythological sculptures should have made clear that not all was as it seemed. The *Unbelievable* was, on one level, a clever work of institutional critique, exploiting the very tools with which curators and archaeologists legitimize their

objects to stage an elaborate fiction of its own, parodying the various epistemological leaps involved in any reconstruction of antiquity. In addition to problematizing notions of authenticity within Classical Archaeology (an aspect underscored when selected works were restaged in 2021 among the Roman copies and Early Modern restorations of the Galleria Borghese), the “salvaged” works also highlighted the precocious manner in which ancient visual culture anticipated certain aspects of 20th- and 21st-century art. Serial production, creative appropriation, and an interest in trans-materiality characterize both the art of antiquity and Hirst’s own project. The installation was replete with references—some kitsch, some erudite—meant to both deceive and entertain its viewers. So was the ancient world.

The Sculpture Shoppe at Ithaca Mall: Casts, Commerce, and Contemporary Art

David Nasca and Verity Platt

We explore the relationship between the classical and the contemporary through the lens of a 2022 exhibition held in a declining shopping mall in upstate New York. The Sculpture Shoppe featured plaster reproductions of classical sculpture from Cornell University’s cast collection in dialogue with responses to cast culture and classical art by contemporary artists. By bringing past and current receptions of antiquity into an unexpected context through the venue of an abandoned retail space, we sought to explore the history, problematics, and mutability of the “western canon” through the lens of late capitalism. The artists featured – drawn from across the USA, Mexico, and Canada – addressed what ancient forms of monumentality might mean for a culture now engaged in a radical questioning of imperialist models of power, especially those concerned with settler colonialism, white supremacy, and idealized body types. At the same time, several artists demonstrated through their adaptations of Greek mythology and iconography how antiquity can open up alternative ways of being that are potential sources of inspiration and liberation, especially for queer communities. Finally, the exhibition explored how 21st century classicisms are inextricably intertwined with technology and commerce, given that digital forms of scanning and 3D printing so often remediate analogue forms of reproduction (such as casting) that look back to Roman practices of replication. In exploring the media archaeology of 3D printing, the exhibition thus interrogated the contemporary possibilities and historical contingencies that shape our digital receptions of the antique.

The Tattoo as a Font of Vitality for Classical Sculpture

Jeffrey Schrader, University of Colorado Denver

Buried safely within the canon, ancient Mediterranean art has assumed new life with tattooing in the twenty-first century. Inking of skin, despite prehistoric roots, retains avant-garde powers of immediacy and renewal. The art historical establishment accordingly has excluded tattoos, virtually omitting them from the undergraduate survey courses that shape a collective vision of good taste. Classical sculpture, by contrast, stands firmly in the survey textbook, albeit at the opposite end from vibrant contemporary art. This scenario lays the foundation for the

tattoo to renovate ancient imagery for today’s viewers. As a proponent of this goal, Fabio Viale (b. 1975) tattoos replicas of canonical sculpture. By engaging international traditions of body art, Viale imparts a cosmopolitan look to figures long compartmentalized in Greek or Roman boxes. Moreover, his modern colors evoke the polychromy that originally embellished the marble prototypes. These steps navigate ancient art into the realm of the contemporary. By concentrating on statues in the canon, Viale also elevates tattooing from a liminal state between craft and art. His synthesis of marble and ink advances the tattoo as worthy of inclusion in the same museums and paradigms that define high art.

Contending with Feminist Methods: Posthumous Histories and Archival Ethics

Chairs: Jocelyn E. Marshall, SUNY Buffalo; **Katherine Hunt Guinness**

Many feminist researchers understand their work as a caring for the archive: highlighting gaps in narratives, addressing intersectional marginalization, and expanding fields like art history. Political questions of identity, intentionality, biography, and archival ethics are vital to crafting scholarship that upholds feminist methodologies. This panel focuses on posthumously researched histories of women and queer artists, especially those whose deaths relate to gender-based violence. Writing these histories involves the extent to which researchers read artists’ deaths, among other biographical details, into the artwork. Art historians like Griselda Pollock have argued against the trap of biographical overreading and claim such features limit scholarly interpretations. However, keeping biography separate from work and judgment often perpetuates implicit forms of homophobia, whitewashing, and silencing gender-based violence, as evidenced by artists such as Theresa Hak Kyung Cha, Artemisia Gentileschi, and Ana Mendieta. To investigate this dynamic further, we ask: How do we employ ethical feminist approaches to the archive? To what extent do we ignore artists’ traumatic histories, especially when the ways they navigated the world inform their work? And overall, how might we treat biography as a means for historicizing power rather than an essentialist trap through which we locate intention? In addition to projects invested in these questions, we invite papers contending with the politics of archival access. How has engagement with a collection revealed challenges and/or necessary revisions to feminist archival approaches? Does your research suggest alternative ways to consider access and ethical handling of both the literal and interpretive historical materials?

In the search of a Brazilian women art critic: Maria Eugênia Franco

Talita Trizoli

The research on women artists from a feminist perspective is already a consolidated field in the art history milieu, even if it is marketably marginalized. From the rescue of significant careers that were obliterated by patriarchal narratives, to new perspectives in productions where the issue of gender

and feminisms was seen in a negative view, the fact is that in feminist investigations in art, there are other cultural agents that still demand attention in order to better understand the art system. With this in mind, and considering the fragility of the archives of women cultural agents, this essay proposes to present the professional trajectory of the Brazilian art critic, librarian and curator Maria Eugênia Franco, a paradigmatic figure in the establishment of the Brazilian museum circuit, in the defense of modern art and the consolidation of the São Paulo Biennial, in addition to being the first woman to write regularly about art criticism in Brazil, but today forgotten by canonical historiography. Franco had a unique career in the Brazilian artistic context and was responsible for important projects for the dissemination and formation of the public, and yet, today, she is only remembered either as an assistant to the art critic and cultural manager Sérgio Milliet, a figure who took the laurels of her projects, or as the wife of the artist Franz Weissman, whom she supported in her career, and whose family destroyed her files when she died.

Mike Glass and Problematizing the Oeuvre

Nicholas C Morgan, Columbia University

Mike Glass emerged from CalArts in the mid-1980s and presented work in some of LA's most prominent venues. As a Black gay man who fused strategies of appropriation with questions of identity, his oeuvre charts a unique, unstudied path through that period's artistic and political tensions. Glass stopped making work after 1993, in part due to the traumas of the AIDS epidemic. His untimely death roughly twenty years later at 54 stemmed from problems with substance abuse and long-term unhousedness. Structural racism and homophobia contributed to the circumstances of both his death and his oeuvre's truncation and must be addressed in any account of his body of work. To this end, I draw on Griselda Pollock and Rozsika Parker's argument that the catalogue raisonné is a scholarly apparatus that upholds the patriarchal dimensions of orthodox art history. Glass's extant oeuvre consists of five single authored works and two collaborations with Nancy Barton. It is thus at odds with the normative emphasis on productivity and stable authorship embodied by the catalogue raisonné. Glass's work asks us to rethink the possibilities of this scholarly apparatus, including the necessity of taking biography and non-object-based quasi-artistic activities—such as his brief career acting in experimental film later in the 1990s—into account. Bringing together oral history, traditional archival research and investigative methods more familiar to the biographer (or private detective) can reshape the field's assumptions about artistic productivity and the concept of the oeuvre.

A Pink Army: Trans women Memory of the Peruvian Armed Conflict

Cynthia Melendez, New York University

This article examines the recovery of trans women memory of the years of political conflict in Peru (1980-2000) through the official and personal archives, and the cultural production of Peruvian artists and activists. Drawing on the discourses produced by the documents and testimonials of the years of

armed conflict and dictatorship collected by the Commission of Truth and Reconciliation (CVR), and photographs from the personal archive of Fransuá Pinchi, trans woman murdered during the years of political conflict, I will analyze the trans women's appearance and disappearance in the official archive and museums of memory in Peru, paying attention to the relationship between the construction of the official memory of those years and the trans subjects. Here, I suggest that, because of the colonizing aliveness in Peru, non-normative identities and stories have historically been erased and punished by the state and the society. Through the analysis of these works I suggest that the personal archive of trans and travesti subjects construct different types of memories that are alternative to the institutional and hegemonic one. Some of these images not only recover episodes of violence against the trans and travesti community in Peru, but also address the subjectivities of the victims. Engaging primarily with trans studies and archival theory, this article suggests that through their discourses the personal archive and artistic works not only denounce the violence, but also construct the affections and the temporalities to evoke the nostalgia of a life far from the mandates of the nation state.

Phantom Genealogies and Feminist Strategies for Historicising Contemporary Art in Spain

Maite Garbayo-Maeztu, University of Barcelona

This presentation is concerned with dissecting and analysing the feminist research methodologies and strategies that I have deployed in my studies on the productions of women artists in the history of contemporary art in Spain. I focus specifically on one case study: my research on artists who worked with the so-called new media (performance, installation, video...) during the last years of the Franco dictatorship and the first years of the Transition (1970s). I analyse my approach to artists such as Olga L. Pijoan, Fina Miralles and Àngels Ribé. I try to explore the silences, the absences, and how to make them appear through the archive and oral history, proposing ways of twisting and deviating the ways of doing art history in our context. The figure of the feminist art historian appears as a desiring being, as a body-space that makes it possible for past and present to touch, in order to glimpse the disconnections, the connections, and the phantasmatic presence of the feminine as a continuum in contemporary Spanish art.

Contingent Voices: Queer and trans dialogues within art practice and art history

THE QUEER TRANS CAUCUS FOR ART

Chair: Alejandro Toledo Acierto, Queer and Trans Caucus for Art

This panel provides a forum for meditations on the overlap of queerness and contingency. As we seek to center artists, scholars, and graduate students who are situated precariously, we welcome an openness of considerations on how individuals and collectives navigate contingency. What liminal methodologies and practices do we rely on within studio practice, art history, and beyond? How might queer and trans craft, textiles, technology, performance, etc. rely upon fragile materials and methods of inquiry? How can we trace the precarity of queer and trans lives across departments, livelihoods, archives, lifespans, lineages, and familial kinships? In our consideration of contingency, we seek to enable space for queer and trans joy and invite a diverse collection of ideas, perspectives, and experiences. This panel is a reflection on the work that might not get to happen.

Bomba and Bananas at El Hangar: The Agricultural Erotics of Mutual Aid in Puerto Rico

Katie Anania, University of Nebraska at Lincoln

“And so, as sure as all that is cyclical, we once again have mangoes to eat, freeze and distribute,” announced an April 2021 Instagram post from El Hangar, a queer dance club and market space in the densely populated neighborhood of Santurce in San Juan, Puerto Rico. This talk will examine acts of sustenance and feeding in queer activist sites as modes of contingent memory-building, concentrating on El Hangar’s commingling of decolonial Caribbean activism with San Juan’s colonizing urban makeup. El Hangar’s buildings are constructed around a former airplane hangar that once transported freight and commercial airplanes to and from the island. The site was constructed using the Puerto Rican parcela system, a process whereby poor citizens on the island apply to create independent construction projects on government land. Crucially, El Hangar makes a mockery of the government’s aspirations for poor Puerto Ricans. The space hosts themed dance nights catering specifically to the lazy, as well as a queer community market, a Mercado de Brujes (witch market) with ancestral healing remedies for sale, sex-positive and femme-positive benefits for reproductive justice, and a community yoga space. Working from Alfredo Bosi’s assertion that “a society that produces its own food is now possessed of memory,” my talk positions agriculture as a valence of queer regenerative art strategies. I consider the ways that foodways – with their networks of products that disappear quickly but nourish bodies for a long time to come – are a unique mode of queer intervention in spaces of colonial domination.

Place Settings: Works About Drag in the Queer South
James Budd Dees, Texas Tech University - College of Visual and Performing Arts and **Gilberto Corona**, Texas Tech University - College of Visual and Performing Arts

My partner and I went to our local gay bar to scan photos of drag queens hung on the walls. This was the only archive of performers from this space. A man bought us a beer and talked to us about the effects of The Johns Committee, which fired professors from the local university suspected of being queer during the Lavendar Scare. His father had taken the job of such a professor, and their family lived in this former professor’s house. He wanted to remain anonymous. Constructing a local queer history means relying on artifacts of marginal places, anonymous encounters in dark corners, and reading between the lines of official institutional histories seeking to obscure its past. Remembering queerly accepts that some missing stories must be filled in with imagination, activated with the unreliable and unmappable, and used alongside those potentially legislated strategies of camp/drag to create temporary spaces of celebration. We will talk about works created by my partner and I which engage the chronopolitics of an unfixed “queer archeology” (as Renate Lorenz puts it) and the marginal, grotesque geographies of North Central Florida. A dress constructed from headshots of drag performers at the only queer bar in town, a drag show put on in the store front window of a mechanic’s shop, a glitter fabric showcasing a screenprint of the Purple Pamphlet, and an archive of video interviews of current drag performers. The research that inspires these works comes from the exploration of contingent place, happenstance meetings in queer gatherings, and the creation of first-person resources. The strategies of playful meaning-making of these projects centers drag performance as an artform and as one mode of access to these histories. Drag and queer joy is often the scaffolding of gay bars, queer activist groups, and other non-sanctioned spaces where this unknowable knowledge resides.

Greer Lankton: Doll Making as Queer World-Making **Francesca Granata**, Parsons School for Design

Greer Lankton (1958–1996) was an artist associated with the 1980s East Village scene, whose practice spanned categories of performance, sculpture, fashion, and craft. Despite being a central participant of the East Village art scene, her work has remained under researched after her premature death. This is due in part to its liminal position across disciplines, its association with feminized spheres of production, such as fashion and craft, as well as Lankton’s trans identity. Throughout her career, Lankton used handmade dolls to explore the malleability of the body and in particular her transition and her eating disorders presenting an index of her short life. Her fabric dolls explored the constantly becoming and unfinished nature of the body. Often self-portraits, Lankton’s dolls can be read as an exploration of the politics of trans representation, as well as a mean to challenge normative gender codes and beauty ideals. Lankton’s work, alongside a number of feminist and queer artists of the time, reappropriated the category of the grotesque and the abject to question normative bodily ideals. Her work not only provided a critique of regimes of medicine and health, but also engaged in acts of world-making. In her incessant “doll-making,” Lankton continually altered her dolls, and staged them in elaborate domestic settings or in New York streetscapes, enacting a form of queer world-

making.

Creating Sacred Space

Chair: Joanne Allen, American University

What does it mean to create a 'sacred space'? How can elements of architectural design, materials, lighting, acoustics, and iconography combine to transcend the everyday? These spaces have the potential to move us, calm us, or inspire us, no matter what our beliefs. Conversely, as they are inevitably subject to power dynamics and societal control, they have the power to exclude based on gender, sexuality, race, religion, or ethnicity. An enduring theme across cultures, the vast majority of faith traditions have utilized specific spatial constructs in which to worship and pray, their many shared features including focal areas, symbolic shapes and proportions, delimitations and barriers, gender divisions, and hierarchical segregation. Beyond these traditional spaces, immersive art experiences suggest that contemporary art museums can function as spaces for non-denominational spirituality, while the pandemic has forced the creation of online sacred space. This session presents papers from a broad chronological, cultural, and geographical range that analyze and interpret sacred space from a variety of historical and theoretical perspectives. They touch on themes such as the creation of digital sacred spaces; the relationship between religion, business, and finance; how spaces can include or exclude based on perceptions of purity; and how concepts of the sacral may be bound up with notions of the historical.

Creating virtual sacred spaces for heritage encounters with Medieval and Renaissance manuscripts

Sabina Zonno, University of Southern California and
Lynn Dodd, University of Southern California

We explore the interconnection between sacred space and manuscripts in a working prototype virtual reality project that we created to allow a replicable, embodied, immersive, interactive 3-D experience of a 15th-century illuminated book now located in USC Libraries' Special Collections. People access the 3-D model of a Renaissance Book of Hours while immersed in a virtual sacred space that evokes one of the book's possible original use contexts. In the virtual realm, this costly manuscript can be used again, as it was when its owners, possibly *beguines* (female, lay members of a woman-only community) in late fifteenth- and early sixteenth-century Ghent, would have read it in the *beguinage* church of Old Saint Elizabeth and/or its nearby residential buildings. Our research has been motivated, in part, by frustration at finding manuscripts, the object of our personal pilgrimages, lying entombed in vitrines, tantalizing us with one static page spread visible, frozen beyond reach, unable to be read. Libraries, museums, archives preserve manuscripts and the provenance histories by which books become decoupled from the sacred spaces in which they originally were used. The virtual encounter revives the spatial association of book and place, while preserving the physical heritage object by preventing trammeling of its material body. People gain a more connected experience

with the manuscript, virtually turning its simulated pages in real-time, reading original texts or translation, while listening to period- and spatially-appropriate music. Virtuality is an experiential domain for engaging how and for whom sacredness can be provoked or constructed.

A Sacred Pastiche: The Controversial Styles of Madrid's Almudena Cathedral

Hannah Maryan Thomson, University of California Los Angeles

The Cathedral of Almudena in Madrid began construction in 1883 adjacent to the site of the previous church that had stood there since the Middle Ages. Like so many Christian monuments of medieval Spain, the church had been constructed on top of one of the Islamic city's mosques—both erasing and appropriating another culture's sacred space. This location, in Arabic, *al-mudayna* ("little city"), became the central node of the Christian city. After the 1868 destruction of the church of Almudena, disjointed building campaigns over the nineteenth and twentieth centuries erected a modern cathedral in a pastiche of architectural styles that combine ancient and modern sensibilities. When tasked at re-imagining sacred space for a brand new cathedral, the nineteenth- and twentieth-century architects turned to the past to build the capital city's religious center. The Neo-Romanesque crypt, with dozens of unique and massive capitals, pays homage to the sacred architecture so common to medieval Iberia. The Neoclassical façade opens into the Neo-Gothic nave, intruding and massive, in the style of medieval Europe's great cathedrals. Yet, the ancient-turned-new architectural skin serves as a canvas for modern and contemporary art that includes bright stained glass and abstract painting—an artistic palimpsest often disparaged by locals. This paper examines Almudena Cathedral as equal parts religious institution, art museum, and tourist attraction. The architects and planners eschewed stylistic cohesion in favor of pastiche—a necessity, I argue, to create sacred space fitting for the international crowd that pass through its doors daily.

"Putting Real Estate Values to Work for the Kingdom of God": Skyscraper Churches at the Chicago Temple and Broadway Methodist Episcopal Temple, 1923-1929

Alexander Luckmann, University of California, Santa Barbara

In the 1920s, as tall commercial buildings increasingly dominated U.S. downtowns and pushed up real estate values, many urban churches moved to suburbs. But a counter-movement emerged simultaneously: the new architectural typology of the skyscraper church, which was valued both practically – for earning rental income – and symbolically – for returning religion to a central place on the city skyline. This paper discusses the tallest built and the tallest proposed skyscraper churches. In 1923, First United Methodist Church commissioned Holabird & Roche to build a neo-Gothic skyscraper church in the Chicago Loop, capped by the world's highest steeple. The Chicago Temple, with a 1000-person sanctuary and 17 office floors, was Chicago's tallest building from 1924 to 1930. Two years later, Broadway Methodist Episcopal Temple planned a city-

block-sized skyscraper church in upper Manhattan. The building would have included a core of church and hotel, crowned by a lit cross revolving 719 feet above the city, and two apartment wings. Although the 1929 Stock Market crash put paid to the Broadway Temple and many other planned skyscraper churches, these buildings suggest that urban real estate is important to understanding religion's economic and social role in 1920s America. Furthermore, as today's real estate prices skyrocket, urban religious organizations have again begun to construct and move into spaces including skyscrapers. Rather than a niche phenomenon of the 1920s, skyscraper churches may well be the wave of the future.

Architecture or Agamas: How is the Transcendental Experience Created in Hindu Sacred Spaces?

Shriya Sridharan, Santa Clara University

What makes for a sacred Hindu space that transports believers from the mundane world to the divine realm? Hindu temple studies have located this in their architectural form, the most representative seen in the awe-inspiring medieval temple that directs the spatial movement of worshippers from materially rich exteriors to a plain, cave-like womb chamber housing the principal image, placed at its innermost corner. It is also located in the act of darshan—where the divine eyes of the life-invoked image in the womb chamber meets the eyes of the worshipper. For darshan to be effective, this image is made with 'perfect' proportions and divine energy is invoked and retained in it through rituals, by hereditary artists and priests respectively, who are informed by prescriptive texts. A variety of other spatiotemporal and ephemeral aspects also determine the experience of sacrality. Some of these include, ritual movements through permanent and festival pathways, the multi-sensory experiences of consuming all things auspicious and 'touched' by god, spatial and sculptural alankara (ornamentation), as well as inclusions and exclusions based on notions of 'purity' in the materials/persons/manner of contact with the principal image. All these practices also signify levels of sacrality that are not necessarily linear in progression, but marked by a combination of imitations, substitutions and connections. This paper will ask the question of what matters most to the creation of a Hindu sacred space by looking at examples of continuing ancient temples, global temples and the ritual spaces of Hindu homes.

Creative Practice as Pedagogical Practice IV

NATIONAL ART EDUCATION ASSOCIATION

Chair: Amy Pfeiler-Wunder, NAEA

Discussant: Daniel T Barney, Maryland Institute College of Art; **Jorge Rafael Lucero**

How does creative practice using artistic inquiry, artist methodologies, and interdisciplinary collaborations inform pedagogical practices? We explore the essence of personal art practice as research and its link to pedagogical practices. How does theory, practice, research and artmaking blur boundaries with pedagogical practices? Drawing from narrative inquiry to understand one's experience (Clandinin, 2013) our narrative stories interplay with art based practice using multiple forms of artistic inquiry. Collage pedagogy illuminates the range of disparate images individuals are bombarded with daily, reinscribing images in artmaking to provide multiple perspectives necessary for critical engagement (Garofalo & Gaudelius, 2008). Our practice as artists blends our work as scholars and practitioners where we theorize about our subject while also experimenting with how to frame our work conceptually (Marshall, 2014; Sullivan, 2005). We provide tools to foster creative thinking and conceptual skills inherent in art-based inquiry. One such tool is the research workbook. In education, they are sites for learning through visual and verbal exploration, experimentation and reflection. In art, they are tools for arts-based research that are often considered works of art themselves.

A/r/tography: Artist-Teacher Research Methodology and Pedagogical Strategy for Artistic Inquiry & Engagement
Daniel T Barney, Maryland Institute College of Art

Daniel T. Barney, an art education professor, explores the arts-based research methodology *a/r/tography* as a pedagogical strategy that has informed the author's artistic practice and pedagogical experiments. The author tracks his own journey of entering into an *a/r/tographic* conversation where that entering has positioned him as an artist and educator. He then moves on to speculate a possible arts education as his *a/r/tography* contorts into conceptual doings. Ordinary tasks such as baking, eating, walking, dressing, and teaching are thought of as potentials for conceptual development or process methods to incite more conceptual investigation and new forms of understanding. This methodological framing gives rise to alternative pedagogical potential for students within art departments. Professor Barney offers illustrative examples of his curricular investigations using *a/r/tography* within the courses he gives at his university with both undergraduate and graduate students. Barney equates artistic concepts, like walking as mentioned above, with theoretical and philosophical arguments, assertions, and propositions. Even though scientific and social science research methodologies are systematic with precise and rigorous procedures to construct truth claims, artistic processes are equated here with systems of inquiry and knowing that are idiosyncratic.

Barney suggests an art form can be understood in research terms as a type of research product or creation, that can be an event, performance, or a continuation of these as write ups, exhibitions, or presentations, that are shared with the general or a particular public.

School as Material and Teacher as Conceptual Artist **Jorge Rafael Lucero**

The topics of this paper are “school as material” and “teacher as conceptual artist”. If school—conceptualized beyond schooling—can be thought of as material, how do artists who work as teachers (or through teaching) make that material pliable? How do they then practice with that material as conceptual artists? First, a robust material literacy must emerge. Artists’ working in this manner need to generatively grapple with the materiality of school intending to find its points of resistance, softness, and pliability. In a dialogical/horizontalized setting the artist may need to learn the mechanics and logistics of being within the learning community and engaging with its stakeholders. This material learning happens alongside the artist performing a deep textual-review of the various fields that are at play in that particular artist’s inquiry (e.g. local school history, contemporary art theory and practice, philosophy of education, educational policy, civics, and critical pedagogy, etc.). The artist and the communities they become a part of—as well intentioned as they may be—cannot afford to dabble in bad pedagogy or bad art! Concretization must be contested indefinitely as part of the inherent dynamism of both art and learning. School as material is a continuous project that requires the artist is dedicated to the process for the de-spectacularized long-term. As such, “school as material” and “teacher as conceptual artist” begin to fall out of the socially engaged art paradigm because over time these modes-of-operation decrease in visibility—and artworld cache—as the life/art lines truly become blurred.

Binding, Stitching, and Layering: Books Arts as Pedagogical Practice-Reflecting Again

Amy Pfeiler-Wunder, NAEA

How does creative practice using artistic inquiry, artist methodologies, and collaborations inform pedagogical practices? I explore personal art practice as research—creative inquiry—and its link to pedagogical practices. How does practice, research and artmaking blur boundaries with pedagogical practices? Drawing from narrative inquiry to understand one’s experience (Clandinin, 2013) one’s stories interplay with art based practice using multiple forms of artistic inquiry. Bookbinding becomes a metaphor for the relational practice of binding, stitching and layering understandings of teaching and learning. My practice as an artist and researcher blends my identities as theorist and practitioner, where I experiment as a book artists while also exploring and experimenting with how to frame one’s teaching and artmaking conceptually (Marshall, 2014; Sullivan, 2005). As Drucker (2004) shares, “book are spaces in which to make community as well as places to be left alone”. One might move in community by building relationships with learners and collaborating as artists. Teaching is also highly reflective requiring time to individually

reflect on one’s practice. Bookmaking requires individual attention to binding and stitching. I reflect on the history and forms of book making coupled with the practice of layering materials as a metaphor for the complexities in curriculum attuned to learners’ lives. I think of the reflective practice inherent in teaching: Pausing to rework and reimagine one’s teaching, like the layers in bookbinding, gluing; waiting, pressing; waiting, the binds of creating, and the relationship to “boundness”; teaching learners at a certain time in a certain place.

Situating Pedagogy and Praxis in Art and Curation **Elyse Longair, Queen’s University, Department of Film and Media**

This paper critically re-examines the potentials of creative pedagogy and practice within my institutions’ social and cultural context. Among different considerations, *Situating Pedagogy and Praxis in Art and Curation*, focuses on the positioning for creative methodologies, the roles of artistic and curatorial practice as research-creation, “the education turn” in the curatorial, and the changing interdisciplinary study of the arts and curatorial in academia. From the point of view of a Ph.D. student, I will highlight my personal art-based practices, with a focus on my connection with the Agnes Etherington Art Centre as a haunted house band-member, phantom librarian, collage-based research intern, guest curator, and research assistant.

Curating Controversy: Interrogating Lion Attacking a Dromedary at Carnegie Museum of Natural History

Chair: Jessica Landau, The University of Chicago

To say the Carnegie Museum taxidermy display Lion Attacking a Dromedary (LAD) is controversial is an understatement. At the interstices of art and science, the tableau was originally constructed for the 1867 Exposition Universelle by the Verreaux brothers, 19th-century taxidermists and natural history vendors. Meant to be a depiction of North Africa, the diorama depicts an exaggerated scene of a man, described as Arab (though his clothing bears no resemblance to a specific cultural group), riding a camel being attacked by lions. In addition to this Orientalist depiction, the diorama harbors an even darker past; a 2017 restoration of it discovered that the head of the figure is shaped around the skull and jawbone of an unknown individual. This should have been no surprise however, as records from family expeditions to Southern Africa describe multiple incidences of the Verreaux family robbing graves and other grotesque experiments in human taxidermy. To add to the complexity, the diorama solicits polar reactions from the public and museum visitors, who either love the diorama as a piece of Pittsburgh cultural history or condemn it as a monument to white supremacy. While the particularities of the violent history of this taxidermy group may be unique – the trouble of reckoning with notorious collection objects and artworks is not. This panel will bring together scholars from diverse disciplines including art history, museum studies, and bioarcheology, among others, to use LAD as a case study to understand the potentials and limits of curating such infamous objects.

Why Look at Dead Animals?

Maura A. Coughlin, Northeastern University

This is a paper about the theatrical colonial violence of extraction and extinction. Jules Verreaux skillfully stuffed and mounted a camel and two Barbary lions killed by a big game hunter in French colonial North Africa and won a gold medal at the 1867 Paris Universal Exposition. It evoked a powerful and visceral response from its viewers, yet it was a genealogical dead end that bore no offspring. Writers on taxidermy have long acknowledged the problem of killing animals to represent their habits of living and being. These two Barbary lions would become representatives of an extinct species not so long after their display in 1867; as formerly wild and living animals, they now serve, in John Berger's words, as "an acknowledgement of their impending disappearance." Verreaux's assemblage was displayed with other examples of taxidermy in the 5th section of the Exposition, devoted to raw materials and things worked of extractive industries under the subcategory of "Products of Hunting, Fishing and Gathering." This paper takes an ecocritical approach to the display and objectification of items in this extractive, colonial assemblage.

Altered Perceptions: An Ontography of Lion Attacking a Dromedary

Aja Lans

Currently referred to as Lion Attacking a Dromedary (LAD), this "diorama" has at different places and times varied in name, appearance, and meaning, and has arguably been many different things. Is this exhibition a work of art, a historical representation, an artifact, or something in between? The diorama obviously contains the bodies of taxidermy animals, including the now extinct Barbary lion. However, the (re)discovery of a human skull contained within its historically inaccurate representation of a North African person raises particular concerns about the objectification of people. This requires a more in-depth consideration of how we categorize and build hierarchies of materials, including bodies. This paper is an experiment in ontography. Beginning with its construction and tracing its movements through diverse assemblages, it is possible to consider the various ontological alterations that LAD has been through, and to contemplate what it might become.

Lion Attacking a Dromedary, or How to See Like an Imperial Citizen

Katie Hornstein

Unlike the vast majority of large-scale showpieces exhibited at nineteenth-century universal exhibitions, Édouard Verreaux's taxidermy group, Lion Attacking a Dromedary, survived well past its initial public display in the Tunisian Pavilion of the 1867 Exposition Universelle in Paris. In the context of its original ethnographic display in a space dedicated to the promotion of French colonialism, Verreaux's ambitious taxidermy tableau would have been understood as a representation of authentic life in Tunisia. This illusion of authenticity issued from the object's expert mimicking of the period's artistic conventions for depicting the relationship between people and animals in North Africa by artists such as Horace Vernet, Eugène Delacroix, Antoine-Louis Barye, and others. Instead of paint or plaster, Verreaux's composition took the form of an uncanny assemblage of body parts taken from a camel, two lions, and an anonymous human: in so doing, Verreaux used the tragic material of living beings to create a literal, material interpretation of the aesthetic tropes of French orientalism, which, in the most unsettling way, bridged the theoretical and material divide between art and life. These strange conjunctions between the "real" and the imaginary offer a point of departure for discussing the feigned credulity of Lion Attacking a Dromedary. I contend that Verreaux's Lion Attacking a Dromedary should be considered as an imperial tableau, that is, as a didactic object that participated in training nineteenth-century viewers to be what the historian Ariella Azoulay has called "imperial citizens" by drawing equivalences between nature and culture, and between representation and reality.

Picturing the Other: a pre-modern history of camels and dromedaries in art

Mathilde Sauquet, Princeton University

Lion Attacking Dromedary rightfully belongs to an Orientalist

artistic tradition which crystallized many of the discriminatory misrepresentations of people of color that have plagued our society to this day. First exhibited at the 1867 Exposition Universelle, the diorama must have stood only a couple of yards away from a live display of camels and their caretakers brought to Paris from Algeria “to give an idea of the true Arab type.” Indeed, the presence of camels and dromedaries constituted an integral element of the exotic vision held and disseminated by Europeans, and their association to “the Orient” is very well attested in the art of the period. The motif of the camel and its dark-skinned rider, however, emerges many centuries prior to the context of colonial Europe and across media. Since Roman times, evidence shows, dromedaries have been part of the physical landscape and visual culture of the West. This paper specifically explores the surfacing and subsequent proliferation of the camel as a symbol of otherness and foreignness in Late Antiquity and the Middle Ages in relation to Christian and imperial ideologies. While it would be tenuous to argue for a direct correspondence between 19th-century French Orientalism and medieval Christian iconography, I argue that the material evidence surely points to the existence of an associative combination of the camel with people of color and/or of foreign origin and thus establishes a precedent worth our attention as we continue to wrestle with the racial and political ramifications of *Lion Attacking Dromedary*.

Animal Passions in the Desert

Kari Weil

“You believe animals to be wholly deprived of passions?” asks the narrator of Balzac’s 1836 story, “A Passion in the Desert,” and he adds, “you should know that we can give them all the vices driven by our state of civilization.” It is in the context of Balzac’s questioning of animal passion that I would like to consider the striking and passionate expressions shared among the lion, dromedary and human in Jules Verreaux’ “Lion Attacking a Dromedary.” The denial of animal passion can be understood as a Cartesian legacy that influenced both taxidermy and the illustrations of early natural histories, but which would eventually be questioned during the 18th and 19th centuries. Thus, Buffon accepted that an animal might be excited or moved by passions, but also wrote that any depiction of that agitation could only distort the representation of a species’ essence. During the 19th century, by contrast, both scientific and artistic representations of animals show an increasing interest in animal emotions, even as these would underscore a greater affinity between human and non-human animals, as evidenced by Darwin’s 1872 publication of *The Expression of the Emotions in Man and Animals*. Balzac’s story and Verreaux’s taxidermy question to what extent passions humanize animals or bestialize humans, a question with potential relevance, I will argue, for understanding how the “vices” of (Western) civilization might relate to the offensive figuration of the so-called Arab in the exchange of passions.

Cyberfeminism Now

Chair: Mindy Seu

Discussant: Paola Ricaurte, Tecnologico de Monterrey; **Kishonna Gray**, University of Kentucky; **Dorothy Resplandor Santos**, University of California, Santa Cruz

The Cyberfeminism Index is an asymptotic overview of how cyberfeminists have continued to counter the hegemonic web over the past three decades, and how they might continue to do so. Cyberfeminism is a mutating word with a nebulous history. Its evolution is less a single root system with multiple branches than a network of entangled rhizomes, constantly and multidirectionally moving. Virginia Barrett of the Australian art collective VNS Matrix has described cyberfeminism as “anti-genealogical, anti-authorial, and a hostile mucus, never faithful to any origins.” Three decades after its origination, cyberfeminism has shifted from a loose artistic movement exploring the emancipatory potential of cyberspace towards a collective drive to provide software, hardware, and wetware education and to get marginalized groups online. Today, with questions of technology more and more clearly bound together with questions of ecology and the economy, the term is self-reflexive: technology is not only the subject of cyberfeminism, but its means of transmission. It’s all about feedback. In the panel “Cyberfeminism Now”, scholars of cyberfeminism will detail its evolution through Black Cyberfeminism, Latin American Hackfeministas, and Xenofeminism.

Cyberfeminism Index

Mindy Seu

Gathered and edited by Mindy Seu, the Cyberfeminism Index is an asymptotic overview of how cyberfeminists have continued to counter the hegemonic web over the past three decades, and how they might continue to do so. The online cyberfeminismindex.com was commissioned by Rhizome and premiered at the New Museum. The printed publication is slated for a Fall 2022 release with Inventory Press and distributed by D.A.P. (Distributed Art Publishers). Cyberfeminism is a mutating word with a nebulous history. Its evolution is less a single root system with multiple branches than a network of entangled rhizomes, constantly and multidirectionally moving. Virginia Barrett of the Australian art collective VNS Matrix has described cyberfeminism as “anti-genealogical, anti-authorial, and a hostile mucus, never faithful to any origins.” Three decades after its origination, cyberfeminism has shifted from a loose artistic movement exploring the emancipatory potential of cyberspace towards a collective drive to provide software, hardware, and wetware education and to get marginalized groups online. Today, with questions of technology more and more clearly bound together with questions of ecology and the economy, the term is self-reflexive: technology is not only the subject of cyberfeminism, but its means of transmission. It’s all about feedback.

Dead Stop: Feminist Artists' Legacies

THE FEMINIST ART PROJECT

Chairs: Rachel Middleman, California State University Chico; Connie Tell, The Feminist Art Project

In recent decades, the long overdue recognition of women and queer artists and artist of color has brought to light many important contributions to all fields of study in visual arts. That attention would not have been possible without access to their archives and bodies of work, while other artists' legacies have undoubtedly been lost due to the financial demands of preserving an artist's oeuvre. Under representation in the art market and collecting institutions is often perpetuated and solidified after an artist's death, and caretakers of estates are tasked with justifying artists' professional reach, impact, and reputation. How can we do things differently—structurally, conceptually, and practically—to recognize and construct a more equitable and diverse history of art? What new research methods and feminist approaches can be employed for historically significant artists who lacked the support needed to develop robust archives during their lifetime? What can living artists do in the effort to change this posthumous problem? The Feminist Art Project will present papers discussing these issues, new methods for art history, and strategies for legacy preservation.

Doing things Differently: Re-Imaging Feminist Archives as Collaborative and Intergenerational Living Practices

Gabriela Aceves-Sepúlveda, Simon Fraser University

As part of PLOT 2021, an artistic residence at ACCESS art gallery, the art/mamas, a group of Vancouver-based artists mothers, organized an event to facilitate the sharing of experiences and intergenerational knowledge by bringing together a diverse group of self-identified artist mothers. Adapted to COVID -19 protocols, the residency consisted of four conversations hosted via zoom, a website developed in partnership with VIVO Media Arts Center, and an onsite experimental film screening the gallery. The conversations addressed the continuing local history of individual and collective organizing in support of feminist artist mothers and the complex relationships engendered by and toward motherhood explored through film and experimental video by local and international artist-filmmaker-mothers. The websites included digitized work of artists, archivists and curators active in Vancouver since the late 1970s and the online screening program of films. The art/mamas also self-published a book reflecting on the event. In this talk, I discuss this rich multimodal event and its outcomes as a creative intervention that re-imagines feminist art archives as inherently diverse and living. Focusing on its intergenerational, international and collaborative feminist approach, I discuss how the art/mamas intervened in preserving and producing intergenerational political memory locally and how the nurturing of conversations among feminist artists across different regions contributes to the diversification of the dominant narratives of art history.

Feminist Ethics of Care and Legacy Building at The Feminist Institute

Marie Williams Chant, The Feminist Institute

The Feminist Institute (TFI) works closely with artists, records creators, independent memory projects, and collecting institutions to prioritize increased access to feminist contributions to culture through digitization and preservation of born-digital materials. While our goal is to increase digital access to feminist documentation, our primary commitment is the relationships with our partners, users, the community, and other information professionals. Our partnership program is rooted in the critical work of Drs. Michelle Caswell and Marika Cifor; we craft all partnerships within feminist ethics of care, shaping these relationships through a framework of radical empathy and mutual responsibility. We create care-focused, context-dependent partnership plans that center people and ensure all parties feel supported and excited about feminist legacy-building. This presentation focuses on our partnership model and a case study of our work with the studio of Mary Beth Edelson (1933–2021), where TFI rescued Edelson's physical and born-digital records, digitized a subset of these materials, and created a 360-view of the studio space to preserve this primary source documentation for future generations.

Promoting Feminist Transformation at Institutions through the Visual Arts

Ferris Olin, Rutgers University

Judy Chicago once asked how Rutgers University became such a feminist institution. The answer is through the activism of feminist women on the faculty, staff, and in the administration, who collaborated to create programs that transformed the University. Their advocacy created the means for the aesthetic and intellectual history of American women artists living on through archives, like the Miriam Schapiro Archives on Women Artists; exhibition programs, like The Dana Women Artists Series, which has shown the work of hundreds of women artists over the past 50 years; the Center for Women in the Arts and Humanities which initiated TFAP 15+ years ago as well as research tools documenting women artists; and the Brodsky Center that sponsored 350 creative residencies for feminist artists and artists of color. Without feminist women administrators and faculty committing the resources of the Rutgers University Libraries, Douglass College and its alumnae association, faculty in the Department of Art History and the Visual Arts Department at the Mason Gross School of the Arts, these centers of feminist activism and achievement would not exist. This presentation will describe this long history and the various actions successfully taken to make use of the resources of a major state university to support feminism in the visual arts. The lessons to be learned are crucial right now, when less and less funding is available at institutions to foster feminist initiatives.

Perceptual and Embodied Methods Researching Performance: Kinesthetic Empathy

Celia Vara

Catalonian artists Fina Miralles and Angels Ribé present a

mode of exploration that is tactile and kinesthetic under a political system (Franco dictatorship 1935-1975) that muted bodies and possibilities of expression. During this investigation I reflected on the manner I could engage on analysing those corporeal dynamics: Could I build up a tangible and material sense of her practice in and through my research? In this paper I demonstrate how perceptual and embodied methods provide genuine tools to develop an interdisciplinary methodology that generates knowledge in a corporeal manner. With a background on psychology, I will discuss how embodied ways of researching performance challenge the critical distance of “the good eye” in art history. I describe the particular set of creative and corporeal strategies I used to access to their work including: the recreation of some of their work where it took place, my own performative actions, archival work in Catalonia, the use of a camera during fieldwork, filmed interviews, the curation of filmed performances as well as an intersubjective encounter with the artist. All these strategies put together a space for sensorial empathy and a somatic point of view to access the artists’ performances and analyse the phenomenological perspectives of their motion and gestures. I argue for a feminist embodied research, and propose ways of “doing”, explaining different strategies as possibilities to generate knowledge in a kinesthetic manner drawing mainly upon “embodied methodologies” (Ben Spatz, 2017) and “kinesthetic empathy” (Deidre Sklar, 1994; Dee Reynolds and Matthew Reason, 2012).

Design History Society-sponsored panel: Administering design: the hidden practices of design work

DESIGN HISTORY SOCIETY

Chairs: Leah Armstrong, University of Applied Arts Vienna; Kasia Jeżowska, University of New South Wales

Administering design : the hidden practices of design work The question of what constitutes work, past and present, has come under serious critical attention of late, but there has been a notable absence of historical study on administrative and bureaucratic forms of design labor. Sociologists and social historians have put pressure on the boundaries between visible and invisible forms of labor, challenging the power dynamics of industrial capitalism. This presents an opportune moment to explore questions of value and identity at work, with pressing relevance in today’s society. We propose that design bureaucrats and administrators represent something of an *éminence grise* and that these roles have been traditionally hidden from view. Unseen and frequently gendered, they were often central to positioning design as a tool in cultural diplomacy and to the performance of the designer’s role in business and in public life. This panel brings attention to these invisible forms of design labour in historical context, calling for papers that address design across disciplines, geographies, time periods and practices including (but not limited to): design office administrators, secretaries; press agents; committee members of design organizations; archivists and librarians; state bureaucrats; diplomats and design managers. Aiming to shed new light on practices that might previously have been considered as ‘merely’ supportive, the panel invites submissions that reconsider agency in design history and respond to the question of what constitutes design work from a new perspective.

Marta Fraenkel, GeSoLei, and Designing the Insurance State

Jonathan Odden, Williams College

In the late spring of 1926, a fairground replete with purpose-built galleries, pavilions, and an Expressionist-style café appeared along the Rhine river in Düsseldorf. Spanning nearly a kilometer, the fairground was the site of Weimar Germany’s first public health exposition, a tribute to modern medical design, the burgeoning insurance state, and new social contracts promised and promoted by the post-war welfare state. Düsseldorf’s *Grosse Ausstellung für Gesundheitspflege, Sociale Fürsorge, und Lebensübungen*—or simply *GeSoLei*—often escaped the bounds of its nineteenth-century world’s fair logic, yet the spectacle of awe and education remained. In fact, by the time the show opened, *GeSoLei* not only presented a series of new means to articulate self- and social-care for modern audiences, but also how these articulations could be represented in exhibition design and new pedagogical aesthetics. This innovative design work, however, has largely been overlooked by historians, due in part to the fact

that planning for the fair fell largely to medical professionals and city officials—that is, to bureaucrats. Among these organizers was Dr. Marta Fraenkel—later the director of the famous Deutsches Hygiene-Museum—who served as general secretary. This paper returns to Dr. Fraenkel's work for the fair and rereads GeSoLei through her bureaucratic efforts and design decisions. Furthermore, by situating Fraenkel's work alongside fellow medical professionals turned adhoc designers, this paper argues that the elision of professional labor, often female labor, in state-sponsored projects like GeSoLei mirrors a elision of responsibility between individual and state, whereby the visitor is attuned to their own health responsibilities while the larger social structure of health and wellness is increasingly rendered illegible.

“Untapped Reservoirs:” Mineral Diplomacy, Developmentalism, and Spratling Silver

Grace Kuipers

This paper examines mineral diplomacy and developmentalism in the design workshop of William Spratling. Funded in the 1930s by the U.S. government as a project of cultural diplomacy, Spratling revived a colonial-era silver mine in Taxco, Mexico in order to construct silver jewelry based on Pre-Columbian designs (fig. 1). While both the jewelry itself and the workshop's spectacles of Indigenous labor transformed Taxco into a popular artistic mecca for Mexican and U.S. artists alike, they also prolonged a deeply fraught history of silver extraction in Mexico, in which white settlers laid claim to Indigenous labor and resources. Moreover, this revival happened at a moment in which Mexico's mineral resources were hotly contested. As Mexico pushed to nationalize its subsoil in the 1930s, extractive companies and their political allies launched campaigns of mineral diplomacy which stressed the transnational properties of minerals. Ultimately, I argue that Spratling silver helped to administer the largely invisible work of the U.S. mineral frontier through a vocabulary of border-crossing developmentalism, which suffused perceptions of the artistic form of the jewelry, the Indigenous labor that made it, and the minerals themselves. Conceived from the beginning as a project of cultural diplomacy, Spratling's workshop presented a vision of mutual collaboration, in which the introduction of U.S. capital could activate, modernize, and develop Mexico's squandered reservoirs of wasted potential. Beyond Spratling's self-presentation as a developer of “dormant” minerals and art forms, his developmentalism also played out in spectacles of Indigenous labor: for an audience of Mexico's urban elite and U.S. tourists, Spratling presented a system of production in which autochthonous authenticity was rendered productive by factory-like managerial practices in a mutually beneficial arrangement (fig. 2).

Strategic Misfits: Design Work and Professional Values at the National Institute of Design in India

Vishal Khandelwal, Harvard University

India after the end of British colonial rule in 1947 presents a compelling case to study intersections among design, bureaucracy, and industrial capitalism from the vantage point

of a developing, independent nation attempting to define its cultural production in tension with its colonial legacy. Current scholarship tends to consider professionalized design in the decades immediately following the Indian independence a kind of misfit within a protectionist economic system that hindered private participation, market competition, and as such the very creation of well-designed products and commodities. This paper questions such a narrative through analyzing the intended and actual meanings and scope of design work in postcolonial India. It archivally reconstructs public and private discussions and disagreements among administrators, funders, and bureaucrats regarding the pedagogy and work of the eminent National Institute of Design (NID) in Ahmedabad, established in 1961 with funding from Indian bureaucrats and capitalists and the US-based Ford Foundation, and whose experimental pedagogy borrowed from the German Bauhaus and Ulm design schools. The paper argues that critical conversations around the significance of design in an economy riddled with poverty, unemployment, and scarcity addressed the ability of the NID to not produce impressive products and commodities, but institutionalize attitudes, values, and behaviors among designers and their associates that were considered beneficial for both the scholastic community and society at large. Such discussions ultimately not only oriented the NID curriculum towards perceived national needs such as economic developmentalism, but also strategically ensured the institution's autonomy through its embrace of statist service.

Materializing hidden labor in the administrative management of design: the case of Michael Farr (Design Integration)

David Preston, University of the Arts London

Michael Farr (Design Integration) has been recognized as the first design management consultancy in Europe, yet the significance of their work is yet to be addressed by scholars. In this presentation I argue that their founder, Michael Farr, was a key progenitor of design management who helped to reify a hidden practice through his business and publishing operations. As he began to conceptualize his new business in the early 1960s, Farr faced the issue of how to ascribe value to a practice that was largely invisible and unrecognized. There was little precedent from which he could draw upon and the immateriality of his work created problems in terms of evidencing the value of his labor to potential clients who were unfamiliar with such practices and could not identify their purpose. With help from associates, Farr developed the theoretical basis from which his consultancy could flourish. Terminology and naming were carefully considered, alongside diagrammatic representations that showed working processes and the labor relations between designers and their clients. Through this work Farr and his associates began to inscribe particular ‘ways of practice’ unique to the administrative management of design. This process of reification began locally, but was soon shared internationally, as Farr disseminated his methods to a wider audience through several major publications. Drawing on original research from the V&A Archive of Art & Design I share examples showing how Farr

used the process of inscription to reify practices associated with the administrative management of design, thus materializing an immaterial practice.

Design Incubation Colloquium 9.2: Annual CAA Conference 2023

DESIGN INCUBATION

Chairs: Camila Afanador-Llach, Florida Atlantic University; Heather Snyder Quinn

Discussant: Jessica Barness, Kent State University

We invite written abstract submissions of presentation topics relevant to Communication Design research. Submissions should fall into one or more of the following areas: scholarly design research, case studies, creative practice, or design pedagogy. We welcome proposals on a variety of topics across the field of communication design. Accepted researchers will be required to produce a 6-minute videotaped presentation that will be published on the Design Incubation channel. The CAA conference session will consist of a moderated discussion of those presentations. Submit an abstract of 300 words using the Design Incubation abstract submission form found here: <https://designincubation.com/call-for-submissions/> Submissions are double-blind peer-reviewed. Reviewers' feedback will be returned. Accepted presentation abstracts will be published on the Design Incubation website. For appropriate abstract format, review the paper on Writing an Academic Abstract: <https://designincubation.com/publications/white-papers/writing-an-academic-research-abstract-for-communication-graphic-design-researchers-scholars/>

Slowing Production, Increasing Socio-Political Context: Beyond "Spreading Awareness" in the Design Classroom

Becky Nasadowski, University of Tennessee at Chattanooga

In recent years, many universities have embraced "diversity" with oblique statements of support. Related, design educators have rightfully sought strategies for inclusive pedagogy, increasing representation and working toward ensuring the classroom is comfortable. But inclusive is not synonymous with anti-racist, which requires antagonism and a reckoning with the pervasive inequities baked into our different fields and methods, the university, and our social relationships and histories. In this presentation, I will provide an overview of my studio-seminar course Politics and Ethics of Design, where a feminist base motivates us to engage questions around power relations, knowledge production, and systems of violence. A substantial reading list frames sustained conversations on the politics of race, class, and gender as it relates to the field of design, creating a critical foundation for design practice. Select topics include data feminism and counter cartography, the designer's role in constructing notions of citizenship, the limits of empathy in design thinking, and the neoliberal entanglement of work and passion. By providing an anchor through reading and conversation, I ask design students to consider in their

studio practice urgent questions: How do we respond to historical omissions? How do we interface with social movements? How do we act with an awareness of history that complicates liberal concepts of empathy as paramount? If we want students to engage power and sincerely explore what an anti-racist practice and education look like, then we need to fully engage in how design has traditionally played—and continues to play—a role in bolstering social inequity.

Radical Characters: Studying Graphic Design and Typography through Chinese Characters (Hanzi)
Mary Y Yang, Boston University

Radical Characters is a study group and curatorial project that explores the relationship between design and culture in the Chinese and Chinese American community. Each project seeks to decentralize the design canon and to co-build history and community by initiating dialogues through educational experiences. Looking beyond Western design pedagogy, Radical Characters studies Hanzi as a point of inquiry to learn, innovate, and study graphic design from a non-linear approach. Radical Characters looks to projects such as Decolonising Design and the People's Graphic Design Archive that model methods for challenging practice, pedagogy, and contributions to the design field. The first project was Radical Return, an exhibition that draws inspiration from the Chinese character 回 hui, which means to return, to turn around, to circle or to reply. An international call for submissions prompted participants to use 回 as a grid—visually and conceptually—to consider a path they seek to retrace as Chinese or Chinese American designers. Thirty-six Chinese and Chinese American artists and graphic designers were selected to exhibit their graphic work simultaneously at Boston University Art Galleries and IS A GALLERY. The designers' work accompanied with statements and additional commissioned essays were published in a bilingual catalog. The exhibition opened up a collective space for designers to explore the concept of return through language, typography, cultural traditions, identity, and design history. Radical Characters acknowledges that the works by no means form a complete picture of the multifaceted and complex narratives experienced by Chinese and Chinese American designers, but rather shape an in-progress collection site for building knowledge through the exchange of graphic design and culture. The exhibition presents a framework for a design curatorial process that instigates cultural dialogue among the participants and offers alternative ways for exhibition-making and the exhibition design process.

Equitable Design Pedagogy: A Case for Object-Based Learning

Claire Elestwani, Lamar University and **Virginia Patterson**, California State University Fresno

As design educators work to create equitable learning environments, we must implement pedagogy which centers lived experience and community knowledge production over privileged experience. Traditional pedagogies of design focus on learning through activity such as projects and critique through dialogic exchange. These methods are celebrated for their inclusive nature, yet socioeconomic

stratification often shapes inequities in the design learning environment. These strategies can privilege students who feel comfortable in academic environments or have had access to activities such as internships or conferences, and reinforce a culture of exclusion. In these implicitly elitist systems, students who are new to the studio environment may remain unengaged within the community of inquirers that is the classroom. In this presentation, we will explore Object-Based Learning (OBL) as a pedagogy which decenters privileged experiences and recenters student knowledge and lived experience. Object-Based Learning, the experiential pedagogy of engaging physically with objects through observation and reflection, is prevalent in the disciplines of art history, museum education, and archeology. We will introduce the phases of OBL as methods of design research rooted in learner-constructed meaning. We will also focus on OBL in ordinary built environments with objects encountered in everyday life. Rooted in verbal observation and reflection, OBL can offer an equitable landscape for intellectual risk-taking and surprise, both valuable to the learning and design process. We will share examples and qualitative reflections of OBL activities in the design studio, frameworks for implementing OBL in various settings, and the benefits of OBL as a design research method.

What we talk about when we talk about design: a diachronic investigation into the word 'design'

Nathan Matteson

This project looks at the changes in the meaning of the word 'design' throughout the nineteenth and twentieth centuries. 'Design' and its cultural impact have changed significantly between the advent of typographic printing and the 21st century. Understanding these transitions is compelling in its own right, and may allow us to anticipate future developments. This investigation relies on 'word embedding', which has become widespread in the field of natural language processing. Word embeddings convert texts into quantities with each word represented by a multidimensional vector of real numbers. They have seen use in a range of applications including sentiment analysis, language translation, and, happily, investigating semantic change of words over time. A comparison of the changes among the semantic neighbors of 'design'—the words that are 'close' to design in this multi-dimensional vector space—provides insight into what we mean when we say 'design'. Early results suggest that two significant shifts have occurred. During the late 19th century, design's semantic neighborhood moved away from words like 'plan', 'arrangement', and 'interpretation' towards 'mechanism', 'device', and 'apparatus'. The neighborhood was further displaced during the mid-20th century by the likes of 'model', 'construct', and 'prototype'. What might be behind these supposed changes in meaning? Perhaps it suggests that design reinvents itself in response to disruptive technological changes, if one assumes these time periods correspond, respectively, to the industrial revolution and the nascent digital age. More investigation is required—performing analyses over other words and corpora—before any useful conclusions can be drawn.

Chicano Independent Publication Masthead Design

Joshua Duttweiler, Texas A&M University-Corpus Christi and **Alexandria Victoria Canchola**

We demonstrate how the design of Chicano independent publication mastheads from the 1960's and 1970's in the United States used the visual language of the Chicano community to engage directly with their audience. In publication design, mastheads serve as the reader's first indication as to a publication's purpose and credibility. Our analysis of these independent publications is based on observations made during research visits at university libraries in Texas and California, hubs of the Chicano movement. Based on our research, the mastheads used typography, icons, and organization symbols to attract readers in service to the publication's goals of raising awareness on local issues such as labor inequality and racial violence. The efforts made by these publications not only mobilized their audience to fight for social justice but utilized visual means as a way of uniting their readers towards a cause. These Chicano publications, not typically referenced in the traditional white graphic design canon, provide an opportunity to learn from past designers in a parallel time of societal unrest and analyze their successful methods of advocacy and activism. The political climate of the time cultivated diverse printing practitioners; far different than the editorial staffs we see today. Activists, many without formal design training, worked to combine text and images into design that would speak to their audience. By observing the evolution of masthead design throughout the Chicano movement we can observe the progress of the publication designers' skill as they sought to increase their audience and ability to communicate. By understanding the role and unity of the visual language of independent Chicano newspapers, we encourage designers, historians, and students to further investigate the design semiotics of community-focused publications both within its historical context and contemporary practice.

Graphic Design and Authority: How the design of documents and signage creates, endorses, and authenticates power structures

Claire Bula, Boston University

The visual design of all legal and political documents, such as deeds, permits, identification & maps, employ a specific visual language enhancing their power. Design choices relating to layout, typefaces, symbols, embellishments, impressions, white space, signatures/certifications, and materials amalgamate to display power purely through visual appearance. Because the visual design of a document can confer authority regardless of authenticity, it is important to analyze how visual appearance alone can be interpreted. A visual language of power exists and can instill feelings of hesitation, dominance, or fear leading individuals into subservience or subordination. Visual authority can be employed by true legal sources of power or used as a device to deceive or invalidly show power. Visual authority can be used to validate any endeavor, whether its intent is beneficial and egalitarian or manipulative and oppressive. Designers should be aware of how the use of visually authoritative

means have been used throughout history to control, intimidate, and outright steal basic human rights and dignities. Through multidisciplinary research across history, philosophy, political science, and sociology, I studied the means by which power and authority have been constructed in the United States. In addition, reading design texts and conducting visual surveys of documents employing elements of visual authority led to the creation of a diagram of design elements that create the library for visual language of authority. In response, I authored a visual essay, designed a poster illustrating visual authority's form language via personal documents, and printed risograph signage subverting authoritative signage through type and color. This body of work serves to document my research and surfaces questions about how visual authority was developed and how it is employed today.

The Limits of Control: Nonhierarchical modes of making, decentering the designer

Christopher Swift, Binghamton University, Department of Art and Design

Keywords: creative code, collaboration, human/nonhuman, networks, machine learning, ai, tools, creative process, co-creation, generative design, hybrid
 "The Limits of Control" is a body of work exploring the creative networks between graphic designers and their collaborators — human and non-human. Inspired by the work and writing of James Bridle, John Cage and Bruno Latour the project examines how the interplay of control and trust in a designer's relationship with their network of tools (creative, cultural, technological) can be attended to, challenged, and reimagined allows us to break free of the traditional modes and methodologies and begin to explore new possibilities and new ways of seeing and being as graphic designers. The black boxes which envelop our tools obscure the complexity and scale of the collaborative space we work in. This work makes the invisible visible and removes the designer from their imagined directive podium to be one among many in a creative and collaborative network of active participants full of agency and potential. Showcasing case studies that demonstrate the tools of a creative network foregrounds their active participation in co-creation. Through coding in various languages new digital tools are created in which the agency of the tool itself is highlighted. These new tools undertake an intentionally nonhierarchical mode of making, decentering the designer's role. Each study pushes the designer further away from a mode of control with the intent of asking—if there is collaborative care, respect, and trust in the creative design process then what new solutions, what new insights, what new ways of thinking and being may we discover when we look around from our new perspective.

Sustainable Design Pedagogy: a fifteen-week case study of sustainable and climate design methodology and outcomes

Maria Smith Bohannon, Oakland University

Sustainable Design Pedagogy: a fifteen-week case study of sustainable and climate design methodology and outcomes
 Maria Smith Bohannon
 Keywords: graphic design, sustainable design, ecological design, design activism,

climate design
 Abstract Graphic design as a profession often perpetuates rampant consumerism through the art of persuasion, which is directly at odds with working toward sustainable and ecological discourse. To explore the possibilities of sustainable capitalism and foundational sustainable and environmental design themes, I developed a special topics course to understand and investigate the designer's role as a climate design activist and sustainable designer. The emphasis of this course will focus on sustainable design thinking, praxis, and ideation with the investigation of green or recycled materials as part of the prototyping process—both print and digital—all in the pursuit of reimagined design futures. This course study will look at foundational systems thinking from environmental design pioneers, cross-disciplinary collaboration, and how designers can successfully implement sustainable methodologies and utilize environmentally friendly materials to craft sustainable solutions today. By identifying and framing complex problems plaguing the world, we can examine the possibilities and challenges in addressing these issues broadly or within local communities. As sustainability and eco-friendly solutions are imperative for future generations' ability to prosper, sustainable pedagogy must become foundational in graphic design education. By adopting sustainable design pedagogies, educators provide future designers with the tools—and understanding of sustainable design history, process, methodologies, and materials—to question capitalist tendencies and develop sustainable solutions.

Dialogue: Establishing Artists' Legacies

Chairs: Rachel Middleman, California State University Chico; **Mira Friedlaender**

This roundtable is a companion session to The Feminist Art Project CAA Affiliated Society Panel Dead Stop: Feminist Artists' Legacies. Under representation in the art market and collecting institutions is often perpetuated and solidified after an artist's death, and caretakers of estates are tasked with justifying artists' professional reach, impact, and reputation. How can we do things differently—structurally, conceptually, and practically—to recognize and construct a more equitable and diverse cultural record? What new approaches can be employed for artists who lacked the support needed to develop robust archives during their lifetime? What can living artists do in the effort to change this posthumous problem? Experts will lead discussions focused on practical and creative approaches to establishing legacies for artists. Conversations about primary source materials and archives, documentation best practices, long range planning, and strategies for research. Do you have experiences to share with others? All are welcome to attend this participatory roundtable and join the dialogue. Resource lists will be provided. Roundtable leaders include Mira Friedlaender, Bilge Friedlaender Estate, Rachel Middleman, Anita Steckel Estate, Connie Tell, Women Artists Archive National Directory (WAAND).

Women Artists Archives National Directory (WAAND)

Connie Tell, The Feminist Art Project

This presentation will be an overview of and how to use the Women Artists Archives National Directory (WAAND) for artists, researchers, and those making legacy plans. WAAND directs users to archival repositories in the U.S. with collections of primary source material about women visual artists active in the U.S. after 1945. In addition to individual women artists (both U.S. and foreign born), WAAND directs users to primary source material about the organizations, collectives, publications, alternative spaces, and artists' communities where these visual artists worked or continue to work. Any individual who identifies herself or has identified herself, or has been identified by the arts community, as a visual artist is eligible for inclusion in WAAND. The intention of the project is to be as inclusive as possible. The Collections Database describes the primary source material for each artist (or organization, collective, publication, alternative space, artists' community) that is held by the repository.

Dichotomizing Pluralities: Visual Cultures of the Indian Subcontinent

Chair: Neeta Verma

Discussant: Archana Shekara

With a tortuous and complicated history, India today stands at the confluence of several years of assimilation of cultures that poured into the land over the centuries. Of these, the two most significant are the Mughals that ruled India roughly from 1526 to 1857, and then the British, that colonized the country from 1858 to 1947. The panel examines this confluence of influences and the impact these two specific periods had on the centuries-old traditions of language, and communication through a process of assimilation to arrive at the visual cultures that have emerged today in the Indian subcontinent. Visual cultures are shaped by our ability to create languages (both visual and verbal) that manifest themselves through visual marks. Each mark serves a goal—to communicate an idea. Most visual manifestations whether two-dimensional or three-dimensional, start as a single creation. But over time, through imitation and inspiration, these manifestations multiply. The multiplication of elements creates a visual system: a system where these marks exist as separate entities, yet when seen collectively, result in creating a visual 'whole' that is not necessarily a sum of its part but a much more complex and integrated visual 'whole'—that we refer to as visual culture. Invited proposals will extend the examination of visual cultures within the Indian subcontinent and the ways in which these visual cultures have intersected with historical influences in the region, to bring us to the contemporary intersections that are at once rich, pluralistic, complicated, dichotomous, multicultural, and multitudinal.

Connecting the Dots: The dot rangoli as a geometric model of generative systems

Aasawari Suhas Kulkarni, Corcoran School of the Arts & Design

Catholic Art: Mangaluru, A case study (1878-2020)

Arun Mascarenhas, IDC School of Design, IIT Bombay, India

'Catholic Art' is art produced for catholic patrons, which includes iconographic works in visual arts, sculpture, architecture, decorative, and applied arts. The subject matter of Catholic Art has been the life and times of Jesus Christ, his disciples, and the later followers and saints. There is an ecumenical relationship between Christian theology and Catholic Art. However, not all Christians are Catholics, but all Catholics are Christians; The Mangaluru case study is centered around the prominent Italian Artist, Priest Antonio Moscheni S J (1854-1905), who was entrusted to decorate the newly built cathedral with frescos. The study is an ethnographic account of his assistants who began practicing this art form independently later and their legacies over four generations to date. The article started with an overview of Catholic art globally, detailing early references to Christianity in the Indian subcontinent and later Mughals and their associations with Jesuit missionaries. It delved into a detailed account of Missionary activities on the western coasts of India during the 'Mangalore mission' in the late 19th century, where European Art connections could be distinguished. The resemblance of these frescos to the works of the Sistine Chapel of Rome blends with the existing southern Indian mural traditions. Due to his work's popularity, he was commissioned to various other projects at Mangaluru, Bantwal central coast (Canara), Goa, Mumbai northern coast (Konkan), and Kochi southern coast (Malabar), where he breathed his last due to illness. The case study critically analyses these legacies and reflects on their present cultural milieu.

Art or Craft? Indian Firecracker Label Design

Shantanu Suman

Digital Humanities and the Future of Art History

SERVICES TO HISTORIANS OF VISUAL ARTS COMMITTEE

Chair: Heather Belnap, Brigham Young University

Discussant: Kathleen Pierce

Increasingly, humanists across disciplines are driving digital humanities projects. At the same time, data and digital visualizations have emerged as effective and efficient modes of developing and communicating information within and across myriad fields and sectors, within and without the academy and in various industries. Art historians and visual arts professionals have crucial knowledge about how representational choices inflect and communicate meaning, including within those projects that incorporate such visualizations, and yet they are infrequently involved in such initiatives. How might art historians leverage our training and abilities to think critically about visual literacy, histories of representation, data visualization, digital humanities, and the visual production of knowledge, and to more frequently enter into these enterprises and dialogues? Among other important attributes, might digital humanities and data visualization projects being developed in industries as diverse as medicine, video game design, and computer science constitute key pathways for professional practice for undergraduate majors and graduate students? And might visual arts professionals bring critical thinking about visuality's entanglement with culture to such projects so as to more meaningfully attend to questions around equity and social justice? The Services to Historians of Visual Arts Committee seeks papers or projects exploring the possibilities afforded by the intersection of art history and digital and data-driven projects, especially as they might shape thinking about the field and its professional praxes.

AI and Objectivity: The Role of Humanistic Self-Criticality in Digital Humanities Research

Amanda Wasielewski, Stockholms Universitet

Scientific visualizations are fundamental to Lorraine Daston and Peter Galison's history of objectivity. Citing photography as an important though not deterministic example, they define mechanical objectivity as "the insistent drive to repress the willful intervention of artist-author, and to put in its stead a set of procedures that would, as it were, move nature to the page through a strict protocol, if not automatically." As was the case with early photography, contemporary artificial intelligence (AI) methods automate procedures that are slow or difficult to perform manually. In digital humanities (DH) research, computational analysis and digitally-rendered visualizations are often assumed to reveal unbiased conclusions gleaned from large datasets. However, as Andrew G. Ferguson explains in his book on data and policing, "Data-based systems import the biases of their builders and the larger society. Data is not blind. Data is us, just reduced to binary code." Assumptions of objectivity and automation thus tend to go hand and hand. This paper explores contemporary image creation and analysis using

AI, arguing that the self-criticality of humanistic methods is of vital importance if we want to understand the output of automated machine learning systems. Too often in DH research, humanities methods are dismissed as inefficient or marred by subjectivity. However, I contend that one of our key strengths as humanists in the hybrid discipline of DH is our ability to reach beyond the façade of positivism and objectivity in quantitative research, analyzing and uncovering underlying structures of power, bias, and subjectivity.

Visualizing Cities: Collaborative Approaches to Extended Reality (XR)

Victoria E. Szabo, Duke University and **Augustus Wendell**, Duke University

The historical and cultural visualization of urban environments necessitates an interdisciplinary set of practices, bringing together scholars, artists, technologists, and cultural historians. For the last 10+ years, the Digital Art History and Visual Culture Research Lab (DAHVCRL, formerly Wired!) within the Department of Art, Art History & Visual Studies at Duke University has partnered with colleagues in the US and abroad on Visualizing Cities projects that draw upon diverse source materials, such as maps, plans, diagrams, ledgers, historic imagery, testimonies, and visual artwork, in order to represent, reconstruct, and interpret past spaces, places, and communities digitally in multiple dimensions. In addition to art historians, the Lab includes colleagues trained in architectural rendering, GIS, virtual and extended reality, immersive experience design, interactive installations, and digital storytelling. This presentation draws from that perspective, and will discuss the DAHVCRL's collaborative and creative approach to developing Visualizing Cities projects, a process that both foregrounds scholarly insights, and builds upon the critical affordances of 3D and XR media. We will consider case study examples from North Carolina and Italy, highlighting the key role that undergraduate and graduate pedagogy and student research partnerships have played in developing workflows and processes across disciplinary and institutional bounds. Our goal as DAHVCRL researchers developing methodologies for Visualizing Cities projects is to surface common threads and best practices for working with heterogeneous, conflicting, and sometimes contentious source materials. Our aim is both to maintain the rigor and complexity of the scholarly evidence, and to share subjective traces of vanished lives and environments through well-crafted, archives-driven 3D and XR experiences.

A computational analysis of the transmission and impact of images in the periodical press

Nicola Carboni, University of Geneva, **Béatrice Joyeux-Prunel**, University of Geneva and **Marie Barras**, University of Geneva

In the history of representation, the illustrated press has functioned as a significant driving force, curating and disseminating ideas of visuality to artists and a wider audience. However, how can we even grasp the interaction and circulation of the visual at scale? How is it possible to analyze and comprehend image globalization? To answer

these questions, the Visual Contagions project has developed a global corpus comprising journals dating from 1890 to 1990 and coming from more than 120 countries. Using algorithms, we extracted pictures from their pages, compared them and arranged them into clusters of image-types: vectors of visually similar pictures. The study of these clusters with respect to their spatiotemporal attributes and their interconnections revealed an initial panoramic analysis of globalization through images. The geography, structure logic, themes, and icons unveiled axes of circulation critical for the visual globalization process. The paper will present the initial results obtained from a corpus of more than six million images, and it will focus specifically on the analysis of the impact that community and individual periodicals had on visual communication and transmission. We will demonstrate how knowledge graph analytics and algorithms can help us trace chains of influence, and we will reveal and quantify which are the agents of change and the role they play in constructing a global visual world.

Digital Tools in Classroom

MID-AMERICA COLLEGE ART ASSOCIATION

Chair: Chung-Fan Chang, Mid-America College Art Association

As the pandemic progresses, virtual and in-person learning will continue to transform and adapt to the needs of students and reflect the digital future. How do educators use technology to promote student learning outcomes and boost their engagement? As we expand digital toolboxes, apps and platforms, how do educators provide learning flexibility while maintaining teaching effectiveness? This session seeks educators from all levels to share useful digital tools in classroom learning, critique discussion and more. Experience on successful and unsuccessful cases are both welcome

Welcome to the Server: Discord in the Classroom

Katherine Farley, University of Nevada at Las Vegas

When classes suddenly shifted to an online format, I started scrambling through online tools. Companies came out of the woodwork promising the best solution. I was overwhelmed. Then a student reached out to me with the solution. Pre-pandemic, my students had banded together to a platform that made group projects, communication, and community building easy and fun: they had set up a Discord server. With adjustments to the channels, roles, and security settings I was easily able to transition the class from in-person to online via a platform my students were confident using. Two years later and back in-person I still utilize Discord in all of my classes. It's revolutionized how I structure hybrid classes, how I conduct office hours, and how students collaborate in and out of the classroom. In my presentation I will go over:• The pros and cons of Discord in online, hybrid, and in-person classrooms• How to set up a Discord for your course• Tips and tricks for effective class servers

Toolbox: Techno Reflections

Sandra Eula Lee, Franklin & Marshall College

With the influx of information during these continuing times of crisis, it's crucial to create tools that can help students slow down and reflect on their learning. Having taught art in the context of art and design universities as well as liberal arts colleges, a key part of my courses is the requirement that students keep a reflective blog outside of class. Not everyone is comfortable speaking up, and many students benefit from having time and space to process their response. Reflective blogs create an accessible place for reflection. They provide a communication pathway alongside active studio time where each student can confront their successes and failures and clarify next steps. Students discuss feedback received during group critiques and learn how to document and upload different stages of their artwork. This makes their studio process more overt, and therefore easier to discuss and improve. This routine also creates a framework with a written and visual history that can easily transition into a portfolio when needed. In 2020 when we moved into virtual and hybrid contexts, our blogs provided the flexibility to move quickly between learning modes. Meanwhile, at all times they help bridge the seemingly vast space between hands-on physical making and our digital realities by enabling links to be made between the artwork made, its visual representation, and the oral/written discussion that it generates. And by using these platforms, students engage practical and adaptable skills in design, storytelling, and visual communication to share their artwork with wider audiences.

Incorporate Augmented Reality (AR) in the Classroom **Qiuwen LI**

With the advent of COVID-19, the pandemic has had a significant change in the way learning happens. Educators are rethinking curriculum design and opportunities to improve the outcomes of student learning. Researchers have found that the appropriate use of technology in the classroom will improve student learning outcomes. Communication is essentially comprised of five modes: visual, linguistic, aural, spatial and gestural. Multimodal projects enable us to use several of these modes at once. Scholars have found that Augmented reality (AR) can potentially apply to all senses, including sight, hearing, touch, and even smell. In higher education, AR can be a great tool to create a hybrid environment to enhance classroom experience through connecting the real world and actions with elements of the virtual environment. In the presentation, I, Qiuwen Li, will share methods and challenges of bringing AR to the classroom by using the Artivive app. Artivive is a beginner-friendly augmented reality tool for art and design. This new technology allows students to create new dimensions of work by linking classical with digital art. As educators, why should we teach with AR? How would we incorporate AR projects in the learning environment to actively engage students in the creative learning process? This session will show you the pedagogical potential of AR by providing practical examples of how to use, design, and implement AR into curriculums- more specifically ways of teaching students how to build their own AR-inspired work using digital tools with Artivive.

*Mapping the Critique in Digital Space***Xinyi Li and Gaia Scagnetti**

Derived from autoethnographic observations, this paper reflects on the possibilities, limitations, and implications of digital tools present in between digital, physical, and hybrid teaching. The mapping initiated from a period of fully remote learning and immense reliance on technological structures to share and discuss creative work. Serving not as how-tos but as tools for questioning, the map deconstructs the virtual learning environment prescribed, strategies employed, and conventions formed in digital classrooms. The project asks what conditions the choreography of teaching and learning: When the digital classroom function simultaneously as a space of simulation, space of access and communication, and documentation and representation, what are inherited from the tools and platforms, such as the idea of professionalism? How to frame critique as a social process, when educators and students are navigating the spectrum of private and public, various senses of temporalities and ownership, and issues of accommodation and consent? After returning to in-person learning for one academic year, digital space is still used as an extension of physical classrooms. Digital tools stay in pedagogical practice, and many questions remain relevant. What and how are we making visible or invisible for pedagogical and administrative assessment? What additional learning opportunities does the inclusion of digital platform creates, such as integrating platform literacy, consciousness about viewing condition and representation of work, and creative and subversive use of technology? This paper presents questions and provocations to chart a discussion on how to continue negotiating and situating pedagogical practice in relation to digital tools.

Disability, Difference, and Devotion

Chairs: Judith K. Brodsky, The Brodsky Center at the Pennsylvania Academy of Fine Arts; **Ferris Olin**, Rutgers University

Artists both past and present have created unforgettable images relating to disabled people or to people with physical characteristics that differ from patriarchal society's depiction of the norm. In life itself, disability, physical difference, and devotion to taking care of others with disability or physical difference that prevents them from acting with full agency has interfered with creativity and productivity for artists and art historians alike. The chairs of this session seek artists and art historians to speak about the works of art that address these issues or about pursuing professional goals despite issues that disability, difference, or devotion may present. Several remarkable films have been made in recent years about these issues. How are these issues addressed in visual art or scholarship?

*A Case Study for Somatic Museum Display***Jerod Peitsmeyer**, University of Montana

A Case Study for Somatic Museum Display Physical experiences with ancient art objects in museums are rare.

Display methodologies of such objects in most public institutions continue to propagate systems of participant interactions that reinforce unequal power structures and often focus on a canonical model that privileges sighted visitors. The Montana Museum of Art and Culture (MMAC) is the current custodian of an ancient, Rhodian wine amphora that provides an opportunity to examine a novel system of somatic participation. This proposal upends traditional gatekeeping practices and serves as a powerful and progressive, humanist touchstone; an olive branch extended to the general public from behind the walls of higher education and the ramparts of privileged scholarship. This study reimagines the amphora's future custody and suggests a purely somatic method of display that dispenses with traditional, institutional supplementation. The MMAC's potential somatic exhibition encourages touching the surface of a 2300-year-old artifact. This experiment offers museumgoers a novel chance to create autonomous knowledge through touch while simultaneously bridging chasms in educational backgrounds and ability privileges. This proposal draws on defensible and pertinent philosophical and theoretical positions to argue for a method of museum practice that will transform and decolonize audiences' interactions with classical objects from a prescribed and narrow interplay into a more equitable and democratic interrelation. I illuminate a need for the objects that chronicle a segment of our shared history (classical objects in particular) to be made available to museum visitors for direct, physical touch.

*Regarding Disability Tropes in Art***Timothy W. Hiles**, University of Tennessee and **Ashley Ekstrum**

Beyond physical limitations that prevent them from acting with full agency, artists with disabilities often face less-tangible limitations associated with biographic tropes and stereotypes. In some cases, these tropes become inseparable from the work and alter our understanding. Imagine how different our reaction to the paintings of van Gogh would be minus the stereotypes associated with mental illness. Although disability tropes can enrich our experience with the work, and sometimes foster a deeper appreciation, they can also cloud and diminish the viewer's experience with predetermined assumptions. Disability tropes have been variously identified by scholars, perhaps most poignantly by Rosemarie Garland Thomson who has described the wondrous, the sentimental, and the exotic as particularly damaging. How artists address these tropes is the subject of this paper. Mary Duffy, for example, who was born without arms and paints with her feet, began to address these tropes when at age 20 she realized there were "no images of disabled people that did not reek of tragedy or pity." Sue Austin, who began using a wheelchair after an extended illness, confronted the pity and sympathy many expressed by exploiting another trope, the wondrous, in her work *Creating the Spectacle*, which refers to the joy and freedom the wheelchair provided her after being confined to her bed. This paper, presented through the perspectives of an art historian and a practicing artist, will consider how tropes and stereotypes alter our understanding of works by

artists with disabilities. It will also consider how artists address those preconceptions.

Jacqueline Clipsham: Artist and Activist
Judith K. Brodsky

Blindness Through Blackness: A Silhouette of Laura Bridgman

Kristen Nassif, Walters Art Museum

What does it mean to represent blindness? A silhouette of Laura Bridgman from 1843 serves as an intriguing case study. Created by the prominent silhouettist Auguste Edouart, the artwork is evidence of Bridgman's widespread fame during the mid-nineteenth century; the first deaf-blind student educated in the United States, Bridgman attracted thousands of inquisitive visitors to the Perkins School for the Blind. Edouart's silhouette ostensibly supported this public curiosity by recording and preserving Bridgman's likeness in perpetuity, placed within an album of eminent Americans that included famous actors, musicians, and government officials. As was typical with other exhibitions of disabled people in the period, the album put Bridgman and her disability on display, enabling readers to possess and control her identity. Yet closely looking at the silhouette reveals a different story. This paper explores the ways in which the material and metaphorical properties of Bridgman's silhouette complicated cultural, social, and gendered understandings of disability in the nineteenth century. Drawing upon the concept of "blindness gain," it probes how the artwork destabilized ideas about vision and blindness to endow Bridgman with agency over her own representation. As a result, I contend, the silhouette had the potential to undermine pedagogical ambitions of institutions like Perkins and public projects like Edouart's. Artistic representations of disability like the silhouette thus offer a more nuanced picture of disability in the nineteenth century, one which muddies categories of ability and able-bodiedness.

Nose Blind: Olfactory Art and Anosmia
Mail ferrisoliN.com

This presentation will introduce works of art characterized under the rubric of "Olfactory Art" and discuss how those who are anosmic attempt to decode the objects. Over the past century, artists have chosen to incorporate olfaction as their art-making medium-- "invisible" to the naked eye. While museums are also now organizing exhibitions of works of art accompanied by a smell component. This palette and the museum visitor experience precludes the more recognized senses generally utilized to experience art-sight, touch, and sound. Anosmic museum visitors (attempt to) live in and experience a world for them which is devoid of aroma and odors. They cannot grasp the concept of what a smell is or if they once smelled things are constrained to reference their memory. For individuals for whom the sense of smell is limited or lacking, negotiating everyday life is dangerous, let alone "comprehending" an artwork centered on scent. Both are daunting to digest.

Disobedience and Contemporary Sinophone Art

Chairs: Wing Ki Lee, Hong Kong Baptist University;
Jennifer Lee, School of the Art Institute of Chicago

In recent years, a multitude of protest actions and grassroots expressions are redefining Sinophone art for the global-contemporary sphere. From Ai Weiwei's *Cockroach* (2020) exploring the 2019 Hong Kong protests, to Abby Chen's curatorial concept and projects *WOMEN* (2012, 2021), to Brother Nut's eco-critical performances, to Popo Fan's queer activism, such works open up discussions on environmental crisis and civil rights in and beyond China. Referring to post-diasporic practices of Sinitic language-speaking communities and their creative practices, Sinophone art is an emergent and fast-growing interdisciplinary concept that facilitates sustained attention to Hong Kong and Taiwan, among other embattled nation forms, as well as to creative makers who grapple with shifting notions of Chineseness in the past and present. Digital artefacts, including documentary film and photography, documentations of performance and socially-engaged art, Internet memes, videogames, and deep fakes constitute some of the key visual and material objects that we investigate. At once adversarial and socially engaged, such disobedient objects and imaginaries supply the mediums with which Sinophone creators communicate and navigate emergent transnational expressions in the present day. Taking the opportunity of CAA 2023, this panel welcomes both experienced and early-career researchers, art historians, and cultural activists to meet in New York and discuss paradigm-shifting concepts and practices in, though not limited to, Hong Kong, Taiwan and China. We seek to engage in scholarly explorations of uncharted territories for networking, collaboration, and future publication.

Formosa, An Unsinkable Aircraft Carrier: Cold War Military Systems, Operational Aesthetics, and the Art of Shake

Erin Huang

The U.S. House Speaker Nancy Pelosi's visit to Taiwan in August 2022 brought a series of Chinese military drills around the self-governed island and the subsequent American show of military might on both ends of the Pacific Ocean. Meticulously documented and circulated in international media outlets, including those produced by the Chinese and American departments of defense, the images of war during post-Cold War "peace time" raise questions that are no longer about journalistic depiction or representation. Specifically, if we consider the presence of war images and military archives in the recent practice of "art," exemplified by the Taiwanese multimedia artist Shake's (Xueke) work that was exhibited in MoCA Taipei ("Ghosts on an Island") and ISCP in New York ("Re-Re-positioning the Present") in 2018, what we mean by war image and its constitutive archive becomes more fluid and expansive. Connecting war, media, and art in new ways, this paper examines the entanglement of aesthetics and the operational logic of Cold War military systems and considers

what the art historian Pamela M. Lee calls operationalized aesthetics. The paper extends the scope of Lee's study to one of the actual sites of global conflict and probes the role of "art" in a militarized sensory regime. Through multimedia collages of texts, war photography, and drone footage, Shake's video installations call attention to how her archival materials mediate the operational logic of military instrumentalism, most strikingly evoked by the U.S. General Douglas MacArthur's description of Taiwan (Formosa) as "an unsinkable aircraft carrier" in 1950.

Grounded: Land Battles in Sinophone Eco Art

Chang Tan, Penn State University

Densely populated, heavily contoured by human activities, and encompassing many contested territories, land is a battlefield in the Sinophone world. Eco art of this world, which has flourished since the 1990s, mirrors, stages, and intervenes in the rivalry over land among diverse species, histories, and ecopolitical interests. This paper studies three artworks that critique and resist the encroachment of real estate developers and the network of power behind them: Li Juchuan and Li Yu's *Everyone's East Lake* project (Wuhan, 2010), Wallace Cheng's *Kai Ta River Project* (Hong Kong, 2013) and the Chinatown Art Brigade's *Here to Stay* (New York City, 2016-7). All three projects were grounded in their localities and aimed for the mobilization of the public; at the same time, they had priorities that range from the preservation of oral histories to the restoration of natural habitats, and honed strategies that range from the carnivalesque and the absurd to the pedagogical and the propagandist. Their impact can be measured in sociopolitical terms, but this paper is not meant to assess their efficacy. Instead, I speculate how the concept of a Sinophone eco art can be formulated from such practices—from the exchanges and collaborations among the artists, the visual and linguistic repertory they share, and the common method of superimposing cultural landscapes over the topographical ones. Their art shows how the human affiliation with land could be communal, contingent, and affective, a point I argue is crucial for both global eco art and Sinophone studies.

Disobedience as Negotiation of the Experimental

Yizhuo Li, Universität Wien

Disobedience is not wishful thinking, but aspires for negotiation. As part of an exhibition originating from the Guangzhou-based artist Xu Tan's "social botanics" project, one community garden built by eight participants was ordered to shut down shortly before the exhibition, citing the risk of the mosquito-borne dengue. In the exhibition, the garden was reconstructed by handcrafted plants, bricks, and an interview video with the contributors. In the destruction and restoration of the garden, who begs not to obey whose will? Who refuses to listen? When subversion or autonomy, in both political and artistic sense, is not the goal, what is meaning of defiance? In community-based practice, how does the framework and discourse of art play a role in the negotiation? This presentation starts by questioning an oft-assumed hierarchy and control, to highlight the potency of experimental practice as understood by both artists and the

state—the former's intention to create, provoke, and transgress in fact work with the latter's will to harness, discipline, and transform in the making of disobedience. An important context is the institutionalization of "experimental art" in the form of art pedagogy, specialized committee in the artist association, and relevant exhibiting and publishing endeavors. The potential of the experimental is not only in reference to the artistic community, but also builds on the response solicited and thus the change hopefully enacted. In relation to Xu Tan's individual projects, the independent art-education organization Huangbian Station in which Xu has been a central figure, will be analyzed.

Unruly Memories: The Politics of Remembering in Sinophone Visual Culture

Christina Yuen Zi Chung

As narratives of Chinese history and culture have increasingly come under the control of the mainland Chinese state, enfolded into its "Chinese Dream," simply to remember differently is to commit an unruly act. This statement has been made exceedingly evident in Hong Kong, where acts of counter-narrative remembrance and archiving have long been stymied by the local government and by the city's political economy itself. These repressive efforts have only intensified under the aegis of the National Security Law, which was established in June 2020 by the Chinese Central Government. While avenues narrow for public remembrance and archiving among the people, Hong Kong's visual culture and its creators have become one of the few remaining channels through which unruly memories can be documented and accessed. This presentation utilizes the case of Hong Kong and examples of its time-based artworks to explore the ways in which unruly memories have been recorded and rehearsed in the Sinophone world. These practices in the politics of remembering not only showcase how these artists and creators have found ways to host memories that counter hegemonic narratives of Chineseness. They also exhibit the innate potential for unruliness among Sinophone sites, suggesting that to live as a Sinophone subject that rejects hegemonic, nationalist narratives of Chineseness is to remember.

Feminist Interventions and Social Activism in the Work of Jaffa Lam

Doris Sung, The University of Alabama

This paper focuses on the intersectionality of feminism and socio-political activism in the installation-performances of Hong Kong artist Jaffa Lam (b. 1973). Before the return of Hong Kong's sovereignty to the PRC in 1997, artists began to explore the ideas of the city's unique identities by employing various strategies such as code switching between Cantonese slangs, British English, local hybrid culture, and the increasingly important use of Putonghua. However, the hegemonic identity of "Hong Konger" developed because of anti-PRC sentiment, inevitably omitted the nuances of the multiplicity of gender, race, and class. Lam's installation-performances, street art, and community engagement projects question this hegemony by addressing the increasing social disparities and tension based on gender, age, class, and linguistic differences. Her

works with the Hong Kong Women Workers' Association since 2008, including Jaffa Lam Laam Collaborative: Weaver, employ sewing activities by former garment workers who are displaced from their jobs as the city's garment manufacturing declined from its boom in the 1970s and 80s. Lam engages these women by paying them a fee to sew large-scale soft-sculptures such as "meditation tents," "parachutes," and a "6-meter paper plane" from fabrics of discarded umbrellas (later a reference to the Umbrella Movement). Lam interacts with these women through the work-performances to give agency to a forgotten demographic—middle-aged women who struggle with daily survival in the world financial center. Lam's multidisciplinary works provoke feminist dialogues that are vital interventions in the continuous struggles for an equitable and democratic society amidst the civil disobedience movements.

Disobeying the Human: Post-humanism in Contemporary Chinese Art

Wei Hao Goh, King's College London

Much of the dissent within Sinophone art continues to be focused on, and operate within, humanist structures and contexts, such as the biopolitics of the state, ethno-racial categories and gender binaries. Recent performance artworks in and from China, however, have taken a more radical approach in their disobedience by challenging the concept of "human" itself. In this paper, I examine the different ways that these performance artworks subvert and transcend the humanism in Chinese societies through the adoption and incorporation of new technologies, non-human species and interdisciplinary approaches. Specifically, I look at how artists use technologies to reimagined and expand their own bodies, as well as to expose the limits of their corporeality. Second, I look at how the human-nature divide and the autonomy of individuals are subverted by performances that situate queer bodies in the 'outdoors' as well as those that feature non-human species. Lastly, I discuss the queer ecology imagined by these performances: an ecology that is centred around the relations between and interdependency and intra-actions of different species rather than the primacy of humans. These works, however, are not without their limitations as they continue to operate within many human-centric structures and the new forms of marginalisation that it creates.

Diversity, equity, and inclusion in the art studio and art history classroom

EDUCATION COMMITTEE

Chairs: Francesca Molly Albrezzi; Alysha Friesen Meloche

How do we do more than pay lip service to diversity, equity, and inclusion in the art studio and art history classroom? How do we incorporate DIE into your curriculum in meaningful ways for ourselves and our students right from the start? With a world full of mounting challenges, how do we create freedom in art and art history classrooms, both for ourselves as educators and for our students? How can we use digital sources to challenge all sorts of boundaries and encourage inclusivity and equity? How can we use the affordances of the digital to chart new interpretations and connections in teaching and interpreting art histories? This session seeks proposals on the following topics: Decolonizing pedagogies and teaching methods. Use online sources in decolonization practices. Revisiting bell books and teaching to transgress in relation to DIE pedagogies. The urgency, relevance, and practical applicability of art, art history, and museum studies undergraduate degrees. On the enrollment crisis, retention, and transferable skills in the arts

Decolonizing/Degendering the Art Historical Canon in the Classroom

Sooran Choi

Damian Lentini, the curator at Haus der Kunst, in lieu of the landmark exhibition, *Postwar: Art between the Pacific and Atlantic, 1945-1965* (2016) notes tracing the paths of artists and their works traveled reveals the cross-cultural networks in a nuanced world of cross-fertilization. Organized in collaboration with global scholarship, *Postwar* was one example of a growing body of global study that aims to dismantle the center/periphery model and diversify Euro-American while male centrism in art history, ultimately contributing to the rewriting of the canon. The 2019 reopening of MoMA (NY), and the publications of *New History of Art in the Global Postwar Era* (Routledge, 2021), and the Asian art textbook from Thames and Hudson (2022) were guided by the inclusivity in race, gender, sex and geopolitics, and cross-cultural perspectives. Referencing these various landmark cases, my paper discusses how to effectively incorporate these growing numbers of previously underrepresented artists and their work into our standard art historical courses that require the conventional genealogy of art history be taught. By flipping the narrative around canonical artists, in a way that emphasizes multi-directional networking among artists of various backgrounds. Jackson Pollock's work could be discussed in relation to his wife, Lee Krasner, also an important abstract expressionist, as well as Yoshihara Jiro of the Gutai Group in Japan. American male artist Allan Kaprow's *Happening* would be analyzed in the context of the South Korean women artist Kangja Jung's radical *Happening* that utilized the avant-garde art form as a means to protecting artists' freedom against authoritarian government in the late 1960s.

Unsettling the Syllabus: Applying the Principles of Emergent Strategy to Visual Culture Pedagogy

Colleen M. Stockmann, Gustavus Adolphus College

Social justice facilitator, adrienne maree brown, describes an adaptive and relational leadership model—emergent strategy—through nine core principles. For brown, “emergent strategy is how we intentionally change in ways that grow our capacity to embody the just and liberated worlds we long for.” The principles of emergent strategy include “less prep, more presence” and “change is constant” which have resonance with equitable teaching practices that make space in the syllabus for nimble plans amidst a rapidly changing world and the needs of a classroom community. In the study of art, less prep can mean more time for slow looking and letting go of a content canon. Unsettling the syllabus asks us to imagine art beyond objects and how we might apply our understanding of design and aesthetic decisions to other types of entities including the structures of oppression. If we posit redlining as a series of design decisions, for example, we invite visual analysis and archival evidence into the conversation about how structural racism is structured and denaturalize vague concepts to transform them into the lived experiences that they are, as encounters with the built environment, for example. Paolo Freire defines praxis as action and reflection directed at oppressive structures which then help generate critical awareness. With this talk, I offer experiments for facilitating critical awareness through an emergent art historical strategy, including assignment and assessment examples.

Decolonizing Art Practices: Virtual Exhibition as a Teaching Tool

Alla Myzelev

In 2021, two professors working in different institutions and countries (the USA and Canada) began to think about launching a co-taught course, recognizing that the online teaching space allowed the unique experience of the borders between the countries to be eroded. They decided to do a collaborative teaching project anchored in decolonial approaches to art education. The learning outcomes for the class were centred on the creation of an online virtual reality exhibition titled “Looking Out while Looking In”. This included the paintings created by the studio students and the virtual space curated by the students in the Museum Studies Minor program. The collaboration between the two groups created an existing way of connecting and processing what communities collectively experienced during the C19 pandemic. The artwork and the exhibition design by the emerging curators dealt with the issue of isolation and COVID-related lifestyle changes as they relate to equity and inclusion. This research/conference presentation seeks to contextualize our experience of teaching the international class and co-curating the show with the students in a non-hierarchical and student-centred format. We investigate the potential of such collaboration and online exhibitions as a tool that allows for decolonial pedagogies, accessibility and increased diversity. For instance, the experience of these two groups working in a diverse intercultural group provided valuable access to equity and inclusion in the arts. Through

online interviews, conversational prompts, virtual studio visits, and inclusive critique design, students were able to reach a deeper understanding of personal narratives across cultures and across borders.

Decolonizing Art Practices: Virtual Exhibition as a Teaching Tool

Ilene Helen Sova, Ontario College of Art & Design

Art From My Culture: Teaching Students to Teach Their Own Culture

Yan Yang, Borough of Manhattan Community College, CUNY

Smarthistory has been a useful alternative to traditional, expensive art history textbooks. However, Smarthistory remains better represented in the Western art traditions. At my institution, where a majority of my students are immigrants, it means that they do not get to learn about their own culture’s art in the classroom. Therefore, this semester my students will be writing their own entries on works of art from their own cultures in the format of Smarthistory. I have designed this semester-long project that will teach students to analyze Smarthistory entries to model, how to analyze a work of art from their own culture and explain its significance. They will learn how to gather information and organize it by writing an informative essay. At the end of the project, these entries will be shared online so future students can learn about these non-Canonical works of art. In the age of smartphones and Google Image Search, anyone can find the title, the date, and the artist of a given work of art. The skills that students need beyond the classroom are the powers of analysis, observation, articulation, and persuasion. These are the skills that this project can hone. At the same time, this project gives students an opportunity to raise their own voices about the art from their own culture.

Canonical Shifting: Enacting Chicana/x and Latina/x Art Pedagogies

Christen Garcia, University of Texas Rio Grande Valley

There are 559 US higher education institutions that are Hispanic-Serving (HSI) and include 25% or more undergraduate Hispanic full-time students (U.S. Department of Education, 2022 & National Center for Education Statistics, 2020). While the US Chicana/x and Latina/x community is over 20% of the US population, higher education curricula do not often address Latina/x art or art practices. Because Latina/x art history courses are not commonly offered in higher education, many Latina/x artists often educate themselves on Latina/x art (Dávila 2020). As universities call for diversity, equity, and inclusion, educators cannot achieve this in their classrooms by solely adding writers of color to course syllabi. Clelia Rodríguez (2018) exposes that educators are encouraged to be creative as long as they do not dismantle any blocks within our colonized system. That said, bell hooks (1994) insists that “[p]rogressive professors working to transform the curriculum so that it does not reflect biases or reinforce systems of domination are most often the individuals willing to take the risks that engaged pedagogy requires and to make their teaching practices a site of resistance” (p. 21). Empowering

students requires the professor to be vulnerable, take the first risk, and share their lived experiences to de-center the teacher as all-knower (hooks, 1994). Reflecting on diversity, equity, and inclusion, this paper explores teaching methodologies from a Chicana/x and Latina/x perspective considering canonical erasures and omissions.

Decolonizing the Studio Critique: Exercises to Promote Community in the Visual Art Classroom

Christine D'Onofrio, The University of British Columbia, **Anneke Dresselhuys**, The University of British Columbia and **Roselynn Sadaghiani**, The University of British Columbia

The art critique has long been accepted and practiced as a “consensus” feedback structure in visual art classrooms and places value on authority-driven art academy classroom approaches. However, the method exists in a nexus of a mythical understanding of the art world. Conceptions of objectivity are fraught with bias as it practices top-down power structures that create a “knowledgeable” critic and a passive artist. Is this commonly accepted method still useful to responding to our present condition? Or has its presumed ideological framework expired? (Latour, 2004) How can we reimagine the pedagogy of critique? The presenters for this study represent a team composed of faculty working with ‘students as partners’ (SaP) in course design. Integral to our aims, the SaP approach allows us to reconsider, activate and enact forms by which visual art curriculum development could be a more reciprocal, inclusive and collaborative process. Our efforts to dismantle hierarchies of value and epistemic totality (Arendt, 1973) will be described in connection to how we reimagine critique. We will share the learning effects of critique practices and ways our study intended to decolonize the experience. Informed by current student and alumni feedback, we will describe insights and provide examples of effective techniques. Creating community and a sense of belonging is a way to start decolonizing the studio critique, but looking at artwork, “the unworking of works’ (Nancy, 39) can be a catalyst for community to emerge.

Drawing (New) Stories

SOCIETY OF ARCHITECTURAL HISTORIANS

Chairs: Jordan Kauffman, Monash University Caulfield; **Marie A. Frank**

There is an established discourse on how disciplines outside of architecture, such as cartography, painting, or sculpture, have impacted the construction or meaning of architectural drawings. This session seeks to reverse the direction of this discourse by asking how architectural drawings have impacted other disciplines. We seek instances when architectural drawings have forced reconsideration of established practices or have led to the creation of new ones. The aim is to ask new questions that encroach on the conceptualization of architecture, such as, how are we to understand what makes a drawing “architectural” and how do particular contexts impact how we understand them as such? What is specific to architectural drawings that may provoke responses different than other forms of representations or ephemera? How do these concerns and effects modulate broader concerns regarding architecture’s disciplinary and discursive boundaries, and how do we set about defining them? Implicit in this—and what this session proposes—is to understand drawings as objects with agency and not as passive and complicit in the places where they appear. It is the session’s aim to interrogate through contemporary and historical examples how histories of drawings as objects with an active, formative role unfold in practice and discourse outside of architecture. The session will unveil histories that reveal broader influences and trajectories, as well as ones that query architecture’s own disciplinarity, and thus open questions fundamental to architecture’s effects writ large.

Architectural Drawing, Information Management, and Early Modern Science: Wendel Dietterlin Drafts the Architectura (1593-8)

Elizabeth J. Petcu

This paper surveys the gargantuan drawing corpus associated with Wendel Dietterlin’s 1593-8 *Architectura* treatise to establish how architectural drawing in sixteenth-century Europe came to model practices for managing visual information in scientific research. To craft the *Architectura* drawings, Dietterlin and his assistants wielded tactics of annotation, bricolage, folding, and copying that had long assisted architects in stimulating creativity, exposing problems, saving materials, enhancing productivity, facilitating communication, and documenting progress. I compare the 164 known *Architectura* drawings—among the largest surviving bodies of Renaissance architectural treatise drawings with botanical and geological drawings in the collections of physician Felix Platter and natural historians Conrad Gessner and Ulisse Aldrovandi to show that natural philosophers (i.e. early modern scientists) came to derive similar benefits from such drawing techniques. I argue that Dietterlin’s tactics for orchestrating his *Architectura*’s wealth of visual information attests that, by 1600, techniques of visual research originating in architectural drawing circulated freely between makers of architectural drawings and natural

philosophers. I thereby expose how makers of architectural drawings and natural philosophers in Europe began to exchange and co-develop parallel, empirical methods for forming knowledge.

Gothic Images, Images of Gothic: The Promotion of Gothic in 19th-Century Photography

Sarah E. Thompson, Rochester Institute of Technology

Gothic architecture was not regularly represented according to accepted standards of architectural drawing until the late 18th century. This delay reflected both the postmedieval reputation of Gothic—largely considered a historical curiosity that did not conform to expectations of beauty and order—and the desires of audiences interested in Gothic buildings that evoked historical, topographical, or sensory connections. When antiquarians interested in rehabilitating Gothic's reputation began to employ measured plans, elevations, and sections in their published works, these “rational” depictions of Gothic combated the experiential nature of more popular illustrations: because the primary objections to Gothic derived from its perceived irrationality, the employment of “objective” images of Gothic buildings demonstrated that the style was generated by identifiable design principles that could be reproduced in new work. Accuracy and universality were stressed through the incorporation of clear contours and a linear scale, as well as the excision of buildings or details from specific (and variable) contexts of time and space. The signifiers of competing subjective and objective visual modes would soon inform the depiction of Gothic structures in the new medium of photography. By the end of the nineteenth century, as photography became a tool central to the study of art history, the visual tropes distinguishing subjective and objective images of Gothic were reestablished in photographs, with photographers attempting to replicate the rational and orderly presentation of architectural drawings in images that helped to legitimize both the study of Gothic and the pursuit of art history as an academic discipline.

Drawing as Action: Witness, Memory, Politics in the work of Miguel Lawner

Ana María León, Harvard University Graduate School of Design

The drawings of architect Miguel Lawner constitute one of the most striking and singular records of the violent actions of the dictatorship of Augusto Pinochet (Chile, 1973–1990). Between 1973 and 1975, Lawner was imprisoned in a series of concentration camps because of his role as an officer of the Allende regime. Turning to drawing, he produced an architectural project, recorded the presence and actions of fellow prisoners through small vignettes and personal portraits, and revealed the spaces created by the regime to hold, torture, and murder its citizens through architectural plans and depictions of events based on witnesses' accounts. He was able to extract some of these drawings from the camps and publish them from his exile in Europe; these images capture the urgency of the moment of their production. Other drawings, done later, are imprinted with the practices he mobilized to commit them to memory: measuring distances with his steps, drawing floor plans daily

and destroying them to avoid punishment. Lawner's drawings offer a glimpse into the necropolitical architecture of the Chilean dictatorship and of the architectural actions enacted by him and other prisoners to resist it. The circumstances of their making have endowed these objects with political agency: they speak to us, urgently; they demand to be read. Miguel Lawner's drawings are urgent witnesses to lives lived and lost, forensic objects that demonstrate the politics of space, and markers of their author's lifelong commitment to political action.

From Metaphor to Technical Trace: Architectural Drawing in Issey Miyake's A-POC

Yi-Ern Samuel Tan, Massachusetts Institute of Technology

Often described as architectural or structural, the work of Japanese designer Issey Miyake has, for many years, sat on the precipice between fashion and its adjacent design disciplines. Writing on Miyake, architect Renzo Piano describes a semblance between them, claiming that they “do the same work” in the creation of inhabitable spaces. In accordance with this, Miyake's work has made frequent appearances in the continued comparison between architecture and fashion in such exhibitions as 1982's *Intimate Architecture* and 2008's *Skin + Bones*; Miyake's work is often likened to structure, to shelter, to a humanistic pursuit. Yet, many stop at this level of metaphorical analogy, omitting the technical areas where Miyake's work indeed finds affinity in architectural practices like drawing. This paper presents one such view that interests itself in the technicity of Miyake's work as it relates to architectural representation—specifically, flattened orthogonal drawings—in one of Miyake's most famous pieces, *A-POC Queen* (1997). Oft exhibited, *A-POC Queen* is typically displayed dually as a piece of clothing on a dress form and an array of flattened garment pieces that resemble pattern pieces or plan drawings—ostensibly, the subjective and objective. Further still, the drawings behind the *A-POC* project often depict, in parallel projection, a bolt of knitted cloth unfurling and being cut, suggestive of the technical processes by which the garment is first knitted and then cut out by a customer. Drawing from recent critical discourse in architectural mediatechnics by individuals such as John May and Zeynep Çelik Alexander, this paper offers a new perspective on Miyake's work founded in architecture's robust discourses in drawing and representation. It finds the relationship between architecture and clothing not in visual and descriptive semblance, but in their shared technical trace.

Drawing as an Art: Invention and Innovation in Britain

HISTORIANS OF BRITISH ART

Chair: Laurel Peterson, Yale Center for British Art

In 1715, the artist and art theorist Jonathan Richardson described the practice of drawing as “the very spirit, and quintessence of art.” Drawing’s accessibility and speed primes it for innovation. Artists such as Thomas Gainsborough, J.M.W. Turner, Elizabeth Siddal, and Sonia Boyce have turned to drawing as a site of experimentation. Indeed, the utility, accessibility, and ease of drawing mean that it is practiced by painters, printmakers, sculptors, architects, scientists, administrators, and craftspeople alike. Despite its importance to the history of British art and architecture, rarely is drawing satisfactorily integrated into canonical histories, whether on its own terms or as a key link between mediums. This panel invites papers that identify drawings as sites of innovation and invention, produced across time, throughout Britain and its former empire. Panelists might consider the role played by drawings in the development of artistic composition, as a means of knowledge production, as studied and practiced within academic contexts, or as an end in itself. Papers might also consider the role played by collections of drawings and their impact on art making in Britain.

“Leads the Eye a Wanton Kind of Chace”: William Hogarth’s Life Drawings of Female Models

Zoë Dostal, Columbia University

In the British Museum resides one of the rare extant life drawings by William Hogarth, dated to his time at the St. Martin’s Lane Academy. The nude female model precariously perches on rumpled drapery and molds her body into a dynamic set of serpentine curves: she tucks her left foot, bends to lean on her right arm, and steadies her extended left arm by holding a rope. I argue that it is within this pose, and therefore within the labor of the anonymous model, that Hogarth formulated his aesthetic theory of the serpentine “line of beauty.” Scholars including David Bindman, Mark Hallett, and Ronald Paulson have explored the idea that Hogarth’s radical theory of beauty resides within living women’s bodies rather than male physique or the perfect form of sculptures. Meanwhile, scholarship on artistic pedagogy has often noted that British art schools distinguished themselves from European precedents by approving of female models. Hogarth’s life drawings of women reside at the center of these formative developments in British art, and this paper contends that they therefore merit sustained attention. The drawings are the site of Hogarth’s innovation and thought process, and they are the record of the encounter between artist and model that generated his theorization of the line that “leads the eye a wanton kind of chace.” By closely attending to this small corpus of works, I interrogate the importance of female life models to eighteenth-century British aesthetics, foregrounding the active roles of the models themselves who, in displaying their bodies in painful poses, put their reputations and possibly their futures at risk.

Picturing Harmony: Giles Hussey (1710–1788) and the Science of Drawing

Dominic Bate, Brown University

This paper considers the rich artistic legacy of the eighteenth-century English draftsman Giles Hussey. In his lifetime Hussey attracted the attention of now canonical artists, from William Hogarth to James Barry, who felt compelled to respond to the aesthetic challenge posed by his meticulous drawings of classical statues, human anatomy, and bust-length portraits. Though seemingly effortless, with their crisp, confident outlines and soft hatching, with no searching marks and a high degree of finish, these works were often the product of repetitive and painstaking labor that was manual, intellectual, and sometimes even spiritual. At the heart of this labor was mathematical calculation, along with mechanical methods of image-transfer, such as the camera obscura and the pantograph. The drawings made by such practices reflected Hussey’s suspicion of unmediated sense experience, as well as his unwavering confidence in the ancient belief that the universe was harmoniously organized according to the rule of number by an omnipotent creator. For Hussey, the freedom and precision offered by drawing made it an ideal medium in which to explore the implications of this fact, as he saw it, for the visual arts. As such, his work offers insights into the cultural coordinates of artistic mimesis in eighteenth-century Britain, as well as the ways in which drawing allowed artists working in this context to renovate and develop bold ideas about aesthetics.

Drawing the Modern News

Susannah Evelyn Blair, Columbia University

In late 1853, Constantin Guys travelled to the Black Sea to witness the first skirmishes of the Crimean War. Though he would later be called the “Painter of Modern Life,” by Charles Baudelaire, Guys spent the first fifteen years of his career as a journalist working for the Illustrated London News. During his nearly three years at the front, the illustrator and correspondent made dozens of drawings that were sent back to London to be engraved and printed next to letterpress in the pages of the immensely popular newspaper. In this paper, I argue that despite the emergence of photography and other reproductive visual techniques, drawing formed the backbone of the new authority of the mass-produced news image that emerged in illustrated newspapers in the 1840s. The Crimean War is most well-known in the history of art as the “first photographed war”; Ottoman, British and French photographers made hundreds of images using the wet collodion process. While these works are landmarks in the history of photography, their very familiarity has obscured the central role that drawing played in visualizing the war for British newspaper readers. To make the case for drawing’s authority, I locate Guys’s eyewitness sketches within a wide range of other tactics of transcription that made the printing of text and image possible—including stenography and printing telegraphy—to contextualize the strange persistence of this manual medium within the increasingly mechanized armature of the illustrated newspaper. In examining a key episode in the formation of

trust in the news image at a moment of momentous technological change, this paper identifies an origin point for pressing questions related to the truth and objectivity of the news image in our contemporary moment, and places mid-nineteenth-century drawing at its center.

The Surface of the Past: Drawing and the History of Ornament in Victorian Britain

Christine Olson

For Owen Jones (1809–1874) and John Ruskin (1819–1900), drawing constituted a primary medium for recording and reproducing the decorated surfaces of historical monuments. Both men understood such documentation as vital to the development of aesthetic modernity. However, Jones and Ruskin disagreed fundamentally about the value and meaning of architectural history for Victorian audiences and, consequently, produced drawings that diverge significantly in their approach to subject matter, composition, and medium. This paper examines these differences to reveal disparate possibilities for mapping the surface of the historical monument onto the surface of the page. What forms of architectural encounter are engendered by drawing, understood as both an act and a material artifact? How do we situate Jones's and Ruskin's drawings of architectural surfaces within larger ecosystems of reproductive media—printing, photography, plaster casting—that structured art historical knowledge production in the nineteenth century? In this paper, I address these questions to illuminate how drawings of ornament contributed to Victorian debates over the value of historical monuments, while reflecting on the role of drawing as a means of not just documenting, but inventing, the past.

Drawing in Contemporary Art: Vulnerability, Implication, Activism

Chair: Karen L. Kurczynski, University of Massachusetts, Amherst

Discussant: Peter R. Kalb

From Jaune Quick-to-See Smith's artworks referencing the violence of colonialism to William Kentridge's "Drawings for Projection" working through the legacy of apartheid, drawing plays a major role in intermedia contemporary art practices that engage with politics and history. In what ways does drawing's specific history in relation to ephemeral formats and partiality (meaning both material incompleteness and subjective perspective) make it uniquely suited to reject the art world's commercialization and spectacle, as well as to address political questions of bodily and social vulnerability as theorized by Judith Butler and others? This panel seeks papers that examine how drawing, often in dialogue with other artistic mediums, can reflect on and intervene in social justice issues including climate change, gender and racial politics, inequality, immigration, and the legacy of colonialism. Panelists may consider how artists use drawing to examine complex processes of intersectional identification and racialization; how drawing produces what Michael Rothberg calls a morally "implicated spectator"; and how drawing relates to social activism and decolonial perspectives. Drawing has been related to commemoration as early as Pliny's account of the "first" artist who traced her lover's shadow on the wall to hold onto his memory. What happens when drawing, historically a medium associated with transience, fragility, and privacy, enters discussions of publicity, politics, and the commemoration of violent histories? This panel aims to draw out the unexpected ways art can spur public reflections or interventions around key social justice issues, as well as promote compassion across social divides.

From Activism to Administration: Benny Andrews and the Drawn Archive

Brian T. Leahy, Northwestern University

When the artist, activist, and draftsman Benny Andrews took the job as Director of Visual Arts for the NEA in 1982, many who knew him as the co-founder of the Black Emergency Cultural Coalition were confused, thinking his willingness to serve under the Reagan administration was misguided at best, selling out at worst. Yet Andrews viewed the position as complementary to his multiple other roles: as a working artist, as an informal archivist documenting other Black artists unrecognized by official institutions, as a critic writing about the lack of minority representation in museums, and as an activist and community organizer—all activities that asserted space for underrepresented artists in a racist and racialized art world. In this paper, I argue that Andrews' prolific drawing practice functioned as the fibrous tissue connecting his activism to his bureaucratic advocacy. His decades-long practice of depicting the people from his past and present hinged on his use of delicate contour lines, utilizing the barest means of figuration to summon vast

collective histories. In a similar way, his personal and professional archiving transformed quotidian documents into proof of the artistic achievements of his community. I show how examining the day-to-day fruits of his studio practice in tandem with his varied activist and administrative roles discloses the deep relationship between drawing and archive-making: Both are activities that require a daily commitment to attention, care, and relationality in which the supposedly ephemeral—mark and gesture, announcements and paperwork—are translated into long-term evidence of meaning and community.

Graphic Noise: Raven Chacon's For Zitkála-Sá
Jessica Lynn Orzulak

This paper explores a recent work of compositions by Pulitzer Prize winning visual artist and composer Raven Chacon (Diné) titled *For Zitkála-Sá*. The work contains within it a series of hand drawn graphic music scores, each created specifically for thirteen named women Indigenous musicians, composers, and scholars. The series is a dedication to the music, work, and life of Zitkála-Sá, a Yankton Dakota woman born in 1876. Also known as Red Bird, and by her white name Gertrude Simmons Bonnin, she was a composer, violinist, poet, teacher, and activist in the early twentieth century whose work has largely been forgotten in American history. Chacon's graphic scores present conceptual portraits of the each of the artists meant to play them. Through the drawings Chacon seeks to intervene in the colonial history of Western music and the erasure of Indigenous artists and practitioners in music and the sonic arts. The forms confront the inequities of classical systems of notation and the limitations of their written form, which result in a dramatic simplification of complex keys, fluidity, temporality, and voice within Indigenous musics, resulting in stereotyped "Indian" music. His visually compelling graphic scores are accompanied by written instructions for each artist, each of which simultaneously providing critical room for improvisation, allowing the resulting performances to present multiple voices woven into one sound.

War Stories in Pictures: Parismita Singh's The Hotel at the End of the World (2009)

Sonal Khullar

"Ah, soldier spirits...this place is full of them. You see them everywhere," remarks a male character in Parismita Singh's graphic novel *The Hotel at the End of the World* (Penguin India, 2009) as he reads a book from the British series *Commando Comics*. Published by D.C. Thomson since 1961, that series, initially known as *Commando War Stories in Pictures* and now called *Commando for Action and Adventure*, depicts male heroics from the First and Second World Wars. Singh's novel is a feminist critique of such narratives and colonial and postcolonial violence in eight Indian states—Assam, Nagaland, Manipur, Meghalaya, Mizoram, Arunachal Pradesh, Tripura, and Sikkim—that border China, Myanmar, Bangladesh, Bhutan, and Nepal and serve as a contact zone between South, East, and Southeast Asia. Based in Guwahati, Assam, the largest state by population in northeastern India, Singh draws and writes belonging to the Northeast, a representational

category she "inhabits and resists." Through newspaper reportage, blog posts, literary anthologies, and children's books, her drawings circulate beyond the conventional art world and suggest the limits of a system that privileges artists working in the metropolises of Delhi and Mumbai. Singh's use of drawing complicates tropes of 'postwar' art and society and questions the boundary between elite and popular forms, works for children and adults, and artistic and activist modes of address. It resonates with drawings by contemporary artists in postwar Sri Lanka who refuse sensational and spectacular narratives and documentary or ethnographic methods, and persist in creative work despite growing censorship.

East European Art Between the Periphery and the Core: Narratives of the Local, National, and the Global

Chair: Bojana Videkanic, University of Waterloo

In 2015 Warwick Research Collective proposed a reconceptualization of terms modernity and modernism not as a series of different, albeit lesser, copies of some original "Modernism" and "Modernity" originating in the West, but as a unified world literary system. Using the theory of uneven and combined development (UCD), modernity, they argue, is a singular phenomenon; however, its singularity does not imply sameness, on the contrary it is "everywhere irreducibly specific." It follows from this, that modernity and modernism take different forms in their lived social, economic, and cultural relations, and are "understood as governed always by unevenness, the historically determinate 'coexistence', in any given place and time 'of realities from radically different moments of time.'" Starting from this premise, we wish to think through the history and place of East European art within the system of world-art and global art histories, not just by adding it to the growing chorus of various 'isms', but by showing how global modernism developed in Eastern European art in relationship to tensions between the core and periphery, and in the light of materialist approaches to postcolonial theory. Taking into consideration geographic (mapping global social relations in terms of periphery and core), and temporal (simultaneous existence of archaic and modern artistic forms) conceptualizations of UCD as they apply to Eastern European 20th century art, this panel will through specific examples (from Bulgaria, Poland, Georgia, and Yugoslavia), analyze modernism's coexisting aesthetic forms in relationship to politically engaged art, socialism, class, transnationalism, and decolonisation.

Plovdiv's Bratska Mogila as a Microcosm of the '60s and '70s in Bulgaria and the Socialist World

Zhivka Valiavicharska, Pratt Institute; Department of Social Science and Cultural Studies

Plovdiv's Bratska Mogila is a remarkable work of monumental sculpture from the post-Stalinist period in Bulgaria. A symbiotic ensemble of architecture, sculpture, monumental arts, and urban planning, the monument was built in 1974 as a temple to harbor the remains and the

memory of young antifascist partisans who died in the region of Plovdiv between WWI and WWII. Inside the interior, a sequence of nineteen monumental sculptural compositions narrate the revolutionary history of the Bulgarian people as constructed from the perspective of the 1960s and '70s: a nationalist history rewritten through the socialist present, it also imagined and forged connections with global struggles against colonialism and racism. The monument has thus arrested the conflicting political logics of the post-Stalinist era and its worldly entanglements in all their monumentality and tension. This paper offers a historical reconstruction and a close reading of the monument, exploring post-Stalinist visions of socialism, nationhood, and the global imaginaries of the era in their tensions and contradictions.

Niko Pirosmiani: Between the Local, the National and the Global

Harsha Ram, University of California - Berkeley

Georgia's most celebrated twentieth-century painter Niko Pirosmiani (1862-1918), a self-taught artist existing on the margins of urban society, experienced a belated and largely posthumous rise to fame. On the eve of World War I representatives of the Russian avant-garde, followed closely by central figures in Georgia's national revival, sought to interpret and recode the textural and thematic "unevenness" of Pirosmiani's canvases as a naïve yet artful combination of historically distinct forms. The recovery of Pirosmiani's legacy is thus the story of two distinct interpretive aesthetic models competing but also colluding in the artist's canonization: the cosmopolitan discourse of modernist primitivism and a nationalizing discourse of local particularity, both superimposed onto a vernacular local practice during the tumultuous years of war and revolution. These two discourses, along with the artistic works they sought to interpret, offer us an exemplary case of the triadic (and not merely binary) scale of centre/periphery relations: the global, the national and the local. To analytically distinguish these scales, and examine how they functioned in tandem in the history of Pirosmiani's canonization as an exemplary figure of the international avant-garde, is the goal of my paper. My talk will draw from the Georgian and Russian archive of the revolutionary era, including the writings of contemporaries such as Ilia and Kirill Zdanevich, Grigol Robakidze, Titsian Tabidze, as well as later scholarship, both historical and theoretical.

The Afterlives of Serfdom: Teresa Murak and New Genealogies of Land Art in Socialist Poland

Dorota Michalska, University of Oxford, Ruskin School of Art

Teresa Murak (born 1949) is one of the most important precursors of performance art, land art and feminist art in Poland. Since the 1970s, she has worked with the landscape using natural materials such as seeds, bread leaven, clay and river sludge. Her practice is closely attuned to notions of place, the corporeal, time and life cycle energy, encompassing both a sensual dimension and spiritual and religious planes. In my paper, I want to position that her works might be also seen as an artistic articulation of the ambiguous status of land and earth in Poland marked by

centuries long histories of exploitation linked to the serfdom economy between the XVI and the XIX century. As argued by scholars such as Jan Sowa and Peter Kolchin, the phenomena of serfdom in Eastern Europe is in many ways analogous to Atlantic slavery and might be considered a form of internal colonisation. I contend that such a perspective radically alters our perception of land in the region opening it up to postcolonial interpretations and discourses. Departing from these considerations, I will outline a new interpretation of Murak's artistic practice as an articulation of the afterlives of serfdom. In my paper, I will also reflect on how this perspective might alter our understanding of the genealogies of land art in Eastern Europe.

Franjo Mraz: Naïve Art and Nonaligned Modernism Between the Local and the Global

Bojana Videkanic, University of Waterloo

This paper analyzes the work of Yugoslav self-taught artist, partisan fighter, and communist Franjo Mraz (1910-1981) who became one of the major faces of Yugoslav Naïve art—socialist Yugoslavia's important cultural export. Mraz's complex and contradictory relationship to Yugoslav post war art world is an example of the tensions that existed within socialist culture. While on the one hand he represented Yugoslavia at important international exhibitions (São Paulo Biennale for example), in other ways he was shunned by key figures on the art scene. His political attitude and his adherence to a form of vernacular realism were often at odds with perceived ideas of how a Naïve painter should paint. These notions were rooted in the tensions between accepted forms and concepts of modernism, primitivist perceptions of naïve art, and Mraz's political engagement which held a prominent place in his work. Contrary to more traditional readings of naïve art, I argue that his work firmly sits within the modernist tradition as an example of what I have previously defined as nonaligned modernism. This specific form that modernism took in Yugoslavia speaks to modernism's hybridity as it developed across the uneven terrain of the post-war artworld. More precisely, Mraz's work and the complex readings of it, reveal various tensions (formal, conceptual and political as well as infrastructural) between the core and the periphery in the post-war global art world.

Ecocritical Art Histories of Indigenous Latin America

Chairs: Jennifer Saracino, The University of Arizona; Hayley Bristow Woodward, Tulane University

Discussant: Erin L. McCutcheon, University of Rhode Island

Although the landscapes of Latin America have often been positioned as locales of extraction, this panel explores the dynamic relationship between Indigenous knowledge production, artistic creation, and the natural environment across time. By analyzing products of visual and material culture, this panel seeks papers that center Indigenous peoples, investigate how groups have understood themselves in place and space, and highlight the environment's integral role in shaping ways of being and knowing. This panel welcomes papers that identify how Indigenous environmental epistemologies have informed artistic products and processes, as well as how objects reflect or mediate ways of knowing the natural world. In short, papers should investigate how Indigenous peoples have understood, lived with, used, negotiated, and transformed the physical landscapes of Latin America, as well as how the natural world has influenced the human experience through analyses of varied media such as textiles, maps, ceramics, herbals, photographs, architectonics, etc... We encourage papers that consider how the study of Indigenous knowledge systems contributes to a decolonial Art History by reconsidering the ways in which conceptualizations of space and place are forged through innovative interdisciplinary approaches such as, but not limited to, community activism, ecocriticism, and phenomenology. We invite papers from a range of fields (including material studies, gender studies, architectural history, critical ecology, performance, linguistics, and museum studies) that seek to explore the multiple ways in which art, ecology, and Indigenous studies intersect to create innovative modes and methods of visual and art historical practice.

Drag Amazonia: Queer Indigenous Ecologies in the Photo Performances of Uyra

Lorraine Jeannette Affourtit

Uyra, the performative persona of Indigenous biologist, artist, activist and educator Emerson Pontes, embodies the inter- and trans-disciplinary approach necessary to address the current climate emergency in the Brazilian Amazon. But Uyra also brings presence to a practice with a much longer history - the hybridity and fluidity of Brazilian Indigenous knowledges and lifeways in integrated being with and stewardship of the natural world across time and space. Uyra offers these epistemologies through queer Indigenous ecocritical interpretations of drag performance in which the non-binary performer's regalia is made of the beings, forms, and elements of the natural environment. In this paper, I analyze the "photo performances" (in situ performances documented photographically) created by Pontes as Uyra, an entity they describe as "a hybrid of an animal and plant," and "a tree that walks within the cosmovisions" of

Indigenous peoples. I argue that Uyra's performances and workshops with queer Brazilian youth inhabit the integration, transformation, metamorphosis, and adaptation crucial to the survivance of the Amazon rainforest, its nonhuman and more-than-human inhabitants, and its Indigenous descendants. At once expressions of the millenary lifeways of Indigenous forest keepers and contemporary critiques of heteropatriarchal destruction and climate collapse, Uyra's "Drag Amazonia" posits hybridity as a manifestation of body-spirit-land encounters through performative and pedagogical practice toward decolonial futures.

Not Only Represented, But Included: The Landscape in the Works of Two Peruvian Contemporary Indigenous Artists

Gabriela Germana, California State Univ San Bernardino

The western concept of landscape implies the existence of an observing subject and an observed territory. It corresponds to an anthropocentric perspective, in which the human being is superior to the other natural elements. Many Indigenous populations around the world, on the contrary, conceive human beings as a part of nature, maintaining more fluid relationships with all the elements that make it up. In the representation of the natural environment, therefore, other frames of reference are at stake. As Patricia Marroquin Norby has suggested, the materials in many works of Indigenous arts come from a particular territory and from the relationship of the inhabitants with said territory. In these works, therefore, it is not a representation of the landscape, but rather the object itself is the landscape (Ramos, 2021). Building on this idea, this presentation analyzes the painting "Distrito de Sarhua con casitas" [Sarhua District with Little Houses] by Carmelón Berrocal (Sarhua, Ayacucho, 1964-1998) and the ceramic "Mujer cargando quenpo" [Woman Carrying a Quenpo] by Dora Panduro Silvano (San Rafael, Ucayali, 1962-Yarinacocha, Ucayali, 2016). I will demonstrate how in these works, the artists not only represented the territory under particular cultural conventions—Berrocal adapts a Western map to the Sarhuino people concerns, and Panduro follows longstanding cultural practices among the Shipibo-Konibo—, but that by using in their works materials that they find in their communities, the very materiality of the works speak of the territory represented.

Art as Seed for New Beginnings, the Work of Artist Angélica Alomoto

Ana Fernandez, IDSV

In this paper I propose that different knowledge or *conocimiento*, apparently disconnected, find sensitive concatenations with each other. The knowledge of plants, its multiple interpretations through the *yachag* or *chamana*, and the ability to connect all these worlds that the artist in *trance* has, finds a distilling point in an *alembic* of sorts. Under these precepts I examine the work of Andean artist Angélica Alomoto an indigenous healer-artist who engages in her piece *Retorno* with paraphernalia from her practice as a *curandera* in the intersection of art and shamanic practices. I am particularly interested in her use of contemporary art

devices within traditional ancestral indigenous healing practices. She has found in contemporary art languages the possibility to share indigenous Andean and Amazonian cosmologies and philosophy through the concept of wak'a or sacred site, which propels her into uncharted territory.

Key words: wak'a, artist-in-trance, concatenations, conocimiento, vegetal-democracy, curandera,

Xocomil, Vivian Suter's Salute to the Wind

Monica Espinel, The Graduate Center City University of New York

Ecologies of Care: Toward Queer and Feminist Multi-Species Imaginaries

Chair: Thabang Monoa

This panel explores how plants, seeds, and botany generate sensuous systems of knowing and being in the diaspora. It ruminates on the ontology of plants, dubious histories of botanical gardens, the medicinal and healing property of indigenous plants, as well as long-standing legacies of exploitation and extraction embedded in phytological practices. It understands plant life as material, ritual, spiritual and proposes the compositions of plants as ongoing witnesses to ecological interferences that are steeped in coloniality, racial capitalism, and a persistent deprivation of food security. In their role as political, spiritual, and historical agents, plants act as generative and emergent multispecies narrators and storytellers capable of queering histories. They are imbued with the capacity of offering counternarratives to colonial historical accounts, allowing the ecology of the space to provide a backdrop onto which alternate, speculative and decolonial engagement can be encountered. Drawing on a range of diasporic artists, this panel shows the importance of considering care, technology, and multi-species relationships within the visual arts.

Queer and Feminist Care: Flowers, Ferns and Ecological Imaginaries

Chandra Frank

In recent years, artists have increasingly questioned the role that botany and plants play in our everyday lives. These conversations have become more urgent following the COVID-19 pandemic, where our interdependent relationship with the environment has come into focus in new ways. Notions of care and caring are at the core of these complex multi-species entanglements. I employ critical visual analysis to explore how feminist and queer care emerges across Ilze Wolff's *Summer Flowers* (2021) and Zheng Bo's *Pteridophyllia* (2016-ongoing). In both works, gardening practices and plants are used to contemplate the politics of space, coloniality, affect, and non-human relationships. Reading across these artistic practices, I argue that feminist and queer approaches to ecology within visual art offer us other kinds of imaginaries. In Wolff's *Summer Flowers* (2021), Bessie Head's legacy as a novelist, writer, and gardener is explored by situating her garden as "a site of colonial critique". Using a feminist lens, *Summer Flowers*

(2021) sets out how care and radical land politics are imbued in Head's gardening practices. For Bo, the politics of care are shaped by queer ecology and the erotic possibility of plants. In *Pteridophyllia* (2016-ongoing), Bo considers how queer erotics can be used to move against nationalistic and white male heteronormative relationships with the land. Drawing on both films, this paper asks what we might gain from multi-sensory engagements with plants and gardening practices within the visual arts.

Black Urban Gardening: On MADEYOULOOK's Ejardini
Nomusa Makhubu

In recent years, botanical gardens and their colonial legacies have increasingly become a subject of inquiry within the contemporary art world. Artists have taken to inspecting botanical gardens that are often planted by the empire on ruined lives of colonised people. The abundance of colorful fauna and flora, carefully manicured around architected terrain, has become a concealment of decades, sometimes centuries of injustice, preventing that violence from haunting the colonies. The very reasoning behind colonial botanical gardens was premised on the need to take "care of the species" (Boehi, p. 69). Considering that botanical gardens are so closely related to "European colonial hegemony and epistemologies" (Boehi, p. 70), it is imperative to ask what are other ways to understand and sense these histories? The South African collective, MADEYOULOOK, turns to the appropriation of these colonial botanical legacies, paying attention to how Black families in South Africa's townships have eloquently and strategically adopted some of these practices in their homes and communities to foster a practice of communal gardening. The paper pays attention to legacies of botanical gardens through their installation, Ejardini (2018), that explores rich practices of Black urban gardening that are premised on colonial botany to help us understand how we can think through and approach inherited colonial cultural structures such as art museums.

Technologies of Care: Multispecies Ecological Networks as Technological Praxes

Portia Malatjie

A number of scholars have argued for a different articulation, experience and perspective of what we conceive of as technology (Mavhunga, 2014; Shizha, 2016). These different perspectives, including indigenous and African forms of technologies, sit appositionally to more western-centric forms. Technology is here considered as any form of innovation that uses scientific and mathematical research, where science and mathematics are understood inside and outside their western limitations. The relationship between these less discernable and ubiquitous forms of technologies with BIPOC ecological practices is at the centre of the paper. By employing the multifacetedness of technology while imagining technologies otherwise, the presentation arrives at different forms of artistic and ecological interventions practiced by Black, brown and indigenous women as forms of technological care. Reading technological connections between South Africa and Puerto Rico, through artist and food activist Zayaan Khan and the collective Las Nietas de Nono, the presentation begins to weave multispecies

ecological networks that are potentiated through other and radical forms of technological convergence. Through this encounter, it becomes possible to lean in on Khan's multispecies practice and video works as a form of technology, while asking how other forms of technologies and forms of sensuous knowing found in Las Nietas de Nono's immersive installations become legible.

Ecologies-as-Cosmologies

Chair: Clarissa Ribeiro, Art|Sci Collective / UCLA Art|Sci Center

Navigating 'ecologies-as-cosmologies' in art-science practice-based research, dialoguing with Philippe Descola incursions 'Beyond Nature and Culture', the group of four artist will explore aspects that connects quantum and microbiology to environmental art, integrating indigenous and scientific knowledge as strategies addressing critical global issues of climate change. The contributions include: Amy-Claire Huestis presents the intervention "t'asxalem, walk quietly", a guided walk project in a Key Bird Area. This guided walk project connects individual walkers through small signs along the route to QR codes, Clarissa Ribeiro shares the outcomes of a guerrilla-urban art-science intervention in which passants are invited to detach and take a fragment of pole posters attached to city trees containing QR codes that give access to an online database containing information about microbiome restoration and microscopic samples of the trees' bark native microbial population. Claudia Jacques presents the work *Andrea's Room*, an immersive environment juxtaposing organic and scientific iconographies of the natural world that seem unseen, forgotten or discarded against established aesthetic and moral taboos associated with Yoruba syncretic religion. Mick Lorusso will examine the ways in which storytelling is integral to both scientific and creative breakthroughs, particularly in the era of "post-truth" and environmental crises through a sequence of cross-scale photographic using different DIY Microscopy Techniques and instruments, navigating surfaces and environments.

Andrea Room Offerings

Claudia Jacques de Moraes Cardoso

Andrea's Room is an immersive environment juxtaposing organic and scientific iconographies of the natural world that seem unseen, forgotten or discarded against established aesthetic and moral taboos associated with Yoruba syncretic religion. Nature offers unlimited beauty revealed through patterns observed from micro to macro. In experiencing such patterns, we unite with the essence of the universe and nourish our souls. As a contribution to the CAA 2023 session, the collection of photography's as offerings that can be accessed via #adrearoomofferings hashtag on Instagram will be presented and the discussion will follow the lines of the manifesto related to the work: We want to sing the love of earth, the habit of life and connectedness. The essential elements of our art will be courage, audacity and consciousness. Art has up to now magnified pensive immobility, ecstasy and slumber. We want to exalt

movements of love, kindness, respect, and balance. We declare that the splendor of the world has been enriched by a new beauty: the beauty of quietness. The sound of earth breathing.... The infinite networks connecting and giving life to energy, is more beautiful than representations of life. We want to sing the essence of all nano to macro sounds, the enchanted voices of energy, connecting all there was, is and will be. The artist must quiet the soul to increase the enthusiastic fervor of the primordial elements of life.

Art and Science as Storytelling

Mick Lorusso

The air-sculpted melts found as tektites and the warping, folding, growth and stress among crystals in rocks, all indicate that seemingly inanimate rocks are always on the move, create stunning artistic displays, and can make music—it all depends upon the stories we tell about them. As a contribution to the CAA 2023 session, I will examine through a sequence of cross-scale photographic using different DIY Microscopy Techniques and instruments, navigating surfaces and environments, the ways in which storytelling is integral to both scientific and creative breakthroughs, particularly in the era of "post-truth" and environmental crises. The scientists and avant-garde artists will approach non-human matter from different scales of time, distance, and physical dimensions— from inorganic or microbial perspectives. They thus challenge conventional beliefs and human-centered aesthetics, probing the earth's depths and outer space in search of beauty. Information about a workshop and panel related to the work can be found here: <https://micklorusso.net/2021/02/17/performance-in-art-science-as-storytelling-at-benton-museum-of-art-pomona-college/>

We Bring Your Microbiome Back

Clarissa Ribeiro

Replacing the pole with actual trees in a street pole poster intervention, the work presented as a contribution to the CAA 2023 session is an unfolding of the series "Inhaling Consciousness" (2019-present) investigating the potential of art and science works to draw attention to the planetary biochemical heritage, potentially stimulating what would be an ecological consciousness that crosses several scales. Inhaling consciousness invites us to consider informational biochemical/molecular trades between the environment and the human body that impacts macroscale emergent individual and collective behavior. For the CAA session, the artist will share the outcomes of the intervention on the streets of the cities of Fortaleza (Brazil) and Shanghai (China), including feedback from the participants. Detaching and taking away a fragment of the pole (tree) poster containing a QR code, the peasants driven by their innate curiosity can use the smartphone camera to access an online database (#webringyourmicrobiomeback on Instagram and #tragoseumicrobiomadevolta) containing microscopic images of the 'participant' trees microbiome samples attached to the paper (pole poster) together with information about dysbiosis and restoration dynamics of the gut microbiome. The participant trees are here considered as non-human collaborators by the artist.

walk quietly, ts'ekw'unshun kws qulutun: a guided walk in a Key Biodiversity Area

Amy-Claire Huestis

"Ts'ekw'unshun kws qulutun," said Cowichan elder, Luschiim Aarvid Charlie: "walk with respect and honor along the shore." Artist Amy-Claire Huestis presents and discusses the intervention "walk quietly", a guided walk project in a Key Biodiversity Area (KBA). This project connects individual walkers through small signs along the route to QR codes, and a website and publication with a variety of voices. It brings together voices on site of Indigenous people, scientists, and artists in order to disseminate deeper histories and more complex narratives and vocabulary about the KBA marshland. Meaning if we have deeper language around a site, we will protect it. In the KBA sites the artist studies in the Fraser River Estuary in Canada, the vocabulary and naming around the sites is for the most part of Canadian settlers and their history going back to British colonization in the 1860s. On sites with colonial names like "Brunswick Point," and "Fraser River," locals tell this history: "There was nothing here, just water and marsh." But we know there were people living in the marsh and the estuary for thousands of years before settlement. These Indigenous People lived seasonally in a shifting water world of marsh, river, bog and forest, fishing and cultivating plants in the estuary and residing in wooden "long houses" and in houses built in the marsh on wooden posts or stilts. They still live here in the rich estuary, with generations of ecological knowledge and science. What can we learn by bringing forward the ancient names of these places?

Eighteenth-Century Atmospheres: Science, Politics, Aesthetics

AMERICAN SOCIETY FOR 18TH CENTURY STUDIES

Chairs: Cigdem Talu, McGill University; **Dimitra Vogiatzaki**, Harvard University

First used in English in Rev. John Wilkins's *Discovery of New World* (1638) as a climatic term, the word atmosphere came to gradually yield its literal meaning to a figurative one over the course of the eighteenth century; by 1817 we find it in Coleridge's *Biographia Literaria* denoting a 'moral environment.' Drawing from twentieth-century phenomenology, new aesthetics, and affect studies, contemporary theories of the atmospheric seem to oscillate between the two approaches in an attempt to map it in conceptual, aesthetic and philosophical terms, whether defining it as the intangible space that opens up 'in-between' the individual and the collective, or as a space that is increasingly conceived in its comprehensive ecological, racial, and gendered dimensions. This session seeks to retrace the origins of an ideologically tense atmosphere by exploring how scientists, philosophers, artists, and architects - among others - began to envision and visualize the world 'in-between' in the Age of Reason. From the materialist contingencies of Diderot's *rêve* to Mesmeric utopianism; from Bernoulli's *Hydrodynamica* to the urban response to the threat of miasma; and from Montesquieu's political theory of climates to the climatic articulation of sensational interiors: what were the figurative, conceptual, and even material means mobilized to grasp the shifting notion of atmospheres in the eighteenth century? What was the role of non-Western perspectives and the agency of marginalized individuals or groups in its shaping? We particularly invite proposals that foreground the ideological repercussions of this atmospheric awareness in the arts and sciences of the time.

Nature Through the Prism of Garden Atmospheres: The Sensationist and Immersive Aesthetics of Girardin at Ermenonville

Etienne Morasse, University of Quebec in Montreal

Designed primarily by its owner the Marquis de Girardin around 1770, Ermenonville rapidly became one of the most celebrated gardens in Europe; a clear anti-Versailles, both formally and conceptually, with its sinuous paths leading to monuments honoring Enlightenment thought. Aesthetically, Ermenonville can also be interpreted as a novel response to the early modern pursuit of order in nature. To fully understand its scope, we must analyze it alongside the *Essay on Landscape* that the marquis published in 1777. In an age of empirical philosophy, when human understanding was described as a sensorially and temporally evolving process, Girardin sought to design a garden that would enable a sensationist grasp on nature as it appeared to the senses. He devised a complete intersensory experience that gradually led visitors through scenes of evolving complexity, until they were fully immersed in a landscape almost devoid of clear cultural markers. Girardin's theory appears as a challenge to the picturesque order. His sensationist aesthetic sought to achieve what landscape paintings could only

dream of: connecting us with nature through a sustained and lively experience affecting all our senses. In hindsight, this desire to bypass representation and get fully immersed in the landscape is symptomatic of a growing attitude toward nature in late eighteenth-century aesthetics. Today, this attitude is being revalued in ecological aesthetics, especially with Gernot Böhme's concept of atmosphere as a mediating force between humans and their environment. How can we situate Girardin's contribution within the history of that concept as it pertains to environmental aesthetics?

Vapours embodied: climate control and immersive experience inside Eastern European bathing architecture in the 1770s

Aleksander Mikolaj Musial, Princeton University

Why would 18th-century architects often situated bathing suites alongside greenhouses, instead of domestic apartments? This seemingly marginal conundrum will unveil the rich dynamics of reinventing bathing design in the period, with particular attention paid to its lavish flourishing in Eastern Europe. Examples of an unprecedentedly self-conscious interest in atmosphere within man-made spaces will include selected architectural drawings and still surviving structures, together with theoretical writings approaching architecture as a function of landscape design. By drawing together designs for Catherine the Great's 'Ancient House' in Tsarskoe Selo by Ch.-L. Clérisseau and Ch. Cameron, F.-X. Branicki's underground apartment in Warsaw by S. Zug, and Kozyn spa in Ukraine, all realized in the same pivotal decade, I will explore how this network of Eastern European patrons, artists, and theorists responded to contemporary debates on atmosphere and caractère through innovative means of shaping bodies and identities through architecture. The stakes of this intervention was not restricted to contemporary physiological debates regarding the usefulness of either cold or hot baths. It contributed to the growing interest in deploying architectural space to transport subjects across time and space by orchestrating immersive experience aimed at their entertainment and instruction. Seeing how fabricating vapour atmosphere inside baths would facilitate such figurative immersion will help appreciate both the emergence of the modern notion of interiority it informed, and the relevance of 18th-century interest in the human-environment relationship within current debates on climate's impact on modern society.

From the Atmospheres of Aeronautics toward Visionary Architecture

Katarzyna Balug, Harvard University Graduate School of Design

From the invention of ballooning in late 1783, aeronauts posited the balloon as a mobile laboratory for experimental science on the little-understood upper atmosphere. Yet they were distracted, as some critics put it, by the sublime prospect, struggling for words to express their experience aloft. Balloon mania gradually gave way to frustration, in the scientific realm, with repeated failures to steer the unwieldy machines in the air. However, the emotional ride among the clouds under a perfectly spherical vessel was not lost on architects of the late eighteenth century. This paper makes

explicit the, to date overlooked, connection between ballooning, the study of atmosphere that it facilitated, and select visionary works of Étienne-Louis Boullée and Claude-Nicolas Ledoux, where atmosphere became a mood. The paper then shows how the imaginaries of the two architects, formed in reference to the infinite cosmos, gave way in the nineteenth century to preoccupation with the knowable, limited, and conquerable Earth. Boullée's Cenotaph for Newton emerges at once as a precursor to and an ideological antithesis of Robert Barker's popular attraction, the panorama – patented in 1787 as both a visual technique and viewing structure – and Charles Delanglard's 1826 Géorama, in which the entire planet could be traversed in an afternoon. In other words, the effort to capture the sublime experience of the upper atmospheres in aeronauts' words and in architectural form gave way to a commoditized spectacle that simulated such a view. Balloons, meanwhile, lost favor in science, but never ceased to draw a crowd.

'Narrating' the Landscape: pictorial and aesthetical inventiveness to portray the essence of Nature

Marie Beaulieu Orna

Leaving the port of Naples towards Sicily in 1777, the connoisseur Richard Payne Knight (1750-1824) narrated in his travel diary: "The infinite variety of tints were all harmonized together by that pearly hue, which is particular to that climate. (This tint very particularly marks Claude Lorraine's Coloring). As we advanced into the open sea, the colours and forms seemed to sink into the Atmosphere and grow gradually indistinct, till at last the Sun withdrew its rays and left all in darkness." [1] Disclosing the term 'atmosphere' in its literal meaning, Knight's remark paradoxically reveals the fundamental role of optical theories and their interpretation in artistic practice in giving rise to the figurative essence of this same word, or to 'spreading the tone' as Coleridge expressed it in *Biographica Literaria* (1817). Following Knight's example, certain late eighteenth-century British landscapists aimed at conveying their personal impression felt upon observing the natural scenery, especially by handling color in travel sketches. Their Grand Tour became an artistic and aesthetical laboratory, into which they experimented with materials and processes in order to depict exotic landscapes with sensibility, intended for 'polite' amateurs. The specific training these artists as well as these amateurs shared contributed to relate their mutual perception of nature and to develop this specific sense of 'atmosphere'. This paper intends to demonstrate this artistic and aesthetical pivotal turn, embedded in the British contemporary scientific and philosophical context. [1] R.P. Knight, *Expedition into Sicily*, ed. by Claudia Stumpf (London: British Museum Publications, 1986), p. 26.

Elemental Media and Asian Art from Postwar to the Present

Chair: Pei-chun Hsieh, Binghamton University

Discussant: Reiko Tomii, PoNJA-GenKon

“Elemental media” is a term coined by John Durham Peters to argue the cultural and political importance of water, earth, air, and wind, instead of regarding them as merely natural elements. This panel offers a critical examination of media and art in postwar and contemporary Asia to contextualize and historicize how artists react to social and environmental emergencies by exploring the potentiality of elemental media. It intentionally limits the discussion of media and art to the local specificity while at the same time acknowledging these works’ global resonance. The panel offers three case studies, articulating how these areas in Asia, with their particular histories and geopolitics, invent, interact, or intervene with the modernist environment shell and our tentative technological supports. Furthermore, it asks how we can shed new light on the discourse of video art, participatory aesthetics, or other postmodern installation modes prevalent at art biennials today in terms of environmental and historical contingencies. Focusing on the Korean postwar artist Hyun-ki Park’s video sculpture, the Taiwanese contemporary artist Wang Te-yu’s inflatable objects, and the recent work from Nhà Sàn Collective at Documental 15th, this panel addresses a wide range of elemental media—plants, earth, air, and water—to propose possible environments that anchor our existence and make what we are doing possible.

Unbounded Gardens of Earthly Delights

Alaina Claire Feldman, Baruch College, City University of New York

Nhà Sàn Collective’s 2022 contribution to Documenta 15 involved ways of picturing and engaging with environmental issues as unbounded, that is, revisiting the connections between the environmental, the cultural, the social, and the political. As artists working with unstable and ubiquitous material—earth—their instrumentalization of land and nature was less about exploitative domination of people and their environments and more about the liberatory relational politics of people to land beyond the state. The historical ground of Germany is literally taken up by immigrant communities presented not as “garden as a paradise”, but as an earthly reclamation of space and an expanded discourse on sovereignty.

Always Already Intertwined: Elemental Media in Park Hyun-ki’s Video Sculpture.

Bookyung Son, Binghamton University SUNY

Park Hyun-ki, a pioneer of video art in Korea, is well known for a particular format of video- sculpture assembled with natural objects and television sets showing the objects’ still images. Park’s early works succeeded the aesthetic concerns of Korean avant-garde and were mainly presented in the form of conceptual events using various found objects. At the intersection of Korean avant-garde in the late 1960s

and video art in the late 1970s, his early video practices reflect the material shifts in the trajectory of Korean experimental art. Concerning the medial turn specific to Korean art, this study looks into Park’s sculptural juxtaposition of different media dimensions and how such a structure deals with the prevailing notion of nature-technology distinction at the time. While Park’s works have been generally framed based on the dichotomous difference from Western video art, my work focuses more on continuity, compatibility, and prosthetic interdependence between the material conditions as something always already intertwined. In his serial work *TV Stone Tower* (1979), Park stacks up irregular natural stones and inserts a television monitor showing recorded stone images between the piled stones. Such a simple juxtaposition foregrounds the materiality of each object and subsequently creates a situation in which the stones and the mediated stones are in an inter-referential relationship. In this respect, Park’s seemingly de-technologized sculpture can be better discussed as an interfacial place in constant tension and recursive adjustment between age-old artificiality and a new environment becoming natural to a certain time and space.

Spheres of Intimacy: The Aesthetics of Air and Tactile Politics in Wang Te-yu’s Inflatable Art, circa 1996

Pei-chun Hsieh

“My inflatable object is about pushing and grasping the edge of air.” This statement, by Taiwanese contemporary artist Wang Te-yu, reveals her intentions for the inflatable, balloon-like installations that have become her signature work over the past decade. Her work bodies forth a radical aesthetics of air that both challenges the habitual nature of our senses and opens up unexpected political possibilities. In her playground of possibilities, visual experience is largely displaced by the rich, immersive, tactile experiences of air. Making our way through her inflatable objects, we first encounter the resistance of the inflatable: air pressure; next, we sense the vibrations as we rebalance ourselves among other stumbling spectators; lastly, we encounter the permeability of the work, prompting us to reorient ourselves in the floating maze in relation to others. Namely, in Wang’s inflatable spheres, the materiality of air is made explicit for us to touch and wrestle with. Taking a cue from Wang’s tactile aesthetic of air, this paper argues her inflatable art as an alternative politics of dwelling. Her intimate, human-scale textile spheres not only generate a new form of the position of bodies in space, but create different shapes in relation to one another, creating new modes of community. Ultimately, it is suggested that the air and its condition of possibilities is being tested beyond its scientific dimension toward a social medium of co-dependence and co-existence.

Emerging Solutions for Inclusive Surveys in Architectural History

Chair: Jacobé Huet, The University at Buffalo, SUNY

Survey courses are the gatekeepers of our field. They ritualize students' entrance into architectural history as a discursive space and often propagate unwanted hierarchies through subtexts in knowledge. This session invites contributions reflecting upon recent pedagogical endeavors actively recasting the scope and definition of the survey course as a critical genre. What are the solutions individual instructors, collaboratives of instructors, and institutions have found to formulate alternative narratives for these field-defining courses? How do these new endeavors re-qualify interactions between students and instructors in the classroom? In the context of architectural schools, how do these efforts intersect with the pervasive notion of "precedent" in studio culture? As per survey courses taught in art history departments, how do they reinforce, challenge, or render obsolete chronological and geographical distributions in major requirements? Contributors will present on individual courses, connective curriculum designs, or engage in thematic reflections on key historical figures, episodes, or methods. Submissions on innovative survey courses, individual lectures, or broader frameworks showcasing expanded experiences of the built environment on the basis of race, culture, religion, gender, class, and physical abilities are particularly welcome. Complementary discussions of curriculum eliminating the survey as an introductory step altogether are also encouraged. At its core, this session invites scholars and educators to engage in a communal dialogue and learn from each other's pedagogical experiences.

Long Histories: Building Connections Across Time and Place in the Architectural History Survey

Matthew Thomas Gin, University of North Carolina at Charlotte

This paper considers the potentialities and pitfalls of incorporating long histories into introductory courses. While the discourse surrounding architectural history surveys has tended to focus on issues of geographical coverage ("the global") or organization ("the parade of monuments"), chronological scale has received less attention. By taking a "big picture" approach, long histories— that is, those that link distant moments in time—open new narrative possibilities for examining architectural objects and their many afterlives. Long history, as such, is especially promising as a means of defamiliarizing canonical works. To reflect on this approach, I will discuss a lecture on Angkor Wat from my own introductory course that examines the temple from its founding in the 12th century to its appropriation in the 20th century by France as part of a racialized colonial project. Particular emphasis will be on how this lecture, by narrating a history that includes the French encounter with this building, introduces students to an iconic monument while also engaging them in a developmentally appropriate discussion about how issues of race, empire, labor, and global exchange manifest in the built environment. The presentation will also reflect on this lecture as a collective

product fashioned from my expertise, existing scholarship, and pedagogical resources like the Global Architectural History Teaching Collaborative. The goal is not to present long history as a panacea for the structural limitations of the introductory survey but to model it as one tool in a kit of many for teaching urgent more inclusive histories of architecture.

Otherness and Canon: from the footnote to the center of the page.

Yazmín Crespo Claudio, Harvard University Graduate School of Design

A reflection on Otherness and Canon: Episodes of a dialogic reading of the history of architecture a course taught by Yazmín M. Crespo Claudio and Jorge Francisco Liernur at Harvard University Graduate School of Design. The course description explains that "in contrast to the debate in other areas such as art or literature - for the explanation of which capitalist expansion is a crucial factor - the canonical narratives of modern architecture ignore the existence of colonialism, imperialism, and neocolonialism. In recent decades, voices have been raised against these Occidentalist narratives that either oppose the very existence of the canon or have successfully raised the need for its expansion from regional, ethnic, or gender perspectives. However, the history of architecture has continued to have a monological character, that is: the gestation of the canon continues to be attributed to factors of exclusively Western origin. Through the use of alternative theoretical notions and the study of a set of episodes, in this course, we will try to verify the possibilities of a dialogic reading of that history as a constant dispute between identity and otherness." The presentation focuses on the first module [Yazmín M. Crespo Claudio] as the episodes move from the footnote to the center of the page when documenting is not enough, and sparring is necessary.

Reimagining Introductory Architectural History Courses

Onur Öztürk, Columbia College Chicago

Since the 1990s, there have been calls to transform introductory art and architectural history courses due to their primarily western content, problematic linear model, and authoritative teaching format. In recent years, however, the ideological interest of white supremacist groups in the constructed narratives of survey courses has made it an urgent priority to re-think such models. During the last three years, Art & Art History and Design faculty at Columbia College Chicago have been reimagining the introductory architectural courses (Global History of Architecture and Design History: Spaces & Objects) as a part of the institution's commitment to diversity, equity, and inclusion. In this paper, architectural historian Dr. Onur Öztürk will summarize these efforts as he discusses how they have been addressing prominent Eurocentric and patriarchal narratives through the inclusion of a model that reveals intertwined networks of ideas, materials, and people. He will also address how issues of slavery, colonization, and other histories of exploitation and oppression that have been long ignored in such courses could be utilized to understand the multifaceted nature of built environments and their complex

relationships with constructs of power. Next, he will discuss how they have been revising the class materials to include more female designers, practitioners from Chicago, and creatives of color to make these courses more inspiring and empowering for our students. Finally, he will present a sample of student-centered class activities and projects that prioritize embodied cognition through tactile and immersive experiences.

Curating Revisionist Histories of “American Architecture” at UT Austin

Charles Davis II, University of Texas at Austin School of Architecture

The role of architectural history at the University of Texas at Austin has not been analyzed in detail since Alexander Caragone’s monograph *The Texas Rangers: Notes from an Architectural Underground* (1995), which examined the role of history as a renewed source of design precedent within the professional program. Caragone’s book appeared in the wake of several new Austin institutions on architectural history in the 1980s and 90s, from the Center for American Architecture and Design (1982) to the Charles W. Moore Foundation (1997). In the 1990s, the school established a PhD program in Architectural History that was grounded on the two fonts of European modernism and Anglo-American movements. This initial Euroamerican focus paralleled the regional character of the professional program. Since 2009, developments in the PhD program in architectural history have opened fresh horizons. The hire of experts in Latin American modernism, African American architecture, and nineteenth century histories of professionalization have created new rubrics for Americanists within the core curriculum. These research trajectories directly challenge the primacy of canonical building histories in the school’s professional curriculum with transnational histories of material culture in South America, the Caribbean, and the United States. My presentation traces the seminal role of revisionist surveys and elective courses for recasting knowledge within professional architectural education. While doctoral programs can provide a counterweight to the hegemonic function of regional architecture schools, their influence within the curriculum is often limited by their institutional isolation.

Engaged Art: Connections and Communities in the Classroom and Beyond

SECAC

Chair: Hallie G. Meredith, Washington State University

What kinds of unique contributions can visual art make to create communities in the classroom and beyond? Incorporating core tenets focusing on decoloniality, combatting institutional racism, and issues of intersectionality and social justice, there is increasing interest in engaging communities by means of visual expression. The advent of numerous terms index this, for example, Eco Art, New Genre Public Art and Social Practice. Interactions are crucial to foster awareness and space for collaborations. However engaged visual culture extends beyond studio practice to art education and art history with related concepts, such as, embodied and experiential learning. Fundamental to each of these instantiations is a focus on the power of civic engagement to experience and cultivate social change. From empowering marginalized communities to redefine museums, to public events providing opportunities to experience ancient technologies, to graduation requirements and university promotion guidelines highlighting community engagement activities, the dynamic and vital role of engaged communities is widely recognized within and beyond the Academy. Given the myriad possibilities for partnerships among communities, this session asks: How is visual art uniquely positioned to engage communities both inside and outside of the classroom? How have you incorporated local partnerships to both teach students and build community relationships? What worked and what failed? Is community engagement a sustainable curricular format? This session is part of wider cross-disciplinary conversations focusing on dynamic interconnections between visual culture and engaged communities.

Design Thinking in a Living-Learning Community: Rhizome at Virginia Tech

Grant Hamming

Launched in Fall 2021, the Rhizome Living Learning Community is a partnership between Virginia Tech’s College of Architecture, Arts, and Design and Division of Student Affairs. Featuring an interdisciplinary, multigenerational mix of curricular and co-curricular experiences, it aims to help undergraduate students gain the skills and perspectives to tackle complex global challenges through a combination of creativity, design thinking, sustainable development, and project-based learning. Students spend the year seeking to understand a problem selected from among the United Nations Sustainable Development Goals from both global and local perspectives. The culmination of the year is a sustained and iterative project in collaboration with a community partner, offering design-based solutions to one or more problems faced by that partner. The first year of Rhizome saw students addressing sustainable agriculture and food insecurity, resulting in a series of designs to aid Plenty!—a community food organization and farm—with adapting its operations in the wake of the COVID-19 pandemic. This presentation reflects on that inaugural

experience, including what worked and what didn't, and how the program and both its curricular and co-curricular offerings have continued to evolve in light of the first year. In particular, it will reflect on the challenges and possibilities inherent in asking undergraduate students to do design work, including balancing the needs of the community partner with the pedagogical needs of the faculty and students. It will also offer a measured sense of how those changes are impacting the ongoing second year of teaching and learning in Rhizome.

Prayogillu: An Interdisciplinary Place

Praveen Maripelly, University of Wisconsin-Madison Art Department

My research aim is to use various artistic methods and creatively approach every aspect of life to bring about positive social change. My project seeks to blur lines between gender and caste issues, address institutional racism and colorism, and build social interactions, and relations between people in rural areas and the greater global community by using ethical components of generosity, hospitality, connections, and social aesthetic 'conversation'. To do this, I created Prayogillu, An Interdisciplinary Place. The space is my ancestral house and was built with mud in the late 1800s by my great grandparents in Vellulla village, Telangana state, India. It has been artistically re-conceptualized as a site-specific, interdisciplinary, and alternate place for experimentation in rural-global connection, as well as community building. There are several modes of community engagement happening at Prayogillu to create a place for collaboration and social experiences. One mode is the Global Community Breakfast. I invited members of the Madison community to have breakfast at Backspace Gallery which connected virtually with Prayogillu's physical location in India. Over twenty people from Madison and Prayogillu participated in the community breakfast. Another project at Prayogillu is Village Stories. I invited 22 art students and five faculty members from Potti Shreeramulu Telugu University, Hyderabad, India to paint collaboratively with the Vellulla community on the outside walls of Prayogillu. In this way, several communities joined in the conversation to learn about each other and engage in a cultural exchange that blurs preconceived notions they had around gender, caste, race, and ethnicity.

Building Agency from Classroom to Gallery: A Pacific Standard Time Exhibition Case Study

Aandrea Stang

Brackish Water Los Angeles is an art and research project housed at California State University Dominguez Hills' University Art Gallery, co-directed by Aandrea Stang and Debra Scacco. Part of The Getty's Pacific Standard Time: Art x Science x LA 2024 initiative, this project looks at the ecosystems, infrastructures, and politics surrounding brackish water, which refers to the space where salt and fresh waters meet. The research also considers the larger implications of in-betweenness, including issues of access, inclusion, ecological racism, and the interchange of culture and class along Los Angeles' waterways. As part of the project, Stang and Scacco are team-teaching a multi-

semester special topics course on art and water, aiming to lateralize knowledge by directly engaging student voices as a source of expertise. This proposed presentation addresses our strategies for creating student agency amidst academic research structures, and how that ultimately produces the necessary tools and critical thought to tackle the urgency of the climate crisis. We will discuss our experimental undergraduate course on art and water, and how we engage students as a sounding board and microcosm of the community. We will also discuss how student voices extend into and inform proposed exhibition planning and programming rooted in dynamic, on-the-ground partnerships with organizations like East Yard Communities for Environmental Justice and the Sacred Places Institute. Founded in the research and teaching experience related to Brackish Water Los Angeles, our presentation will discuss moving collectively toward reciprocity, interdependence and a reconsideration of the value of knowledge. Co-presented in person by Stang and Scacco.

Building Agency from Classroom to Gallery: A Pacific Standard Time Exhibition Case Study (second of two presenters)

Debra Scacco

Brackish Water Los Angeles is an art and research project housed at California State University Dominguez Hills' University Art Gallery, co-directed by Aandrea Stang and Debra Scacco. Part of The Getty's Pacific Standard Time: Art x Science x LA 2024 initiative, this project looks at the ecosystems, infrastructures, and politics surrounding brackish water, which refers to the space where salt and fresh waters meet. The research also considers the larger implications of in-betweenness, including issues of access, inclusion, ecological racism, and the interchange of culture and class along Los Angeles' waterways. As part of the project, Stang and Scacco are team-teaching a multi-semester special topics course on art and water, aiming to lateralize knowledge by directly engaging student voices as a source of expertise. This proposed presentation addresses our strategies for creating student agency amidst academic research structures, and how that ultimately produces the necessary tools and critical thought to tackle the urgency of the climate crisis. We will discuss our experimental undergraduate course on art and water, and how we engage students as a sounding board and microcosm of the community. We will also discuss how student voices extend into and inform proposed exhibition planning and programming rooted in dynamic, on-the-ground partnerships with organizations like East Yard Communities for Environmental Justice and the Sacred Places Institute. Founded in the research and teaching experience related to Brackish Water Los Angeles, our presentation will discuss moving collectively toward reciprocity, interdependence and a reconsideration of the value of knowledge. Co-presented in person by Stang and Scacco.

Talking Memory: The Ashmolean Museum as a Space of Social Care

Alexis Gorby, University of Oxford, School of Archaeology

Talking Memory was a Public Engagement with Research (PER) project connecting the role of museums as repositories of memories with their role as spaces of social care. By examining the theme of memory with an interdisciplinary cohort of Oxford postgraduates and older adults (65+) during the 2021-22 academic year, Talking Memory offered an opportunity to foster meaningful encounters between university researchers, the Ashmolean Museum, and the local community. The goal of the project was twofold. The first aim was to engage older adults, a growing demographic, with events designed to improve their mental wellbeing and help alleviate the "loneliness epidemic." The second aim was to provide the graduate participants the opportunity to improve their collections-based research, public speaking, and cross-disciplinary collaboration skills, while expanding the impact of their work. My paper will explore how training students to lead a community engagement event and focusing on the distinct needs of a key demographic by creating an event which incorporated learning, socializing, and creativity proved to be beneficial for all involved. The older adults showed an improvement in their mental wellbeing after each event and many formed social bonds with other participants. Talking Memory also improved the wellbeing of our cohort of graduate students, while building their PER and art history research skills. The success of Talking Memory demonstrates how university museums can create a space of social care for communities and students by working with collections.

Environmental Crises and Their Impact on the Arts and Architecture of the Eighteenth-Century Atlantic World

HISTORIANS OF EIGHTEENTH-CENTURY ART AND ARCHITECTURE

Chairs: **Luis J. Gordo Peláez**, California State University Fresno; **C. C. Barteet**, The University of Western Ontario

Over the past decades, our global society has begun to document the undeniable impact of global warming. Extreme weather patterns are bringing about more severe flooding, fires, droughts, epidemics, and so on that at times coincide with volcanic eruptions and earthquakes that exacerbate already dire situations. As we are also recognizing the roots of our increasingly desperate global condition has its roots in the rise of Christian European colonialism that spread across the earth; an enterprise based on conquest and an extraction economy and the exploitation of resources and peoples. By the eighteenth century, signs of environmental crises were appearing across the Atlantic world, as peoples responded to severe droughts, deforestation, floods, hurricanes, epidemics, and other natural disasters and the challenges they posed for colonial and early independent societies. Not unexpectedly art and architecture responded to these events. Through art and architecture peoples explored new forms of engineering, building, religiosity, environmental studies, and etc. In this panel we seek to explore the impact of environmental crises on the art and architecture of the eighteenth-century Atlantic world. Papers that explore new technologies, architectural and engineering projects, artistic representations, and the like are welcomed.

"There are no trees:" Deforestation, Tropical Hardwoods, and the French Toilette

Danielle Rebecca Ezor, Southern Methodist University

As Madame de Pompadour sat at her table de femme during her toilette ritual, the table, with its intricate marquetry floral décor made of tropical hardwoods and shining mahogany veneer, would have been on display alongside her as she deliberately and publicly constructed her identity as the most beautiful mistress of France. Whether or not she recognized it, her toilette table contributed to that identity through its associations with colonialism, slavery, indigeneity, and the destruction of the colonial environment. The materials of this toilette table, where she dons her white femininity, the root of her own power, embody France's racialized hierarchy of the era, which was based on their false belief in their own European/white superiority. In this paper, I investigate the role that tropical hardwoods played at the toilette table in constructing white femininity during the long eighteenth century. Reassessing the dominant narrative of seventeenth- and eighteenth-century French furniture, I center the role of tropical hardwoods in the development of French furniture style by considering furniture from the French port cities and the French Caribbean alongside furniture from Paris. I examine the materiality of tropical hardwoods, colonists'

reliance on indigenous and African knowledge and forced labor to acquire these prized woods, the environmental effects of harvesting these trees for commercial gain, and the role of trees in land management as a form of colonization in the early Anthropocene. I argue that furniture of the era puts tropical hardwoods on display as a symbol of the power of the French Empire.

Chromatic Futures: Color, Chemistry, and the Orient in Eighteenth-Century French Painting

Delanie Joy Linden

In this presentation, I chart the politics of colorant chemistry and trade that undergirded the construction of longer-lasting artist materials in Enlightenment France. From the mid eighteenth-century onwards—and especially after the discovery of ancient frescoes at Herculaneum and Pompeii in the 1750s—the longevity of colorants became a central concern for scientists, because chroma was notoriously unstable. The French quest for enduring artist materials motivated the government's establishment of new trade routes, diplomatic missions, and the justification for imperial and colonial rule. I focus on the French encounter with the vivid chroma of Chinese material culture from 1770 to 1830. Within the numerous editions of the art manual *L'art du peintre, doreur, vernisseur*, published by the well-known 'chemist-painter' Jean-Félix Watin beginning in 1772 and extending into the nineteenth century, Watin alludes to the superiority of foreign colorants, and particularly to the steadfast and saturated hues of China. However, as I will show, Watin's manuals exemplify a larger shift in the art materials industry, which increasingly turned towards chemistry, and especially the production of toxic art materials, to imitate and outperform their Chinese competitors. Preceding the colorant aniline revolution of 1856 (which successfully saturated the world with the industrially-produced synthetic colors that we know today), the late eighteenth- and early nineteenth-century period was characterized by the exploitation and destruction of the natural environment for the sake of 'good' color.

St. Anthony of Padua and Climate Change in Late Colonial Yucatan

C. C. Barteet, The University of Western Ontario

In eighteenth-century Yucatán, there was a resurgence in the cult of Saint Anthony of Padua. Popular among the conquistadors and the Franciscans during the conquest of the Americas, Yucatán's late colonial peoples revived the saint's cult, resulting in the making of several retablos and religious icons produced in his honor. Frequently, these commissions centered on specific themes from the saint's life: depictions of Anthony returning lost items, Anthony intervening on the behalf of maidens, and Anthony calming storms. Curiously, several of these miracles were posthumous in the seventeenth century but were immediately appealing to Yucatecans. As I suggest, a justification for these aesthetic and cultural choices were connected to the increase in famines and tropical depressions in the 1700s; these disasters led to competition for resources and armed. Combined, the armed conflicts and environmental catastrophes resulted in the significant loss of

life and the relocation of Yucatecan peoples. It seems during this moment of crisis, St. Anthony's hagiography lent itself to the needs of the struggling peoples. This paper explores the evolution of Anthony's Yucatecan cult. Through an art historical analysis of the eighteenth-century Retablo de San Antonio de Padua from the former convent of Mani, I consider the retablo's unique iconography that highlights the evolution of the saint's cult. The imagery is directly connected to important socioeconomic and environmental changes affecting the peasant Maya farmers and communities of Yucatán.

Ethics and Social Justice in Early Modern Iberian Global Art (1492-1811)

Chair: Lisandra Estevez, Winston-Salem State University

The dual paradigms of ethics and social justice in early modern global Iberian art (1492 to 1811) are the foci of this session. The bracketed date is significant as it opens it up with the hallmark year of transatlantic Spanish colonization and concludes with the year that Spain officially banned slavery on the peninsula and in its colonies (although the practice remained in territories such as Cuba). The geographic scope of this panel includes Iberia (both Spain and Portugal), Mexico, the Caribbean, Central America, South America, the Philippines, and Goa. Many of the artists whom we esteem and study as the "greats" of the Spanish Golden Age enslaved Africans or had praxes that necessitated exploitative labor and social hierarchies, with Velázquez as the best-known example. Papers that focus on the writing of art histories that reevaluate the ethics entailed in canon formation as well on the art and agency of Afro-Iberian and Indigenous/First Nations artists in view of social justice methods are especially welcome. The role played by specific subjects, art genres, art practices, and institutions such as portraiture, still-life paintings, collecting, and the Holy Office of the Inquisition as arbiters of cultural control add layers of complexity to the reappraisal of ethics and social justice in the arts of the early modern Iberian world. Ethics and social justice are jointly considered to reevaluate both visual and art historical praxes as manifested in diverse art media that include architecture, books, drawing, manuscripts, painting, printmaking, and sculpture.

Indigenous Artists as Activists in the Sixteenth-Century Americas

Maya S. Stanfield-Mazzi

In the Americas, like in Europe, to be a visual artist in the sixteenth century was to be a craftsman. European artisans fought for rights such as better pay and political representation, while the visual artists among them, especially painters, wanted their craft to surpass the other mechanical arts. In parts of the Americas colonized by Spain, craftsmen also fought for their rights, but in different ways due to the nature of colonial rule. Indigenous artisans were first subject to wider debates as to whether Amerindians should have the basic human rights of life and liberty. Later, when those rights were largely (though not

universally) established, they and their advocates fought for further elements of liberty. These included the right to work as artisans without being forced to do other sorts of labor, and the right to be paid in money for their work. The struggles of the sixteenth century took place within a historically novel labor context in which the European guild system was introduced and combined with the forced-labor and tribute-based economy instituted by Spanish colonialists, yet also melded with the models of craft specialization and the accompanying artists' rights that had existed in the Aztec and Inka Empires. This paper presents evidence of Indigenous artists fighting for their rights in ways that furthered human rights, including what we today recognize as Indigenous rights. I consider artists' activities as documented in written accounts, and link these to the artworks they also created at the time.

Caribbean Forts by Guinean Hands: Enslaved Workers in Spanish Fortifications (1586–1810)

Pedro Luengo, Universidad de Sevilla

The participation of enslaved African workers was crucial for the construction of the early-modern Spanish Caribbean's fortified system. This has been widely confirmed, but rarely studied in detail, as scholars instead emphasise the importance of other professionals or the role of prisoners (forzados). In contrast, this paper aims to define 1) how the number of enslaved Africans working for military engineers evolved throughout this broad time period; 2) how some of their necessities were addressed, namely their food, clothing, housing and social organisation, etc.; 3) the role of enslaved women; and finally, 4) if they were trained for a future professional career as either enslaved or freemen, as several sources pointed out. Other problems, such as the technical transfer between Africans, Americans and Europeans or the specific roles of the enslaved community in the building process have been dismissed because of the lack of specific sources until the present. To rectify this oversight, this study relies upon sources preserved at the Archivo General de Indias, including both texts and plans. The results are not homogeneous over the time period, but they allow for a general interpretation of the Spanish approach to the issue. Only by incorporating enslaved workers' contributions to the building process of these monuments is it possible to rewrite the discourse on their history, moving beyond the traditional Eurocentric interpretation toward a fairer and comprehensive vision.

Evolving Graphic Design with Creative Code since the 2000s.

Chair: Yeohyun Ahn, University of Wisconsin Madison

Discussant: Tamara McLean, University of Wisconsin-Madison

Creative Coding is a movement that encourages artists and designers to build their own software with code. One of the more noted examples is Processing, initiated by Ben Fry and Casey Reas under the guidance of John Maeda at MIT Media Lab in the early 2000s. Long-established Visual Art and Graphic Design education in the US is technically homogenous. Industry-standard commercial software such as Adobe Creative Clouds intensively dominates. Art and Design education is still exclusive to adopting lower-level computational visualization such as Creative Coding, enhancing technical independence. Computational art and design thinking enable us to explore and integrate diverse data form. Pioneers of visual art and design education in the US started exploring creative Coding with art and design education in the 2000s. It has been nationally and internationally disseminated. Still, these are academically marginal and less visible in their mother visual art and graphic design education. It is academically underrepresented in its mother communities. These have limited opportunities to present their works in long-established traditional art and design conferences. The selected panelists are highly recognized art and design educators by prestigious, peer-reviewed, national, and international conferences and exhibitions in digital media and arts since the 2000s, but they have been underrepresented in conservative art and design education. The session will present and discuss the past, the present, and the future of Creative Coding in Visual Art and Graphic Design education integrating cultural identity, social justice, activism, ecological sound visualization, linguistic and human-centered approach.

Listen, Listening, Listener: Three Modes of Engaging Art and Design Students with Sound and Creative Coding.

Alex Braidwood, Iowa Lakeside Lab Artist-in-Residence Program

If graphic design is about anything, it's about communicating in ways relevant to contemporary culture. This need for relevant communication moves beyond the strictly visual to the moving, the audible, and the experiential. By learning basic programming fundamentals using open-source tools, graphic design students can explore communication and expression in new and empowering ways. The workshops and demos developed as part of this educational effort provide students with various entry points that quickly result in things they are drawn to. This is done first by following along and mimicking coding demonstrations. Eventually, the things learned from the demonstrations become the scaffolding for students to expand into different directions as they follow their curiosities. Three different methods have been developed for students to explore sound as graphic designers. These methods include sounds processed for use in print and motion graphics, live reactive visuals for use

in installation, and turning data into experiential audio compositions. All three of these are implemented to build meaning, explore messages, and drive new forms of user activation as graphic design students. The development of their own projects, the creation of their own tools, and the continued progress made from the original scaffolding provided by the instruction all work to empower students to engage critically with the other tools they are provided as designers and the platforms through which their messages communicate.

Iteration in Pedagogy and Creative Practice

Justin Lincoln

Iteration in Pedagogy and Creative Practice: A central feature of my art production, particularly over the last half-decade, is sketching daily with code and sharing those sketches on social media. I am far from the only one using social media to become a better coder or artist. Zach Leiberman, one of the main forces behind Open Frameworks, was an early inspiration for my own smaller-scale project. It's clear that any tool we might want to learn currently comes with a creative community of people learning from and inspiring each other online, and leaving bread crumbs on their trails from novice level to mastery. For several years I concentrated on practicing with Processing, which may have one of the most well-developed communities for this kind of learning. I then spent a year exploring a different digital tool every month. As of this writing, I am doing daily work with Touch Designer, my favorite digital tool from the exploratory year. The strictly maintained daily habit has exponentially increased my confidence and given me a more comparative perspective on our ever-shifting new media ecosystem. It has also informed how I work with students and set up my curriculum. This open, informal talk will include a closer look at some assignment prompts inspired by my own daily practices. It is also a welcome to anyone new to this kind of learning and teaching in public. Come on in, the water is fine.

Typographic Transformations for Creating Multiple Visual Narratives

Moon Jung Jang

Visual translation of multiple levels of typographic information into coding or motion graphics has been crucial because it allows one to suggest diverse perspectives and to generate typographic-driven narratives in time-based design and media. This study focuses on the relationship between multiplicity as a visual concept and typographic variables in creating visual stories over time. It aims to investigate types of multiplicity and a wide range of typographic variables, to understand how the variables can be used for active and transformative visual sequences, and to undertake pedagogical explorations. Having multiplicity as its key concept, the methodology to generate multiple narratives with typographic variables was built in stages. In the first stage, typographic elements were analyzed both semantically and synthetically. The second stage involved classification, identification, structure setting, and base-arrangement of the typographic elements by assigning physical attributes such as typeface, weight, size, alignment,

and angle. Then, consecutive sequences were drawn and developed to render representational, symbolic, and indexical visual systems. The last stage was determined by time structure, for example, loop and transformations such as position, rotation, scale, random, and Mouse interactivity to animate the typographic elements and compositions. As a result, multiple sequences dissolved in actions and behaviors of multiplicity and its sub-concepts: simultaneity, translucency, ambivalence, modularity, and interactivity. Through the dynamic system including constancy and variability, this study demonstrated how multiple narratives could be generated and moved from order to disorder. Lastly, I hope that this study contributes to typographic-driven narratives and visual literacy for innovative pedagogical explorations.

Web 0.0

Chris Hamamoto, Seoul National University

This presentation will discuss a movement within graphic design, interactive design, and design education towards web-based projects that actively rebuke commodification, commerce, and cutting-edge web development practices in favor of "low-tech" and community oriented efforts. Rather than looking for technological solutions to social problems, the practitioners and projects engaged in this movement embrace almost 30 year old technologies in order to create personal publishing and community spaces – touching on issues ranging from feminism, queerness, ecology, religion, to mutual aid in the process. In describing this movement, the presentation posits alternative models for interactive design and creative coding education, and points towards potential futures that eschew a wholly consumer-based web in favor of a more supportive, diverse, and equitable internet.

3D printing and parametric design as an alternate design solution

Taekyeom Lee

Creative disciplines evolved with technologies and innovative methods that fostered new design solutions. Many contemporary approaches were started as alternative design solutions with curiosity and the question, what if? This presentation will discuss how 3D printing and parametric design with node-based visual programming could be implemented in art and graphic design practice. Visual programming allows users to program through graphic elements and spatial arrangements instead of scripting them textually. Parametric design is a method of generating forms, often 3D geometries, using parameters and rules. Often, designs created with parametric modeling are against homogenous utilitarianism but allow diverse design solutions. This presentation showcases various explorations that utilize 3D printing and parametric design and proposes an alternate design solution that enables visual and tangible interaction beyond paper or screen.

Expanding Lives: New Trends and Approaches in Biofiction about Visual Artists

Chair: Julia K. Dabbs, Univ Of Minnesota, Morris

Historical visual artists have been popular protagonists of biographical fiction dating back to Irving Stone's 1934 novel *Lust for Life* (on Vincent Van Gogh), and Anna Banti's 1947 *Artemisia* (on Artemisia Gentileschi). Recent decades have seen a virtual explosion of biographical novels about artists such as Michelangelo, Artemisia Gentileschi, Camille Claudel, Georgia O'Keeffe, Caravaggio, Sofonisba Anguissola, Frida Kahlo, Gustav Klimt, Edmonia Lewis, and so many more. This session will offer papers that interrogate less-typical approaches evident in the recent surge of biofiction writing about visual artists. Questions to be considered include: Biofiction in the form of free verse, graphic novels, or children's literature (or other) --- how do these approaches augment or critique standard narrative methods, as well as potentially broaden the audience for this genre? And how have such approaches been received by critics and readers? Are artists of "difference" (whether race, gender, age, etc) now being given due attention? And if so, how are they characterized? How are former "secondary" characters, such as artists' models, now being given agency and voice? How do such works of biofiction enhance and/or complicate our understanding of the historical lives and works of visual artists?

Sex, Magic, and Madness: How 19th Century Gossip framed Posthumous Fiction on the Life and Works of J.M.W. Turner

Jenna Paper-Evers, Liverpool John Moores University

The final years of the life of the British Romanticist J.M.W. Turner were largely a mystery to his contemporaries. While Turner produced work up until his passing in 1851, the circumstances of his personal life were notoriously secret. At the time of his death, few knew where, and with whom, the great artist was living; revelations that would prove troublesome to explain for the executors of his estate. The subsequent cataloguing of Turner's sketchbooks by John Ruskin proved equally troublesome. Ruskin's later proclamation that he packaged the many pornographic drawings he discovered as "evidence of the failure of mind" and eventually burned them to preserve the artist's reputation, proved to be particularly appealing to the authors of the 20th and 21st centuries writing biographical fiction on the life and works of Turner. This paper will discuss the progression of 19th century gossip and lore about the artist and his life to 20th and 21st century fiction in which he is persistently shown as a man whose genius stems from madness, sexual deviancy, and, in more than one instance, magic. It will look at how popular narratives that sprang out of the circumstances of the artist's death have created the basis for fictionalizations of Turner's life (narratives that have also proven popular in film and television depictions of the artist), and how these narratives, in many ways, form the basis of our understanding of his character.

An artist's life depicted: David Foenkinos' Charlotte (2014) between autofiction, biography and biofiction
M.J.M. Corjanus, Translator, editor, independent scholar

A trend that can be distinguished within contemporary French literature is what has been called 'la génération Littell'. Starting with *Les Bienveillantes* by Jonathan Littell in 2006 (*The Kindly Ones*, 2009), other writers have followed, such as Laurent Binet (*HHH*, 2010), Ivan Jablonka (*Histoire des grand-parents que je n'ai pas eus*, 2012) and Olivier Guez (*La disparition de Josef Mengele*, 2017). These books cover a wide variety of fiction, non-fiction and biofiction and have met with both critical acclaim and controversy, with accusations of appropriation, sensationalism and ventriloquism. The novel *Charlotte*, a biofictional account of the German artist Charlotte Salomon (1917- 1943), written by the French writer David Foenkinos (1974) fits within this literary generation. After studying art in Berlin, Salomon fled the Nazis in 1939 to live with her grandparents in the south of France. There, she completed over 1300 paintings, depicting her life in an autofiction that contains several layers of connotations. In 1943, Salomon, by then married and pregnant, was arrested and deported to Auschwitz. Her works survived. In free verse, Foenkinos describes Salomon's life and work, imagining her inner thoughts even when she enters the gas chamber. Within the French literary reception, some critics saw the book as a truthful portrait while others branded it shameless and shallow. Foenkinos' bestselling novel has contributed to a renewed interest in Salomon's work. In 2015, Gallimard published a new edition, adding 50 gouaches by the artist. Other exhibitions and publications ensued.

Artist Biofiction in Children's Picture Books: Childhood's Role in a Relational View of Creativity

Andrew Hauner, Beginnings Nursery School

In this paper I discuss how artist biofiction in the form of children's picture books relates to the tension between individualistic and relational ways of understanding artistic genius, a tension central to the contemporary activity of studying creativity from a cultural psychological perspective. When we examine artist biofiction in the form of children's picture books from a child-centered early literacy perspective, what kind of contributions do these books make to a relational and sociocultural understanding of creativity? Children's picture-book artist biofiction is analyzed in terms of its readership specificity (how children's readership entails shared, interactive and interdependent forms of reading), narrative subject matter (how one of children's reader interests is childhoods, including those of adults, past and present) and artistic objecthood (how children's picture books in their capacity as a hybrid medium involve certain interplay, even nondistinction between word and image). As opposed to the children's picture-book artist biofiction not grappling with the myth of the solitary creative genius (which features visual artists from the Western, Eurocentric, white male canon), the children's picture-book artist biofiction in question tends to be predicated on the relationships of visual artists especially when it comes to their childhoods, uniquely portrays the identities of visual artists as a function of their

relationships with children and explores its technical ability to visually include visual artists' artworks as a way of contextualizing and interrelating. Artist biofiction in the form of children's picture books reads as a site of intergenerational collaborative artistic inquiry into the relationality of creativity.

Expanding Pedagogical Approaches to Women's Writing

Chair: Judy Colindres, University of Florida - Department of English

From Gwendolyn Brooks' *Maud Martha* (1952) to Angela Carter's *The Bloody Chamber* (1979), mythology is a recurring theme in twentieth and twenty-first century women's writing. While their mythologies differ between family histories and gothic tales, myths challenge writers to recall and reimagine through their storytelling. Both retelling and recreating a story require storytellers to remember, and sight and sound often have significant influence. Thus, it is important to acknowledge auditory and visual cultures in women's writing. When teaching mythologies to undergraduate students, we expand our pedagogical approach to include experiential and artistic avenues of knowledge-making that highlight visual and oral ways of knowing. We propose a session dedicated to discussing the pedagogies of art and experience and how these methodologies are relevant to women's writing. Particularly, we will present lessons and assignments that use narrative, music, and images to communicate experience. From playlist pedagogy to recipes and remixes, our instruction utilizes popular culture and creative learning engagements. Students are prompted to construct their understanding of retelling and reimagining stories through their engagement with media. Once students understand the processes, we ask them to consider how visuals and sounds impact the storytelling of American women writers. Thus, collaborative, artistic, and experiential engagements become pathways to literary analysis. Further, students' oral and visual knowledges are highlighted to demonstrate the expansive ways of knowing through literature. Overall, our session will establish how each presenter implements artistic and experiential pedagogies and discuss how this pedagogy enhances student's learning in writing and literature undergraduate courses.

Retelling through Remixes

Judy Colindres, University of Florida - Department of English

Judy Colindres will present strategies for teaching memory and mythology in women's writing. Her presentation will describe activities that ask students to analyze remixes through popular music and personal experiences. By engaging music and memories in their pedagogy, instructors can challenge students to explore remixing as a storytelling practice that builds mythology.

Retelling through Playlist Pedagogy

Chandler Mordecai

Chandler Mordecai will discuss the intersection of music and

memory through playlist pedagogy. This presentation will expand on how music can influence experiences and memories. Utilizing playlists in instruction can inform literary analysis and help students understand storytelling through unconventional means, like playlists.

Retelling through Rememory and Narrative

Tiffany Pennamon, University of Florida

Tiffany Pennamon will discuss ways to introduce students to the fields of narrative and memory studies through the use of biomythography, epic poems, and oral histories. Using works by Rita Dove, Audre Lorde, and Alison Bechdel as examples, instructors can engage students in the process of re-memory and narrative production using the above-mentioned genres. Overall, the presentation focuses on history, mythology, and Truth as ways for students to remix and make meaning of their individual, familial, and collective identities and experiences.

Experimentation in diverse media

Off the Beaten Path: Mobile Self-fashioning in 15th-century Northwestern Italy and Southeastern France

Lisa Regan, TextFormations

The history of early modern art, particularly in Italy, has typically been told through artists working from fixed bases in cities and courts that were able to sustain stable workshops, robust patronage, and knowledgeable audiences. When artistic mobility has been studied, it has usually been in terms of figures who moved between such centers. This paper instead looks at mobile artists who zigzagged across an extremely mountainous region of northwestern Italy and southeastern France in the 15th century. If such figures are considered at all, they are imagined to have been simply fulfilling commissions, often crudely, so as to produce the basic necessities of church decoration. This talk instead excavates evidence of their carefully considered self-fashioning, one that emerged from these artists' recognition of the conditions of their own mobility. The talk is thus an effort to reconstruct the range, working methods, and subject position of one of art history's least-understood figures – that of the traveling artist – over a challenging geography. In arguing for a performance of artistic identity in works of admittedly humble quality, it moreover exposes the limitations of a Renaissance art history that has isolated skilled artists, urban centers, and humanist discourses as the prime locations for locating and parsing acts of artistic self-fashioning. In this, the talk joins recent efforts to expand traditional fields of study to include both objects and places that to this point have fallen outside of art history's usual purview.

Hazy Moon, Eclipsed Sun: Between Art and Science: The Aesthetics of Astronomical Photography and Celestial Painting in Meiji Japan

Ayelet Zohar, Tel Aviv University

Scientific photographs of celestial objects (mostly the moon and the sun) have been important subjects in Meiji Japan, as part of the scientific revolution that took place at the time.

Yet, the images of the moon and sun were a common theme in Japanese painting of the 18th and 19th centuries, notably, descriptions of the hazy moon became ubiquitous and popular through that period. Yet, when photography came to Japan in 1848, several practitioners attempted to make use of the new apparatus to catch the moonbeams on light-sensitive plates in a manner that echoed the painterly practices of the previous century. Later, this practice had also expanded into the photography of the sun (especially the sun in eclipse), reflecting the high importance of these images to the scientific community of Europe and the USA, as special delegations travelled to Japan to be able to catch on films these moments of the solar obscuration. This paper discusses the exchange between scientific images and artistic expressions of the moon and sun images in Japan during the Meiji era, the negotiations between scientific approaches and artistic expression, as photography becoming their conjunction point. I show how Japanese practitioners perceived and designed the lunar and solar eclipse photographs not just as documents of scientific proof and astronomical evidence, but also designed the data collected into a cultural framework that positioned these images in reference to the painterly traditions of Japan. Photographers discussed include: Esaki Reiji, Sugiyama Masaji, Kimura Tōta, and Shiina Sukemasa, among others.

Acts of Feeling: James Welling and the New Expressionism

Alexander Ryan Bigman, Rutgers University New Brunswick

In the early 1980s, the American photographer James Welling produced a celebrated series of pictures in which he used his camera to transform ordinary materials like aluminum foil and velvet drapery into dark, evocative abstractions. Critics have predominantly interpreted these images as reflexive statements about the nature of photography as a representational device. The artist himself, however, has repeatedly suggested that they were also about something else: namely, the capacity of his medium, and art more generally, to capture and summon emotion. The drapery works in particular, he proposes, might be understood as “images about the act of feeling”—as “almost philosophical images, if that’s possible.” In this paper, I argue that the emotive charge of Welling’s abstractions and their concomitant endeavor to stage the “act” of feeling were indeed crucial to the artist’s larger project from the time, part of a wider effort by peers like Sherrie Levine, Cindy Sherman, and David Salle to reassess what it meant for art to be “expressive.” At a moment when modernist models of this concept had lost their credibility and “expressionism” as a genre had come to appear politically toxic, such an inquiry took on new urgency, raising questions that remain central to ongoing debates about the relationship between art, affect, and the social. Drawing upon recent theorizations of affect and mood, I propose that Welling’s abstract photographs point the way beyond received dichotomies like expressive/anti-expressive and thereby open new ways of conceptualizing this complex nexus.

Falling

Chairs: Natasha Ruiz-Gomez, University of Essex;
Carla Benzan, The Open University

Bodies fall in the paintings of Pieter Bruegel the Elder, the sculptures of Auguste Rodin, and the performances of Bas Jan Ader, destabilizing the boundary between the body and experience in forming knowledge. The act of artistic conjuring is a visual deception that enables the falling body to float once again, but it is far from a simple display of movement in art. In Catholic Europe in the sixteenth century, for instance, illusionistic images of falling bodies in religious art registered the complicated imbrication of religious and “scientific” knowledge in the formation of more modern modes of experience and subjectivity. More recently, poststructuralist philosophers repositioned embodiment at the centre of experience by reflecting on falling, experience, and subjectivity; falling and sensation; motion, embodiment, and epistemology; weight and bodily presence in the image; and the Catholic doctrine of incarnation as a means of engaging with the materiality of the body and images. This panel seeks papers that engage with bodies that visually or literally fall through space in artworks across centuries, geographies, and media. We are interested in papers that consider falling in relation to art theory, philosophy, theology, phenomenology, science, literature, performance, as well as theories of embodiment, sensation, subjectivity, representation, and more.

Invention in the Air: Emma Amos and the Art of Falling
Laurel Garber, Northwestern University

Artist Emma Amos (1937-2020) began her Falling series in the 1980s as a commentary on President Ronald Reagan’s cuts in social spending. In these works, Amos’s subjects are both anonymous and familiar—they depict friends, strangers, even the artist herself, tumbling disorientingly against rich fields of color and expressive backgrounds with no safe landing in sight. These works give a sense of vertigo, an unsettling feeling that the proverbial bottom has dropped out and that the figures, and maybe even the viewer too, are in total free fall. In her telling to bell hooks, Amos stated that “[t]he metaphor of falling helped me to discover that I wanted to invent people in the air, because that was a way of having absolute movement. They are not standing on the ground, in doorways, or looking out of windows. There’s nothing that is stationary. This is a thing about flux.” This paper considers the Falling series within Amos’s larger body of work and argues for the liberatory potential of the body in flux. Rather than flailing against a void, Amos’s figures might be seen to be in flight, in the process of being “invented... in the air” or of finding new ground. In her way, Amos seems to suggest that there are moments of freedom to be found in limbo, and this paper will look for these moments in her depictions of falling figures that combine elements of painting, weaving, and printmaking.

Degas, On the Ground
Michelle Foa, Tulane University

“Where has the time gone when I thought I was strong, when I was full of logic, full of projects? I will descend the slope very quickly and roll down I don’t know where, wrapped in many bad pastel drawings.” So wrote Edgar Degas in a letter to a close friend in 1884, the image of him falling intended to evoke his sense of professional and personal despair. That Degas chose this particular metaphor to convey his distress is entirely in keeping with the pivotal role that the representation of weight, gravity, and equilibrium played in his practice. While his ballet and equestrian pictures have long been understood as expressions of his attraction to the fashionable spectacles of his day, this talk will reframe these works as meditations on the relationship of bodies to the ground beneath them. Once Degas’s engagement with the subject of horse racing is viewed in this light, it comes as no surprise that his racing magnum opus is *Scene from the Steeplechase: The Fallen Jockey*. The painting succinctly encapsulates many of the concerns that shaped the artist’s larger corpus, including his consistent intertwining of his motifs and modes of making. Using this painting as a case study, the talk will highlight the centrality of the physics of his motifs and of picture making to Degas’s work.

Falling in the Choir

Elizabeth Pilliod, Rutgers University The State University of New Jersey

Jacopo da Pontormo spent the final ten years of his life painting the choir of the church of San Lorenzo. The most significant commission of his career, it has been the object of misguided criticism since its unveiling. The images (destroyed in 1738), known through drawings and descriptions, included the Fall of the Damned and sinking bodies in the Deluge. Pontormo’s own recognition of the space he was inhabiting as a space for falling is suggested by his diary record of his own fall while working—one so bad that he could not live alone for a month. His experience made personal the terror, helplessness, and motion felt by the painted figures he was creating. This proposal deals with Pontormo’s own relationship with falling, as well as how his imagery dismantled conventional Albertian perspective and entered into the contemporary debates over the primacy of painting over sculpture. But in addition, the choir itself was an unstable, changeable, immersive, and interactive environment. It functioned as an extension, like an elevator chute, to the subterranean realm beneath the floor of the choir. Recent discoveries reveal that the choir floor was an active burial site. The dead beneath the floor were known to those who sat above it. This proposal focuses on the previously unexplored impact—physical, spiritual, psychological, cinematic, and post-modern—of experiencing this immersive system of falling and rising.

Reality Suspended: Icarus and the Perception of Falling in the House of the Priest Amandus

Neville McFerrin

On a triclinum wall in the House of the Priest Amandus (I.7.7) in Pompeii, for 2000 years, Icarus has been caught in an iterative cycle of weightless suspension and fatal impact. While the details of this wall painting underscore both the

pull of gravity upon the boy’s body and the deadly potentials of an unforgiving landscape, within the conflated timescales of the depicted narrative, Icarus is simultaneously falling and fallen, hanging weightless in the air even as the result of his precipitous drop is clearly pictured. Within the context of the room in which the painting is found, this juxtaposition invites viewers to re-conceptualize their relationship both to boundaries and to natural forces, both key elements of Ovid’s iteration of the Icarus narrative. This paper explores such productive tensions by contextualizing this visualization of the falling Icarus both within the visual program of the House of the Priest Amandus, and through consideration of additional repetitions of this popular composition, arguing that the scale of the depicted figures and the spaces occupied by such paintings offer viewers the opportunity to experience a panoramic vantage point comparable to Icarus’ in a constructed environment that renders an otherwise dangerous perspective both safe and pleasurable. Thus, the medium of the wall mural and the space of the house transform visitors into experiential doubles for Icarus, asserting that such constructed environments constitute a metamorphosis of time and space, affording visitors the opportunity to momentarily overcome the limits that govern normative human experience.

Female Ecologies

Performing Toxic Ecologies in the Work of Maren Hassinger

Melanie Woody Nguyen, University of Maryland

While African American artist Maren Hassinger has received renewed attention for her postminimalist sculptures, the artist’s engagement with environmentalism, particularly in her performance work, has not yet received sustained analysis. Contextualizing two early performances *High Noon* (1976) and *Voices* (1984) within the environmental history of Los Angeles, this paper will show how Hassinger’s work responds to anxieties about the impact of industrial pollution on human bodies. This paper argues for Hassinger’s position as a key interlocutor in dialogues surrounding environmentalism and the body in the 1970s and 1980s in the United States.

Denaturalizing Center Modalities of Making: Reading Yoko Ono’s Grapefruit

Emily Szasz, University of California, Davis

In 1964, Japanese artist Yoko Ono wrote and published *Grapefruit*, a “book of instructions + drawings” separated into several numbered sections: Music, Painting, Event, Poetry, Object, Film, and Dance. The section of Music will be my focus, serving as an entry point into a critical analysis of Yoko Ono’s work: the works she references, the periphery that she centers, and her unique interventions into the space of art making and musical composition. Yoko Ono’s *Grapefruit* has been considered as in conversation with the works of John Cage and broadly, as part of the movements of Fluxus and Conceptualism. However, I contend that Ono’s work, by nature of her minoritarian status, has additional weight and significance. In this paper, with a selection of

musical compositions from Grapefruit as my primary material, I aim to show how Ono's experience of her identity is reflected in her work in this book. With instruction pieces that suggest impossibilities, provide highly personal instruction, or gesture inward—functioning as private 'pieces' for the artist rather than the audience—Ono resists traditional forms of making and pushes back against normative, center structures to create within a new paradigm, one that is truly her own.

Rethinking Female Agency and Authorship: Shigeo Kubota Appropriates Marcel Duchamp's Nude Descending a Staircase (No.2)

Kylie Ching, University of California, Irvine

In 1913, Marcel Duchamp's painting *Nude Descending a Staircase (No. 2)* (1912) evoked confusion and moral outrage at the 69th Regiment Armory Show. Duchamp challenged the idealized subject of the female nude by turning it into a mechanized and abstracted figure. Moreover, American viewers found the concept of the nude in motion immoral and one that defied what could be classified as a work of art. Almost sixty years later, Japanese artist Shigeo Kubota claimed Duchamp as her artistic and spiritual father. She explicitly appropriated Duchamp's infamous painting in her video sculpture entitled *Duchampiana: Nude Descending a Staircase* (1976). Thus, Kubota brought the nude to life through a video that played on four monitors, which were embedded into a three-dimensional wooden staircase. This paper explores how Kubota's appropriation and use of video expand upon Duchamp's effort to question the limits of traditional art conventions and narratives. First, Kubota's critical engagement with Duchamp questions the construction of postmodernism as a patriarchal genealogy that, despite its reliance on feminized art practices, excluded women and people of color artists. In light of this erasure, Kubota's *Nude* insists on female authorship and how social issues of gender, race, and sexuality are constitutive of the work itself. Secondly, I build upon scholarship by Midori Yoshimoto and Gloria Sutton to consider how Kubota rethinks female agency by challenging authorial mastery of the female body through her manipulation of video technologies including format glitches, intentional tape misalignments, and color editing.

'Chhaupadi', bringing awareness on menstruation taboo, using design strategy

Riva Nayaju

In the Western part of Nepal, in remote Himalayan villages, menstruating girls and women are banished to a faraway shed or dingy-huts because people believe that they are untouchable. This custom is called 'Chhaupadi', Chhau meaning menstruation, and Padi, meaning women. Formal education about menstruation is not provided in schools until grade eight; by that time almost all the girls already have their periods. These topics are stigmatized even among family members. Just some outcomes associated with Chhaupadi include infection, suffocation, snakebites, malnutrition, rape, and even death. The Supreme Court of Nepal banned Chhaupadi in 2005 and criminalized it in 2017. But the ingrained tradition is still alive. After the huts

and sheds were demolished by women's rights activists, girls and women were banned to forests and caves. The goal of my project is to address the social issue 'Chhaupadi' custom through meaningful visual design. The power of a strong visual can help viewers develop an empathetic understanding of social issues such as the menstruation taboo. This project covers the design of materials including storybooks, posters, motion graphics, and a website to reach the two sets of target audiences to bring awareness on 'Chhaupadi' custom. The first target audience is young girls and boys (ten years and above) in Western Nepal and the second target audience is adults aged eighteen and above. This project also reviews the historical backgrounds of visual narrative, collage narrative, the influence of historical evidence of moving sequences, and several methodologies used to design the projects.

Feminist Visual Activism for Reproductive Rights

Chair: Basia Sliwinska, Universidade Nova de Lisboa

Freedom to make choices about one's body, the fundamental Human and Constitutional right to autonomy, is continuously abused by governments worldwide. Visions offered by the rising nationalist, fascist and racist politics across the globe are founded on anti-democratic separatist discourses prioritising some bodies over others. Eroding rights to equality, privacy and bodily integrity gains fresh urgency in the context of the 2022 Russian invasion of Ukraine generating a reproductive health crisis; and the Supreme Court's overturning of *Roe v Wade*. Feminist care is instrumental for democracy, social justice, and articulating alternative ways for organising collectivities. Several global activist and consciousness raising interventionist manifestations visibilise relationships between artistic practice, women's protests and feminist visual activism. Everyday activities and creative practices develop methods, strategies, tactics and methodologies to advocate for change and galvanise the public via collective actions increasingly engaging with embodiments of the visual. Some visual activist actions explicitly address women's reproductive rights restricted in countries in which gender norms are based on heteronormative and patriarchal structures denying gender equality and undermining gender progressive politics. This session interrogates how contemporary feminist visual activist practice enables the United Nations' values and goals concerning gender equality and women's rights to be achieved. Feminist visual activism cultivates forms of creativity that emerge from performative and ethical orientations, welcoming practices of ontological re-viewing and re-doing otherwise for social justice. The session invites contributions engaging with artistic practices advocating a politics of change via visual strategies of consciousness raising about women's rights, specifically bodily autonomy.

Bang Geul Han: Weaving Abortion Rights, Word by Word

Monika Fabijanska

This presentation reflects on an artist's activist vision that

sees a role for art in contributing to legal literacy of the oppressed. American artist Bang Geul Han (b.1978, Seoul) employs digital technologies to explore the relationships between language, body, and race, and addresses language as the locus and tool of cultural oppression. In her most recent body of work (2020-2022), Han cracks the letter of the U.S. law and lends her perspective – of a woman of color and an immigrant – to empower others with understanding how the complex system of various, federal and local, interlocking laws is designed to limit the rights and access to healthcare, education, and wealth of women of color and immigrant women. The letters comprising her generative animation *Bamboo Forest* are derived from Henry J. Hyde's notorious remarks from a 1993 congressional debate, which revealed the intersection of women's reproductive rights with blatant racial and class discrimination. In *Threshold*, the LED signage displays text from a leaked U.S. government spreadsheet from 2017-2019, with detailed notes of undocumented pregnant minors in their custody, used to identify and discourage them from having an abortion. In monumental *Warp and Weft #05*, legislative bills from the 1980s and 1990s concerning crime and welfare, together with 11 state bills restricting abortion access passed in 2022 in the wake of the U.S. Supreme Court overturning *Roe v. Wade* – were shredded and painstakingly woven together into a material manifestation of the entangled relationships between women's reproductive rights, class, and race.

The Trouble with Showing: Visualizing Forced Pregnancy

Lauren Ashley DeLand, Savannah College of Art & Design

In *JANE* (2012), the artist Edie Fake commemorates the Jane Collective, a Chicago underground feminist abortion service active from 1969 to 1973. Fake honors the collective's work in rendering a glittering, Art Nouveau-esque portal that belies the realities the group faced; the illegality of abortion rendered it impossible for Jane to have a physical headquarters open to the public. In 2022, the legal right to abortion in America is in ashes, and a familiar problem of vision and activism reemerges: how does one vigorously advocate for abortion rights when providing actual abortion access for millions of Americans is a matter of successfully evading both state and private surveillance? People seeking abortions are subject to scrutiny wildly in excess of that afforded to any other kind of medical care, yet the argument that abortion is a private matter has been an abject political failure. Pregnancy itself is a process by which internal changes become gradually more externally obvious; to conceal an unwanted pregnancy is to avoid "showing". Disguise, concealment, and dissimulation are vitally important strategies in securing access to abortion where it is illegal; how, then, can artists reflect these realities through visual means? This paper analyzes the tension between what is internal, invisible, and unknown and what is external, visible, and knowable in feminist representations of abortion, including the much-maligned, but vexingly elusive work of Aliza Shvarts, and the aesthetics and strategies of the queer activist coalition *Thank God For Abortion* and its founder,

Viva Ruiz.

Thank God for Abortion: Queering and Decolonizing the Struggle for Reproductive Freedom

Vanessa Mackenzie Parent, Concordia University

In 2018, artist Viva Ruiz's *Thank God for Abortion* float hit the NYC Pride parade. Part of an ongoing visual activism project since 2015, the sculptural performative iteration featured the signature peaceful dove design traditionally associated with the Holy Spirit. In 2020, as part of the group exhibition *Abortion is Normal* - in which Ruiz participated - artist Elektra KB contributed *Women's Protection Writers Unit*, a textile work featuring red felt crosses, doves and uterus' stitched onto a white background with a quote by bell hooks running along the bottom of the piece. Both artists - LatinX immigrants to the USA - mine the interrelation of reproductive rights and bodily autonomy with queer rights and decolonization. Attending to the deeply religious character of both the USA and Latin America, arguably the Catholic Church's last 'colony' (Palmeiro), this paper investigates how their intersectional approach and use of Christian iconography frame the fight for reproductive rights as a larger political struggle against the persistence of disciplinary norms inherited from a modern civilizing project (patriarchal and heteronormative) driven by both Christianity and extractive colonial capitalism. It is interested in how queer LatinX artists contribute to queering and decolonizing the struggle for bodily autonomy, broadening its political stakes, against the backdrop of a Green Wave whose South to North orientation has the potential of disrupting both the dominance of Anglo-American feminism and the colonial logics of a US-led neoliberal conservative agenda that has contributed to perpetuating gender inequality in Latin America since the late 1980s.

'You will never walk alone': feminist contemporary visual activist practice in support of reproductive rights in Poland

Basia Sliwinska, Universidade Nova de Lisboa

In October 2016 for the first time in Polish history and on an unprecedented scale, women united in public demonstrations across the country to protest the government proposals for a near total restriction of the rights to abortion. Since then, further attempts have been made to tighten Poland's anti-abortion law leading to the Polish Constitutional Tribunal barbaric ruling on 22nd October 2020 that the provision of the 1993 Act on Conditions of Termination of Pregnancy was unconstitutional, essentially banning abortion. In response, Polish women, as citizens and active participants in public life, have organised numerous protests and demonstrations for reproductive justice. Visual activist practice has been instrumental in this fight for democracy and human rights. In this paper I focus on ways in which the visual can articulate, raise consciousness and enable reproductive justice. Engaging with visual and performative strategies employed in a selection of visual activist practices by Polish women activists, including Iwona Demko, Monika Drożyńska and Marta Frej, I reflect on the social and transformative power of the arts in reforming and improving society. I think

alongside specific activist projects that aim to intervene politically, to imagine alternative futures, and to raise consciousness regarding the violation of Polish women's fundamental human and reproductive rights.

Finding Grants and Funding for Your Art Practice

Chair: Meredith Lynn

The panel will discuss finding grant resources and grant writing for working artists. The panelists will address matching projects to particular funders, crafting strong proposals, and common mistakes made by applicants. This session will include time for questions from the audience. Panelist: Madeleine Cutrona (NYFA), Elysian Koglmerier (Artist Archive), Anna Oglier (Former SAC Chair), Sharon Loudon (Chautauqua Institute and Former SAC Chair)

Folk Fantasies: Exploring Folk Modernisms in Interwar Central Europe

Chair: Michelle Jackson-Beckett, Columbia University

Discussant: Paul Alexander Stirton, Bard Graduate Center

Exploring nostalgia, fantasy, identity, and representation in public displays of Central European folk arts and crafts, this panel aims to illustrate the variety of motivations at play in the creation of folk ideals. Building on past studies of folk revivalism, national romanticism, and Central European folk art at World's Fairs, the panel investigates how the imaginary of Central European folk art was crafted, deployed and adopted as a nostalgic element in interwar modern design cultures. The first paper considers the representation of Czech folk arts, including traditional costumes, needlework, and home decoration, at interwar world's fairs in the United States. Arguing that folk art, displayed in this way, was idealized and increasingly sentimental in its relationship to a pre-industrial past, it juxtaposes such framing with the progress-oriented modernism of the world's fairs. The second paper argues for a reconsideration of the complex relationships between modern Viennese architecture, nostalgia, and rural primitivism in the case of the so-called "Chocolate House" in Vienna, an apartment building designed by Ernst Lichtblau and Willi Ruß in 1914. Ruß's exterior majolica tilework referenced traditional folk elements, illustrating how folk iconography was adapted for urban cosmopolitan audiences and continued in the interwar period. The final paper examines the intersections of design and composition in Czech and Austrian Heimatphotographie. These representations of idealized, rural life by Rudolf Koppitz and Karol Plicka were designed to create a vision of the "homeland" influenced by modern dance, stagecraft, and ethnography.

Folk Art as a Symbol of Extinction or Evolution?

Marta Filipová, Masaryk University

Folk art and culture as costumes, home decorations, and

traditions were habitually included in the Czechoslovak pavilions at world's fairs in the early 20th century. They were believed to highlight the historicity and authenticity of the newly formed state. Since the late 19th century, folk art had been an important marker of national identity linked to the Czech national revival and this understanding was also retained strongly amongst the Czech and Slovak diaspora in the United States. This was an idealised, almost sentimental framing of folk art that could be associated with a nostalgic view of the pre-industrial past. At the same time, it was recognised by some critics – both in Czechoslovakia and abroad – that folk art was inevitably disappearing as a result of technological progress and evolution. The avant-garde, for example, saw it as naturally bound for extinction and as a redundant relic of the past, good only for museum display. This paper examines such markedly different attitudes to folk art that helped to shape the identity of the state and its people. Focusing on the image folk art was given abroad, it explores how the inclusion of folk art fitted in the framework of the future and progress-oriented world's fairs of the first half of the 20th century and the Czechoslovak state that modelled itself as inherently modern. It further asks about the role of the Czech and Slovak émigrés in this process and their contribution to the reimagining of folk art.

The Chocolate House: Austro-Hungarian Folk Modernism and Ceramic Technology in Viennese Architecture

Michelle Jackson-Beckett, Columbia University

On the eve of World War I, the Viennese architect-designer Ernst Lichtblau designed Wattmangasse 29, a three-story apartment house in Hietzing, Vienna. The white facade is accented by a series of monumental brown majolica plaques depicting vivacious nude figures, folk imagery, and animals of the hunt. Often called the "chocolate house" (Schokoladenhaus) colloquially, this building has seldom been analyzed in depth, especially as an illustration of the complex relationships between modern Viennese architecture, nostalgia, and rural primitivism. This paper examines the overlapping relationship between modern technology in ceramics manufacturing and the appropriation of iconography and craft techniques from the Czech lands in Austria-Hungary and in interwar Austria, ideas that were "imported" and adapted in the urban setting of Vienna. The majolica plaques were designed by Czech sculptor and ceramicist Willi Ruß, who was awarded the first prize for outstanding building from the City of Vienna. No two plaques are alike: 145 square meters of molded and cast majolica tile were produced by Wienerberger, the same manufactory responsible for producing the iconic Jugendstil tiles for Otto Wagner's Majolikahaus at Linke Wienzeile 40 in 1898–1899. Although Ruß's iconography and material choices for the Wattmangasse project illustrate folk influences from Moravian ceramics, textiles, and woodcarving, the tile fabrication process was also connected to modern advancements in Vienna's building industry. The building's place within the movements for ethnological studies of Czech and Slovak cultures is connected to the assumption (misguided or not) that a national style could be achieved through the perceived authenticity in indigenous folk

cultures.

Composing the Folk: The Role of Stage Design in Interwar Rural Photography

Julia Secklehner, Masaryk University

Celebrating the work of the popular photographer Rudolf Koppitz, reviews of the 1936 exhibition *Country and People* at Vienna's Museum for Art and Industry remarked on the artist's skills in bringing out "true" scenes of folk life: "He 'composed' them [locals presented in folk costumes] and thus gave us living images, which one seeks in vain in everyday life." Koppitz's positioning as image "composer" here gives new insight into a photographic practice often dismissively labeled as pictorialism with mass appeal: Heimatphotographie, defined by idealizing scenes of folk life and rural landscapes. Significantly, some of the genre's best-known representatives, Koppitz and his Czech contemporary Karol Plicka, not only forged dominant ways of seeing this rural ideal, they also shared an interest in dance and performance. Koppitz had initially made his name as a photographer of modern dance, while Plicka was an ethnographer and musicologist, who began photographing when collecting Slovak folk music and dances in the mid-1920s and later became a filmmaker. This paper revisits the notion of the photographer as "composer". Assessing the impact of performance and stage design on Plicka and Koppitz's photographic work, it considers how they constructed a performance of folk culture, acted out by local populations, to create an image of homeland whose success lay in perfect composition. Ultimately, the paper shows that stage design represented an essential element to the success of Heimatphotographie, and argues that the artists' interest in stagecraft and performance was essential to their idealized visions of the countryside for mass consumption.

Format/Formation: Photography, Scale, Identity

Chairs: Dana Ostrander, University of Illinois, Urbana-Champaign; **Caitlin E Ryan**

Discussant: Juliet Koss, Scripps College

As Olivier Lugon has argued, "Scale is one of the most central and neglected issues of photography theory." The concept of photographic reproduction tends to carry with it a presumption of "identicalness" that risks effacing the differences between a diminutive carte-de-visite and a billboard-sized poster—not to mention the distinct ways that viewers physically encounter, identify with, and derive meaning from these image formats. Recent materialist histories of photography and scholarship on museological display have addressed questions of scale, but inquiry into how format functions to encourage identity formation is less traversed ground. How does photographic size and portability (or lack thereof) impact a viewer's sense of self in relation to the subject matter depicted? How has scale been used strategically to condition, promote, or reject identification across cultures, across the color line, or across disparate political factions? Well-known modernist examples like El Lissitzky's photomontages at the 1928 *Die Presse* exhibition and Edward Steichen's 1955 MoMA exhibition *Family of Man* demonstrate how the deployment of monumental scale constitutes collective national and liberal identities. Meanwhile, modest vernacular portraits stored in archives and family albums facilitate more intimate forms of social bonding and identification. We invite submissions that address this topic expansively, across geographic and cultural contexts, from the nineteenth century to the present. Papers might consider the translation of images across scales; the role of scale in queer and diasporic archives; the phenomenological and affective dimensions of the hand-held or life-size image; or artists who manipulate scale to negotiate identity categories.

Globalization is "Common Sense": Martin Parr Documents the 1990s

Cammie Tipton-Amini

European documentary photographers of the 1990s sought ways to represent quickly shifting European national identities amidst rising globalization. As Europe expanded with the European Union, NAFTA, the Euro, and widespread use of the internet, there grew a sense of loss of individual and national identity under an emerging continental hegemony. While photographers Andreas Gursky and Thomas Ruff were creating large scale photographs of European identities in flux, these grand single images placed photography in the realm of the museum and the historical painting, effectively looking backward in time and lacking a forward momentum that could truly represent a developing continental hegemony and technical innovations. The art historian Olivier Lugon emphasizes early large-scale photography's media (not museum) driven purposes. Therefore, perhaps a more intriguing question for photography in the 1990s is: Instead of technology determining the scale of the photograph, what if the

photograph attempted to mimic the scale of technology? In 1999 the British documentary photographer Martin Parr broke the Guinness World Record for number of art exhibits shown simultaneously around the globe. The collection, "Common Sense," enacts a different type of scale more commensurate with Lugon's emphasis on media. Shown simultaneously in forty-one venues around the world, seventeen countries, and five continents, the collection effectively enacted an analog performance of the global network of the world wide web. Displaying three hundred and fifty photographs of European clichés and ambiguities, the exhibition examined a continent confronting a disintegrating sense of self identity through a grotesque, misanthropic, and equally humorous, lens.

Maneuvering a Monk: Photographic Scale and Buddhist Identities in Thailand and Laos

Roy Ng, National Gallery Singapore

This paper explores, through monastic portraits in Thailand and Laos, the effects of photographic scale on Buddhist identities. Distributed as portable "meditation aids," albums of monk-philosopher Buddhadasa Bhikkhu (1972) expose his followers to dharmic truths embodied in miniature photographs of monks. The albums' compactness reduces the distance between laypersons and the Theravada sangha (monastic community) and underscores a closeness that democratizes access to spiritual attainment. Likewise, portraits of monks in the Buddhist Archive of Photography, Luang Prabang (founded 2006) are circulated as lightweight saksit (sacred) objects and serve to guide believers on their journey towards darshan (religious "seeing" or "auspicious sight of the divine"). Yet, such intimacies shared between smaller "monks" and their devotees are not free from critique. This paper assesses these works against artist Manit Sriwanichpoom's photographic series Masters (2009). By presenting life-size but blurred images of monk effigies, Sriwanichpoom refuses what is approachable and critiques the commercialism and object-based focus of popular religiosity. Rather than reconciling viewer and subject, devotee and master, his prints reify an ontological distance between the two, and implicate the scaled relations of other re-formatted "monks," like those digitized in the Buddhist Archive's online collection, developed under the British Library's Endangered Archives Programme. This paper concludes that, because the formats of monks in photographs are easily translatable, they simultaneously enable and impinge upon what the Buddhist image is and its role in contemporary Theravada society, spectacle, and self. Through scale, one grapples with dissonances inherent to the mechanics of perception and desire.

"A Gallery for the People": The Federal Art Project Gallery's Experiments in Scale

Lauren Catherine Graves

This paper examines the photography exhibition East Side West Side, presented at NYC's Federal Art Project (FAP) gallery in 1938. I argue that in employing an experimental design strategy that altered the size and scale of photographs, East Side West Side activated the communicative potential of photography and transformed the

FAP gallery into a dynamic venue. Furthermore, this paper argues that the exhibition's attempt to connect image with viewer mirrors the aims of the FAP and larger cultural discourses of the New Deal—how to make art that garners civic advocacy and engagement. East Side West Side was composed of approximately 150 photographs that surveyed the abysmal housing conditions of NYC's Lower East Side and Chelsea neighborhoods. The exhibition's overarching goal was to advocate for increased federal funding for low-income housing. The exhibition bolstered this argument by experimenting with the photographs' scale and narrative potential. Photographs were printed in a variety of sizes—from diminutive to life-size, prepared as full-bleed, and pasted directly onto the gallery walls. Exhibited in an almost montage-like fashion, the photographs directly touch one another and are stacked in rows and columns that vary in height and width. The photographs' diversity of size and dynamic layout encouraged the viewer to engage with the prints and exhibition space, both visually and corporally, transporting visitors into the world of the print and the reconstructed space of the street. In creating a heuristic and enveloping exhibition, East Side West Side presented a convincing argument for requisite legislative changes to housing policies.

Inside Out/Outside In: Projecting the Barrio in the Work of John M. Valadez

Amy Crum, University of California Los Angeles

Artist John M. Valadez has recently received scholarly attention for his photographic practice, despite being primarily known as a painter and prominent muralist associated with the Chicano movement. In an effort to better understand Valadez's intermedial sensibility, my paper takes up the notion of scale to interpret the imbrication of photography and painting in his characteristic approach to muralism. In 1978, Valadez began a documentary photo project, titled the East Los Angeles Urban Portrait Portfolio, that borrowed from the aesthetic traditions of social realism, portraiture, and street photography. My presentation examines two indoor murals where Valadez used photographic projection to reproduce images borrowed from this portfolio in large format to capture the multivalence of Chicano identity in Los Angeles. I demonstrate how these murals, painted in a photorealist style, capitalized on the associative properties of photography to challenge the frequent association of Chicano youth culture with criminality, while also flouting the conformist desires of more conventional Mexican-Americans. I argue that through a manipulation of scale, facilitated by his use of photography, Valadez's murals prompted viewers to identify/disidentify with the mural's sitters and their environment as a form of socio-spatial redress that was at once culturally affirming and openly critical of a lack of Chicano representation within the mainstream media. My analysis of Valadez's use of photography to recreate the urban environment of the barrio within an interior space offers an opportunity to consider Chicano muralism more broadly in dialogue with the prevailing histories of installation art, institutional critique and site-specificity.

Four Perspectives on Tattooing in the History of Art

Chair: Jeffrey Schrader, University of Colorado Denver

This panel explores the ascent of tattoos in the history of art. As museums stage ground-breaking exhibitions and academia offers more courses on the subject, scholars have relied on interdisciplinary tools. Archaeology serves as a foundation, with its recovery and interpretation of artifacts. Moreover, anthropologists provide insights into the experiences of people with body-markings. This background informs case studies from Egypt, Japan, and Native America, in which the panelists accord new recognition to artworks as evidence of the inking of skin. In addition, the geographical reach of this panel reflects the worldwide scope of recent scholarship on tattoos. In response to these discoveries and new publications, professors have developed strategies to synthesize the material and introduce tattooing into the curriculum. This step prepares the groundwork for up-and-coming art historians to work within a discipline that will recognize tattoos as worthy of study alongside painting, sculpture, and traditional media.

Tattooing in Ancient Egypt: Flesh and Stone

Jacquelyn Williamson, George Mason University

This paper will begin with an introduction to the state of the field of tattoo research in Ancient Egypt. Tattoos have been identified on mummies from almost all periods of Ancient Egyptian history. However, it is far more difficult to conclusively identify tattoos in the art of Ancient Egypt. Statues of unnamed, generic, figures are far more likely to be shown with tattoos than actual, named people. This paper will present the evidence and draw conclusions using case studies, such as the statues of the so-called heretic king Akhenaten, to explain this dichotomy.

Tattoos and Woodblock Prints in Nineteenth-Century Japan

Sarah Thompson, Museum of Fine Arts, Boston

The MFA's collection of some 50,000 Japanese color woodblock prints – the largest outside Japan and one of the largest in the world – includes over 200 images featuring the spectacular large-scale pictorial tattoos that were a popular fashion among young urban men from the 1820s to the 1870s. In fact, the origins of real-life tattooing and the prints of tattooed heroes are so closely intertwined that it is difficult to say which came first. Research on this topic has been hampered by the fact that in Japan today, tattooing is strongly associated with organized crime and so is not generally considered a suitable subject for museum exhibitions or serious scholarship. Nevertheless, it is clear that tattoos were an important element in the rich visual culture of Japanese cities in the mid-nineteenth century. This paper will survey briefly the history of Japanese tattooing and the representations of it and will consider ways to study and present this material for contemporary audiences.

Ancient Marks, Contemporary Tales: Prehistoric Tattooed Figurines and Tattoo Revivals in Japan and Alaska

Lars Krutak, Museum of International Folk Art

Anthropomorphic figurines of all shapes, sizes, and media have been produced by various peoples around the globe since prehistoric times. Whether carved, modeled, or applied to other objects, humans have produced figurines because from a functional standpoint these representations embodied, integrated, and communicated significant cultural and ontological values that expressed the cosmologies of their creators. Although ancient figurines have been studied by archaeologists, art historians, and other scholars for more than a century, tattooed figurines have received sporadic attention in these accounts and their significance has largely been overlooked. This paper examines prehistoric tattooed figurines from Japan and Alaska and also explores how these dynamic works have inspired contemporary tattoo revivals among Indigenous and other communities.

Tattooing and/in Art History

Véronique Plesch, Colby College

In the past ten years, I have regularly taught a seminar entitled *The Visual Culture of Tattooing*, which explores the practice of tattooing across history, along with a survey of the scholarship on the subject and of pertinent theoretical approaches. Besides a historical (and global) approach (with readings from a range of disciplines such as archaeology, history, and many others), the course is organized according to different approaches, such as anthropology, sociology, psychology, gender studies, etc. In my presentation, I will briefly recount how my interest in the history of tattooing emerged from my work on early modern graffiti on frescoes (and how the seminar on tattooing forms a pendant to another one I regularly teach on graffiti). I will also reflect upon what I have personally learned from teaching this course and how it has impacted my own scholarship, what my students have gained from it, and, more generally, what the study of tattooing brings to the discipline of art history and its practice. I will also consider what art history can, in turn, bring to the study of tattooing.

Freedom Now!: The Civil Rights Movement and Art History

Chair: Maya Harakawa, The Graduate Center, City University of New York

2023 marks the sixtieth anniversary of one of the most consequential years in the Civil Rights Movement. 1963 saw the first sit-in in Greensboro, North Carolina; the beginning of the Birmingham Campaign; the March on Washington for Jobs and Freedom, where Dr. Martin Luther King delivered his “I Have a Dream” speech; and the bombing of the Sixteenth Street Baptist Church by the Klu Klux Klan. The visual was central to the cumulative impact of these events. Charles Moore’s photographs of dogs attacking protestors in Birmingham and Gordon Parks’ documentation of the March on Washington, for instance, fundamentally shaped public perception. What is more, the broader archive to which these images belong have inspired generations of artists—including Andy Warhol, Kerry James Marshall, Carrie Mae Weems, and Dawoud Bey, to name a few—to grapple with questions about race, politics, and artistic form. This panel will explore these two interrelated phenomena: the role that art and visual culture played in the Civil Rights Movement and how artists since the 1960s have taken up the movement as subjects in their work. A central guiding question will be: what can art history tell us about this complex, often time contradictory movement (one that is often reduced to an overly simplistic, liberal narrative about integration) and the impact it continues to have on understandings of race and politics, both in the US and abroad? Potential topics include: the politics of appropriation, memory and memorialization, archival practices, building coalition and solidarity, and imaginations of place.

“A Tribute to the Negro People” (1946) and the Long Civil Rights Movement

John W. Ott, James Madison University

In keeping with Jacquelyn Dowd Hall’s conception of “The Long Civil Rights Movement,” this talk centers on a 1946 exhibition co-sponsored by the National Negro Congress and the Marxist periodical *New Masses* to expand this session chronologically to include a period Hall and other historians have recognized as a critical opening salvo rather than a quiet interlude of detente before the 1954 *Brown v. Board* decision. A more radical and pluralist conception of integration cultivated by a labor-left coalition during this early chapter of the civil rights struggle ebbed before the rise of more assimilationist liberal tide that decoupled antidiscrimination measures from questions of economic justice. Showcasing artwork by Black, white, and Japanese American artists, “A Tribute to the Negro People” opened on May 30, 1946 in Detroit, recently the site of hate strikes and race riots. Containing “paintings and sculpture by American Negro artists” in one section and “a graphic exhibit by Negro and white artists expressing interracial unity” in the other, the show variously epitomizes the scope, trajectory, and contradictions of midcentury artistic endeavors to fight antiblack racial discrimination and promote desegregation. Not only was the Detroit event a two-headed affair whose

galleries were at once integrated and segregated, but it also reflected divergent and conflicting conceptions of how art might fight racism and catalyze desegregation: whether to demonstrate Black artistic excellence in order to refute prevailing stereotypes, or whether to mobilize artwork to mount more direct attacks on systemic political and economic racial injustice.

66 Signs of Neon: Industry, Rebellion, and the Possibility of the New

Kelly Donahey, University of California Irvine

For five days in August 1965 the Watts neighborhood of Los Angeles surged in protest. In the aftermath, artists Noah Purifoy and Judson Powell organized the exhibition *66 Signs of Neon* around 66 assemblage-works made from the debris of the rebellion: broken commodities and shattered neon signage. Focusing on Purifoy’s curatorial direction, I argue that *66 Signs of Neon* is a “junk Dadaist” intervention into the racialized conditions of industrial labor by situating it at the intersection of the Civil Rights and Labor Movements, and Purifoy’s own artistic practice. The interconnection between civil rights and labor was critical to thinkers A. Philip Randolph, Bayard Rustin, and W.E.B. Du Bois and was likewise central to public actions like the 1963 March on Washington for Jobs and Freedom. A working-class Black neighborhood, Watts had boomed as Black Americans left the South en masse for industrial centers like Los Angeles. However, by 1965 Watts was devastated by uneven development and the displacement of manufacturing; the future that factory work had once seemed to offer Black Americans was foreclosed. I demonstrate how *66 Signs of Neon* resists this foreclosure by advancing the Dadaist proposition—utopia from destruction—in the context of civil rights. Articulating the under-examined politics of “junk Dadaism,” I show how Purifoy deploys the words “neon” and “junk” to articulate a distinctive utopian project that works through contradiction, bearing the brutality of modern industry and the middle passage, yet ultimately giving form to the possibility of the new.

Riots and Demos: Stan VanDerBeek’s Violence Sonata **Kirsten Gill**, The Graduate Center City University of New York

When artist Stan VanDerBeek was commissioned by WGBH-TV to conduct studies in experimental television and “computer movie making” in 1969, Boston was embroiled in divisive debates about school desegregation, drawing national attention as the myth of the tolerant north faltered amidst increasingly apparent structural and affective anti-Blackness. The result of the commission was *Violence Sonata*, a video/television/live performance hybrid that aired on January 12, 1970. Composed of magisterial video collages weaving together newsreel footage, original video, and documentation of live studio performance, the television broadcasts abounded with Civil Rights Movement imagery and foreground themes of interracial relations and anti-Black violence. This paper examines the place of movements for Black freedom in *Violence Sonata*, from grassroots activism for school desegregation to the increasingly militant voices of the Black Power movement. Considering the extent to

which “the very possibility of narration” might be premised on the empathic/assimilationist mode of “trying to fit into the other’s shoes,”[1] the paper argues that the communicational impasses performed and thematized by Violence Sonata, and the implicit critique of narrative cinema, allowed language to give way to a gestural economy of solidarity, beyond the failures of empathic narrative. The result is an attempt to articulate new poses in the struggle for Black freedom, asking what possibilities exist for solidarity, and for the re-making of social relations in, around, and by moving image. [1] Saidiya V. Hartman, interviewed by Frank B. Wilderson III, “The Position of the Unthought,” *Qui Parle* 13, no. 2 (Spring/Summer 2003), 186.

The Reverberating Power of “I AM A MAN” in 21st Century Protest

Lucienne Auz, The University of Memphis

From my Window: Explorations in Texts and Images

INTERNATIONAL ASSOCIATION OF WORD AND IMAGE STUDIES

Chairs: Laurence Roussillon-Constanty; Liliane Louvel, IAWIS/Alerti International Association of word and image studies

From my Window: Explorations in Texts and Images Chair: Laurence Roussillon-Constanty Co-chair: Jennifer Cooke This panel explores the meaning and symbolism connected with looking at the world from a window. A ubiquitous motif inspiring artists and writers, the window has become synonymous with our confinement as our cityscapes were turned into Hopper paintings. But the window can be also considered as a framing device to direct our gaze, a conceptual method to apprehend reality like the Albertian window. Throughout the ages the window has conjured a powerful imagery as a locus for metaphysical questions, where the perceiving subject contemplates the relationship between oneself and the outside world. Offering but a partial view of reality, the window is equally challenged as a limit to our imagination but also as evidence of one’s subjectivity. In literature, the window characterises the idea of a point of view as well as the author’s poetic gesture, or meta-narrative key. Our panel invites contributions spanning different fields, such as visual arts and theory, architecture, cinema, photography, and literature. As a dedicated IAWIS session, we particularly encourage interdisciplinary approaches to this topic.

Drawing the View

Simonetta Moro, Institute for Doctoral Studies in the Visual Arts

This paper explores the issue of the ‘view from my window’ from the double standpoint of a practicing artist and an art theorist. Already this doubling of the point of view is indicative of the interdisciplinary approach I take with respect to the topic, in which the subjective and the objective are tightly intertwined. Starting with an historical examination of the view from the window to be found in the Renaissance

and the Romantic periods, I examine contemporary examples such as “The City Out My Window: 63 Views on New York”, by Matteo Pericoli (2009), the seminal film “The Draughtsman’s Contract” by Peter Greenaway (1986), and my own experience of drawing long panoramas from various windows and framing devices, among others. Elaborating on the cognitive and epistemological possibilities of the act of drawing, I argue that, far from being an expression of self-reflective subjectivity and domesticity, these views point rather in the direction of an opening toward the ‘other’, and a way to build identity through the appropriation of a place. A view so conceived also conveys current environmental concerns by capturing changes occurring over time and making us – viewers of views – sensitive toward the presence of nature in our urban environments.

Symbolism and Technique in Title Sequence Design for Film and Time-Based Media

Yoshiko Burke, University of Cincinnati

Since the 1950s, the cinematic title sequence has developed into its own category as “pre-narrative,” often serving as exposition or prologue to a film. The renowned graphic designer, Saul Bass, helped expand the role of cinematic title sequences from a purely functional to highly aesthetic, creating animated design of dynamic visual imagery that grabbed audience attention and immediately set the tone of a film. Moreover, he created visual elements that could be symbolic or foreshadowing of the film’s essential theme or concept. The title sequence remains a popular project in the field of visual communication design today. This presentation explores the title sequence from the view within the window; how moving imagery and type convey meaning within the framework of title sequence design. In doing so, it will: (1) analyze universal cinematic techniques that help to clarify and/or intensify essential story ideas through the use of metaphorical or symbolic motifs; (2) explore various foreshadowing techniques that engage the audience and heighten anticipation of what is to come during the film; (3) present pedagogical methods for title sequence design that balances both its functional role (listing a film’s credits and title) with its conceptual or symbolic role and provides the audience with a contextual framework for the film; and, (4) examine the ways in which title sequence design can provide a unique experience that immerses the audience within a fictional, cinematic reality.

Thinking Through the “Magic Windows of Alma Thomas,” 1971

Jonathan Frederick Walz, The Columbus Museum

Around 1964 Alma Thomas experienced such an incapacitating bout of arthritis that she believed she would never walk or paint again. But the incentive of a solo show at Howard University’s gallery spurred Thomas into action. During her convalescence Thomas turned to her surroundings for inspiration, identifying the large holly outside her Washington rowhouse’s picture window as the focus of her attention. The outcome was almost a dozen paintings featuring color paint pats arranged in rows or circles. This formalist innovation eventually brought her international recognition and remains the style for which she

is best known today. In 1971 the photojournalist Ida Jervis paid Thomas a visit at home for an interview and photoshoot. The resulting text and images appeared in the third issue of local magazine *The Art Scene*. Even before publication of this piece, entitled “Magic Windows of Alma Thomas,” Thomas’s source motif—the combination of window and tree—was a known quantity in Washington. What Jervis couldn’t have anticipated is that her profile of the septuagenarian artist would attain legendary status within Thomas’s bibliography as the most comprehensive lifetime treatment of the painter and her autotopography. As such, Jervis’s article has itself become a discursive window, outside of which scholars have struggled to analyze Thomas’s mature work. Thomas, however, thought expansively about the archetype of “window,” and productively drew on other structuring frameworks, such as the proscenium arch, garden vista, and TV screen, to create her non-objective compositions.

Graphics Technology Department at Purdue University.

Generative Pedagogies in Art and Curatorial Practice

Chair: Izabel Galliera, Susquehanna University

The worldwide commodification of higher education under neoliberalism has increasingly led to programs, institutions, practices and forms of knowledge primarily valued for their market potential. Operating at the intersection of art, activism, art history, education, and the socio-political realm, various pedagogical approaches have emerged to counter the neoliberalization of education, typically promoted as an outcome-driven experience bound to guarantee employment and future income. Expanding the rich legacy of alternative pedagogical approaches inspired by Paolo Freire’s *Pedagogy of the Oppressed* and Joseph Beuys’s *Free International University for Creative and Interdisciplinary Research (FIU)* from the 1970s, this cross-disciplinary panel invites papers that reflect on the development of a wide range of educational tools to produce and disseminate critical knowledge in art, art historical, curatorial and pedagogical practices. Topics may include but are not limited to: the role of informational campaigns to address systemic racism, sexism and gender biases in art institutions; the use of conversations, tours, posters, lectures, zines, workshops, screenings, publications, and interventions in the mainstream media to counter the exclusionary tactics of neoliberal corporations, and the politicization of culture in authoritarian regimes; and education as a form of activism during moments of political turmoil. Proposals can also address curatorial models and pedagogical approaches that morph the traditional space of the gallery and the college classroom into a discursive platform through which knowledge can be generated, shared and amplified collectively.

Future Space, Trade and Capitalism in Digital Cities

NEW MEDIA CAUCUS

Chair: Derek Larson, Purdue University

Future Space, Trade and Capitalism in Digital Cities A panel featuring McKenzie Wark (*New School Culture & Media*), Keller Easterling (*Yale Architecture*), and Carlos Oliva Mendoza (*UNAM Philosophy*). Organized by Derek G. Larson (*Purdue Computer Graphics Technology*) for the New Media Caucus and with support from Purdue University. In the face of economic, environmental, and geopolitical crises, McKenzie Wark begins her latest book *Sensoria* by asking, “what is the point of scholarship?” She questions the value of expertise generated within intellectual siloes, arguing instead for the power of interdisciplinary investigations that “selectively forget authorities and languages that preceded them.” Three scholars introduce and debate questions about the future of urban life, social lives and media becoming further digitized, currencies, and how these are impacting an architectural shift.

Ephemeral Interventions: The Radical Practices of the Danish Experimenting School (1961-1972)

Wylie Erin Schwartz, SUNY Cortland

The 1960s in Denmark were a rich, experimental period, exemplified in the radical approaches to art education at Copenhagen’s Experimental Art School, or Ex-School, an “anti-academy” created in response to a context of political, social, and cultural change. Established by art historian Troels Andersen and artist Poul Gernes, the School had no teachers, the work was largely meant to be ephemeral, and collective creation was valued over individual works of art. Against the backdrop of the Cold War and the American Marshall Plan, the Ex-School artists conceived of their practices as open-ended, interactive, and unstable, offering them as temporary utopian spaces. I argue, that these artists could explore an artistic experimentation that served as a provisional solution to the instrumentalization of art and society. My paper considers the various phases of artistic development within the School’s temporal framework - spanning roughly 1961 to 1972. What began with a rhetoric of artistic experimentation that drew from surrealism, Constructivism and the Bauhaus, later gives way to more radical notions of collaboration, performance, and protest.

Future Space, Trade and Capitalism in Digital Cities

McKenzie Wark

Future Space, Trade and Capitalism in Digital Cities McKenzie Wark’s 2020 book *Sensoria* introduces the work of seventeen prominent contemporary contributors of knowledge production. In the face of current economic, environmental, and geopolitical crises, Wark begins her introduction by asking, “what is the point of scholarship?” The book questions the value of expertise generated from within intellectual siloes, arguing instead for the power of interdisciplinary investigations that “selectively (forget) the authorities and languages that preceded them.” In this panel, McKenzie Wark continues these questions with two scholars, focusing on questions about the future of work, trade, and power in digital cities. A panel featuring McKenzie Wark (*New School*), Keller Easterling (*Yale*), and Carlos Oliva Mendoza (*UNAM*). Organized by Derek G. Larson for the New Media Caucus, with support from the Computer

These shifts in visual production were driven by the social and political climate of the period, operating along the lines of what Herbert Marcuse theorized to be the revolutionary potential for art to counteract the repressive societal forces that inhibit liberation. My research aims to reposition the work taken up by the Ex-School within the ideological context of its production to demonstrate that Scandinavian artists were taking more nuanced approaches towards revolutionary art than what is currently written.

El 'Todos Hacemos Todo': La Fiesta Ecléctica de las Artes and Collectivity as Pedagogical Tool

Jasmine Magaña, Duke University

In the contemporary art scene of San Salvador, a close-knit circle of artists, writers, and educators forged relationships and institutional ties that empowered them to produce exhibitions, symposia, and events to showcase their work. Consequently, as a network, they organized an audience for their projects and established a critical language with which to define their art in relation to their local reality as much as to international trends in contemporary art. In this presentation, I analyze the Fiesta Ecléctica de las Artes (FEA, 2012–2017) as one example of the collectively-produced structures through which the network presented their work on their own terms. Led by historian and poet Elena Salamanca and multidisciplinary artist Javier "Nadie" Ramírez, FEA's program included installations, urban interventions, and readings by invited artists presented in venues across the city over a two-week span. The artistic program was supplemented with a series of critical dialogues, which functioned as a barometer for the state of culture at the grassroots level. I address FEA as a model of collective care in which the practice of creating space for an overlooked population of artists generated experiential learning encounters for participating artists and audiences alike. Through a case study of a performance staged during the 2012 edition, I examine the ways FEA fostered critical engagement with the artistic process, emboldened young artists to announce their presence in the urban landscape, and contributed to the development and distribution of a living theory and history of Salvadoran art.

New Frameworks for Learning in Postcommodity's Sound Art

Noni Brynjolson

In this paper I examine a site-specific sound art project by the collective Postcommodity, and look at its potential to generate 'new frameworks for learning,' as one member has claimed. Postcommodity have described their work as a 'shared Indigenous lens and voice' with which they explore the colonial manifestations of the 21st century—a description that encapsulates the visual and aural approach to aesthetics within their work. Many of their projects have focused on pedagogical spaces, including at Documenta in 2017 (which itself was titled 'Learning from Athens'). Postcommodity's project took place inside the Lyceum, known as the home of Aristotle's Peripatetic school in 334 BCE, and involved militarized sound cannons repurposed by the collective as instruments of healing. I consider how the aesthetics of this piece engaged viewers and listeners,

building a shared pedagogical space operating differently from that of the neoliberal classroom, by emphasizing listening, dialogue and collaboration. Postcommodity's tactics connect with Paulo Freire's writings on popular education, through their critique of settler colonialism and capitalist modernity, and an interest in experimenting with prefigurative, metaphoric gestures. Their work may also be analyzed in the context of decolonial aesthetics, which according to Walter D. Mignolo, acts as a critical intervention within the cultural sphere by challenging the hegemony of modernity and colonialism. Analyzing Postcommodity's work, and the physical and sonic spaces it occupies, highlights the political potential of decolonial aesthetics and its links with the construction of new frameworks for learning.

Centering Indigenous Knowledges and Fostering Intimate Learning as Strategies for Climate Justice Art

Jessica L. Santone, California State University East Bay

In 2019-21, Melbourne-based, Métis-Scottish Canadian artist Jen Rae produced Portage, a multi-platform project related to survival skills for evacuation and shelter amidst climate catastrophe. She collaborated with Indigenous elders to organize skill-sharing workshops, installations, and community walks for participant-audiences to learn about raft-building, weaving, and shelter-assembly. Project documentation emphasizes both the impact of social ties formed between participants and a healing effect for collaborators, whose traditional knowledges were valued and celebrated in the project. Rae's project can be situated alongside the work of Praba Pilar, Lynn Peemoller, the Futurefarmers collective, and many others who address food and climate justice through pedagogical forms, including workshops, skill-shares, schools (institutional or otherwise), and instructional walks/tours. This paper examines why artists addressing food and climate justice in particular have so frequently turned to such pedagogical forms, and, crucially, often in ways that exceed or resist the kind of straightforward knowledge-transfer to publics one might expect of projects with scientific or technical subject matter. While experimental pedagogies in art practices like these challenge neoliberalism through emphasizing the value of public goods and community engagement, they also meaningfully aim to disrupt hegemonic knowledge production and hierarchies of knowledges. In the process of centering Indigenous elders and ancestral knowledges that have been marginalized, these art practices insist on the intimacy (Springgay 2022) and sociality of learning, the benefits of which go well beyond knowledge-acquisition. Importantly, they also invite us to consider the nonscalability (Tsing 2012) of potential climate-resilient societal transformations, in resistance to capitalism's demands.

Global Change, Crisis, and the State of the Visual Arts

CAA-GETTY INTERNATIONAL PROGRAM

Chair: Cali Buckley, College Art Association

For nearly three years, the world has experienced many radical changes between the Covid epidemic, armed conflicts, and climate change. All these changes in turn affected art. For example, the Covid epidemic affected artists, researchers, and institutions, from the closure of museums, exhibitions, libraries, and other community resources to the loss of income for many. The conflict in Ukraine and ongoing changes in our climate have only heightened the global economic crises and engendered mass exodus and mass migration. This is against a backdrop of an increasingly globalized world wherein efforts to decolonize intellectual thinking and activity have informed how many artists and humanists respond to current crises, highlight enduring global inequality, and question current political notions of nationhood and the state, and its effects on art and heritage.

Feather Art, Environmental Impact and Brazil's "Agricultural Vocation"

Patricia Meneses, University of Campinas - Brazil

The tensions between what is perceived as nature's abundance and the demands of progress and its impact on the environment are a continuous presence in Brazilian art, ever since the arrival of European navigators at the territory. One of the earliest cartographic representations of Terra Brasilis, part of the Miller Atlas, dating from 1519, clearly shows both poles: the commercial exploitation of brazilwood – which would be soon exhausted, giving way to agriculture –, and the exuberant nature, rendered through colorful birds and the feather accessories worn by the natives. Unlike brazilwood, birds and feathers have represented a persistent symbolic and marketable value of Brazilian visual culture. From the luxuriant Tupinambá feather arts to the industrially manufactured artifacts commercialized by Brazilian companies during the nineteenth century, the formation of a visual national identity was deeply connected to tropical birds. And yet, their role in negotiating the ecological tensions at the foundation of the country has never been properly studied. This paper discusses how the association of feather work with indigenous culture was continuously instrumentalized for the construction of a visual narrative of identity and abundance of natural resources until the decreasing numbers of birds resulted from this prominent role started to be perceived as a threat to Brazil's "agricultural vocation". I focus on the period from the country's independence, in 1822, to the development of the hunting legislation, in 1934, during which Brazilian feather artifacts and taxidermied specimens circulated in unprecedented numbers.

Arts and Cultural Heritage in Wartime Ukraine

Natalia Moussienko, Modern Art Research Institute

The artistic representations of the war in Ukraine are significant for the global picturing of art in war that is an

important phenomenon for philosophy, art theory, sociology, history, political sciences, etc. Staying in Kyiv, a capital of Ukraine all time from the beginning of the large-scale Russian escalation on the February 24, 2022, I started collected diverse empiric data how Ukrainian art have plunged into war as all Ukrainian people: under the bombardments, sirens, curfew, very limited public transportation, and lack of materials. Some of the artists went to the Army, some to the Territory Defense, some volunteering. The artists of the world have responded by creating the supportive of Ukraine messages on the walls and bridges of their peaceful cities: Paris, Munich, LA, London, Warsaw, Poznan, Lisbon, Melbourne, to mention but a few. In wartime metro stations and other shelters have become places for theatre performances, film screenings, poetry presentations, and concerts. However, the social networks remain the best promoter of art, and often its producer. Songs in support of Ukraine, posters, documentaries, etc. are becoming popular and widely distributed. The war has entered into all kinds of Ukrainian art and impregnated them with new narratives, images of heroes-defenders of Ukraine, satirical memes. Cultural heritage has remained an important focus of my research as many objects of cultural heritage were destroyed and damaged: 23 monuments of national importance, 112 monuments of local importance and seven newly discovered objects of cultural heritage, as well as 132 objects of valuable historical buildings.

Cultural Heritage in the Local Communities of Egypt: The Archaeological Museum of El-Minya **Shenouda Rizkalla**

There remains an inherent colonialism in a way in which archaeologists interact with local communities. An unfortunate consequence of this, as well as the continued demand for Egyptian antiquities in former-colonial Western states, is the looting of archaeological sites in Egypt. Despite widespread condemnation from archaeologists and politicians, there is little evidence that looting is abating in the country; indeed, it seems to be as prevalent as ever. A potential solution lies in local community engagement. Archaeologists in Egypt have been slow to adopt community-engagement strategies, with relationships between foreign archaeological missions and local communities sometimes being fraught. In terms of repatriation, the local communities believe that foreign missions working in their areas of residence discover antiquities exported to their countries every year, the most important of which is the bust of Nefertiti, which found its way to the Berlin Museum. despite strict national patrimony laws and the 1970 UNESCO cultural property convention, Egypt, due to its rich ancient and modern history, remains a prime location for antiquities traffickers sourcing antiquities and selling them on the global black market. The project contributes to a change of museum practices in the Egyptian provinces, using the Akhenaton Museum, located in el-Minya, Middle Egypt, as a case-study. The exhibition of the museum, opening in 2023, will focus on the site of Tell el-Amarna, where the famous bust of Nefertiti, today exhibited in the Egyptian Museum in Berlin, was found.

Disempowerment, Exile and Imprisonment: Interrogating African Objects of Authority and Sovereignty in MAA, Cambridge

J Kelechi Ugwuanyi

This paper explores the changing values of some Ofo and Ikenga objects of 'authority' and 'sovereignty' that belong to the Igbo of southeast Nigeria, many of which are in the Museum of Archaeology and Anthropology (MAA) in Cambridge, UK. It examines the meaning of these objects in the context of the Igbo knowledge systems and how such meanings were lost or transformed in the colonial era as they were taken from Igboland to Britain in a process of disempowerment, exile and imprisonment. The paper draws on the Igbo term, Nkali, and a concept in Nigerian pidgin English, Kolo to interrogate the process of disempowerment that led to the loss of context and meaning of the objects. Nkali explains the power dynamics that disempowered, exiled and imprisoned these objects in MAA. Kolo with the suffix 'collection' (Kolo-collection) is applied to reflect the inappropriate acquisitions that characterized arts/cultural materials in colonial Africa. The paper analyses the manner in which these materials are presented at MAA vis-à-vis the original meaning in Igboland, Nigeria and how museums can decolonize their collections to include the views and desires of the 'original' owners in the present. It argues that museums can unlearn and relearn their colonial collections in this age of decoloniality.

what design schools prepare upcoming designers for. At the same time, we face multiple crises daily, such as racial inequality, poverty, climate change, and other social issues. With these crises flourishing, studying should mean preparing for the culture and needs of a hostile and turbulent market, society, and future (Vet & Bernard, 2020). Rather than ignore students' realities outside of the classroom, inside the classroom educators should frame design as a tool to deal with reality. Design programs and educators should better prepare students for professional practice by integrating social and ethical topics into the classroom. As a design educator, my work revolves around developing projects, assignments, workshops, and discussions that challenge students to explore their personal and professional ethos and confront socio-political issues through design research and making. In this presentation, I will share materials I have developed and implemented in undergraduate and graduate design classrooms, and the resulting work from students. This work includes having self-reflective and reflexive identity projects as a way to develop their own individual and professional ethos, semester-long research projects on a chosen social issue, and workshops that build bridges among students who have gone through shared socio-political events and crises as a practice in imagining possible collective futures together. Through these approaches and methods, I believe students can better confront the socio-political issues and realities they face outside of the classroom today.

Global Design Practices and their Socio-Political Impact

COMMITTEE ON DESIGN

Chairs: Sarina Miller, Temple University; **Danielle M. Johnson**, Eskenazi Museum of Art, Indiana University

This panel aims to include design practitioners from around the globe whose recent work intersects with pressing socio-political issues such as climate change, threats to human rights and democratic governance, war and climate change refugees, COVID-19, gender equality, and decolonization and self-determination. Designers in all fields are bringing ethical concerns into their project types, collaborative endeavors, client relationships, and aesthetic choices. This panel will reflect upon some of the following questions: How does your design practice affect, relate to, or intersect with current socio-political issues? Who does your design serve? As a designer, how do you foster cross-cultural communication about pressing issues? How do your designs build bridges among different parties via shared experiences? How can design processes center community leadership? How might designers, as individuals or collectives, build a mission-driven practice? Designers from all fields are invited to share their recent and ongoing work.

Everyday or Not at All: Design Translations Across Mexico and California

Robert Kett, ArtCenter College of Design

This talk reflects on a recent research and curatorial collaboration (Everyday or Not at All) between faculty and students at ArtCenter College of Design and three design offices in Mexico (Andrés Souto, APRDELESP, Fabien Cappello Studio) committed to engaging the politics of everyday design. This insistence on the potential of the ordinary clashes with a routine understanding of design as driven by novelty, progress, and individual vision. To expand prevailing senses of use, authorship, and expertise in the field, each studio has developed a series of novel methods that are variously ethnographic, virtual, collaborative, and experimental. The collaboration at ArtCenter worked to present each studio's projects on campus but also to interrogate how their methods and questions—developed in Mexico—could be critically translated within the institutional, cultural, and productive contexts of Los Angeles. These acts of translation underscored the need for design to cultivate an attention to local (design) histories, resources, and relations to global capital to offer meaningful interventions. However, it also revealed urgent corollaries between the contemporary challenges faced in Mexico, the United States, and elsewhere as well as an emergent collection of design values that seek to meet them.

Confronting and Responding to Socio-Political Issues and Ethics in the Design Classroom

Victoria Gerson, University of Florida

The design industry is driven by mass media and consumption in our capitalist economy. Inevitably, this is

From the Mothers' Movement to Cradlr: An Interaction Design for Refugee Children

Jing Zhou, Monmouth University

This paper presents the rationale, implementation, social

and cultural influences, and historical background of Cradlr: An Interaction Design for Refugee Children, a human-centered digital network concept designed to keep displaced children—a vulnerable population without cell phones—connected with their families, resources, and heritage. The seed of this project was sown in 2018 when I launched the Jiang Jian project—a research and web design initiative that sheds light upon the forgotten stories of Jiang Jian and the Mothers' Movement in China which rescued and educated 30,000 refugee children during the Second Sino-Japanese War. Inspired by the Mothers' Movement and European countries during World War II, such as the Women's Voluntary Service (WVS) and the large-scale evacuations of children in the United Kingdom, Cradlr goes beyond the realm of digital product design in an attempt to find a humanitarian solution for a complex social challenge that transcends political boundaries. As a United Nations Academic Impact project at Monmouth University, the final design embraces the connection and communication among the displaced children, their families and temporary guardians, education affiliations, international and regional organizations, as well as volunteers and donors. It envisions a global network connecting various parties to preserve a collective digital memory for displaced children, which might help them to overcome many adversities and receive more love and brighter futures.

Good Trouble and Design Thinking: How a Design Education Fuels Effective Social Practice Strategies for Impacting Change within Communities

Nicole Ann Finley, Tulsa Community College

Late civil rights leader and Georgia Congressman John Lewis coined the phrase "good trouble," inspired by Martin Luther King, Jr.'s teaching that the only way to bring change was by getting in trouble – "good trouble, necessary trouble." In our current culture, globally and in the United States, we are faced with social issues from climate change to human rights to gender equality to war. To face these issues head on, we take up spaces and raise up fists with our battle cries demanding change, rights, to be heard. The march, the protest, the sit-in, the strike. No matter the action, we can find a physical piece of communication - a sign, a poster, a banner, a flyer, a shirt—emblazoned with the message that needs to be not only heard but seen and understood. Good design should do just that – clearly communicate a message to an audience. Through the lens of good design, though, are these important messages demanding change being crafted effectively? As part of a design education, are we examining protest design alongside branding, typography, and advertising? What if design students could feel empowered to have a social practice, not just a (capitalist) client-driven focus? Examining strategies in design education to inspire and develop social designers, who embrace creating good design for good trouble, is the focus of this paper and presentation.

6 Areas of Inquiry for Designing for Community Impact

Cat Normoyle, East Carolina University

Designing for community impact is the practice of designing actions and interventions that prioritize the needs and

desires of people within a community to support community-led social transformation. It is concerned with recognizing, identifying, and uplifting the voices of communities to have a positive influence towards social change and to foster equitable, sustainable, and inclusive communities for its citizens. Designing for community impact, even when well-intentioned, if not well-informed, can cause greater harm and have negative effects on communities. It can neglect to prioritize the interests of the communities at stake or propose solutions that are not needed or desired. In some cases, it can reproduce or reinforce existing inequalities against people, communities, and the cultures that they are trying to support. This presentation will discuss six areas of inquiry that require further investigation and consideration for successful community impact practices that intend to have positive outcomes towards social transformation within and for communities. They are: Decision-making: Who gets to decide and why? Communication & relationship-building: How to engage? Culture-seeking: How to learn (and unlearn)? Play & risk-taking: How to explore ideas? Assessment: How and when to assess impact? Iteration & longevity: How to evolve the work? Each area of inquiry will be reviewed with diverse examples that demonstrate how to implement these concepts into practice, from a global perspective. This presentation will discuss how and why we might challenge our existing methods to explore these key areas further.

Global Solidarities: Contemporary Art and Internationalism

SOCIETY OF CONTEMPORARY ART HISTORIANS

Chair: Aaron Katzeman, University of California Irvine

In 2021, a number of artists, curators, and cultural workers drafted the Art of Internationalism platform for Progressive International—a global coalition of left-wing activists and organizations reengaging internationalism for the 21st century—calling for artists to participate in "the craft of organizing transnational, planetary solidarities." While the manifesto is meant to influence future creative work, there is also an established internationalist inclination in contemporary art. From OSPAAAL's mass distribution of Third World solidarity posters, the 1974 Venice Biennale's united focus on Chile, the collaborative efforts initiated by Artists Call Against U.S. Intervention in Central America, and Decolonize This Place's recent action-oriented movements to Globalize the Intifada, artists have long played a vital role in imagining, producing, and enacting an anti-imperialist internationalist politics of decolonial liberation. Revisiting October's "Questionnaire on 'The Contemporary'" (2009) with the spirit of Art of Internationalism's revolutionary optimism, this roundtable invites contributions that consider contemporary practices engaging a politico-aesthetic internationalism, with particular attention to how place-based work speaks with and embraces similar movements elsewhere. Proposals from cultural workers outside or at the margins of the hegemonic art system are especially welcome. How can an internationalist focus trouble the consensus that contemporary art only went "global" in 1989, a designation often depoliticized in its function as explanatory timeframe? If such periodization too easily capitulates to economic globalization and liberal multiculturalism, might a return to internationalism rupture our most fundamental understandings of what constitutes and delineates the "global-ness" of contemporary art?

Echos of Solidarity: Petar Lubarda's "Industrialization" (1961), Vladimir Nikolić's "The Communist Painting in The Age of Digital Reproduction" (2017), and Yugoslav Non-Alignment

Jessy L Bell, Northwestern University

Yugoslav artist Petar Lubarda's monumental painting, *Industrialization*, was unveiled in Belgrade for the first conference of the Non-Aligned Movement (NAM) in 1961, where it hung in a prominent position above the speaker's podium in the National Assembly. Yugoslavia was one of the founding countries of the NAM, which intended to actively rupture existing power constellations through an alliance of anti-colonial, anti-fascist, and anti-imperialist movements. After the conference, the painting was moved 250 meters to Trade Union Hall, where it hung for nearly fifty years—even through Yugoslavia's dissolution—above a concession area for the building's theater. Vladimir Nikolić's installation *The Communist Painting in the Age of Digital Reproduction* (2017) projects a 6K video recording of the concession area and Lubarda's painting, while audio recordings from the NAM conference echo out from behind the walls. Speeches

describing principles of equality, solidarity, and disarmament wash over a projection of movie trailers, refreshments, and Industrialization. I analyze Lubarda's painting in its multiple sites: as an emblem for global proletarian vanguardism, a "socialist modernist" mural representing Yugoslavia's construction efforts after WWII, and a bourgeois artwork seemingly defanged of its revolutionary hope. With help from Nikolić's installation, I examine the forgetting and remembering of Industrialization alongside the urgencies, promises, and problems of Non-Alignment. Drawing from Pierre Nora's *lieux de mémoire* and concepts from Gothic Marxism, I argue that the installation critiques Industrialization's depoliticization while simultaneously summoning its ghosts and in so doing revives the potential for a radical rejection of ostensibly ossified global hegemony.

Artists Call, Solidarity, and the Problem of Critique in Contemporary Art

Erina Duganne, Texas State University-San Marcos

Critique is often considered implicit to the discourse of contemporary art. Many attribute this account to the 1980s when postmodernism's "hermeneutics of suspicion," Paul Ricoeur's term to describe the practice of reading texts to uncover what is concealed or repressed, became so absorbed within mainstream art criticism, writing, and practice that its conclusions became widespread, if not definitive. Even though this postmodern analytic has more recently come under increased scrutiny, during the 1980s, it was neither a global phenomenon nor universally accepted. In fact, reconsidering this period in more global terms reveals important instances in which postmodernism's critique of representation proved insufficient as a response to the "real politics" of international human rights conflicts taking place at this time, especially in the Global South. This paper turns to the solidarity practices of the short-lived 1984 campaign Artists Call Against U.S. Intervention in Central America. It uses its artist activism to chart an account of the 1980s, overlooked in most art historical considerations, that turns away from postmodernism's skepticism and critique to take up solidarity's future thinking and belonging. In so doing, it facilitates a critical reassessment of what constitutes and delineates the "global-ness" of contemporary art, including the global reach of New York's alternative and oppositional art culture as well as artist activism, whose histories continue to be interpreted within narrowly nationalist paradigms.

Biennial Solidarities: Internationalisms, Globalisms, Localisms, et al.

Paloma Checa-Gismero

Recent controversies around global art biennials have prompted speculations about the impending obsolescence of this exhibition form. A so-called crisis of art biennials now populates specialized media: Are we witnessing the end of biennials? Will this be the last documenta? Against valid questions on the sustainability of this exhibition form, many organizers and curators of recent art biennials foreground the forms of practiced solidarity that their exhibitions deploy as part of the curatorial apparatus. These forms of reciprocity are often well-received by global art world actors,

as they signal intentions to ground art production in local systems of cultural valuation. However, these seemingly innovative solutions are far from new. They were already present in many of the biennial exhibitions of contemporary art that prompted what we now recognize as "the art biennial boom" at the turn of the century. In response to the panel's central questions, this presentation will address these legacies with special attention to the erasures and displacements that biennial solidarities have experienced in the move from international to global solidarity models.

Graphic Design in Iran: Past and Present, Perspectives and Practices

Chair: Pouya Jahanshahi, Oklahoma State University

Historical visual culture elements in Iranian graphic design

Setareh Ghoreishi, Oakland University

Graphic design draws from distinct cultural elements to create a visual language. Cultures around the world have different historical elements that enable cultures to be visually distinguished from another. By gathering Iranian motifs, patterns, calligraphy, architecture, and historical artwork, we can convey messages. This presentation will show how we use cultural visual elements to translate traditions into unique projects and products. Iranian visual culture is used in various artistic works, both commercially and artistically. Graphic design projects use Iranian visual elements to represent national branding, whereas art installations may just borrow these influences to add to her personal cultural identity. Both artists and designers lean on their cultural influences as tools to inform their work. However, this presentation will focus on Iranian influences on graphic design today. Designers use historical Iranian elements, which have rich dignity, in their works to represent the country and culture. This is evident in the longevity of Iranian culture, which has stood the test of time. Some designers use Iranian elements simply for their unique beauty, and others are inspired by simple motifs found in nature or geometric designs that represent daily life. Current designers have been inspired to borrow elements from Iranian calligraphy and architecture to enhance their modern designs with traditional elements. These can be found in logos, posters, and package designs. Iranian influence has become trendy in recent years, so understanding the origins and meanings of these designs is important, as it will bring further knowledge and appreciation to designers' works.

Where are all the Iranian Women Graphic Designers?

Roshanak Keyghobadi, EdD, Farmingdale State College - SUNY

In this presentation I will share my research on Iranian Graphic Design History and specifically focus on social, professional and gender inequality in the field of Graphic Design in Iran as well as how most women designers have been excluded from the design history and discourse. Questions such as why women have gained less recognition than their male colleagues and why are there fewer women

represented on professional levels will be explored while several Iranian women Graphic Designers who have played pivotal roles in shaping the field will be introduced during the presentation. I will also discuss how Iranian Women Graphic Designers have recently opened up new creative and social spaces for themselves and expanded the small canon in Iranian Graphic Design through education, publications, using new technologies, creating self-initiated projects, networking, activism and breaking down traditional power structures in the field of design in Iran and beyond.

The Fifth Color : An Impulse To Create

Pouya Jahanshahi, Oklahoma State University

While exploring the unique framework and historic settings leading to their development, this paper intends to establish The Fifth Color amongst the avant-garde Iranian graphic design in Early Twenty First century, and an essential impetus for development of a post-revolutionary identity of Iranian graphic design. The landscape giving birth to The Fifth Color is one of recovery from a 10-year war with neighboring Iraq, where a generation thirsty for a reformist president Khatami (1997) is elected in a landslide election. Emboldened by this momentum yet frustrated with the continuing incompetent bureaucracy in post-revolutionary cultural organizations, a group of graphic designers took it upon themselves to jumpstart the Iranian graphic design scene. By putting forth four graphic design exhibitions with various themes in a five-year period, they created a momentum unlike any other events of their time. Each exhibition's theme and structure moving to bring forth a progressive approach pertaining to the status of graphic design and typography. These attracted attention from across the cultural spectrum, at times causing controversial clash of progressive and traditional perspectives. Hence, a generation of post-war era graphic designers were given the opportunity to not only conceptualize and produce new works, but to exhibit them amongst their peers and be recognized in a spectrum of contemporary productions. Evading any specific detentions or objectives other than exploring an "Iranian Style" these engagements set forth a dynamic culture of graphic design, continuing to present day.

Harlem-on-Thames: NY/LON, 1919-1939

ASSOCIATION FOR CRITICAL RACE ART HISTORY

Chair: Camara D. Holloway, Association for Critical Race Art History

Harlem, in the interwar era, was a space of avant-gardism. Groundbreaking forms of visual art, music, fashion, and popular dance, produced by Black artists, were received as racialized forms of modernism. Among those who recognized Harlem's novelty and power and traveled there to experience it were white British artists who positioned themselves as iconoclasts: for them, Harlem was a realized site of modernity, where there were few social restraints upon expression. Simultaneously, enterprising Blacks from the United States and colonized countries in the Caribbean and Africa traveled to London, pursuing greater freedoms and career opportunities. There, they were part of interracial collaborations in concert dance, film, and musical productions; they mingled in liberal, social circles and pursued relationships across class, sexual, and racial lines. The Black presence in London was visible and remarked upon, welcomed by some and rejected by others. Both progressive ideas and fetishistic notions shaped the early twentieth-century trope of Blackness. What David Levering Lewis rightly termed the vogue for Harlem neither dispelled nor disrupted longstanding patterns of white privilege and racism within these interlocking, interwar trans-Atlantic modernisms. In the years leading up to the impending World War, many of these romantic liaisons and professional partnerships dissolved. In this session, we consider the understudied impact of the Harlem-London axis and raise questions about its legacy upon American and British cultural landscapes, undeniably shaped by Black modernisms.

Unruly Desires, Unruly Geographies: Mapping Black and Queer Interwar London

Idroma Montgomery, Birkbeck, University of London

In the 1930s, London acted as a nexus for Black creative migration. Soho and its surrounding areas, already understood as sites of vice, spectacle, and criminality allowed space for Black jazz culture to flourish. Deemed Little Harlem, this network of Black clubs allowed a diaspora of Black entertainers from America, Britain and the Caribbean to exchange political, artistic and cultural ideas. These clubs also belonged to a wider network of queer spaces that existed throughout Soho and the West End, creating spaces that allowed for new possibilities of desire, expression, and community across transnational boundaries. My presentation will investigate the importance of Harlem and cosmopolitan Black modernism in interwar London through the exploration of some of these venues. Though cosmopolitanism in interwar London and the Black presence in interwar London have been studied, the specific role of Harlem in how Black Britons were able to conceptualize their own spaces remains less examined. I will discuss how these spaces, especially due to their impermanence and legal and social disorderliness, allowed for interracial and intercultural sociability and desire. By mapping these various geographies across both Soho and Harlem, I will illustrate

the connections between queer and Black Soho during this period, as well as how the queer nightlife of Harlem is mirrored amongst the clubs and cafes of Soho.

The Unnamed James Van Der Zee: Londoner Cecil Beaton's Encounter with a Harlem Photographer

Emilie C. Boone, New York University

In a departure from his duties as the court photographer to the British Royal Family, Cecil Beaton authored a book on his impressions of New York City. Cecil Beaton's *New York* (1938) includes a two-page, textual description of African American photographer James Van Der Zee, unnamed but identifiable through a portrait along with four pages of reproduced examples of the Harlem photographer's wedding portraits and funerary photographs. Macabre descriptions of autopsy photographs, documented evidence of accidents, and formal mortuary portraits dominate the few pages of text, which augment Beaton's description of Harlem. As one of the earliest published accounts detailing Van Der Zee's photographic practice, Beaton's text deserves a close look. Readers are left with a version of Van Der Zee at odds with later accounts of the acclaimed photographer's practice. By considering Beaton's sensationalized portrayal of Van Der Zee and Harlem, my presentation addresses the larger implications of Van Der Zee's unnamed status within this encounter between two skilled photographers, one a Harlemite and the other from London.

Breaking Free? Anna May Wong in London

Camara D. Holloway, Association for Critical Race Art History

In 1927, the Chinese American actress, Anna May Wong, left America for London seeking better career opportunities than those available to her in Hollywood. Wong's strategic relocation was a success as she was able to secure more substantive acting parts in the British film industry, such as her starring role in the film *Piccadilly* (1929). What did not change, however, was the typecasting of Wong as an exotic Other. Wong was cast in roles representing a range of ethnicities but regardless of the cultural origin of her character, Wong was conceived as the embodiment of non-White difference. The Otherness of Wong was often accentuated by her contrast with a female character who exemplified white femininity. This formula dictated Wong's portrayal in *Chu Chin Chow* (1934), an adaptation of a popular musical based on the story of Ali Baba and the Forty Thieves. Wong was cast as Zahrat, a "slave girl" and spy for the thieves' ringleader. Although the story was set in Baghdad, the significant presence of extras of African descent as enslaved people conjures the history of plantation slavery of Africans in the Americas. The evocation of this history indicates that the British cultural landscape was heavily influenced by the influx of Black performers who provided entertainment during the interwar years. Wong's role as Zahrat and her London sojourn is read against the grain of this Black presence. This example reveals the limits of the British racial imagination.

Modernist Clarence "Buddy" Bradley: NY/LON

Jacqueline Francis, California College of the Arts

The African American dancer and choreographer Clarence “Buddy” Bradley (1905-1972) was a modernist trailblazer on both sides of the Atlantic in the post-World War I decades. Jazz dance was an art in New York City dance halls and on Broadway stages, and Bradley was an innovator in the form. His success as a dance director and coach (albeit one who was not credited for these important creative roles) led to invitations to join productions in England. In 1930, Bradley was a choreographer for George Balanchine’s “Cochran’s Revue” and the musical “Ever Green.” In 1932, he worked with Sir Frederick Ashton on the jazz ballet “High Yellow.” In 1934, he collaborated with Agnes de Mille on “Words and Music.” He opened a dance school in London, which he operated until 1968. In the American and English contexts, Bradley taught jazz movement to Black and non-Black performers and amateurs. Bradley’s interventions advanced modernisms in “high art” and popular contexts, transforming social dance on both sides of the Atlantic in the interwar era and after it. In this paper, “Harlemania”—the name of a dance number Bradley choreographed for “Ever Green”—is expanded to discuss the international phenomenon of jazz dance as a racialized expression used by Blacks and non-Blacks in the United States and England to stake a variety of claims to modernity.

Health Humanities Catalysts: Processing grief and loss through meaningful collaborations

Chair: Cynthia Thompson, Kennesaw State University

Poignant in its concerns of shared trauma, grief, and loss confronted universally over the past two years, this panel offers a platform to discuss developments in the medical/therapy field and the opportunities of cross-disciplinary programming between the professional disciplines of health care and contemporary art museums, artists and designers, and curators envisioning the future of well-being and recovery, as well as processing personal loss and trauma through art museum experiences. Contemplative and impactful interactions with art, both via temporary exhibitions and museum collections, and the opportunities of interdisciplinary work between museum educators, art educators, designers and medical school partners envisioning meaningful collaborations will be explored.

Weighted with Sorrow

Cynthia Thompson, Kennesaw State University

When accomplished as outwardly facing opportunities, programming between museum curators, museum educators, and health field partners realizes outreach to the community at large, which is meaningful. The multidisciplinary individuals on this panel will discuss the potential impact that learning organized around engagement with art can serve to enable a reconsideration of museum-based learning and how healthcare centers unite in traditional and speculative programming as holistic centers of collaboration. Clinician’s Eye, a joint venture of the University of Virginia School of Medicine’s Center for

Biomedical Ethics and Humanities, and UVA’s Fralin Museum of Art illustrate such successful initiatives, which will be discussed following my presentation. My presentation will cross-reference this program and its specific teaching methodologies utilizing the exhibition model with layered and thematic accessible academic programming residing within This Mortal Coil and The Labor of Remembrance, two most recent interrelated exhibitions in dialogue that seek to mitigate emotional suffering and corporeal pain. The content of these exhibitions and associated educational programming which I curated for the Bernard A. Zuckerman Museum of Art at Kennesaw State University are timely and more relevant than ever in light of and in response to current shared grim realities and global struggles and their interdependence to loss, [in]justice, and mortality. Thus, illuminating empathy, grief, and loss as shared universal themes.

CLINICIANS IN THE ART MUSEUM: EXPLORING SUFFERING, LOSS, GRIEF, HEALTH, AND WELL-BEING USING VISUAL ART

M. Jordan Love, The Fralin Museum of Art at the University of Virginia and **Marcia Childress**, University of Virginia School of Medicine

Why and how might art museums serve as learning laboratories for health professional students? Health humanities learning methods, modes, and materials—including visual art—are effective ways to instruct health professionals in clinical competencies and crucial topics that traditional didactics and clinical modeling don’t teach well, and to explore the human and sociocultural dimensions of illness, suffering, healing, and healthcare. But health humanities learning using visual art can also nurture apprentice clinicians’ resilience and well-being. This presentation establishes how a multidisciplinary team—a museum educator and a health humanities scholar—at the University of Virginia (UVA) fosters student clinician learning in UVA’s art museum. The Clinician’s Eye workshop, a joint venture of the museum and the medical school’s Center for Health Humanities and Ethics, uses visual art analysis to improve trainees’ skills of observation, communication, collaboration, compassion, and reflection. HeArt of Medicine is a student-created workshop using visual art to reflect on dying, death, loss, and grief. In COVID times, both workshops speak to clinicians’ abilities to see, recognize, acknowledge, and respond to suffering, loss, and grief in patients and families—and in themselves and their peers. The museum has value and promise as a place structured and purposed for more creative, contemplative, and reflective engagement than most healthcare settings, which are sites of significant care-provider stress and burnout. Through museum-based learning, young clinicians may discover this space and its offerings as a sanctuary and a refuge for reflection, allowing for creative refreshment and self-care to stave off burnout and improve well-being.

Multimodal: considering the needs of those with communicative or cognitive disabilities

David Chioffi

Substantial contributions to the field of communication

disorders are becoming increasingly relevant in an age of screen-based, multimodal literacies and their artifacts. Such advances are of particular significance in the disciplines of visual arts and communication design, of which I am a member and an individual with a disability. This presentation will illuminate the need for society to cultivate inclusive communities of artists, designers, developers, and speech-language therapists and collectively pursue speculative design realizations in tandem with those with disabilities. Interdisciplinary and participatory communities that possess the lived experience of communication and cognitive-linguistic disabilities— are considered in the research of the modality project {dot} design. In extending the semiotic boundaries of visually-based forms of communication, persons with disabilities may foster the physical, environmental and technical tools and practices to articulate complex ideas in challenging communication settings. In this manner, such learning methodologies share those that the Clinician's Eye equally embraces.

Hybridity and Praxis: The Artist as Researcher

Chairs: **Laura Hyunjhee Kim**, University of Texas at Dallas; **Christina Corfield**, SUNY University at Buffalo Department of Media Study

Each artist-researcher will present their creative work as a model of praxis which productively investigates and connects varied materialities and media. How can such creative approaches to research yield new epistemic methods and forms? How can praxis carve out new spaces or access points beyond the academy in which to think and make connections between media, whether those connections are material, historical or cultural? Each panelist will address these questions by introducing and elaborating on their individual and collaborative practices. Christina Corfield investigates how cardboard acts as a material and creative bridge between online and real world spaces, acting as a form of intermedial infrastructure. Laura Hyunjhee Kim and Kevin Sweet focus on collaborative practice and multimedia performance work that navigates the in-between-space of creative, academic, and community-oriented research on human/nonhuman storytelling. Dorothy R. Santos connects the performance of voice to human-computer interaction and service economies in the global south. Nina Sarnelle and Selwa Sweidan share their collaborative touch praxis which engages touch as both subject and method, exploring bodies in physical proximity, as well as modes of virtual touch, distanced touch, and collective touch. While each participant works or has worked across academic and art spaces, each also works across varied production media, recontextualizing and expanding each individual medium through its interaction with other media agents, technologies, protocols and affect. The proposed panelists expand the notion of interdisciplinary and intermedial research as well as cross-disciplinary collaboration, troubling the spaces they occupy as critical artist-scholars.

Cardboard as Intermedial Site

Christina Corfield, SUNY University at Buffalo Department of Media Study

Cardboard is ubiquitous and connotes many things, including protection, durability, consumption, re-use, craft, DIY, play. It is a rich signifier, perhaps even iconic in certain forms, like the box, and holds potential for many uses and re-uses. But how does cardboard signify in the digital age and how does cardboard's relationships to digital realms transform it into an intermedial site through which to re-imagine how we think, learn, consume, play and communicate through media? As we increasingly consume online and as we have been forced to rely on digital modes of communication during the pandemic, I explore the creative and signifying potential of cardboard at a moment when crafting and DIY projects, often involving vernacular materials like paper, have boomed. Examples from my own intermedial practice demonstrate how cardboard, as an analog material, can act as an intermedial bridge that connotes and connects URL and IRL worlds, imaginatively. By turning to DIY methods and embracing DIY aesthetics, this work gives form to investigations into the material, creative and social malleability of the medium, as well as how it presents a very material trace of virtual activities, behaviors and impulses.

Flocks as Emergent Turn in Narrative

Kevin Sweet and **Laura Hyunjhee Kim**, University of Texas at Dallas

Practice-based research duo Laura Hyunjhee Kim and Kevin Sweet remix and riff on critical theory and media references in a playful practice of speculative nonfiction storytelling. Their ongoing multimedia project titled "Flocks as Emergent Turn in Narrative" introduces a new speculative methodology ("Pigeonology") which serves as a "contact zone" for queering, disorienting, and reconfiguring popular representations of (non)human entities ("Pigeons") as a means to recognize their inseparable role as active participants and witness to anthropocentric narratives. Pigeonology is an intermedial form of living-research that is fluid: a growing organism of thoughts, concepts and ideas that is rather emergent, rhizomatic, and nonlinear. Kim and Sweet will present how their individual creative practices come together to develop this research methodology, navigating the in-between-space of creative, academic, and community-oriented research. Pigeonology is used to reveal the persistent enmeshing of nonhuman constituents that are otherwise hidden within human frameworks of power, memory, and politics. By making this process alive, Kim and Sweet aim to challenge the universal narratives of human/nonhuman relationships ("Pigeonholing") through hyper-local and site-specific acts of playful and participatory investigation, observation and collaborative experience of life-as-lived.

Sonic Futures: The Decolonization of Voice

Dorothy Resplandor Santos, University of California, Santa Cruz

Voice-activated technologies are rampant and becoming

sophisticated within the realms of assistive tech, gaming, and filmmaking. From vocal cloning to accent reduction or elimination technologies being patented, it is vital to understand the histories that affect how these contemporary technologies are developing. The voice becomes a bridge and is subject to remediation between humans, objects, and machines. How might we re-envision learning, understanding, speaking, and the preservation of languages that gives primacy to a specific vocal affect? Taking into consideration audio constructs, I explore the histories of telephone operator training, emergency infrastructures such as 911 dispatching, and speculate how voices might be used to activate architecture and other digital and mobile objects. I will focus on my current work, *The Cyborg's Prosody* (working title), which is an interactive work that is a direct response to the establishment of "accent reduction schools" in the Philippines, which has the highest number of call centers and virtual agents in the world. This work is meant to serve as an "accent induction school" with the hopes of serving as a decolonial method of exploring how language is learned, human-computer interaction, listening, and how accent preservation is encouraged. This work is a creative intervention and critical response to the ways technology perpetuates race, gender, and class constructs.

Touch Praxis

Nina Sarnelle and Selwa Sweidan

What is touch in the context of high stakes touching—of elbow-bumps, contactless delivery and lethal choke-holds? What shifts when we read the body in kin, or the touch-body, through the lens of matter and making? How can touch move us beyond the boundaries of the self? *Touch Praxis* is a collaborative project exploring touch as a time-based medium and co-creative knowledge practice. It includes public workshops, improvisational prompts, touch scores, embodied interviews, primary source demonstrations, and experimental archiving. Nurturing a growing community of collaborators, *Touch Praxis* engages in a form of participatory research, in which 'every body' is engaged in the making/knowing, rejecting 'the neat hierarchical distinction between the researcher and researched' (Gutiérrez, 2016). Doing so provides an opening for encountering scales of touch (touch at a distance; touch across generations; the touch of the state), and addressing oppressive and/or colonial tactile legacies (Hortense Spillers, 2018). *Touch Praxis* offers a method for feeling one's way through complex issues of access, inclusion, consent, subjectivity, power, and alterity.

I Am A Poseur: Feminist & Queer Schisms of Punk Rock and Contemporary Art

Chair: Melinda Guillen

"I am a poseur and I don't care / I like to make people stare / Exhibition is the name / Voyeurism is the game" –Poly Styrene, X-Ray Spex. The overlap of punk rock, contemporary art, and gender and sexuality is understandably fraught by severed ties and generational divides. Yet punk and contemporary art are subject to the same power dynamics as other historical structures of knowledge. Punk rock communities are and have always been as diverse as artist communities: from the rejection of the status quo; emphases on youth culture and DIY or "do-it-yourself"; self-publishing, zines, and artist books; and foregrounding of fast and intense performative expressions of anger, sex, power, and personal agency but this vast area remains under-examined in art history. Too often, popular images of punk are neatly packaged quasi-hero stories that fit mainstream neoliberal narratives and leave out the people that defined and refined the art, sound, fashion, and attitudes of punk. How might feminist and queer discourses redeem, dissolve, and/or destroy conventional and limited notions of punk as a cultural force and art form dominated by Western, white, cis-gender, hetero-male versions of aggression and anarchy? How do the varied ethos of punk and counter-cultural art forms reject or redefine both consumer culture and art historical discourse? And does any of this even matter? This panel endeavors to present new and uncover buried interrogations into the cultural and art historical significance of punk and contemporary art from radical, intersectional feminist, and queer critical lenses.

"Identity is the Crisis": Punk feminisms

Maria Elena Buszek, University of Colorado Denver

Manchester-based writer and musician Liz Naylor said that when she first discovered punk "I hated feminism, because my experience of it was snooty, stuck-up women who went to university and intimidated me. I had nothing in common with them." London artist and designer for the Clash, Alex Michon reflected similarly on her own take at the time: "feminism seemed to belong to another era. I saw it as a mostly middle-class thing, something that posh mothers did." Yet, as teenaged feminist music writer Julie Birchill noted in the *New Musical Express* in 1978, punk unleashed "girls taking over, girls on the stage. Ungrateful bitches, they every which one of them swear they're not 'Women's Lib,' but who cares, actions speak louder, etcetera." This paper will address the complicated role of feminism in the UK in the immediate aftermath of punk, with a focus on the visual and performance art of British art-school punks such as Michon, Linder Sterling, and Gina Birch, as well as creative autodidacts like Naylor and Poly Styrene, whose often ambivalent feelings about the legacy of second-wave feminism (as well as anti-racist and gay activism) that they inherited would nonetheless lead them toward the creation of activist art with its own significant legacies in the decades since punk first broke.

Pause the Song: Vocal dissensus and communication in Wynne Greenwood's Tracy + the Plastics

Thea Ballard

Wynne Greenwood's early-career video-performance-band Tracy + the Plastics (1999–2007) pushed the deconstructionist logic of the post-riot grrrl music scenes from which it drew its language one step further. As art critic, musician, and scene peer Johanna Fateman asked Greenwood in a 2014 interview, "Why should a band be 'a band' at all?" Performing as all three members of Tracy + the Plastics—live, as frontwoman Tracy, and in video recordings projected behind her, as drummer Cola and keyboardist Nikki—Greenwood toured the project on both American coasts, in conventional music venues as well as art spaces like the Kitchen, shifting between the registers of self-exploration and relational formation. While Tracy et. al performed real songs, with Greenwood singing atop a skeletal, energetic backing track, the most vital (and funny, and affecting) part of her project came in between, when the band would lapse into strangely choreographed skits that nearly always involved some kind of misunderstanding or argument between its members. Greenwood finds what punk at one point offered—the song as a compact form of productive dissensus—in the minor speech between songs, raising the question: why should a song be a song at all? Examining the vocal aesthetics of Tracy + the Plastics alongside Greenwood's theory of the pause in video art, this paper posits that the artist's experiments with the social form of the "band" and the musical form of the "song" offer a queer, sonic critique of communication itself.

"Oh Bondage! Up Yours!" — Punk Feminism and the 'Sadeian Woman'

Marie Arleth Skov, Staatliche Museen Zu Berlin

In 1970s-1980s punk rock, punk art, and punk fashion sex was a vehicle for autonomy—a counter-concept both to the traditional hetero-normative family structure and to the hippie delusion of an alternative 'free love' which had often turned out not to be so free after all. Instead, concepts of submission and sadism, power plays and pornography, took center stage, shocking the bourgeoisie in what was, ultimately, a libertarian artistic spirit. This paper argues that punk feminism thus placed itself in an avant-gardist feminist tradition of seeking emancipation through the exploration of 'amorality,' reaching back in time to Valentine de Saint Point's "Manifesto of Futurist Woman" (1912) and to the discussions by feminist scholars like Simone de Beauvoir (*Must We Burn Sade?* 1953), Susan Sonntag (*The Pornographic Imagination*, 1967) and Angela Carter (*The Sadeian Woman*, 1978). Women in punk often played with 'forbidden' topics—sexual violence, sex for sale—exploring their own dirrrrry dreams, while at the same time unequivocally pinpointing the misogynistic tendencies both of their subcultural peers and society at large, while repeatedly clashing with second-wave anti-pornography feminists too. This paper analyzes examples of a punk 'femme fatale' or 'black sheep' feminism—such as Vivienne Westwood's fashion (the torn clothing, the boob T-shirts), lyrics by the Slits and X-Ray Spex ("Oh Bondage," 1977),

and artworks and performances by Linder Sterling (the lingerie masks, the strap-on dildo) and Cosey Fanni Tutti (*Sexual Transgression*, 1976; *Magazine Actions*, 1983-1980)—and relates these within an art historical as well as philosophical background.

Iberian Art in a Global Context. A Tribute to Jonathan Brown

SOCIETY FOR IBERIAN GLOBAL ART

Chair: Ellen F. Prokop, National Gallery of Art, Washington, DC

This session honors the legacy of Jonathan Brown (1939-2022), one of the founding members of the American Society for Hispanic Art Historical Studies, the predecessor of the Society for Iberian Global Art (SIGA). Though perhaps best known for his scholarship on Diego Velázquez and Spain's Golden Age, Brown's extensive bibliography also encompasses the history of collecting; the critical fortunes of seventeenth-century Spanish art in the modern world; and viceregal painting, which he explored during the latter part of his career. The session comprises four papers that explore several aspects of Jonathan Brown's wide-ranging interests.

Banks, Artists, and Freemasons across Borders: The Banco de San Carlos, Goya, and Cabarrús

Reva J. Wolf, State University of New York at New Paltz

Global social ties were a fundamental element of Spain's first bank, the Banco de San Carlos, located in Madrid and founded in 1783. Francisco de Goya was an early shareholder, as were other artists, members of other professions, and foreigners who worked in trade and commerce. The foreign shareholders, as I demonstrate in this paper, were affiliated with Freemasonry, as was, moreover, the very founder of the bank, Francisco de Cabarrús, whose origins were French. The significance of Goya's association with the bank and of his portraits of bank officials, including Cabarrús, have been explored in fruitful research of the last twenty years, most extensively in the excellent studies of Nigel Glendinning and José Miguel Medrano (*Goya y el Banco Nacional de San Carlos*, 2005) and Yolanda Romero and Manuela B. Mena Marqués (in the exhibition catalog, *2328 reales de vellón: Goya y los orígenes de la Colección Banco de España*, of 2021). Building on this research, I propose that the bank's heretofore unnoted connections to Freemasonry are of relevance to what was an important turning point in Goya's career, expanding his network of patrons. I show how a unique system of mutual support, cutting across national boundaries, was created through the intersections of the new institution of banking, the conditions of artistic ambition, and the recently established fraternal organization of Freemasonry.

Madness in Madrid: The King, the Monk, the Pope and the Painter

Irene Cioffi

This compelling historical episode is set in mid-eighteenth-

century Spain and will recount the singular circumstances surrounding one of Europe's most lavish and ambitious courtly projects—the decoration of the new Royal Palace in Madrid built by the Bourbons to replace the Hapsburg's Alcazar destroyed in a fire in 1734. The protagonists in the story are King Ferdinand VI de Bourbon, who reigned over the prosperous Spanish nation from 1746–59, Father Martin Sarmiento, a Galician Benedictine monk entrusted with writing the new palace's iconographical program, Pope Benedict XIV who administered the Holy See during a time of diminished economic and political influence, and Corrado Giaquinto, who had been called from Rome to serve as the King's First Painter, a highly coveted job and the crowning achievement of his stellar artistic career. Recently rediscovered by the current generation of Spanish scholars, Father Martin Sarmiento is now viewed as an intellectual beacon of the 18th century Enlightenment in Spain. In fact, the entire Sarmiento palace program, ideated as an everlasting “stone codex of Spanish history” was an artistically retardataire and histrionic enterprise. By all accounts, Sarmiento was an isolated, obsessive and narcissistic man, and his patron, King Ferdinand VI was gripped by the psychotic illness that his doctor, Andres Piquer, was first to name as “manic-depression.” Now known as bi-polar affective disorder, the King was gripped by pathological mood swings that swept him up to the golden heights of extravagant ideation and threw him down into the inert lows of blackened depression. Given these psychological coordinates, the entire royal project was bound to end in tears and that is exactly what happened. This is the story about that madness in Madrid, and about the king, the monk, the pope, and the painter who were caught in its powerful vortex drawing the extravagant enterprise straight down the drain of historical oblivion.

An American in Spain: Juan Meléndez at the Court of the Spanish Habsburgs

Jesús Escobar, Northwestern University

The friar and historian Juan Meléndez (ca. 1640–1690) is well known for the history of the Dominican Order in his native Peru published in three volumes in Rome between 1681 and 1682, *Tesoros verdaderos de la Yndias en la historia de la gran provincia de San Ivan Bautista del Perú*. The book is filled with information about the author's religious order and its architecture, including an informative plan and masterful perspectival rendering of the church of Santo Domingo in Lima. Moreover, the text recounts Meléndez's efforts undertaking research for the book in Madrid in 1679. At the Spanish court, Meléndez was given access to documents he only dreamed about seeing back in Lima, yet he was also treated as an interloper, no matter his exalted status. He was not quite the “Yankee in the court of Philip IV” that Jonathan Brown was famously labeled in a 1989 interview, but Meléndez was an outsider in Mariana of Austria's Madrid even if the architectural spaces he experienced were not wholly unfamiliar to him. This paper highlights Meléndez's writings about court spaces, including conciliar offices and palatial hallways, and how these compared to places he would visit in Rome. In turn, it suggests how these architectural settings informed

Meléndez's description of monuments in Peru providing along the way an expansive view of seventeenth-century architecture that befits the scholarly legacy of the early modern Spanish world shaped in profound ways by Jonathan Brown.

Women on the Frontiers of Faith: Profession Portraits in Viceregal New Spain

Louisa M. Raitt, New York University

In 1986, Jonathan Brown wrote about an austere pair of portraits by Diego Velázquez of a mature woman who stood at the frontier of faith. Señora Jerónima de la Fuente, a “tight-lipped,” sixty-six-year-old, Spanish nun was passing through Seville on her way to establish the first convent in the Philippines when the young Velázquez painted her likeness. Brown praised the young master for his “precocious talent for portraiture” and his ability to reveal much of the sitter's fearless character as she embarked on the harrowing journey across the globe in the name of her faith. My dissertation, “The Frontiers of Femininity: Self-Fashioning in Female Portraiture in Viceregal New Spain, 1665-1821,” considers how other women, particularly those along the ever-shifting borderlands of the Spanish empire, understood and actively constructed their identities as citizens of this global realm. In eighteenth-century New Spain, women were presented the opportunity to construct and affirm their identity through their portraits, often using images of themselves as tools of social, economic, and even political agency to leverage their place within colonial society. This paper will explore female religious portraits—specifically the genre of “crowned nun” images made at the time of profession—in stylistic comparison to their Spanish precedents and examine the ways in which public displays of theatrical piety acted as social currency and presented women, and their families, with opportunities for social mobility in New Spain.

Illustrated albums as sites for knowledge production, commercial mediation, and technological investigation

Chair: Paulina Banas, University of Alabama at Birmingham

Illustrated albums, from small travel publications to larger encyclopedias, while often consulted by scholars and the larger public for their appealing illustrations, textual information, or the scientific or artistic value of images, have a largely forgotten and complex history of production that requires further investigation. Since many of these books included illustrations executed on various media and reproduced through diverse traditional and modern printmaking techniques, these books often relied on greater financial investments and a higher number of contributors than many other non-illustrated publications. Additionally, the production of multi-volume books with hundreds of expensive plates, such as the Dutch collector Albertus Seba's *Thesaurus* (1734-65), or *La Description de l'Égypte* (1809-22), written by the French scholars who accompanied Napoleon to Egypt, could take decades and involve temporary suspensions of the publication process, sometimes affected by the death of the author(s) or the change of direction in the publishing process. Finally, the production of illustrated albums could also call for well-measured marketing strategies (for instance, commercial prospectuses), and the preparation of various editions with differentiated formats and quality of prints thus responding to the changing public demand. This panel seeks papers that bring light to the structural aspects of the book market and the production of illustrated albums across time and location. It particularly welcomes researchers who examine the process of production of illustrated books as dependent on technical and commercial aspects associated with publication and printmaking, that could affect the conceptualization of these books and the knowledge emerging from these products.

Contentious Approaches to Time, Color, & Religion in 17th-century Dutch Publications of the Avatars of Vishnu

Margaret E Mansfield, University of California, Santa Barbara

Archival documents dated 1667 to 1672 demonstrate that Amsterdam publishers, Jacob van Meurs and Johannes van Waesberge, were embroiled in competition and legal battles with one another to present the first comprehensive illustrated travelogue of the Indian subcontinent to European readers. In 1672, Van Waesberge published the account of missionary, Philip Baldaeus, and van Meurs the writing of armchair traveler, Olfert Dapper. Both projects prominently featured elaborate engravings and descriptions of the ten Avatars of Vishnu. A comparison of the two approaches to the Avatars of Vishnu reveals the publishers', authors', and engravers' strikingly disparate goals in producing an illustrated travelogue about the Indian subcontinent. This paper will demonstrate how the handling of Hindu deities and cosmography revealed the producers' positionality. The year of publication (1672), was known as the "Disaster Year" in the Netherlands, marked by political, economic, and

religious upheaval, prompting a wave of critical self-evaluation for the Dutch. With increasing global contact through the East and West India Companies, the Dutch were concomitantly grappling with how to best present different cultures, religions, and beliefs in relationship to themselves. Baldaeus' and Dapper's Avatars of Vishnu diverge in approach to the issues of comparative religion, conceptions of history and chronology, as well as perceptions of race. Each of these issues, individually, were the focus of many early modern debates and publications in Europe. The combination of all three in Baldaeus' and Dapper's illustrated travelogues provides an ideal topic discussion for this panel.

An Unfinished Manuscript in the Market: Illustrated Manuscript Production in the Seventeenth-Century City of Isfahan

Behrang Nabavi Nejad

The earliest illustrated copies of the *Shahnama* (The Book of Kings) date back to the fourteenth century, almost three hundred years after the composition of its text in Persia. Since then, this collection of Persian national epics has been repeatedly copied through royal and private patronage and for commercial sale. While some royal copies of the *Shahnama* represent the wealth of financial and artistic resources involved in their production, their commercial counterparts make modest examples. This study examines an unfinished seventeenth manuscript of this text known as the *Rashida Shahnama* (Ms. 2239, at the Gulistan Palace Library, Tehran), attributed to the school of Isfahan. This manuscript with its fine execution and lavish use of resources blurs the distinctions between royal and commercial productions. Yet, its production is not associated with any known patronage encouraging its identification as a commercial production possibly targeting a more prosperous book market. The analysis of this manuscript in the light of socio-economic contexts of the city of Isfahan in the first half of the seventeenth century as a cosmopolitan city during the Safavid rule sheds light on processes of production and sale in this early modern capital city. The examination of the technical aspects of this manuscript combined with a close reading of its contemporary historical written sources allow the recognition of a production line specified for an affluent group of patrons and buyers who were aware of the political connotations of owning such lavish copies of this text.

William Daniell and the Business of British Book Illustration

Douglas R. Fordham, University of Virginia

Using William Daniell's career as a focus, this talk argues that the first quarter of the nineteenth century was a pivotal moment in the production of illustrated books, and a significant precursor to the "Illustration Revolution". William Daniell and his Uncle Thomas are best known for their pioneering publication *Oriental Scenery* (1799-1808), which introduced Europeans to the architectural riches of India. Consisting of six elephant folio volumes, *Oriental Scenery* was a monumental accomplishment in which the Daniells served as documentary artists, engravers, and publishers. William would go on to publish numerous illustrated books including *A Picturesque Voyage to India, by the Way of*

China (1810), Interesting Selections from Animated Nature, with Illustrative Scenery (1807-12), and A Voyage Round Great Britain (1814-25). While William continued to produce the sketches and aquatint plates for these works, he warily turned to book sellers for assistance in publishing, selling, and distributing his work. As William noted to a colleague in 1809, "he should hardly be able to pay his expenses of paper, printing, &c.... [without] being connected to booksellers." This talk examines the shifting terms upon which artists, printmakers, and booksellers worked together in London between 1800 and 1825.

Picturing Knowledge: Cultivating Visual Literacy in Nineteenth-Century Japan

Mai Yamaguchi, Minneapolis Institute Of Arts

In early nineteenth century Japan, a genre of printed illustrated books called *gafu* emerged. Translated to "picture album," these books consisted primarily of images, with minimal textual information. A typical example begins with a short-written preface and table of contents, followed by images that constitute the bulk of the book, and concludes with a brief postscript and advertisements. Scholars have argued that many of these books served as painting manuals for amateur artists because the images resemble compositions suitable for paintings. This concise explanation has long prevailed, but also overlooks the varied audience the books reached and the impact they had on readers. In this paper, I will address what purpose a book centered around images could have served in nineteenth-century Japan through a case study of *Meika gafu* (Album of Pictures by Celebrated Artists). Published in 1814, *Meika gafu* contains page after page of charming illustrations by various artists, alive and dead, from across Japan. Although its print run is unknown, the number of extant copies and its repeated mention in lists of advertisements suggest that *Meika gafu* was popular enough to reprint several times. A close reading of the paratext and examination of the images in *Meika gafu* will show how the publisher and author understood the needs of their audience, and marketed their publication to potential readers, often those who hoped to gain access to privileged knowledge of the elite and develop visual literacy.

Illustrated Sheet Music in the U.S.

Chairs: Theresa A. Leininger-Miller, University of Cincinnati; Kenneth Hartvigsen, Brigham Young University

This interdisciplinary panel explores the history, context, graphic design, and theory of illustrated sheet music in the United States from the 19th and 20th centuries. Topics might include specific case studies of themes (such as war, New York, class, transportation, health, etc.), artists/illustrators (such as Winslow Homer, James A.M. Whistler, E.T. Paull, or Edward Pfeiffer), composers, lyricists, performers, music publishing companies, or modes of production, distribution, reception, communication, consumption, and social history. Additional subject possibilities include image/lyrics relationships; technological innovations; class, race, gender, and/or ethnicity; modernism; the interplay of illustration, design, and fine art in American visual culture; the labor, practice, and economics of music cover illustration; the collection of sheet music (buyers, donors, fans); and the role of archives, libraries, historical societies, and museums in collecting, cataloguing, preserving and exhibiting sheet music. Papers are welcome from those in Art History, History, Visual and Material Culture Studies, American Studies, consumer studies, book arts, childhood studies, literary criticism, media studies, and more.

Viral Pictures and Network Artistry in U.S. Sheet Music Illustration

Erin Pauwels

We Three Kings: The Magi and Slavery in an Illustrated Christmas Carol from 1865

Paul D. Kaplan

Only one of the canonical Christmas carols sung in the United States was produced by an American: "We Three Kings," written and composed by John Henry Hopkins, Jr., probably in 1857. Hopkins (1820-1891) was the son of the Episcopal bishop of Vermont, and like his father he combined a deep interest in the visual arts with a career as an Episcopal clergyman. His lyrics make no reference to the particular ethnicity of the Magi, and nineteenth-century American artists sometimes ignored the longstanding European tradition of a Black Magus. The first publication of Hopkins's carol in 1863, right in the middle of the Civil War, likewise includes no reference to skin color. However, in 1865, as the war was ending, he issued a more luxurious illustrated edition of the lyrics and music. Hopkins himself designed the fine color lithographs one of which shows the three elderly, bearded Magi, including a subtly dark-skinned figure (Balthasar). However, on the page dedicated to a verse about Balthasar, the bearded sage gives way to a semi-nude, beardless young Black man with manacled wrists connected by a heavy chain, lifting his arms toward a figure of Christ falling to the ground under the weight of the cross. This unusual and striking image, which must allude to Emancipation, relates to intense family arguments over slavery; the author's father had published a notorious pro-slavery tract (*The Bible View of Slavery*) in 1861, which the

author's brother Caspar – himself named after one of the Magi -- bitterly attacked.

self-identity as it situates Shriner sheet music within the fraternity's extensive but understudied material legacy.

Rust Belt Alley: Cleveland as Sheet Music Nexus

Daniel Goldmark

While New York may have been the de facto center of music publishing in the United States at the turn of the 20th century, several other cities did robust business in the sheet music world. Cleveland, Ohio stands out as an exemplar. The city at the time boasted one of the largest complexes of theatres in the country, numerous ethnic bands, orchestras, and choirs, as well as copious nightclubs and restaurants. All of these venues needed new and current music, and like the relationship between Tin Pan Alley and the New York theatre scene, the Cleveland publishers helped feed (and stoke) demand for music in the city. Cleveland also was a major center for commercial printing at this time, being the home of Morgan Lithograph and Otis Lithograph, among others; a range of well-known and influential graphic artists, including Ray Parmelee and Ora Coltman, created work for hundreds of songs. The most famous and influential publisher by far to emerge from Cleveland was Sam Fox; others included Charles I. Davis, Anthony Stasny, and Fred Heltman. Taking a cross-section of the music produced in Cleveland during this formative period gives us perspective on how cities in the early 1900s actively built their own image—both musically and visually—by harnessing local industries, while also showing that the Tin Pan Alley approach to the mass production and marketing of songs could be found throughout the United States.

Alterity and Antiquarianism in the Illustrated Sheet Music of the Shriners

Jaclynne Kerner, SUNY New Paltz

Music is one of the foremost entertainments of the Shriners, the fez-wearing fellows who injected Middle Eastern flair into the American fraternal landscape more than a century ago. Shriner quartets, choirs, and singing groups styled as “Chanters al Koran” proliferated after the fraternity's inception in 1870, as did orchestras, costumed “Oriental” bands, and drum and bugle corps. These ensembles' repertoires included popular music of the day, works of classical composers, and original songs penned expressly for fraternal use. This paper will consider pieces of sheet music from the Shriners' autochthonous corpus as exponents of the fraternity's pervasively Orientalized worldview during the so-called Golden Age of Fraternalism (ca. 1870-1930). Fezzes, cameleers, sphinxes, Orientalized lettering, and Zouave-costumed men adorn the covers of Shriner sheet music, colorfully exposing the Islamophilia and ersatz exoticism of America's most public secret society. The visual and lyrical dimensions of Shriner sheet music, I contend, manifest the antiquarian tendencies and chivalric medievalism of the fraternity's founders as well as the enduring pseudo-Islamic personae of its members. As items of popular consumption, illustrated sheet music transmitted the Shriners' fraternal identity from their lodge-like “mosques” or “temples” to the public sphere and the private parlors of America's upper and middle classes. Ultimately, this paper seeks to understand sheet music as a mediator of

Implicit Lessons: The Sociality of Instructional Texts from 1793 to 1993

Chairs: Colleen M. Stockmann, Gustavus Adolphus College; Aleisha Elizabeth Barton, University of Minnesota

Artists and amateurs have long absorbed the lessons of art-making through the distribution of printed instruction, from the first American type foundry to the invention of the portable document format (PDF). This session examines technical manuals as objects of study in their own right, specifically in the context of the United States. With a focus on praxis and pedagogy as sites of social transformation, we seek to center the under-examined arena of creative instruction. As recent studies within American art and material culture suggest, process manuals and design guides can be interrogated as an archive of the social, political, and aesthetic philosophies of making. Scholarship such as Elizabeth Bacon Eager's work on nineteenth-century technical drawing and Kristina Wilson's study of racialized midcentury design directives suggest the implicit politics present within instructive texts that often remain undetected in discussions of completed works and compositions. Panelists may consider a wide range of materials, including: pattern book templates, photography manuals, advice columns for interior design, papermaking guides, and drawing manuals. This session seeks papers that, for example: theorize notions of directional versus didactic, dissect the interplay of handwork and vocational training, and/or provide a critical interpretation of instructional messaging. We invite elaborations on the theme that center the imaginative potential of instructive texts via experimentation and improvisation. Papers that tell the stories of unexpected interpretations of manuals and technical lessons are encouraged, especially as they pertain to marginalized makers and mediums underrepresented in the archives.

Miniature Painting Manuals and the Representation of White Skin on Ivory

Katherine Fein, Columbia University

In the early nineteenth-century U.S., prior to the introduction of photography, individuals sought out watercolor-on-ivory portrait miniatures for portable likenesses of themselves and their loved ones. The practitioners of this art form varied—amateurs and professionals, specialists, dabblers, itinerant portraitists and painters with storefronts. Some prominent miniaturists traveled to London to hone their craft, and others found mentorship closer to home, but most relied on instructional texts. This paper analyzes miniature painting manuals that circulated in the United States, probing one particular dimension of their instruction: how they directed portraitists to represent White skin on ivory. By the end of the eighteenth century, ivory had become the material of choice for miniatures because it was uniquely suited to imbue White skin with translucent luminosity. Yet creating the desired effect required skill and effort, from preparing the

sliver of ivory to applying watercolor. In tracing these processes, I consider both what manuals described in detail—from precise techniques to specific pigments—as well as what they omitted. Without exception, manuals took for granted that the skin of portrait sitters was White, and they failed to mention that ivory came from the tusks of African elephants. These omissions speak to the normalization of Whiteness and the willful ignorance of the violence that subtended it, encompassing both the killing of African elephants and the enslavement of human beings that accompanied the ivory trade. Miniature painting manuals thus serve as a potent case study of the visual consolidation of racialized Whiteness, exposing it as a constructed fiction.

Primer for the People: The Public Art Workshop's Mural Manual and the Social Practice of the Community Mural Movement

Marissa Baker, School of the Art Institute of Chicago

This paper considers the *Mural Manual*, an instructional text published in 1975 by Chicago-based community muralist Mark Rogovin and the Public Art Workshop. The resurgence of muralism in the U.S. during the 1970s has been tied to the collaborative community mural projects initiated in Chicago after the installation of the Wall of Respect in 1967, an unsanctioned mural project by Black artists on a tavern on the South Side. Following the Wall's installation and its growing national prominence, an interracial coalition of muralists began installing murals in Chicago neighborhoods, working closely with local communities and reimagining artistic practice outside the studio and gallery. Working outside of and against traditional institutional spaces, these muralists had to reimagine how to support, collaborate, and spread theories and methods of engaged public artmaking, largely relying on apprenticeships to train emerging community artists. Despite the existence of materials by and about the tres grandes Mexican muralists, the publication of the *Mural Manual* was one of few technical manuals on murals published in English at the time. The manual imagined an audience of nontraditional artists who could greatly inform the public discourse in their immediate community. This paper challenges the notion that community murals were primarily modes of intracommunal communication and pedagogy; rather, further examination of the *Mural Manual* demonstrates that muralism was a more experimental practice that facilitated communal expression, expanding notions of who could make art and for whom it should be made, laying much of the groundwork for contemporary social practice art today.

Drawing Comparisons: The Copybook and the Student Copy

Isabel Bird, Harvard University

What happens when a hallmark practice of academic art instruction is mediated by mass production? In the nineteenth-century US, the longstanding pedagogical practice of the student copy, whereby a student trains the eye and hand by replicating the work of another artist, was codified and made widely available via instructional drawing copybooks, within which lithographic images of varying complexity were set beside blank spaces upon which the

student was to redraw the image. My paper approaches this phenomenon through the lens of its activation, by surveying a remarkable, understudied archive of used drawing workbooks from the mid-nineteenth century through the early twentieth century, collected by art education scholar Diana Korzenik and now held at the Huntington Library. By analyzing these workbooks' verbal and visual prompts against their responses—which range from closely observed copies to wildly divergent doodles—I argue for a student-centered approach to the study of instructional art texts and their various levels of mediation, from the intermedial confusion of lithography's modeling of the drawn line to the subtle and not-so-subtle marketing of company products via prompt images. How did students alternately adhere to and subvert these copybooks' prompts, and what might their responses and reinterpretations tell us about the efficacy of the copy as a pedagogical practice—or, for that matter, its continuing endurance as an artistic strategy in its own right?

In the Penal Colony: Art and Incarceration

Chairs: Emily Jane Cox; Sophia Kitlinski, Yale University

Penal colonies have been spaces of social oppression and cultural extermination. They have also been spaces of art-making, collaboration, and experimentation. This panel asks how the tensions inherent to art-making in the penal colony might shed new light on the insidious entanglements of craft, incarceration, and empire. First codified in Britain's Transportation Act of 1717, penal colonies became central to nineteenth-century penal reform. In the carceral settings of French Guiana, Siberia, Ceuta, Botany Bay, and Sakhalin, political dissidents were confined and surveilled. Back-breaking jobs like canal-digging and agricultural work attempted to mold prisoners into politically submissive and economically productive subjects. Such "reformatory" labor also conscripted the arts. In New Caledonia, exiled Communards engraved mother-of-pearl shells and painted coconut dioramas for tourist markets. In Ceuta, Cuban anticolonial leaders fashioned textiles and bone trinkets. Yet, penal colonies also saw creative production that challenged the carceral system's reformatory aspirations. The same Ceutan prisoners crafted eye-catching costumes and sonorous drums to perform religious rituals banned in Cuba. Unincarcerated artists took the penal colony's purported aims as license for their own experimentation, often disrupting its visual orders of confinement and surveillance. How did artists create in, and represent, penal colonies? What were the possibilities of artistic labor in confinement – especially when that labor was also claimed as a strategy of penal reform? How did the arts allow men and women to negotiate their experiences of overseas incarceration, engaging artistic creation in its dual roles as a tool of surveillance and a strategy of resistance?

Camelote: Bargaining Empire in the French Penal Colonies

Sandrine Canac

The art produced in penal colonies across the world is part

of a long tradition of captive people making art to manifest visions of freedom, build community, or find ways to alleviate the dire conditions of life in captivity. However, as this paper will show, the marine shells engraved by convicts in the French penal colonies of Guiana and New Caledonia complicate this picture. Indeed, as much as these objects fulfill scholar Nicole Fleetwood's definition of carceral aesthetics, a practice that reflects the experience of imprisonment as well as the convicts' will to resist the isolation, exploitation, and dehumanization of the penal system, some of the motifs adorning these shells openly promoted France's colonial enterprise. Whether they featured portraits of prominent imperial figures such as Napoléon Bonaparte and Gally Passebosc, an army officer killed while attempting to suppress a Kanak insurrection, disparaging representations of Indigenous people, or picturesque visions of the local landscape, the iconography of these shells calls for more nuanced interpretations. This study will thus locate these objects at the intersection of broader histories of emancipatory praxis and the visual culture of the colonial period that reified racial hierarchies and the violence of France's imperial project.

Precarious Hereafters: Skulls and Spirits in Photographs of Cuban Deportees

Sophia Kitlinski, Yale University

In 1901, Spanish criminologist Rafael Salillas published an article chronicling his investigations into the cultural practices of an all-male Cuban initiatory society called the Abakuá. In the first half of the nineteenth century, slaving vessels carried the society from the Cross River region of what is today Nigeria and Cameroon to the shores of Cuba, where chapters of the society flourished. Membership to the secret society promised mutual aid and spiritual empowerment, primarily to urban, lower-class men. However, Salillas did not have to travel across the Atlantic to document their practices; rather, he discovered that hundreds of members of the society had been deported as criminals to the Spanish penal colony of Ceuta, located in North Africa. Salillas' article and the photographs that he commissioned to accompany it provide the sole extant evidence of the quotidian lives and spiritual practices of these men in the penal colony. In this presentation, I ask what two of these photographs can tell us about how Abakuá men creatively reimagined their carceral surroundings and created the geographies of Ceuta anew.

The Exile's First Step: Art as Appeal in the Realist Genre Painting of Vladimir Makovsky, 1874-1884

Stephen Urchick, Yale University

The late nineteenth century was famously the moment when imperial Russia industrialized the "etapirovanie" or its process of shipping convicts into exile. At the height of the "emperor hunt" against tsar Alexander II, prisoners flowed towards Siberia by unprecedented new conveyances like the steamship and locomotive. However, the likeness of the exile retreated proportionally beyond the realm of the visible in the popular imagery of the time. European illustrated magazines happily portrayed chimerical "nihilists" and "politicals" leaving for the east, but Russia's public mostly

beheld only cause celebre civil cases tried in the courtroom by larger-than-life luminary lawyers. This talk examines the interventions of realist painter Vladimir Makovsky into the jural theme. Makovsky worked for Russia's periodical press when he wasn't making art outside the empire's official Academy system. His contributions to both print journals and independent exhibition juries reconfigured the spheres of visual literacy and art appreciation into courts of final appeal for Russia's underrepresented underground. In particular, we examine Makovsky's coverage of the infamous "Jacks of Hearts" trial for the weekly journal Pchela (The Bee) and his later canonical 1879 Convicted (State Russian Museum, St. Petersburg). In both, Makovsky recentered the beholder's gaze on the physiognomies of the accused and the guilty. His aesthetics compelled viewers to arrive at their own verdicts about the extent of his protagonists' crimes.

Unfree Artists at the Edges of Empire: Wicker Chairs and Prison Labor in the Philippines after 1898
Ashley E Williams

INKS: Writing, Imaging and Medium in the Interdisciplinary Nineteenth Century

INTERDISCIPLINARY NINETEENTH-CENTURY STUDIES

Chair: Nancy Rose Marshall

The Interdisciplinary Nineteenth-Century Studies Association (INCS) is excited to announce its call for papers to the CAA conference in 2023. Our theme this year is "inks," broadly construed. In keeping with the organization's focus on drawing together fields of literature, history, music, and the arts, we are looking for papers on nineteenth-century topics drawing on some aspect of "ink," which is not only a homonym for our organization's title but also one of the primary bonds between the areas we represent. Possibilities might include explorations of the medium of ink itself; representations of writing, letters, or books; printing or print media; tattoos; contracts or documents; or even non-human variants such as the cephalopodic or the botanical. Ink may also be "inky" in relation to color theory or ideas about color, skin color, or race in the nineteenth century. For more information and abstract submission, please contact Nancy Rose Marshall at the University of Wisconsin-Madison (nrmarshall@wisc.edu).

Ink, Snails, and Inkwells

Kate Flint

Framed in Ink: Print Culture at the Royal Academy

Pamela M. Fletcher

Images of the Royal Academy Summer Exhibition seem insistently visual: hundreds of canvases stacked on the walls, frame touching frame, with none of the interpretative wall text or tombstone labels that guide audience interpretation in the modern museum. But nineteenth-century exhibitions were profoundly shaped by print culture, including press reviews, illustrated handbooks, and maps. In this paper, I take up the form of print that was, perhaps, the most important of these framing devices: the exhibition

catalogue. These small books, sold onsite and designed to be held in the hand while viewing, provided multiple printed frames for the work on view, including an annual epigraph, rules, titles, and artists' contact information. I begin with a close reading of the exhibition catalogue as a material object, attending to the affordances of the form - its size, structure, organization - and the critical protocols of its content. Approaching the exhibition catalogue as an integral part of the art on view reveals the deep interdependence of print and exhibition culture. Artists strategically used the form of the catalogue, playing with titles, quoted materials, and blank space to shape viewers' perceptions of their work. In the context of the exhibition, this interplay turned the experience of art viewing into a form of paragone, as viewers moved back and forth between visual and textual worlds. In the end, I argue that catalogues should be understood as a constituent part of the exhibited work of art, a carefully considered frame co-authored by artist, institution, and reader/viewer.

Printing Ink: The Art and Industry of Color Lithography in Nineteenth-Century France

Natalia Lauricella, Stanford University

At an 1897 conference on printing ink, Georges Chamerot of the Société d'Encouragement pour l'Industrie Nationale described the fabrication of ink as the "mixing of two bodies": color and varnish. This combination—tailored for the production of lithographic printing ink—helped transform visual culture in France over the course of the nineteenth century. Many scholars have investigated the emergence and growing popularity of chromolithography in this period through the study of posters and prints, examining the colorful posters that blanketed the streets of Paris and exploring how original prints captivated middle-class collectors. These objects of the so-called "color revolution" depended on a material that few, however, have taken the time to study: the novelty of mass-produced color ink. This paper will explore the manufacturing of color lithographic ink in nineteenth-century France, focusing in particular on the business and advertising of the French company Ch. Lorilleux et Cie. Firms such as Lorilleux produced high quality inks in a wide range of hues, enriching and greatly expediting the printing process. They also contributed to training printers in color mixing and theory. By the final decades of the nineteenth century, printers had become specialized in color, in turn facilitating the work of avant-garde artists interested in original color lithography. The success of these fine art lithographs on the burgeoning art market, I argue, relied on the development of industrial materials and the technical work of printers who trained in industrial settings. By tracing ink as a material presence in late nineteenth-century color lithographs, this paper reveals the fundamental interconnectedness of art and industry in this period.

The Inky Greys of Walter Pater's Marius the Epicurean
Rachel Kravetz

This paper proposes that the aesthetic ideal of Marius the Epicurean, expressed in key images and the broader texture of the novel, mixes golden light and inky greys in a manner

suggested to be modeled on Venetian painting. While modernity had reconstructed an antiquity given to paleness and abstraction, Marius presents a vivid ancient world. Yet Pater would have known Pliny's objections to the "extravagant polychromy" of the late Roman period he portrayed. Reading Marius against "The School of Giorgione," I show one of its central projects to be a revaluing of the colorless. The novel combines decorative art and bright features of the landscape with grey elements. The two veins are abstracted into terms such as "gaudiness" and "austerity" by a process itself discussed. Yet they can only be "blended" in art: interspersed, not joined conceptually. Like Giorgione, Pater sets pious figures in a brilliant Italianate landscape. These grey figures are best characterized as grisaille, and hearken to manuscript illumination, where monochrome conveyed piety. The history of grisaille reminds us that the classical and the medieval, and the stony and the inky, were entwined in Renaissance art and architecture. The grisaille sculptural figures on the exterior panels of altarpieces linked the interior paintings to the architectural setting. Yet by crediting Giorgione with the movable picture, Pater implies that the Gesamtkunstwerk broke apart under his influence. Cuing us to trace the interplay between color, light, and stone in his own oeuvre, he restores the aesthetic of the cathedrals he admired.

Intermedial Dialogues in American Visual Culture: Sculpture and Film

Chair: Susan Felleman, University of South Carolina

Sculpture—material, static, and three-dimensional—seems antithetical to the immaterial, moving, and two-dimensional image of film. However, as Steven Jacobs maintains, “the history of cinema amply illustrates the attraction of these opposites. Sculpture and film were made for each other.” This panel interrogates moments from across U.S. film history where this attraction of opposites serves to reinforce certain socio-political concepts of gender, race, and nation. Papers look in particular at the multiple vectors this can take: how filmmakers take inspiration from the history of sculpture, how sculptural forms shape cinematic space, and how even stone can adopt cinematic techniques. Working in the silent era, Lois Weber drew upon the tradition of the sculpted female nude for her allegory of truth in her film *Hypocrites* (1915), what she termed a “preachment picture” that targeted contemporary clergy, politicians and the ruling class. Echoing vernacular trends in art and décor, Hollywood sets often featured Blackamoors, decorative figures of Black servitude. These long-overlooked figures are more than incidental props; they are important signifiers of a pervasively racist culture. Lastly, recent veterans memorials in small towns feature reflective surfaces and laser-cut images of war arranged in decidedly cinematic ways. Christian Marclay’s digital collage *48 War Movies* (2019) serves as a theoretical tool for examining how this memorial landscape perpetuates a troubling strand of nationalism defined by spectacular death. Deploying these case studies as springboards, we aim to further historical and theoretical inquiry into intermedial relationships between sculpture and film.

Sculpted Truth: Lois Weber’s silent film Hypocrites
Katherine Manthorne, Graduate Center, City University of New York

A highly successful silent movie director, Lois Weber delivered strong social critiques while simultaneously fulfilling her desire to “raise the standard” and “bring back refined audiences” to movies. In *Hypocrites* (1915) a medieval monk who sculpts a statue of Truth is murdered when an angry mob sees only a naked woman on the pedestal. We cut to 1910s America where a minister visits his parishioners accompanied by Naked Truth, whose hand mirror reveals the congregation’s appetite for money, sex and power. From the opening shot of the director signing her photograph “Sincerely, Lois Weber,” to her projection of nude physical culturalist Margaret Edwards translucent via process shots, the movie problematizes the relationship between life and art. Addressing mixed-class audiences attending moving pictures in the teens, this paper argues, Weber strove to elevate public taste by exploring the boundaries between fine art and popular culture. She engaged with sculpture especially for her innovative special effects, intricate compositional schemas, striking deployment of light and color and use of allegory. Putting her movies in dialogue with fine art, it further contends, Weber complicates

the dynamics between art, truth and representation that undergird the episodic narratives, moral indictments, and pictorial power of her productions.

Shocking Invisibility: Blackamoors in the Movies
Susan Felleman, University of South Carolina

In August 2020, a *House Beautiful* article, “There’s No Excuse for Buying or Decorating with Blackamoors,” posited these “figures are a clear symbol of centuries of racism.” The article recounted the history of such decorative figures of Black servitude, from their origins as European luxury objects in 17th century aristocratic décor to their subsequent popularization, as less expensive variants were produced, particularly in Venice, and finally their incorporation into 20th century American décor. Actually, the article was an apologia. Only after this synoptic history, one learns that “*House Beautiful* recently included an image of a room that contained a Blackamoor, specifically a table with a sculpture of a dark-skinned person as its base. While the image and its story were reviewed by many staffers, the table was not spotted until after publication.” The Blackamoor’s invisibility is one of its most shocking attributes, given how boldly, often grotesquely, such objects embody the servitude of Black bodies in Western society. This was exactly to what Fred Wilson drew attention when he placed Blackamoors in subservient poses around Venice for the 2003 Biennale, observing, “the figures...are so common in Venice that few people even notice them.” The same can be said of Blackamoors as part of movie décor. These figures are exceedingly common elements of Hollywood sets and must have been owned by all major motion picture studio property departments. This paper will analyze the ways such figures silently reinforce white supremacy, signifying privilege, wealth, and class aspirations in dozens of movies.

Montages of Perpetual War: Critically Examining Local Veterans Memorials
Annie Dell’Aria, Miami University

Maya Lin’s Vietnam Veterans Memorial marked a paradigm shift in memorial design towards what Harriet Senie calls “symbolic cemeteries.” Echoed in major commissions like the Korean War Veterans Memorial and the 9/11 Memorial, Lin’s components also appear in more local forms: memorials in small U.S. towns that remember local veteran deaths dating back to the revolution. Produced by gravestone companies and featuring Lin’s reflective granite and listing of names, these sites frequently employ a pastiche of laser carved images sourced from archival photographs, art history, news footage, and film—and ample space for future death. The funereal experience fuses with a cinematic montage of perpetual war to collapse the historical specificity of each conflict into one narrative of nationalism codified through violence and grief. Using Christian Marclay’s kaleidoscopic digital collage *48 War Movies* (2019) as a theoretical tool, this paper critically examines these local forms as not only examples of mass-produced “symbolic cemeteries” and what Erika Doss calls “memorial mania,” but also spaces that dangerously superimpose historical conflicts with their mediated spectacularization. What results is an unending temporal loop of American

exceptionalism, war, and death. Imagining alternative forms of commemorating community members lost to war is vital for working towards a future without it.

International Fellowships, Residencies, and Retreats

Chair: Victoria Ann McCraven

This panel will discuss international fellowships, residencies, and retreats. Panelist topics will cover cost vs. stipend, different types of fellowships/residencies, the application process, and the resources to find international opportunities. A question and answer period will be included at the end of the session.

Interpreting/Re-Interpreting Collections

SOCIETY FOR THE HISTORY OF COLLECTING

Chairs: Marie Tavinor; Rebecca Lyons, Royal Academy of Arts

Discussant: Veronique chagnon-Burke

This panel seeks to open a discussion on interpreting/ re-interpreting collections building up on a number of prominent changes observed at the Frick Madison, MoMA (with the redisplay of its collections), or at the Wallace Collection (which now allows temporary loans). Collections are not static: indeed, in the same way as they may evolve, their founding documents, contents, relevance and significance may be examined with different lenses which themselves may vary in time and space. This may be true of both private and public collections located in any part of the world. We encourage papers that examine critically both historical and contemporary occurrences of such shifts in interpretation. These revisions might come from artists, art critics, communities, scholars, benefactors, public opinion, experts or trustees. Analyses should particularly highlight modes of interpretation, and causes for re-interpretation (i.e., changes of taste, context, legal framework, among others), as well as the consequences that such re-interpretations may have over the collections. Please submit proposals to Marie Tavinor c/o sochistcoll@gmail.com with the subject line: "CAA 2023 – Interpreting/Re-Interpreting Collections"

Ascending from Storage, Undisciplining the Canon: The Dramatic Revision of Central European Modernism
Julie Codell, Arizona State University

The Metropolitan Museum's storage holds 23 drawings (donated, 1959) by Central European Cubists exhibited in New York, St. Louis, Chicago, Pittsburgh, Buffalo (1913-14), and in San Francisco's Panama-Pacific International Exhibition, 1915. These artists were well-known in Paris where they studied. WWI forced them to flee; Hungary was France's enemy. Forgotten, their works remain in storage. But current scholars' studies of their works form a node of re-interpretation, following recent "undisciplining" of art history's canon, rethinking narrow Euro-master narratives,

and revising modernisms as plural, local, and not monolithic or universal. Re-interpretations include finding lost artworks; French, Belgian, German and Hungarian exhibitions; restaging the 1915 exhibition (*The Jewel City*, 2015); conferences; journal issues; 10 recent books unearthing Central European modernism. These re-interpretations' different lens reflects a modernism constantly transformed through diverse encounters, social networks and widened geographies, to understand the dissemination of styles and changing tastes. They challenge the universalizing of styles and cultural hierarchies that circumscribe transnational stylistic adaptations, vis-à-vis Cubism; separated "centers" vs. "peripheries"; museums' submission to public taste for blockbuster artists. In the dialectic between storage and display, specialists, often guided by popular opinion, deny artists from "peripheries" displays or assessments. Current re-interpretations have provoked some changes: the Met's Lauder Research Center's fellowships now support studies of Central European Cubism, also included on the Met's online Heilbrunn Cubism timeline. Re-assessments illuminate art history's myopic cultural hierarchies, redefine styles' diverse adaptations, and provoke some critically reflexive museums to make storage public now, in response to challenges to art history's ideologies.

Revealing the 'invisible' collection: MoMA's 1964 expansion

Sandra Zalman

In 1964, the Museum of Modern Art completed the first high-profile expansion of its 1939 building, with the goal of revealing its previously "invisible" collection. Hailed as the "Victory Rites of Modern Art" in the press, MoMA's expansion doubled the museum's gallery space, enabling long-time curators Alfred Barr and Dorothy Miller to install the painting and sculpture collections at an unprecedented scale. However, rather than unveiling the grand narrative of modernist painting that MoMA would eventually become known for, the curators insisted that their vision of modern art was a panorama—that is, a wide-angle view, a multi-faceted scene of unfolding events. MoMA's 1964 installation has received almost no scholarly attention, likely because it was subsumed by the synoptic installation of curator William Rubin, who soon revised the galleries according to his formalist priorities once Barr and Miller retired at the end of the decade. This paper seeks to reconsider the implications of MoMA's 1964 installation of the collection—highlighting the political dimension of art, the central role of untrained artists, and the catholicity of modernism writ broad—that in many ways exemplified the principles of the museum's early, experimental years, and directly informed MoMA's 2019 reinstallation 55 years later.

Invisibilities on Display: The Hashem el Madani Collection of the Arab Image Foundation Re-Interpreted (1998–2018)

Elisaveta Dvorakk, Humboldt University of Berlin

The paper examines the Hashem el Madani Collection (1953-1982) at the Arab Image Foundation (AIF) in Beirut through selected exhibition projects by Akram Zaatari from 1998 to 2018. The Hashem el Madani Collection with its

4,000 objects is the largest unit by a single photographer in the AIF and contains photographic material from the 1950s to the 1980s. The archive of el Madani's Studio Shehrazade was fragmentarily destroyed during the Civil War in Lebanon and remained unexhibited until 1998. A contemporary reconstitution of the studio archive as well as its purchase and preservation by the AIF is directly linked to Zaatari's research and curatorial activities. The paper shows several curatorial shifts in Zaatari's work with the collection by analysing the exhibition projects Hashem el Madani: Studio Practices (2004), Hashem el Madani: Promenades (2006), Hashem el Madani: Itinerary (2007) and Against Photography: An Annotated History of the Arab Image Foundation (2017-18). Postcolonial discourses on commercial studio photography in Lebanon from 1950 to 1980 are focused as one of the epistemological frames, which led to a re-interpretation of the Hashem el Madani Collection in the 1990s. The second frame connects religious and secular historical gender discourses and visibility regimes in which photographic practices in Saida and Beirut are situated. Topographical changes in Lebanon form the third epistemological frame and are scrutinized through the concepts of deterritorialisation, spaciocide and disidentification.

Intersections and Entanglements: Objects of Mobility in the Ancient and Early Modern Periods

Chairs: Patricia Alexander Lagarde, Tulane University; **Scott Miller**, Northwestern University

From ceramic vessels to elaborate textiles, the ancient and early modern periods are rich with portable objects. Although art historians regularly interpret and even define whole classes of objects as "mobile," they often move in unusual and interesting ways. Viewed cross-culturally, a series of paradoxes beset the attempt to define and characterize the "mobile" object. Not all objects that appear mobile physically move, while seemingly immobile objects can in fact travel. Things may be considered "mobile" if they have the power to move people, whether as an accessory to travel, through the reconceptualization of space, or by demanding movement of their viewers. Furthermore, the transit of a thing into a new context can redefine it or inspire the invention of an entirely new type of object. In this session, we wish to call attention to the diversity of cultural phenomena that fall under the auspices of the "mobile" and "portable." We are interested in studies that theorize the topic within current scholarly discourses of mobile objects, to include approaches such as pilgrimage, itinerancy, trade, phenomenology, cartography, encounters, and memory, among others. We welcome papers that consider the following questions: How do objects move? Why do people move objects? What types of objects move people? Can objects inspire movement in more ways than one? How does time alter movement? Are new meanings generated when an object is placed in a novel context? This session advances a global perspective on objects of mobility in the ancient and early modern periods.

An Obelisk, A Glass, and a Cast: Why Mobility Matters for Roman Art History

Kimberly B. Cassibry

At a moment of reckoning within the field, this paper argues that prioritizing object mobility is key to Roman Art History's future. Three case studies juxtapose unexpectedly mobile objects that are rarely considered together and are typically excluded from canons of Roman Art: a monumental obelisk (590 BCE) transported from Egypt to imperial Rome (10 BCE); a dynamically designed souvenir cup (50 CE) from Roman France; and an early modern plaster cast (1680s) of Rome's Dying Gaul (a marble sculpture of an ethnically stereotyped Celt, 1st century BCE-1st century CE). These portable works respond to the theoretical frames of phenomenology and epistemology and enrich current conversations about decoloniality and canon formation. For instance, how does our understanding of Rome change when we refocus on the looted cultural heritage from ancient Africa that anchored major urban spaces in the empire's capital? How does our understanding of popular history shift when we pick up a glass cup, rotate it to read the names of performers, see their avatars racing around arenas, and observe that the object was produced and used in the provinces, rather than the metropole? How does our

understanding of the “classical” tradition’s construction gain nuance when we reconsider circulating molds and casts and their role in making supposed exemplars simultaneously present throughout early modern Europe? While studies of portable art are increasing, this paper calls new attention to the topic’s fundamental importance for a field still seeking to disentangle the cultural consequences of conquest and deconstruct “classicism’s” aesthetic hegemony.

A Concentrated Vision Made Portable: Round Fans, Aesthetic Staging, and the Lin’an Art Market
Meng Zhao, University of Michigan

Transfer, addressing the ability of objects to move through time and space, was central to the function that round fans served in twelfth- and thirteenth-century Song China (960-1279)—when summer approaches, round fans, taken from their drawer, are to be carried around and used in multiple locations. Beyond its practical function—the bud of the wind, circular fans, becoming fashionable commodities for urban art market at the Southern Song (1127-1279) capital Lin’an (modern-day Hangzhou), were oftentimes painted with vaguely recognizable sceneries evoking the environs of West Lake, the famous scenic area at the capital, that offered up impressionistic topographic features with which city dwellers coming from different social classes could all claim some degree of familiarity. Round fans, carried by the capital’s residents touring West Lake, moved across thresholds, from the private sphere into the public, from court milieu into art market, from individual objects as memorials into the larger category of objects for display. While cooling herself, one would have, with a twist of the wrist, noticed how readily a slice of the lake scenes could be encapsulated on the fan surface held in one’s hand. Reminiscent of a makeshift monocular, the circular border of fans framed and mobilized the natural environments available to vision in Lin’an. Evoking vivid memories of lake tours, depictions of tranquil expanse often seen on Southern Song round fans also invited people to (re)visit the “archi-occasion” and the site per se that prompted the creation of painted circular fans.

Mobility and Transformation: The Chinese Porcelain Fu Lion in Seventeenth-Century Peru
Joaneath A. Spicer

Within the scope of my research on the European Kunst-und Wunderkammer tradition and specifically on Chinese artefacts in the Walters 17th-century style Chamber of Wonders that I put together some years ago, I have uncovered unexpected and striking evidence of the extensive reception of Chinese porcelain guardian (fu) lions in what is now Peru: this means the impact of such porcelain lions on local art in a part of the world where there were no lions and in the form of carvings (17th-century) of lions copied in huamanga stone, a local type of alabaster. This draws attention to the little explored routes by which Chinese goods reached Peru (approximate area of the present-day country but also the far more extensive Spanish Viceroyalty of Peru), evading the controls of authorized Manilla Galleon routes. This is supported by my identification of a second type of Chinese artefact that prompted adaptations in

huamanga stone, apparently in the same period: the Chinese ivory Christ Child (with gestures of the Buddha). Very possibly more than one trade route was involved. While the ivories may well have come from Manilla, where Chinese carvers were known to be active, it is possible that the fu lion came directly from China. The circumstances of reception of the fu lion in Peru can be further compared with the reception of virtually the same style of porcelain lions in Europe, for example as appearing in the royal collection of Denmark, pointing up the disparate conditions of mobility and reception.

The Haw’itmis That Discovered Europe: Nuu-chah-nulth and Colonial Entanglements
Monica Anke Hahn

In October 1780, a Nuu-chah-nulth haw’itmis discovered Europe. In 2012 the haw’itmis returned to its homeland on what is now called Vancouver Island. It has a story to tell about where it has been, and what it saw. This paper examines the histories, legacies, and futures of the encounters between the Indigenous inhabitants of the Pacific Northwest and settler colonists over time, encounters too often overlooked in art historical studies. Chief Maquinna presented this haw’itmis to Captain Cook in 1778 and traded sea otter pelts with him to sell in China, as he did with John Meares a decade later. Illustrations in the published accounts of Cook’s and Meares’s voyages depict Maquinna and other Nuu-chah-nulth people and material objects. But the Nuu-chah-nulth also described and represented the Englishmen on their land. The material, visual, and performance cultures of both are rich with palimpsestic historical accounts. This presentation seeks to disrupt the deterministic view that the pathways of people, objects, and power move in one direction only - geographically, temporally, conceptually. To do so allows us to examine material objects both through historical and contemporary written language and through Indigenous oral traditions and practice. Examined alongside historical and contemporary narratives in the British written and Nuu-chah-nulth oral traditions, the movement and representations of Maquinna, his people, and material objects allows us to conceive and recuperate Indigenous agency and survivance in the colonial encounter, then and now.

Interventions in Collecting and Curating

Revisionist Art Historiography: Clara Erskine Clement Waters’ Art Surveys

Leanne M. Zalewski, Central Connecticut State University

American women art writers have been omitted from the historiography of art history. One prolific author, Clara Erskine Clement Waters (1834-1916), published numerous books on art. Her publications were among the earliest contributions to art appreciation and knowledge in the late nineteenth century, notably *A Handbook of Legendary and Mythological Art* (1871), *Painters, Sculptors, Architects, Engravers, and Their Works* (1874), and *Artists of the Nineteenth Century and Their Works* (1879). At least thirteen

editions of *Painters, Sculptors, Architects, Engravers, and Their Works* were published, with the last printing in 1901. She also published *Women in the Fine Arts* (1904) in an effort to acknowledge women's contributions to the fine arts. Waters involved other prominent women in her works, including journalists Katherine Eleanor Conway and Margaret Frances Sullivan. Waters sought assistance from these women to legitimate her *Handbook of Artists of the Nineteenth Century and Their Works*, which included a significant number of women artists as well as some avant-garde artists, with most entries devoted to contemporary artists. *Women in the Fine Arts* was a trailblazing book that preceded the rise of feminist art history in the 1970s and 1980s, but has yet to be analyzed. Her books contributed significantly to the emerging professional field of art history and are still valuable resources. This study is an effort to reintroduce a significant early self-taught art historian to the historiography of art history.

Permissible solidarities and re-territorialising the museum

Sophie Mak-Schram

When citizens use their political power to protect the rights of those not legally recognised, they propose a solidarity that is conceptually problematic. Citizens' right to voice comes into tension with what they are using this voice for. This tension is amplified in museums: institutions with histories, structures and collections entangled with the nation-state. Their epistemological strengthening of the colonised as Other to the educated citizen supported the ways in which colonial power transformed the colonised into "cultural" objects and the citizen as an identity. Yet, in the past decade, museums have exhibited and programmed social activists and movements. Simultaneously, activists have protested museums as continued sites of coloniality and nation-state-related harm. This paper close-reads the museological display of activist material and programming of counter-state groups, in conversation with activist protests and reclamations of museum artefacts, in order to think through the limits and potentials of museological activism. Specifically, it considers the exhibition *Disobedient Objects* at the Victoria and Albert Museum (V&A) in London, 2014 – 2015, in relation to the Stansted 15's protest of deportations in the UK, 2018; and the *Zapatista Journey for Life*, which entered into museums across Europe, 2021, in relation to the reclamation of artefacts by decolonial activist Mwazulu Diyabanza, 2020. Design objects are protest tools – but only performatively (at the V&A) whilst evading contemporaneous actions (Stansted 15), and the abstract space of the museum gives space for protest against a nation-state (for the Zapatistas) whilst denying its own territorial relations (for Diyabanza).

Colonial legacies in museum display practices: The role of contemporary art in decolonising museum collections

Gorda Stan

Recent repatriation debates sparked by the global decolonization movement expose an inherent contradiction in natural history, art history, and ethnographic museums in Europe and the United States. Caught between their

traditional roles as temples of the glorious past/scientific laboratories/public entertainment-education centers and the charge to address the lasting damages of violent colonial encounters, these institutions struggle to abide. Re-assigning value to the objects of the colonial Other in institutions designed to flaunt national treasures requires disavowing the Renaissance/Enlightenment ethos that colonizes global power/knowledge discourse. Pervasive "scientific" display practices of labeling artifacts with information such as object origin, visual properties, or ownership lineage that exacerbate asymmetry between the Euro-American gaze and the "unassimilable Majority"[i] present another colonial strategy rarely examined. This paper analyses the traditional approach to exhibiting practices and offers an alternative in light of museums' recent trend to justify purchases of contemporary art by claiming collection updates provide a critique of the colonial past. Simply labeling and displaying new acquisitions does not account for a radical understanding of temporality/contemporaneity. Instead, updates read as a market-driven approach devoid of the reckoning decolonization processes require. A survey of the history of willful omission of decolonizing artwork from mainstream discourse demonstrates that, globally, the culture industry's socially constructed systems of visual representation remain unchecked. To achieve decolonization, the Majority World's – indigenous, anti-colonial, (neo)colonized de-colonial– cultural products must be at the center of museum practices. [i] Madlingozi, Tshepo. "Decolonising 'decolonisation' with Es'kia Mphahlele". *New Frame*. November 1, 2018. Accessed August 4, 2020. https://www.academia.edu/38110387/Decolonising_decolonisation_with_Eskia_Mphahlele.

Curatorial Collaborations: A Case Study of 'TEXTURES: the history and art of Black hair'

Joseph Lamar Underwood, Kent State University

The result of a four-year, interdisciplinary collaboration, 'TEXTURES: the history and art of Black hair' is a sweeping exhibition of nearly 200 objects, ranging from ancient Egypt, to the visual and material cultures of hair care, to 55 artists from Africa, the Caribbean, and the African Diaspora on 4 continents. As a collaboration between an art historian (myself) and a fashion historian/designer (Dr. Tameka Ellington), the exhibition provides an ideal case study for examining collaborative curatorial projects and I will share the strategies and practices we implemented that led to such a generative project. In addition to the collaboration on the exhibition (description below for reference), we also designed the 'Digital Green Book' (an oral archive rooted in humanities research that culminated in a digital interactive related to the exhibition), and published an award-winning publication that is now in its third printing (finalist for CAA's Barr Award, 2022). From art historians, to curators, to the digital humanities, TEXTURES can serve as a model for ethical, effective collaborations. Exhibition description: Long a fraught topic for African Americans and others in the diaspora, Black hair is addressed in the 'TEXTURES' exhibition by artists, barbers, and activists in both its historical perceptions and its ramifications for self and

society today. Across 200 objects of fine art, fashion, and material culture, dynamic artworks and artifacts address topics ranging from the preferential treatment of straight hair, the social hierarchies of skin, and the power and politics of display.

Joy as Resilience: Subverting the Hell Times through Play

Chairs: Tracy Stonestreet; Madison Manning, Virginia Commonwealth University

In periods of instability, insecurity, and oppression, artists continuously find ways to imagine and embody joy. Happiness, play, and pleasure are not only sought after during difficult times, but are arguably a necessary component of survival. For queer artists in particular, joy is an act of resilience - a critical method of subverting hegemonic narratives of suffering. Queer joy is found through forms of exuberance such as world building, committing to materials, or escaping into new types of process. With so much shifted over the past two years, we are interested in how joy has been used as a form of queer resilience. Inspired in part by Jack Halberstam's *The Queer Art of Failure*, we invite artists and art historians to share about the ways the studio can be experimental, joyful, and/or playful during uncertain or fearful times. What methods are applied to actively imbue joy in studio space? How did practices emerge into the everyday when the studio space was inaccessible? We are especially interested in acts of queer play: silly exercises to keep your hands moving, incorporation of games, tasks or sports to challenge yourself while isolated in a studio, experimentations and discoveries found in shifted studio practice.

The Praxis of Play

Kaia Olsen

Art for me is a queer and irreverent space. Prior to Covid, my art practice was heavily performance-driven, facilitating playful collaborations awash with humor and experimentation. These collective experiences enabled a deeply resonant communion through a liberating framework of trust, intimacy, and wit, within which all involved could explore, struggle, laugh, fail, learn, and flourish, together. But when the Pandemic hit, these joyful acts of "togetherness" brought with them an invisible danger, forcing a radical shift in my artistic practice. Luckily, my improvisational tendencies became survival mechanisms, motivating me to meet indeterminacy and frustration with mischief and hijinks - even when facing them alone. A redefined practice of "proxies" began to manifest, where in lieu of my former human collaborations, I formed partnerships with anthropomorphized material, and performed duets with wood, ice, and steel. I found freedom in ephemerality and performative fabrication, became fascinated with balancing things that should NOT be balanced... and somehow fell deeply in love with math. I bent things, and fixed things, and set things on fire. And alongside all of this, I basked in the writings of hooks, Halberstam, and Gatsby, which kept me endlessly inspired.

This presentation is about the joy found in all these things, but especially about how even simple moments of play can make magic from the mundane, become important acts of rebellion, and radically revitalize a studio practice.

For Félix (love letter)

John Paul Morabito, Kent State University

For Félix works through transtemporal drag, a mode which interrupts cisheteronormative concepts of time. Here, I am using the term drag with an intentional association with queer nightclubs, performativity, pageantry, and gender-play. Materializing transtemporal drag, For Félix produces an anachronistic simultaneity that connects the COVID-19 and AIDS crises. As we navigate a global pandemic, the time of AIDS has come again; I feel this in my body. I write these words as a queer person born during the early years of AIDS; although I was too young to have been on the front lines, I came of age and into my queerness in the shadow of a plague. COVID-19 (and now Monkeypox) has summoned the ghost of AIDS, a spectral presence that never left. My responding beaded tapestries function as a material love letter and a memorial to my queer ancestors who should be here as elders. These glittering forms sparkle with grief in a reminder that queer resistance happens in the space where joy and sorrow meet. Imagine, for a moment, a lip-sync drag performance and the queen resplendent in her glittering regalia. She emanates bliss as her lips move ventriloquistically to the song. Within this ecstasy is the shadow that marks the lives of the outcast—it haunts every breath of her performance, but in darkness those sparkles shine all the brighter. For Félix emerges out of this queer sensibility to proclaim, in the face of ostracization, persecution, and state-sanctioned illness, that we continue to shine.

"Wake Work x Queer Production"

Aurora Higgs

"On Wednesdays we wear pink and other colors"

Eric Berdis

This aims to reflect on my career as an art and early childhood educator. In the past, I carved out separate pathways obfuscating one from the other. As I intentionally made the shift to merge them new wonders began to unfold. In my artwork, I lift up and mimic a queer cannon of artists on the fray of art history. They are the not forgotten giants I'm lucky to stand on the shoulders of—their methods of making become my lexicon for symbols, gestures, and approaches to craft. Using personal secrets, queer history, and gay boy glamour, my work builds a world for my audience to enter. Through this lens, as an educator, play is our work. It's how we self-regulate, create worlds, build relationships, and have self-actualization. Through observation, research and application, the classroom becomes a tool for my students and me, a parallel player in the world next to them. In periods of instability, play, and my studio becomes a haven to retreat, heal, and come out stronger. Textile processes, lesson plans, and silliness find joy as I reflect on acts of violence, the AIDS crisis, and national moments of queer sorrow. Through childlike play,

whimsical materials become a cast of characters that blur the line between ghosts, villains, and friends. These ghosts are not white cotton bedsheets we see at Halloween time. They are quilted, weighted with memories of thrift store cast-offs, hobbyist craft supplies, and the sparkle of sequins.

Landscape and Ecology in Nordic Art

Chairs: Isabelle Gapp, University of Toronto; **Tonje Sørensen**, University of Bergen

During the nineteenth century the natural environment within Nordic art and visual culture manifested specific national temperaments that until recent years continued to permeate art historical discourse. Nordic landscapes, like those in works by J. C. Dahl, Adolph Tidemand, Gustaf Fjaestad, Akseli Gallen-Kallela, and the Skagen painters in Denmark shaped and framed their own national identities for both domestic consumption and foreign export. Across Europe and North America, Nordic traditions of landscape painting were disseminated through exhibitions, World's Fairs, and artistic patronage. This session will intervene into this prescribed narrative of so-called Nordic National Romanticism by inviting speakers to move beyond the national as a priori framework, and instead decentre and reconfigure the geographical and cultural focus on the landscape and natural environment. It will foreground environmental, post-colonial, transnational, and Indigenous perspectives and embrace the trans-Nordic and trans-disciplinary connections emerging in Nordic art history, particularly with relation to broader studies of landscape and ecology.

Documents of Ignorance: Frederik von Scholten's Plantation Picturesque and the Domestication of the Historical Landscape of Danish Colonialism in the Caribbean

Mathias Danbolt

In the 1830s the Danish customs inspector and amateur artist Frederik von Scholten (1796-1853) painted a series of watercolors of plantations and great houses in the Danish West Indies. While these images have a ubiquitous presence in history books on Danish colonialism in the Caribbean, they have received little scrutiny by art historians, including in recent work on "anthropocene landscapes" in Danish art. Yet, Scholten's works provide an opportunity to address the entangled history of slavery and ecocide in a Danish-Caribbean context, and the role that art has played in the persistent ignorance of this nexus in Denmark. Scholten's images have similarities to other painters of "plantation picturesque" such as James Hakewill, who merged topographical conventions with a picturesque aesthetic in ways that domesticate the tropical landscape and keep the realities of enslavement at arm's length. If Hakewill's prints functioned as "documents of denial" (Vlach 2002) in debates on slavery and abolition in Great Britain in the 1820s, I suggest that Scholten's images perform a similar task in the memory politics of colonialism, slavery, and ecocide in Denmark today. Scholten's watercolors never made it to print during his lifetime but started to circulate

more than a century later as "neutral" windows to the past in books on colonialism. Analyzing the present-day circulation of Scholten's images, I argue that the enduring popularity of plantation picturesques speak to the political (after-)effects of colonial visualities and how images can contribute to the ongoing domestication and ruination of the colonial and historical landscape.

Changing Landscapes in Paintings by Kitty L. Kielland Inger Margrethe Gudmundson

In my paper, I wish to shed light on the themes landscape changes and time in three art works/group of art works by the Norwegian landscape painter Kitty L. Kielland (1843-1914): 1) I argue that the stones in Kielland's painting *Landscape from Jæren* (1877) can be interpreted as a portrait of a glacier erratic and as a visualisation of the ice age theory, as it was mediated by the geologist Theodor Kjerulf. I will not only discuss how the artwork can be seen as expression of positivism, but also suggest that theoretical perspective within new materialism may open a wider interpretation space. 2) In the years 1879-1884, Kielland paints coastal heath landscapes in Brittany and on Jæren. In a selection of these paintings, I show how Kielland incorporates signs of change and modernity, which are common to both places. The signs are e.g. telegraph poles, steamships and beacons, and fishermen connected to the canny industry and exports in the fishing industry. 3) Kielland painted ecosystems like moorlands. Peat bogs were the motif Kielland concentrated on the most and constantly returned to in her artistry. Based on *Torvmyr* (1897), I suggest interpreting the painting as an expression of the landscape's memory. Kielland painted at a time when the European coastal heaths were being changed to agricultural land. The paintings thematize change on several levels: as documentation of lost nature, change in aesthetics from the brown heather to the iridescent green and yellow fields, and as potential for new ways of living.

Looking with the Artist: Somatic Citizenship and the Landscapes of Henrik Sørensen and Birger Simonsson
MaryClaire Pappas, Museum of Modern Art

Beginning in the 1910s, the Norwegian painter Henrik Sørensen (1882–1962) and the Swede Birger Simonsson (1883–1938) called upon modern landscape painting to reshape the Scandinavian citizenry. While drawing from national romantic notion of a 'primal' Scandinavian identity rooted in the natural world, Sørensen and Simonsson believed their landscape paintings went beyond fostering national sentiment. They aimed to cultivate a somatic experience that would change the viewer's sensorial practice. For both artists, modern painting was a pedagogic tool, teaching the viewer how to look with the 'eyes of the artist.' Once Swedes and Norwegians learned this artistic sight—an affective sight leading the viewer to rejoice in everyday life—their entire corporeal habits would be transformed. Hence, the significance of somatic: a field within movement studies accentuating physical perception and experience. This paper attends to Sørensen's and Simonsson's theorizing of modern landscape painting as an instrument to develop their imagined somatic Scandinavian,

constructing the viewer's sensations, routines, and practices of the body anew through modern art. I analyze the painterly style the two artists advocated for to nurture their ideal modern viewer and what their model modern somatic practice entailed. Drawing from the physical health reform movements in which the two artists participated, they merged artistic theories with contemporaneous vitalist philosophies. Modern painting, thus, was both an ideology and style called upon to enhance the sensuous and embodied dimensions of citizenship that Sørensen and Simonsson believed necessary to reshape the everyday exercises of the body for their compatriots.

Political Parody and Ecological Critique in the Landscape Paintings of Rolf Groven

Clarence Burton Sheffield

Latin American Art before, in-between, and after Dictatorship

Chair: Nadja Rottner, University of Michigan-Dearborn

Military dictatorships took control in Venezuela (1948-58); Brazil (1964-85), Chile (1973-90), Uruguay (1973-84), Argentina (1966-73; 76-83), and other countries for significant periods of time, leading to an escalation of social and cultural unrest throughout Latin America. Utilizing regulatory powers and armed force, their objective was to cleanse society of what they considered subversive elements polluted by socialist and communist ideas. Much has been said in the literature on how artists were forced into internal and external exile during military governments. In the process, they developed a range of abstract, performative, and conceptualist strategies to bypass oppression and censorship and resist the terrifying events taking place. Nouns such as inversion, subversion, and dissent populate the growing literature on the topic of art during dictatorship. This panel solicits papers that address how art articulates life during periods of transition leading up to, in-between, and after different forms of authoritarian rule. Papers ought to explore how art tracks and responds to the lasting effects of armed rule beyond dates of historical change in governance. How can we frame the transitional politics of art shortly before, in-between, and after established dates of historical power shifts?

José María Cruxent, and the Intersection between Art and Archeology in Venezuela

Alessandra Caputo Jaffé, Universidad Adolfo Ibáñez, Facultad de Artes Liberales

This paper explores the life and work of José María Cruxent (Catalunya 1909 – 2001). Born in Catalunya and based in Venezuela, he became a crucial figure in the archaeological development of the South American country while also working as an artist who developed an Informalist language that originates from a rich Catalan tradition. I will explore to what extent Cruxent was able to interweave his scientific endeavors with his artistic oeuvre in search of the “spirit of matter,” turning his work into an epistemology of the senses by disembarrassing from the disciplinary boundaries that

characterized his historical and academic context. Through his research on the Amerindian world, we may also recognize an intent to approach an ambiguous “cultural Other” which ends up becoming a Doppelgänger, since it reflects more about Western modernity's ontological and epistemological problems rather than actually describing the Indigenous cultures.

Gego's Critique in the Face of Venezuela's Democratization Failure

Jesus Torrivilla, FACULTAD DE FILOSOFÍA Y LETRAS UNAM

After the Perez Jimenez dictatorship in Venezuela (1948-58), abstract modernist practices were quickly associated with oil-fueled modernization and optimism. Artist's as Jesus Soto and Carlos Cruz-Diez came back from their European exiles to work on large-scale public art projects that represented hope in democratization and institutionalization. Still considered masters of Latin American modernism, they overshadowed the emergence of Venezuelan conceptual practices that were critical of their monumentalization and blind optimism. I propose the work of Gego, with a special focus on *La Reticulárea* (1969) as a “loci at which the preceding works misfired” and a “dialectical figure of determinate negation” as Theodor Adorno would understand the critical content of an artwork's historicity. Gego's influence marks a new path of understanding how the new generation of artists —Antonieta Sosa, Eugenio Espinoza, Roberto Obregón— critiqued abstractionism with a deep suspicion of Venezuela's newly born democracy and its modernist masters.

Modernism & Resistance: Eugenio Espinoza's Disruptions of the Grid

Monica Kinsey, Virginia Commonwealth University, The Anderson

Over the past five decades, the grid has served artist Eugenio Espinoza (b. 1950, Venezuela) as a generative source of invention, interrogation, and metaphor. Serving dually as an allegory of global modernism and of the modernizing forces at work in his native Venezuela during the oil boom of the 1960s and '70s, the grid provided Espinoza a template and framework with (and against) which he could pursue alternatives and counterproposals. Specifically, the grid acted as a site for visualizing and enacting alternatives to the imbalance he experienced in his home country, and for differentiating his political and creative vision from the two dominant political camps of his time—the state-sanctioned kinetic artists and their socialist-supported counterparts. Espinoza's grid disruptions challenge the illusion of stability, insisting instead on the inevitability of transformation, mutability, and change. This presentation will explore Espinoza's practice as political metaphor, critique, and radical response within a crucial period of Venezuelan history between Pérez Jiménez's dictatorship and the authoritarian rule of Hugo Chávez.

Alfredo Jaar's Art in the Context of Latin American Neoliberal Transitions

Florencia San Martin

“Cold War terror in Latin America, —either executed, patronized, or excused by the United States—fortified liberal forces, militarized societies, and broke the link between freedom and equality,” writes historian Greg Grandin. In an era where U.S.-backed military dictatorships and civil wars in Latin America resulted in the life and dignity of millions, countries in the region turned their democracies into neoliberal states, promoting individual and private values supported by multinational corporations. Despite the so-called return to democracies in the late 1980s and early 1990s, the legacies of dictatorial regimes have prevailed, with the market controlling not only the economy but the social fabric overall. Living in Chile during the 1973 military coup and moving to New York in the early 1980s, since the early 1990s onward Alfredo Jaar have made visible the continuity of the authoritarian state in neoliberal Latin America, critiquing the continuity of the “in-between” in the process of reparation that has turn memory (and thus suffering) into spectacle. This presentation is about this aspect in Jaar’s art. In so doing, it also raises questions about the link between transition and market and its role in Latin American art “acceptance” into the neoliberal global art world in the 1990s.

Leadership Skills

Chair: Ehryn Torrell, Bath Spa University

This session takes a look at leadership skills for students and emerging professionals. What does it take to lead with people and planet at the fore? This roundtable will host a lively discussion of what leadership looks like in 2022.

Let's Get Digital!

Chairs: Elyse Longair, Queen's University, Department of Film and Media; **Jevonne Peters**, University of Western Ontario

Let's Get Digital embraces the timely opportunity to critically reexamine the impacts of digital technology and the barrage of information on our perceptions of reality. Specifically, this panel is focusing on aesthetics, digital art, virtual realities, critical theory, emergent platforms and forms of creative expression. This panel brings together artists and scholars to collectively reflect on our present post-internet age, to borrow Byung-Chul Han's term, 'the age of like', and what it means to engage with the digital realm, over half-a-century since its inception.

Displacement Map: Challenges for Core Aesthetic Values in 3D Animation

Chaz Evans, University of South Carolina

In his 1991 essay “‘Real’ Wars: Esthetics and Professionalism in Computer Animation”, Lev Manovich observed that the still nascent field of 3D computer animation had already codified a set of aesthetic values: smoothness, complexity, and the “computer look”. Manovich observed that these qualities were not inevitable ideals of computer animation, but instead were weapons for

protecting the status of an early-adopting professional class of 3D practitioners. 30 years later, these early aesthetic standards are still very visible throughout the global 3D modeling and animation industry. However, counter-traditions of experimental 3D that challenge the supposed neutrality and universality of these aesthetic ideals have fomented along the way. This presentation is an introduction to identifying and analyzing different 3D production practices that either codify early proposals for computer aesthetics, defy them as well as the power relationships hidden within them (as seen in the work of Morehshin Allahyari, A.M. Darke, localStyle, and Jacoby Satterwhite), or find a way to negotiate between these dueling perspectives. Recognizing the distinct, yet dependent, nature of opposing aesthetic proposals within the field of 3D animation as a discourse helps to illuminate this under-theorized yet ubiquitous form of media production, while also offering new perspectives for pedagogy in new media art classrooms.

Art in the Age of AI

Sarah Martin, University of Notre Dame

In 2018, Christie's became the first auction house to sell an artwork created by Artificial Intelligence (Portrait of Edmon Belamy sold for \$432,500). Four years later, the boom of text-to-image AI generators like Dalle, Midjourney, OpenAI's DALL·E 2, and Google's Imagen and Parti continue to raise complex questions about aesthetics and representation. We might adapt what Byung-Chul Han says of digital photography to AI-art, as a “hyperreality:” in which “the real is present only as a quotation...a self-referential, hyperreal space wholly disconnected from reference.” AI scavenges the artifacts of human creation to germinate a phantasmagoria. In some ways, it makes the ghosts of our digital debris visible. As improvements in AI image generation move beyond the uncanny valley into works indistinguishable from human creation, designer Stefan Sagmeister cites “enormous questions about authorship” that arise. But beyond legal and pragmatic questions, the spectacle of AI-authored artworks also raises artistic and existential questions. Is AI a surprising tool for artists and designers to incorporate into their workflow, or a doomsday replacement? What is an artist when not only production but ideation can be outsourced? My paper unpacks and investigates the above thoughts with reference to Barthes, McLuhan, Benjamin, and Bachelard as well as interviews current thinkers on the topic, such as: Robert Lieb, Ruha Benjamin, Ranjodh Singh Dhaliwal, and more.

Ritual as Conduit Between Physical & Digital Realities

Megan Young, Indiana University Bloomington, Eskenazi School of Art, Architecture + Design

By examining the interactive multimedia installations of Marisa Williamson, Holly Bass, and Jasmine A. Golphin, this paper analyzes how feminist social practice artists engage ritual as a conduit between physical and digital realities. Williamson's technology-rich exhibition and group activity Room (2019) anticipates what philosopher and cultural theorist Byung-Chul Han categorizes as chronic hyperattention and resists the seductive pull of hyperproductivity through symbolic gestures with physical

objects. Bass' Liberation Labs (2020) acknowledge desires for communal connection during the COVID-19 pandemic by presenting a social media livestreaming series and culminating multimedia environment. Utilizing tactics from slow cinema, Bass' work disrupts the inherently self-centered Instagram feed to build contemplative space and bridge connections to real-world magic. Golphin offers a virtual reality space for rest and restoration in Above|Below (2022). Self-directed explorations of that world are devoid of immediate gratification and, like Guy Debord's *dérives*, provide radical opportunities to counter boredom and malaise in capitalist society. Taken together, these examples showcase a growing trend among contemporary artist activists—embedding digital assets within physical experiences to imbue speculative dreaming with a sense of in-real-life possibility.

– as finished works in their own right. The nature and success of Michelangelo's daring challenge to the limits of acceptable finish in sculpture remain unexplored. By investigating the novel intermedial dimensions of his monumental marble and clay figures, as well as its aftereffects in the production, display, pedagogy and theorizing of Florentine sculpture from the mid-sixteenth century onward (especially in the work of Giambologna), this paper reveals the deep reciprocity in the period's burgeoning aesthetic appreciation of a new type of preparatory model and of a new kind of finished statue as works that most vividly reveal the artist's hand. And it concludes with the rise of another artistic object tied to both the roughed marble and the coarse model – the plaster cast – the replicatory medium by which collectors and academicians could preserve the handiwork so prized in these unconventional sculptures.

Limits and Limitlessness in Early Modern Sculpture

Chair: Karen J. Lloyd

Marble is a material of paradoxical qualities that make it ideal for carving. A sculptor who makes the most of the material restraints of their medium, depicting and carving fire, hair and cloth, is an artist without limits, a "scultore universale." Marble's adaptability has given it a firm place at the heart of the history and historiography of early modern sculpture. This panel builds on scholarship that has situated the material itself as a site of creative engagement and imagination, to ask how early modern Italian sculptors understood the limits of the physical matter of marble and how they conceived its potential limitlessness through their practice. Limits and limitlessness are here developed in a multiplicity of ways. Limits are acknowledged and defied in treatments of surface. Limitlessness, on the other hand, is intermediality, marble's essential connections to the malleable, often ephemeral materials of production, such as cloth, clay, and carta pesta, and to the circumstances of its display. The simultaneity of being with and without limits is also embedded in historiography, in the ways in which marble is paradigmatic of the medium of sculpture. It is in questions of finish, of qualities of polish and texture, that the artist's index arises, raising issues of tactility and tangibility and of surface and structure. This panel examines the hard bodies that are the essence of marble sculpture: its masses of stone, its wrested figuration, and its inscrutability to beholders, to probe the physical and conceptual boundaries of early modern sculpture.

Model, Marble, Finish

Carolina Mangone, Princeton University

When Michelangelo abandoned work on the Medici Chapel in 1534, he left four unfinished marble statues on wooden work-benches on the chapel floor alongside two full-scale clay models, all works by the master's hand. This paper examines the juxtaposition of roughed marbles and coarse models as an audacious provocation by the artist to his patron to endorse or reject these two types of unconventional sculpture – one unfinished, one preparatory

Begarelli, Model for Algardi? Renaissance Clay Modelling as a Precedent of Baroque Marble Sculpting
Lucia Simonato, Scuola Normale Superiore, Italy

In her monograph on Alessandro Algardi, Jennifer Montagu intuited the influence of Antonio Begarelli's model on the works of art by the Bolognese baroque sculptor. Yet, a systematic study of this possible relationship has not followed this intelligent opening. Begarelli was a sculptor who until his death in 1565 made monumental statues in Emilia and in Lombardy, using almost exclusively white-painted terracotta – a choice, according to Vasari, criticized by Michelangelo, who would have said in front of his works: "If this clay were to become marble, woe to the ancient statues!" Reassessing Begarelli as a model for Algardi poses not only an issue of intermediality in the transmission of formal solutions, but also a question on matter's expressive possibilities. To what extent did the Renaissance terracotta, with its easier naturalistic adhesion and its dynamic spatial conception, offer a model to Baroque marble figuration? How did the dialogue with Begarelli shape Algardi's use of terracotta modelling within his artistic process as compared, for example, to Bernini's? This paper will focus on these issues.

Contrary to its Nature: Bernini's Braids
Karen J. Lloyd

Three of Gian Lorenzo Bernini's career-establishing works of the 1620s - the Pluto and Proserpine, Apollo and Daphne, and David – feature a motif that has gone largely unremarked: a braid. In Bernini's mythical women, they unwind from below swirling tresses, while his Old Testament hero holds a taut slingshot made of a tightly braided rope. The braids are concentrated echoes of the compositional, narrative, and emotional terrain of each of the sculptures. As a way of coping with hair, the challenges of which were believed to be firmly in the domain of painting, the braids expand our understanding of the artist's engagement with art theory in the early years of his career. However, the creation of a braid in stone also raises questions about surface and structure and about the young sculptor's engagement with the material of his art. The form of a braid evokes and challenges the composition of marble with its crystalline structures and seams, at once tightly knit and threaded with

fissures. Bernini's ability to create believable braids, intertwining three-dimensional structures that are seemingly soft and on the verge of dissolution, as in the Proserpine and Daphne, or charged with potential energy, as in the David, shaped contemporary discourse about his work as characterized by control over his material and concealment of that manual manipulation. This paper examines Bernini's braids as sites of the entanglement of theory and practice, from which emerge critical concepts in early modern art writing about the artist's relationship to his primary medium of marble.

'Warm and soft as warm soft wax': Soft sculpture and its metaphors in the Seicento

Shawon Kinew, Harvard University

Among seventeenth-century sculptors in Rome an aesthetic category emerged in the desire to render "subtle bodies" in hard marble. Through the visual effects of malleability and lightness, sculptors carved clouds, breath, and doughy flesh, making the material restraints of marble a central theme. Early modern sculpture was often articulated as an artistic feat, one of hubris and courage, and it is within this context that the "soft sculpture" of the Roman Baroque was born. When the materialism and boastfulness is stripped away, and the sculptor's larger constellation of aims are held in place, we can begin to recognize that the most stunning feature of soft sculpture is one of emotion rippling through the body, of movement seemingly occurring beneath the touch. Seventeenth-century sculptural softness is a vehicle for so much. This paper explores softness in three ways: as a discourse embedded in sculpture, as a challenge to materialist approaches to art, and as both a metaphor and viable method.

Liquidities: Seascapes as Subject and Method

Chair: Kelly Presutti, Cornell University

When Joseph Vernet painted France's ports in an array of grand canvases in the eighteenth century, the result was so effective that it countered the nation's actual naval shortcomings—Louis XV declared, "there can be no navy other than that of Vernet." When the sea is vast, unknown, and elsewhere, representation takes on an expanded capacity to stand in for, and alter, the real. As such, seascapes offer unique insight into commerce, conflict, and ways of controlling distant lands; oriented outward, they exemplify a tension between here and elsewhere; their subject demands a fluid response at odds with any fixed interpretation. Further, from early modern trade to contemporary flows of capital, water permeates the history of art. In an age when we look increasingly to both transcend national and disciplinary limitations and to contend with the global impact of rising tides, the time is ripe to revisit the seascape. This panel calls for new approaches to studying the sea in art. Beyond the potential for metaphor, how have artists historically addressed liquidity? In what ways has the sea been rendered, claimed, and marked by visual representation? How have seascapes contended with the sweeping expanse of the world's oceans, and what lessons might they impart for making distant waters more palpably present today? Open to a wide geographical and chronological scope, we seek novel ideas for situating seascapes in a global perspective, illuminating environmental issues related to waterways, and tracing fluidity as a potential methodological model.

The Politics of a Cuban Fish

Lee Sessions, El Museo del Barrio

A print produced by a sixteen-year-old boy in 1787, the early days of Spanish investment in the far-flung island of Cuba, presented a fantasy of imperial wealth and knowledge. A drawing made one hundred years later by an aged scientist as revolution raged around him used indexicality to gesture towards a nascent Cuban national identity. The subject of both artworks were fish. In this paper, I examine images of Cuban fish with particular attention to *Descripcion de diferentes piezas de Historia Natural las mas del ramo marítimo*, also known as *Peces y crusáceos de la Isla de Cuba*, written by the Portuguese-born Don Antonio Parra and illustrated by his son, Manuel Antonio Parra and Felipe Poey's unfinished 20 volume *Ictiología Cubana*. By reading the bodies of illustrations of both volumes as a kind of seascape, the desires and complex political positions of their makers are revealed. Fish travel through the sea, they tie together neighboring and distant islands and shores, and they connect our bodies to the water. Besides being catalogs of newly discovered species, I argue that these books were also attempts to chart and represent these still-unknown waters, visualize the natural resources of a colony, and create visual metaphors for local identity, regional interconnectedness, and global migration. In this talk, I will place these bodies of illustration within their local context of

nineteenth-century Cuban natural history but also within the historical discourses of the Caribbean sea.

“Quite astonishing fidelity?”: Verisimilitude and Obstruction in Jacques Tissot’s Thames Pictures

S. Hollis Clayson, Northwestern University

This analysis of Jacques (James) Tissot’s Thames pictures, which he painted and etched during his post-1871 relocation to London, argues against the grain of scholarship that finds the pictures striving for identification with the interests and perspectives of English viewers. I find instead indices of the artist’s distance and disorientation; of his alienation from British imperial commerce, or at least an indifference to summoning up its political and economic valences. The argument is that while Tissot’s narratives, in which the English play the starring roles, are vivid, sharp, and legible, the numerous hyper-real depictions of nautical lines function otherwise. To wit, Tissot’s idiosyncratically dense and hectic riggings work to unmoor his boats from their surroundings, and they thus diminish the stature and force of the machines of international shipping on the Thames, the markers par excellence of British imperial dominion.

“The Marine” – Representing as Intervening

Caroline A. Jones, Massachusetts Institute of Technology

There are deep-set patterns of occlusion and revelation in our Western image repertoires – what do seascapes conceal in their renderings of this essential planetary surface, whose teeming phytoplankton are responsible for most of the world’s atmospheric oxygen? The sparkling, salt-spray evoking “marine” is one type of painting that is undertheorized within the landscape genre – if it is, in fact, a landscape at all. The word “seascape” implies membership in this category in a way that “the marine” does not. Yet either begs the larger question of how representation relates to what Helmreich calls the Alien Ocean, where we belong only as visitors. When human extractivism goes wrong in this domain, what tropes emerge at the scale of the marine? When does the volunteer cleaning an oil-soaked bird on the shores of Prince William Sound in 1989 impede our capacity to see relations between ecology, regulations, or the political economy of oil extraction and transportation where deep sea realms are concerned? Contemporary artists strive for more-than-optical cues for rendering ongoing ecological harm. Notably, artist and theorist Susan Schuppli examines the photopic chemicals that turn large tracts of the earth’s ocean into representational matter that “fixes” the image of its own oil-slicked nature. Iridescence joins the merely reflective as a trope of the new, Anthropocenic marine. Building on a collaborative project with historian of science Peter Galison, I tackle specific images of more-than-optical effect to ask what matters in representing the contemporary marine.

Little Pink Papers in a Hurricane: New Perspectives on Mexican Feminist Artist Mónica Mayer

Chairs: Karen Cordero, Universidad Iberoamericana (retired); Barbara Tyner, Centro de Cultura Casa Lamm

The name Mónica Mayer is synonymous with feminist art in Mexico. The artist, writer, educator, and activist has been wrestling with the impact of patriarchy in Mexico for the last forty years, and her influence is felt throughout the Americas and beyond. Today, as Mexico registers the highest rate of feminicides in Latin America, feminist art as a mode of discourse and as a catalyst for change acquires new urgency. But even as feminist protest in response to this situation grows increasingly pungent—violent even, Mayer’s subtle, socially-based work, which proposes new models for power relations and takes up dialogue and affect as its fundamental principles, finds resonance and resurgence with new generations and populations and has been adapted in both activist and artistic contexts in ever more diverse ways. This session seeks to explore the resonance, reactivation, and recontextualization of Mayer’s work in different contexts and communities, considering both her individual and her collective or participatory creation. We seek papers that situate her work in relation to other initiatives and analyze its effect in addressing unresolved and ongoing feminist issues in the twenty-first century. To create a dynamic conversation that includes fresh perspectives, we encourage the participation of both established and emerging scholars.

Un-immaculate Conception: Tensions between Eroticism and Motherhood in the Art of Mónica Mayer

Maggie Borowitz, University of Chicago

In 1977, Mónica Mayer exhibited a series of collages that displayed frank images of genitalia: erect penises, frontal views of vaginas. Although Mayer was concerned she might face backlash for this open engagement with erotic life, the exhibition was well-received. Three years later, she showed a series of drawings and collages that put various versions of the Virgin Mary in dialogue with a range of sexual encounters. Together, the images presented a critique of women’s oppression. This time the images were censored; they were rapidly removed from view in response to complaints from exhibition-goers. While the complaints were rooted in outrage over what was seen as an iconoclastic treatment of a sacrosanct image, the specific nature of Mayer’s employment of the Virgin is telling. I propose that it was not the general juxtaposition of sacred and profane that motivated censorship in this case, but specifically the Virgin’s associations with “good” motherhood and the fact that Mayer was making such motherhood coterminous with sexuality. From this very early moment onwards, Mayer’s work has highlighted an important tension that continues to plague contemporary culture in both the Mexican and U.S.-American contexts: that the ideals of motherhood are completely divorced from female eroticism. What can a reconsideration of the themes of eroticism and motherhood in Mayer’s work help to reveal about contemporary notions

of “good” motherhood? How might her artwork help us to dismantle the patriarchal structures that continue to dominate the rhetoric of motherhood?

The Performative Lectures of Polvo de Gallina Negra and Mónica Mayer. Feminist Pedagogical and Conversational Art

Gemma Arguello Manresa, FACULTAD DE FILOSOFÍA Y LETRAS UNAM

The work of Mónica Mayer and Polvo de Gallina Negra is extremely important for understanding the role played by Performative Lectures in Feminist Pedagogical and Conversational Art. The role played by Feminist Pedagogies in the arts has been extremely important for the development of Feminist Art, as the works of Judy Chicago, Suzanne Lacy and the Women’s Building have shown. However, the role played by Performative Lectures in these pedagogies has not been explored. The same applies to the role they play as a kind of Conversational Art, a category proposed by Suzi Gablik that shows a change to a listening paradigm in recent collaborative and participatory art practices. In this paper it will be explored the work of Mónica Mayer and Polvo de Gallina as examples of these categories and the importance they have for the History of Performance Art and Pedagogical Art.

On Clotheslines, Classrooms, and Controversies: Mónica Mayer’s El Tendedero as Transgressive Feminist Pedagogy

Erin L. McCutcheon, University of Rhode Island

Mónica Mayer’s El Tendedero (The Clothesline) has been recreated in a number of institutional environments, both with the aid of the artist and without, since its initial version at the Museo de Arte Moderno in Mexico City in 1978. In the past decade, the project has expanded into academic spaces, with reactivations in secondary schools and institutions of higher education across the Americas. These versions in more traditional educational settings, spaces where multigenerational and differently positioned people are all learning, working, and often living, have often exposed the local and global challenges facing feminist pedagogies in the twenty-first century. This paper considers the expanded meanings, potential dangers, and continued potentialities of Mayer’s El Tendedero as a generative object and ongoing process of transgressive feminist pedagogy. Here I understand El Tendedero in relation to bell hooks’ proposals for a feminist education, what she described as “a place where there is a sense of struggle,” and in which teachers and students work collaboratively to transgress boundaries and unite theory and practice. Drawing together case studies of recent reactivations in Mexico, Argentina, and Colombia, along with aspects of my own experience recreating the work with students in the United States, I examine the challenges and controversies that have arisen out of these projects in relation to feminist education and their effects on teachers, students, and institutions. I ultimately suggest what we might learn from these reactivations in order to create space for transgressive artistic feminist pedagogies in institutions for the future.

La cuadruple jornada – Care, paid, artistic and collective work

Tonia Andresen, Ruhr-University Bochum

In my paper I aim to situate Mónica Mayer’s and Maris Bustamante’s collective art practice in the context of care work. This approach introduces reproductive labor as a new framework within art history and thus recontextualizes the work of Polvo de la Gallina Negra within approaches that focus on domestic labor and the globalization of work. While PGN take their own subject position as starting point, artists such as Natalia Iguíñiz (Peru) and Lola Arias (Argentina) work together with paid care and domestic workers making their working conditions as well as political struggles visible. The persistence of the unequal distribution of reproductive labor is an ongoing feminist issue that is linked to the artificial separation and devaluation of reproductive vs. productive work scandalized early on by PGN. Thus, Iguíñiz and Arias pose questions of agency and partisanship focusing on the political and social conditions that push care work into invisibility. As well as PGN who staged their performance *Madre por un día* in a television show, both artists transfer their work into the public sphere – a hotel room and the Peruvian streets – transcending spaces. What effects do the different artistic strategies and media generate and how do they alter conceptions of work as well as artistic work? My aim is to show that all artists reflect their own position as female art workers highlighting the importance of care for artistic production.

Volcanoes, Postcards, and Pink Hearts: Contemporary Mexican Women Artists and Mónica Mayer’s Legacy

Alberto McKelligan Hernández, Portland State University

This paper explores the resonance of Mónica Mayer’s feminist practices on the visual arts of Mexico, focusing attention on two contemporary women artists: Brenda Anayatzin and Melissa García. Drawing from personal interviews in which these two artists discussed Mayer’s mentorship and legacy, I underscore how they negotiated and reimagined the strategies associated with 1980s feminist art for their innovative public interventions. In *Return to Tlalocan* (2018), Anayatzin challenged government efforts to develop the land around the Nevado de Toluca, a volcano revered by the indigenous populations of central Mexico. As part of the project, Anayatzin distributed hundreds of postcards in which community members could express their emotional connection to the volcano; the artist then collected these cards and also encouraged participants to mail them to government agencies. Anayatzin therefore employed a fundamental feminist principle – the personal is political – to counter the state’s discourses of economic development. García referenced the themes of Mayer’s artistic practice more explicitly. As a member of *Feministas Nuevo León*, an activist coalition, García organized several public protests to denounce Mexico’s feminicide crisis. These acts of public disobedience, featuring eye-catching props such as large-scale pink broken hearts, have been avidly discussed in mass media outlets. In this manner, García echoed the activities of the feminist art collectives Mayer fostered

throughout the 1980s. My analysis foregrounds how Mayer's example continues to reverberate in Mexico, encouraging contemporary artists to confront the structural problems – class inequality, environmental injustice, institutionalized misogyny – that shape women's everyday life.

Living with the Bomb: Atomic Anxiety and the Radioactive Wasteland

Chairs: Robert Cozzolino; Maki Kaneko

In August 1945 the United States used nuclear weapons against the Japanese cities of Hiroshima and Nagasaki, killing as many as 226,000 people – mostly civilians. The weapons, developed and tested in secret were experimental and their ultimate effects unknown. The results were devastating, reconfiguring the human imagination with regard to suffering and wartime weaponry. In the decades following these bomb blasts, nuclear annihilation became a major global existential threat. U.S. weapons testing that preceded and followed the wartime attacks also impacted indigenous Pacific Islanders and multiple Native American tribes in New Mexico. Demand for uranium harmed generations of workers and communities in Africa, Central Asia, Australia and elsewhere. This panel examines how artists, from communities directly affected by the construction and use of these weapons have processed their lingering impact. We encourage papers that explore the ways that artists have responded to this lived legacy for generations of people and the environment as well as beyond the circumscribed confines of race, nation and citizenship. What ways have artists combined activism and their work around this theme? How did the effects of the “bomb” urge artists to develop a new visual language in their attempts to describe its visual and invisible effects? Myriad legacy problems from nuclear weapons persists today. The co-chairs hope to inspire discussions that reveal how artists made sense of this ongoing threat to the global community and examine what it has meant to “live with the bomb” especially from postcolonial and transnational perspectives.

Skywatchers: Marion Perkins's Memorial to Hiroshima
Tess Korobkin, University of Maryland

“Can such a great tragic event as Hiroshima be expressed in sculptural terms?” asked Marion Perkins, a Black American sculptor working in Chicago in 1951. Perkins's response to this question takes the form of spare, stone figures with their eyes trained on the sky. Frozen in the aftermath or anticipation of nuclear annihilation, these Skywatchers were conceived as a portable public memorial to the atomic bombings of 1945. However, few of the figures were ever completed, and fewer still survive in collections. The only exploration we have of this project is Perkins own essay from 1951 entitled “Hiroshima in Sculpture.” Examining a surviving Skywatcher sculpture (ca. 1948) alongside archival materials, this paper is the first to explore the radical form and politics of Perkin's post-atomic monument. The Skywatchers emerged as a potent statement of transnational and transracial solidarity between Black Americans and Japanese victims of U.S. violence at the dawn of the Cold

War and postcolonial freedom struggles in the 1950s. At the same time, Perkins intentionally rendered the sculptural bodies to elude racial legibility, attempting to create a visual language to express a universal threat in the post-atomic world. Decades before the rise of German counter-monuments, Perkins designed a monument to acknowledge the crimes of a nation rather than commemorate its greatness and to emphasize an ongoing threat rather than seal an event in the historical past. Ultimately, this paper reckons with the absence of this monument—and its cultural work—from our landscape and history of war memorials.

A Terminally Ill Planet: Helene Aylon's Ambulatory Care
Andrew Wasserman, American University

In the spring of 1982, Helene Aylon's Earth Ambulance completed a month-long journey across the United States. Aylon and the Women's s.a.c. (Survive and Continue) packed the back of the vehicle with pillowcases filled with soil from Department of Defense-overseen nuclear weapons research laboratories, manufacturing plants, and storage facilities. For the June 12, 1982 public performance that directly followed this trek, Aylon and a team of volunteers unloaded the ambulance, carried the bundles of earth on stretchers, and deposited the contents of the pillowcases into Plexiglas bins on the lower-level of Ralph Bunche Park, the bi-level park across from the United Nations Headquarters. Audiences, already assembled for the citywide antinuclear march and rally timed with the United Nations Second Special Session on Nuclear Disarmament, were invited to lay their hands on the soil, clay, and sand gathered from across the country in order to see, feel, and smell the material corruption wrought by two generations of the national nuclear program. However, crucial to the project was that this was sick earth, not dead earth. This paper rebalances the material focus of the project, often discussed in terms that privilege the pillowcases, to reclaim the presences and places of earth in antinuclear activism in the 1980s. Read through the artist's interpretation of ecofeminist politics and alongside contemporaneous antinuclear activist public artworks, this paper considers the urgent care and urgent cure offered by Aylon's project during the final decade of the Cold War.

Uranium Mining, Irradiated Bodies, and Diné Feminist Responses in the Work of Natani Notah and Emma Robbins

Elizabeth (Betsy) S. Hawley, University of South Alabama

In the customs of many Indigenous communities across the Americas, women are associated with and draw power from a deep connection with the Earth. Because of this sacred relationship, colonial invaders' violence against Indigenous lands via conquest, settlement, and development was—and is—inextricably gendered. Native feminisms highlight both Indigenous customs and ongoing colonial abuses that link Native women with the land. Today, legacies of colonial violence persist in the form of extractivist activities and their environmental devastation, with women frequently suffering from the effects of and shouldering responsibilities for the resultant health hazards in their communities. Of particular

concern for Diné (Navajo) are the lingering effects of uranium mining carried out on the Navajo Nation from 1942 to 1986, first under the auspices of the Manhattan Project and later the Atomic Energy Commission. Due to uranium contamination resulting from mining, milling, and the abandonment of extraction sites with little to no efforts at cleanup/containment at the close of the Cold War, homes and water sources continue to have dangerously elevated levels of radiation, poisoning bodies of Diné (the People) and Dinétah (the Land). The proposed conference talk presents the works of Emma Robbins and Natani Notah, early-career Diné artists whose multi-media practices draw from their identities as feminist Diné women and their investments in addressing the environmental injustices caused by uranium mining on Dinétah.

test of faith

Cara Despain

Cara Despain's works in film and video, sound, sculpture, photography and installation challenge American frontier psychology, addressing the problematic romanticism of land acquisition, industrialization and empire building. Through site-specific research, Despain visualizes the current geological epoch, the Anthropocene, by revealing the consequences human activity has on ecosystems and the environment. Her recent solo exhibition at The Bass Museum, Specter, explored the legacy of nuclearism in the American West — including the muted history of testing and domestic uranium mining. Impacts from both government-sponsored activities were particularly devastating in the artist's home region of the Colorado Plateau (encompassing parts of Utah, Navajo Nation, Colorado, Arizona and New Mexico), but carry larger global implications and aftereffects to this day. Starting with the micro — her own family history, adjacent local histories and living memory — Despain links parallel and hidden narratives, arriving at a macro view of the literal and figurative fallout of the nation's push for global military supremacy. Using the midcentury Atomic Age as a lens to interpret the present looming threat of nuclear war, Despain reframes antique ready-mades and archives to underscore the irreversible environmental consequences of weapons development and testing while conveying their latent psychic imprint and cultural memory. The ghostly, cinematic staging of the work provides historical context and a haunting reminder of obscured histories and injustices buried in the legacy of the Cold War. Specter is an atmospheric monument to our irreversible arrival into the Anthropocene, and a nuclear age that teeters on an existential precipice.

Making Green Worlds (1500-1700)

Chairs: Engeline C. Vanhaelen; Bronwen M. Wilson,
University of California, Los Angeles

How did the global escalation of environmental degradation generate the creation of green worlds in the early modern period? This panel takes up questions raised by ecocritical studies and growing interest in the real and imaginary green worlds of early modernity. Green worlds are created by practices like gardening, engineering, agriculture, and land reclamation; they are also fabricated in the fictive worlds of painting, performance, theatre, and poetry. These human-made environments may be conceived as second worlds, controlled spaces that exist alongside the natural world and vie with nature itself in shaping artfully designed settings. The focus will be on the role of visual imagery that advances new understandings of the world as human-made. The approach pays attention to various modes of engagement with the earth to foreground critical elements of world-making processes that occurred in tandem with the human and environmental devastation unleashed by globalization's exploitation of people and resources. <https://www.makinggreenworlds.net/>

From Iconography to Infrastructure: Engaging with the Green World in Early Modern Rome

Natsumi Nonaka, The University of Arizona

The proliferation of greenscapes in seventeenth-century Rome derived not only from practical and aesthetic concerns in urban planning but also from an awareness of the critical state of deforestation in the Italian peninsula. Stemming from the global expansion of the Catholic Church and the geopolitical entities in Europe, which relied heavily on navies and merchant ships, the environmental crisis in the Venetian Republic and the rising demand for timber resources in central Italy may have led the Borghese and other papal families to realize the crucial importance of countering this trend. This paper argues that the proliferation of these greenscapes arose from the growing recognition of trees as viable urban infrastructure. From Paul V's Via di San Francesco a Ripa (1611), the city's first tree-lined ecological corridor, to Alexander VII's systematic arboreal planting schemes (1655-1667), the introduction of urban trees and the implementation of green infrastructure constituted a new phase in the urban history of the papal capital. The freshly treed environment marked a major expansion from the city's more picturesque but largely fictive engagement with the green world in the previous century, characterized mainly by painted landscapes and formal gardens replete with iconography in the private sphere, the Vatican Palace and the Villa Giulia among them. A green turn manifested in Counter Reformation art patronage in the 1570s and 1580s, founded on a renewed appreciation of nature as a source of spirituality, had introduced new perspectives in urbanism that fostered urban greening as an ideological, aesthetic, and ecological strategy.

A “New World” for Profit: Christopher Columbus’ Search for Gold on Genoese Silver

Jillianne Laceste, Boston University

A seventeenth-century silver vase made by the Flemish silversmith Gio Aelbosca Belga for the future doge of Genoa Agostino Pallavicino depicts a moment of encounter between Christopher Columbus and Indigenous Americans. The vessel emphasizes a one-sided transaction by showing Indigenous figures greeting the explorer with gifts at the shore of the Atlantic. While painted Columbian artworks created in early modern Genoa treat the explorer’s arrival as a heroic maritime feat or moment of introduction of Christianity into the Americas, silver vessels such as Aelbosca’s differ because they depict Columbus’ journey for Cipangu—a land rich with gold—on the surface of silver, a precious metal crucial to Spanish colonization of the Americas. This paper will analyze the subject matter and material to address the presentation of Europe’s fertile “New World” contained within Aelbosca’s vessel. By connecting it to the history of the Americas—in particular Columbus’ failed search for gold but eventual outpouring of silver—I argue this vase offers a view of the Americas that emphasizes not only its novelty and foreignness, but also its utility for mining and profit.

(Re-)Producing England in Seventeenth-Century Newfoundland

Hannah Kaemmer, Harvard University

In England’s emerging seventeenth-century empire, fortification was essential to colonization; letters patent to companies and individuals always included an order to construct fortifications in newly seized territories. Yet fortifying England’s colonies—from Bombay to Tangier, Jamaica to Newfoundland—inevitably meant negotiating diverse climates and topographies, and transforming unfamiliar landscapes into familiar (and defended) English territory. Focusing on the construction of Fort William in St. John’s, Newfoundland (c. 1690-1700), this paper considers the efforts of English colonists to effect this transformation. At St. John’s, state engineers grappled with the “hostile” natural environment of the North Atlantic coast—rock too hard to quarry, trees too thin for palisades, a harbor besieged by sea ice in winter—as they attempted to create a permanent fortified settlement in what had been a seasonal cod fishing community. They imported English brick, lime, timber, and even labor; in turn, they produced maps and drawings more reminiscent of England’s coasts than of the Newfoundland they claimed to represent. Using engineers’ logbooks and journals, as well as drawings, maps and architectural plans, this paper argues that the collision between an idealized vision of English settlement and the material realities of Atlantic Canada forced engineers to create a world markedly different from England, yet one that nevertheless asserted English power and control.

Ordering the Ground: Ornamental Parterres and the Emergence of Academic Botany

Lauren R. Cannady, University of Maryland, College Park

Rather than the depiction of scholarly work taking place inside the laboratory of the Jardin du Roi in Sébastien Leclerc’s engraved headpiece for Denis Dodart’s *Mémoires pour servir à l’histoire naturelle des plantes* (1676), it is the scene of the direct observation of nature glimpsed through a window that is most striking. Three men stand in an arabesque-patterned parterre to examine more closely the individual plants that compose the garden. One uses his walking cane to point out a specimen to his companions; the object of his study is literally embedded in the undulating scrollwork of the parterre. This ornamental plantation—or manner of “ordering of the ground” as Francis Bacon lamented in his “Of Gardens” essay (1625)—reflects the dominant style of contemporary aristocratic pleasure and academic botanic gardens across northern Europe. Such impositions of formal, physical order on the natural world, however, belie the acknowledged chaos of seventeenth-century natural history. Bacon, among others, contended that empirical observation could best be used to make sense of the “many things in nature [that] have been laid open and discovered”, including organic material from around the world collected by Europeans in the name of colonialism. The renewed emphasis on empiricism did little, however, to rectify linguistic confusion and imprecise nomenclature, particularly pressing issues for the emerging field of botany. As a repository for non-native flora and living laboratory for the production of naturalist knowledge, the patterned garden proved a visibly reliable way to order the natural world in early modern Europe.

Making the Design Academy Accessible

DESIGN STUDIES FORUM

Chair: Gabi Schaffzin, York University

Both in the academic and professional sense, there is a generally low representation of marginalized populations in the field. As some sort of post-secondary degree or certificate is necessary to access employment in the graphic design industry, it follows that any sort of obstacles to attending and/or succeeding in these institutions are ultimately obstacles to becoming a professional designer. The design academy is not an accessible space for disabled designers. This is a problem for making sure the academy is an equitable space, but, especially in the case of design, this problem bleeds well beyond the colleges and universities granting design certificates and diplomas—true gate keeping institutions—as our graduating designers are not bringing disability-first thinking into the studio and agency. As such, our poorly-accommodating world is reified. This panel asks for contributions on how we might make the design academy more accessible to disabled students. This effort must be undertaken by many different stakeholders throughout the academy and so this panel is open to instructors, administrators, support staff, students, and anyone else who has insight to share on the topic at hand. Submissions might include case studies (both historical and contemporary), institutional vs. classroom practices, student-driven initiatives, ways of working around the system, or examples from outside of academia that could be useful models.

Comprehensive Support for Students with Autism Spectrum Disorder (ASD): Visual Thinkers Seeking Inclusion in the Design Academy

Joshua Korenblat, State University of New York at New Paltz

Nationwide, only twenty percent of students with Autism Spectrum Disorder (ASD) complete their post-secondary studies within four years. ASD represents a neurodiverse spectrum—individuals may have distinct cognitive, social, emotional, and behavioral needs. At the same time, many learners with ASD report a common pain point with long-form reading experiences. The abstractness of verbal language—especially the written word—creates a mismatch between their need for literal, concrete ideas and images. They benefit from dual coding approaches to text, where relevant pictures support text. In this case study, I'll present my recent experience designing an Independent Study (Illustration) major for a student with ASD who also took courses in a BFA Graphic Design program. I worked with this student in wide-ranging courses: studios, Data Visualization and Visual Language; Creative Writing; and professional development. In the Creative Writing course, we devised an approach to reading and writing long-format essays, beginning with comics. We studied how short-form writing works and made comics that emulated haiku poetic principles. Gradually, we scaffolded toward long-form reading and writing. This case study supports an argument to create a broader pedagogy for ASD students in the design

academy, backed by evidence. Students with ASD need comprehensive education: mentoring, social services support, and career counseling. OASIS at Pace University, New York, models a comprehensive approach that can work for design programs. Designers have an opportunity to support students with ASD—and to learn from visual thinkers who seek understanding and inclusion in postsecondary educational institutions.

After Universal Design: Bringing Equity and Inclusion into the Design Classroom

Elizabeth E. Guffey, Purchase College, State University of New York

While Universal Design originated in the practice of architecture, a much wider range of professionals have applied the principles of Universal Design in areas ranging from consumer technologies to public education. In 1997 the U.S. Department of Education National Institute on Disability and Rehabilitation Research (NIDRR) even funded research into this problem, ultimately leading to the publication of seven principles of Universal Design the next year. Impressive arguments support Universal Design. But how relevant are these proposals and debates about approaches to designing to the ways we acknowledge difference in the designed world? This heritage continues today, but increased scrutiny by activists, practitioners, and scholars has also led to a frank discussion of the “myth” of Universal Design. We live in a moment of flux in many ways, but one push is moving us through. Where the earliest efforts in Universal Design often focused on the needs of wheelchair users, notions – and legal definitions – of disability in the United States and many other countries have expanded to not only include not only neurodiversity, but also bring increased attention to blindness and vision impairment, as well as deafness and hearing loss. As this unfolds, disability design, and its more extended practices, are changing. This paper examines recent to build on Universal Design's legacy but bringing a newer ideas of equity and inclusion to teaching design history and practice.

Critiquing the Crit: Accessibility in the Design Classroom **Gabi Schaffzin**, York University

The social model of disability suggests that “disabled” is a label necessitated by the ways that our society and culture accommodate different bodies and brains, not one driven by medical conditions. Thus, rather than being defined by being in a wheelchair, a disabled person is defined by the lack of ramps or elevators in a building. If we made sure to design ramps and elevators into every single building, then that wheelchair would not be as notable. Pretending that a person is not disabled by saying that they just “have” a disability erases the possibility that perhaps they do not, in fact, have a disability, but that they are defined as disabled by their surroundings. We as design educators have been very good at creating spaces that define students as disabled and, as such, have not done nearly enough to bring those disabled students into the design academy. This is a problem for making sure the academy is an equitable space, but, especially in the case of design, this problem bleeds well beyond the colleges and universities granting design

certificates and diplomas—true gate keeping institutions—as our graduating designers are not bringing disability-first thinking into the studio and agency. Thus, our poorly accommodating world is reified. Ultimately, having more disabled designers will lead to a world that is accessible to more bodies and so I propose we begin with an object of interrogation ripe with opportunities for improved accessibility: the group design crit.

Material Histories of Emotions in Early Modern South Asia

AMERICAN COUNCIL FOR SOUTHERN ASIAN ART

Chairs: Dipti Khera, New York University; Debra Diamond

The historicizing of emotions, and the relationships between materiality, senses, and affect in shaping historical ideals and politics, have garnered serious attention across the humanities in recent years. Simultaneously, the study of emotions in early modern South Asia led to re-thinking conventional relations between art, environment, and empirical knowledge. These studies challenged Orientalist classifications – among them luxury, pleasure, sensuality, wonder, and hybridity – in order to rethink narratives of power, gender, and sociability in cultural histories of early modern and colonial periods and within global art more broadly. Our panelists present possibilities and strategies for recovering inner emotions and the sensorial experience of textiles, poetry, feasts, paintings, and built and natural worlds encountered in spaces of devotion, courts, workshops, and beyond. The papers present evidence of dialogue, contestation, and friendships to sense histories that have been obscured by disciplinary frameworks and colonial legacies. They grapple with the relations between the agency of makers and the interpretive worlds of connoisseurs and devotees; collective consumption and environmental contingencies; and cultures of learning and practice of crafts. The panel concurrently brings the localized focus of the exhibition *A Splendid Land* (November 2022-May 2023, National Museum of Asian Art), which explores emotions and sensorial immersion in eighteenth and nineteenth-century paintings from Udaipur, into a broader landscape. Integrating methodological leanings on how we discern and evoke the historicity of emotions and senses for contemporary audiences, the exhibition provides an impetus for a discussion on formal and conceptual understandings from related fields and regional archives.

Temple Trees and the Sensoria of Devotion in the Southeast Indian Temple

Anna Lise Seastrand

Every major southeast Indian temple possesses a tree central to the mythology of the sacred site and the iconography of both temple and deity. The living tree at the temple is often enclosed within elaborate architecture and is given offerings and prayers. Perhaps for these reasons, the tree is among the best-studied symbols of South Asian religions, a cliché born of orientalist writings on the history and art history of Buddhism, Jainism, and Hinduism on the

Indian subcontinent. Scholars have noted that across those traditions, the tree is an axis mundi, connecting the heavens to the underworld, a place of danger but also fecundity. The tree as symbol is polysemic: it links the ordered, ideal space of the temple to the chaos of the world's origin from which it emerges; it connects the underworld to the heavens; and it is a sign of health and life. In this paper, however, I explore the living tree – the tree whose flowers scent the air or cover the ground; the fruit sweet or possessed of medicinal properties; its adornments with bangles, turmeric-dyed thread, or cradles a testament to its power to intercede in the course of one's life. The paper begins to develop an account of the sensorial and affective relationships of devotees to the trees that are a living evocation of God's immanence at a particular place.

Dialogues in Painting and Poetry: Affect in the Rajput and Mughal Portrait Gallery

Heidi Pauwels, University of Washington

This paper unpacks popular and art-historical discourses about the eighteenth-century Kishangarh “School of Rajput Painting,” and offers alternatives by bringing into dialogue paintings and poetry. It builds on the pathbreaking work of Molly Aitken and Kavita Singh, which foregrounds mimesis and receptivity, moving away from a Western overemphasis on originality that relegates Indian expressiveness to the realm of “eternal tradition.” Instead, close attention is now paid to understanding creativity within a given tradition and to collaborative and dialogic modes of production, which constitutes a more emic-oriented approach through sensitivity to “variations on a theme.” This shift to interocular connections works well in combination with a similar intertextual approach in poetry, perhaps better termed “interaural” for the case of devotional songs that are central in Kishangarh literary production. The paper demonstrates the productivity of this methodology through a case study of portraits of royalty and their entourage that play with mythological themes, matching with poetry. It first presents newly discovered evidence that the reception of the paintings took place in combination with poetry performance. Then it situates selected portraits in the context of contemporaneous Rajput and Mughal paintings. Next, it analyzes the literary tropes and religious aesthetics referenced in the paintings by bringing the matching poetry into play. The goal is to reveal the emotional vectors involved in shaping historical ideals and politics.

Tasting Pleasure: Food Connoisseurship in Mughal South Asia

Neha Vermani

Jahangir, the fourth Mughal emperor, identifies as the *ṣāhib-i zā'iqā-i-āli* (the great master of taste) in his autobiography, the *Jahangirnama*. Aurangzeb, the sixth Mughal emperor, articulated his appreciation of flavors by bestowing rather evocative names – *sudharas* (as sweet as nectar) and *rasnavilas* (pleasing to the tongue) – on different varieties of mangoes. Many other members of the ruling elite were also renowned for refined sense of taste and as patrons of multiple culinary inventions. Positing these examples as the departure point, this paper unpacks the notion of food

connoisseurship as it was articulated for and by the elite of the early-modern South Asian Mughal empire. Delving into the world of Mughal epicureans to taste the pleasures they sought and challenging the oriental narratives of decadent lifestyle furnished by colonial historiography, the paper will analyze the depictions and descriptions of feasts, meals, fruits, vegetables, spices, and meats that populate the visual, material and textual materials from the period. Here, the term taste is employed to signify papillae experience as well as the proclivity for an idealized sensory and aesthetic mode of living. Moving beyond the basic paradigm of hunger, the paper will examine food consumption as a multisensory embodied act that allowed the Mughal elite to cultivate affective bonds with each other whilst fashioning themselves as 'civilized' patrons. Doing so, the paper constructs a dialogue between seemingly disparate sources ranging from Mughal texts on ethics, medical encyclopedias, domestic and culinary manuals, and normative treatises.

The Colors of Release: Dyes, Emotions, and the Seasons in Eighteenth-Century Rajasthan
Sylvia Houghteling, Bryn Mawr College

Within early modern Rajasthani poetry, ranging from courtly to popular works, the devotion to a deity, a teacher, or a beloved is repeatedly described as an immersion in red and yellow dyes. The love becomes a storing up of saturated color. Alongside these instances of deep-tinged fidelity, however, poetry and painting also feature imagery of release: of red dye streaming off a gopi's garments as she submerges in water, spreading her devotion into the landscape. The piercing pink hues of safflower becomes the stinging of eyes after a night spent crying; a textile itself, with its dripping colors, evokes a lover's tears. Documents from the period, including records of the agricultural production of dyestuffs and account books of the Jaipur royal dyeing workshop (rangkhana), suggest the widespread cultivation and high value of certain labile, unfixed dyes – safflower, turmeric, and saffron – that were counted upon to drip from cloth during festivals, particularly the springtime celebrations of Holi and the onset of the monsoon. This interdisciplinary study brings together poetry, agriculture, crafted textiles, and their representations in painting to examine how fugitive dyestuffs manifested both the intensity of love, but also the liberation of release. While the eighteenth century coincided with the increasing European mercantile encroachment into the trade in South Asian cloth, the objects I will discuss evaded European economic control. This more localized, historical examination traces how the seasons, particular ecology, and unique dye materials of a place offered rare opportunities for the materializing of emotions in eighteenth-century Rajasthan.

Materialità and Italian Visual Culture from Ancient to Contemporary

ITALIAN ART SOCIETY

Chair: Ashley Lindeman, Florida State University

For centuries Italian artists have animated their ideas through tangible materials, revealing aspects of function, ritual, and symbolism. While recent art historical scholarship has focused on Italian artistic practice through the lens of patronage, politics, and subject matter, studies in materiality pose additional questions about value, labor, and craftsmanship as well as ideas of ephemerality and conceptualism. A study in materiality asks viewers to consider how objects are bound to social dynamics as well as shifting styles and art institutionalism. This panel invites papers that examine materialism as a critical point of investigation into Italian visual culture. Especially welcome are papers that consider materiality as a distinct problem in Italian artistic or architectural practices. Topics might include materiality of ancient fresco or mosaic; materials used in Christian medieval works (e.g., altarpieces, reliquaries, sculptures, etc.); materiality of buildings and edifices in Italy; and experimental media in modern and contemporary Italian art.

Materiality, Mapping, and Merchant Culture in Medieval Italy (12th-14th century)

Karen Mathews

From the twelfth to fourteenth century, Genoa, Pisa, and Venice developed into highly successful port cities whose wealth and prosperity depended on international maritime commerce. As such, merchants played a central role in the political, economic, and cultural life of these three mercantile centers. Merchant patronage can be connected to two distinct cultural endeavors, the creation of lavish and eclectic decorative ensembles for civic churches and the production of practical cartographic and commercial tools—the portolan chart and text and the merchant manual. All these cultural products share characteristics that connect them to mercantile interests and ambitions, forging a distinct merchant aesthetic that visualized the importance of commercial activities and Mediterranean navigation in these Italian port cities. This paper will analyze these diverse manifestations of merchant visual culture as an integrated unit, assessing the influence of mercantile mentalities on the production and reception of cartographic works and civic architecture in Venice, Pisa, and Genoa. These maritime cities developed a merchant visuality that focused on materiality and viewed the things traders produced, bought, and sold from the perspective of commodities, collections, inventories, itineraries, mementoes, and souvenirs. Mercantile and cartographic tools and trade goods formed the foundation of a distinct merchant visual culture that distinguished these three Italian cities from one another and from other competitors in a contentious Mediterranean environment.

*'Squeezing out any roughness from the wax':
reappraising wax as a sculptural material in
Renaissance Florence*

Louisa McKenzie, Warburg Institute, University of London

The idea of sculpture in Renaissance Florence most commonly brings to mind Donatello, Verrocchio and Michelangelo and large or small-scale sculptures in marble, terracotta and bronze. Another material, however, was commonly used for sculpture in fourteenth and fifteenth-century Florence – wax. One particular kind of wax sculpture, the wax ex-voto, was a fundamental part of devotional practice across almost all strata of society, and was visually transformative of the shrines at which examples were placed. Wax was also used in other types of devotional sculpture, and frequently in secular portraiture. Wax sculpture as an art-form has, however, been historically undervalued by scholarship. Wax's relegation to the sidelines of art historical thought has largely been compounded by modern conceptions of its materiality – as re-mouldable, friable and ephemeral. By contrast, this paper considers fourteenth and fifteenth-century views of wax as a material, outlining what wax may have symbolised to those who commissioned or purchased sculpted works made from it. The paper then assesses how wax's materiality may have influenced the way in which the artisans who worked with it were trained and the techniques they used to create wax sculptures. Finally, the paper suggests ways in which conceptions of wax as a material intersected with a contemporaneous aesthetic reception of wax sculpture, both devotional and secular. Through this, the paper argues for a reappraisal of wax's place amongst other Renaissance sculptural materials.

"Linee di fuga (Flight Lines): On Paper Media and the Construction of Images in the Work of Francesco Simeti"

Tenley C. Bick, Florida State University

Building on recent scholarship on paper media in postwar Italian art, this presentation examines contemporary Italian artistic uses of paper media in the past twenty-five years through a case study on the newspaper photomontages and collages of contemporary Italian artist Francesco Simeti (b. 1968, Palermo), begun after the artist's emigration from Italy in the late 1990s. Drawing upon the interviews with the artist, this presentation focuses on paper media's political and artistic associations past and present, in and out of Italy, as well as its material economy that lent itself to artistic migration. It pays particular attention to the seminal but under-examined *Linee di fuga* (*Flight Lines*, 1998): a work that features photographic cut-outs from Italian newspaper reports on the civil war in Sarajevo, photocopied and glued by the artist onto nine square sheets of paper. Attached to the wall in a grid format, the work suggests infinite expansion while recalling Sicilian vernacular decoration of the artist's home. Its figures, fleeing and perpetuating civil war, are isolated in the white "tiled" paper field, connected by faint pencil "flight lines" or *linee di fuga*, suggesting escape. The phrase in Italian also has a second meaning: lines of perspective. Considering the Italian resonances of the term

regarding the construction of images, this presentation offers a different view of the artist's work and paper's role within it: as politically charged, circulating material that bridges its historical documentary function with new deconstructionist ones that prompt investigation of the relationship between art, politics, and representation.

Measuring Time: Pandemic Pursuits and Corona Clocks

Chair: Jan Wurm, Berkeley Art Project

Corona Virus erupted. Sheltering-in-place forced radical shifts in daily life suspending work, family, social routines. Living and working in a studio might remain constant; still, artists faced common dilemma of sourcing: food, medical care, childcare, income. Even with secure personal space, how should an art practice proceed? Manage to square the artwork with the paralyzing fear of a pandemic? How could the permeating deadly unknown be reconciled with the very notion of creative endeavor? Corners of the studio were scoured for paper, ink, old tubes of paint-- even old ideas long-buried by daily routines and the constant rush of the next. A book of Hiroshige: each day one page turned – a visual response scrawled across the facing page -- dialogues through time and space sparked each day. On the sidewalk, chairs marked social distance with camera recording each precious encounter. A collection of mechanical toys were rhythmically transformed into tiny sculptures sized to the constraining clock. With the clock paused, the fragility of the present matches the past and calls for a manifestation of the life lived – family, love, and labors. Daily notes of paint and thought and process were recorded and attached to backs of canvases. Each artist found distinctive ways of transforming the impulse to work and, marking time, to persevere. Structuring daily routines, setting time and space parameters, or just allowing the work to go off the rails – each approach enabled new work. Studio strivings formed a concrete present. Measured persistence anchored the days.

side walk 6' apart in NYC

Renate Aller

We are all looking at art and life now, more than ever before – through the lens of our times — art in the time of Covid-19 and our current socio political awareness heightened by the recent events surrounding the murder of George Floyd and many others. I created the project "side walk" with my camera during the lockdown period when NYC was the epicenter of the pandemic. This time in history reminds me of the period right after 9/11. I took images of interiors as the drama was one of the exterior, the monumentality of this city was attacked and therefore I pointed the lens into the private spaces. We were all afraid for our own safety then. Today we are feeling pain and are more afraid for others. As a reaction to people's lives in solitude For most of April and May I hosted friends and neighbors on our sidewalk or visited them in their street – from a safe 6' distance, with face masks, the camera in self timer mode recording these encounters. These sidewalk visits give us a deep sense of

community where community has been forced apart.

Delving In

Kim Thoman

Starting with a whimsical decorating of a mechanical toy to keep my hands busy during COVID, I slowly recognized that the deeper I delved into the whimsy, other series were percolating and waiting for me to catch up. Naming themselves, Angel Bugs, this series of hanging creatures with a mechanical toy as a body served their purpose, to help me transition to “Isolation Collages”. These works were a move away from the light-hearted to a darker world and gave me time to complete my thinking on an unfinished series, the “One-Wing Angel Series”. As we move out of isolation and return to a life that’s more recognizable yet altered, I find myself revisiting old canvases and reworking them to blossom and explode with color.

Bless This House

Shervone S. Neckles-Ortiz, Independent Artist

Wall hangings capture a liminal figure maneuvering in space wearing a house structure as a headdress, and engulfed by silkscreened layers of neurons. The house structure is a replication of my maternal family home in Grenville, Grenada, built in the mid 20th century. The house survived a fire in 1986 and two hurricanes in 2004 and 2005. In both man-made and natural disasters the family lost primary records, personal ephemera and photos that could never be replaced. To salvage and protect what’s left of my family’s history and ensure that it’s preserved and passed on to the next generation, I’ve constructed a series of three dimensional PVC storage containers to function as a repository for my maternal family’s history. The pandemic has echoed this family history with sheltering-in-place.

Studio Notes: A Deep Dive

Foad Satterfield

This work explores and incorporates ontological issues, specifically nature’s profundity and spiritual qualities. I have found that by just going outside, being still, quietly absorbing what I see, and looking lovingly into what is real, exquisite patterns and relationships of textures, colors, shapes, and planes jump out at me. It is in those moments that the substrate of nature’s delicate and complex interconnectivity is revealed. I take these impressions back to my studio and carefully consider how to treat them artfully and authentically, contemplating the scale, tone, and vision I wish to create. I ask myself: Is this concept compelling? Is it true for me? Does this idea have transformative possibilities for my audience? How will it contribute to the environment where it will be placed? Lastly, does it provide a measure of delight by just looking at it? When these factors align, my vision is ready to be conveyed. I then communicate all that I’ve meditated on through a series of works on paper, which in turn become large paintings. I focus on the process—not on the result—for it is the doing that generates unexpected outcomes that seem fresh and unlabored. During the pandemic this focused process extended to a written document and recording of color, palette decisions, and conceptual considerations to be preserved and linked to

each painting.

Meet the Editors: Book Publishing for First-Time Authors

Chair: Lisa Regan, TextFormations

Discussant: Aaron M. Hyman, Johns Hopkins University

This practical discussion among editors at key university presses is aimed at providing information to first-time authors with book projects who want to better understand editors’ considerations about the various stages of the publication process. These include: 1. How, when, and where to pitch a book project; 2. Revising a dissertation or manuscript for publication; 3. Specs - word count, images (number and kind), formatting, price point; 4. What to expect from peer review and how to understand and integrate feedback; and 5. Stages and timelines of book production and publication post-review (copy editing, proofing, indexing, distribution). Topics of discussion will thus include all aspects of publishing books, from approaching a publisher and writing a book proposal through feedback and revision, contracts, and image permissions. Significant time will be dedicated to taking questions from the audience. Attendees are encouraged to come with questions for the panelists, all of whom are professional acquisitions editors at academic presses: Amy Canonico (Yale University Press), Ellie Goodman (Penn State University Press), Michelle Komie (Princeton University Press), Ken Wissoker (Duke University Press).

Yale University Press

Amy Canonico, Yale University Press

This practical discussion among editors at key university presses is aimed at providing information to first-time authors with book projects who want to better understand editors’ considerations about the various stages of the publication process. These include: 1. How, when, and where to pitch a book project; 2. Revising a dissertation or manuscript for publication; 3. Specs - word count, images (number and kind), formatting, price point; 4. What to expect from peer review and how to understand and integrate feedback; and 5. Stages and timelines of book production and publication post-review (copy editing, proofing, indexing, distribution). Topics of discussion will thus include all aspects of publishing books, from approaching a publisher and writing a book proposal through feedback and revision, contracts, and image permissions. Significant time will be dedicated to taking questions from the audience. Attendees are encouraged to come with questions for the panelists, all of whom are professional acquisitions editors at academic presses: Amy Canonico (Yale University Press), Ellie Goodman (Penn State University Press), Michelle Komie (Princeton University Press), Ken Wissoker (Duke University Press).

Penn State University Press

Eleanor Goodman, Penn State University Press

This practical discussion among editors at key university

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Princeton University Press

Michelle Komie, Princeton University Press

This practical discussion among editors at key university presses is aimed at providing information to first-time authors with book projects who want to better understand editors' considerations about the various stages of the publication process. These include: 1. How, when, and where to pitch a book project; 2. Revising a dissertation or manuscript for publication; 3. Specs - word count, images (number and kind), formatting, price point; 4. What to expect from peer review and how to understand and integrate feedback; and 5. Stages and timelines of book production and publication post-review (copy editing, proofing, indexing, distribution). Topics of discussion will thus include all aspects of publishing books, from approaching a publisher and writing a book proposal through feedback and revision, contracts, and image permissions. Significant time will be dedicated to taking questions from the audience. Attendees are encouraged to come with questions for the panelists, all of whom are professional acquisitions editors at academic presses: Amy Canonico (Yale University Press), Ellie Goodman (Penn State University Press), Michelle Komie (Princeton University Press), Ken Wissoker (Duke University Press).

Duke University Press

Ken Wissoker, Duke University Press

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Mix Masters: Disguised Allusions to Blended Gender and Intersexuality in Modern Art

Chair: Suzaan Boettger, Bergen Community College

Cosmopolitan cities' increasing cultural consciousness of expanding expressions of queerness and quotidian tolerance of fluid sexuality prompt historians to retrospectively recognize artists' covert expression of mixed or blended genders. Such images-in-code are particularly found from the mid-twentieth century when consciousness of sexual identity became increasingly overt but social and art-world homophobia made its direct figurative reference taboo and harmful to a career and social status. This session seeks discussions of artistic representations of mixed-gender or intersex bodies and identities in art, manifested in either representational forms or abstraction but disguised, as David Gettsy discussed in *Abstract Bodies, Sixties Sculpture in the Expanded Field of Gender* (2015). As inferences, these will not be blatant portraits in drag or pictures of bodies in biological transition and not regendering by attire. Rather, this session seeks to examine creative acts of subterfuge resisting heteronormative categories that take the form of latent evocations of hybrid bodies and blended gender evoked through metaphor and implication and requiring deciphering. Those who have perceived concealed references to sexually composite selves previously unrecognized are encouraged to let those artists' complicated identities, sensibilities, and struggles be seen and appreciated.

Julio Castellanos and Trans/gender Possibilities in Postrevolutionary Mexico

Joseph Shaikewitz, The Institute of Fine Arts, New York University

This paper proposes a trans*, intersex, and (gender)queer reading of Mexican modernisms through a close examination of the painting *El día de San Juan* (ca. 1939) by Julio Castellanos (1905–1947). The artist's small-scale canvas features more than one hundred nudes who loll about the space of a public pool. Notably, one towering figure, their body concealed by a long white towel, creates an androgynous opening within an otherwise gendered scene, thus enabling an expanded understanding of this work's relationship to the unstable, mutable conditions of sex, gender, and sexuality in the early postrevolutionary decades. Throughout his practice, Castellanos deployed

figurative strategies for representing genital ambiguity and obfuscating sexual signifiers that—unlike those of the Mexican muralists and other artists aligned with the state's cultural program—rendered categories of sex and gender in flux, unintelligible, and insufficient. In *El día de San Juan*, this surfaces through a number of vignettes where Castellanos, himself a queer artist, confuses gender difference and embraces moments of bodily fragmentation and binary collapse. Though *El día de San Juan* prefigures by several decades the public debates and advocacy around transgender and travesti liberation in Mexico, the painting demonstrates a prescient unsettling of any linear relationship between biological sex and gender, profoundly troubling cisgendered expressions of national identity and modernity.

Queering the Nude: Saint Sebastian and the 'Wisconsin Bohemians'

Helen Bremm, University of Cambridge

In 'How to Teach Manet's Olympia after Transgender Studies,' David Getsy identified how art historians often 'arrogantly treat the nude body as self-evident, stable, transparent, and timeless sign for gender.' (Getsy, 2022, p. 4) During the Second World War, Sylvia Fein, Dudley Huppler, Karl Priebe, and John Wilde – known to their contemporaries as the 'Wisconsin bohemians' – created a series of images of nude bodies exploring their multiplicity beyond received gender codes. Reading these works between their historical moment of creation, the archive, and contemporary meanings, this paper challenges figuration's 'fixity' of representation, and assumptions that the mode contradicts or is necessarily incompatible with fluid, multiple, and mutable states. It shifts the temporal aspect to the interaction of viewer and work, to suggest that a dynamic process of reading and rereading can disrupt the traditional gaze and reveal latent representations of gender multiplicity. I pay particular attention to John Wilde's private drawings of intersex bodies and contrast them with Sylvia Fein's subtle but strategic rendering of gender ambiguity in her 1944 drawing *Saint Sebastian*. I argue that Fein's image of the nude saint challenges the viewer to question the existence of a gender binary and moves beyond the depiction of mixed-gender bodies coded within body dimorphism. It achieves a figurative rendering of the nude that uses it as a site initially of gender ambiguity within the image itself and ultimately, by inference and reading, of gender blending and potential for transformation.

Gender Deconstruction in Moving Image Art of the Stonewall Era

Theo Triandos, University at Buffalo - SUNY

In the film, *Walking in an Exaggerated Manner around the Perimeter of a Square* (1967), Bruce Nauman traverses the studio in decelerated sashay, undermining the technological capacity of the medium to capture his movements in real-time. Defying the framerate, Nauman's temporal drag creates an image of ambulation as practiced and performed (corpo)reality. Specifically, Nauman's *Walking* highlights the reiterative character of gender—in Judith Butler's words, "an identity tenuously constituted in time, instituted... through a stylized repetition of acts" (PA, 519): slowing walking until it

breaks into "steps"—advance foot, swivel hips, repeat —Nauman locates its place within a network of "theatrically produced effects that posture as grounds... of the real" (IGI, 313). That Nauman's movements present a blatantly "improper" gender performance for a male artist only reinforces the primary insight of his deconstruction: "there is no... gender proper to one sex rather than the other... [A]ll gendering is a kind of impersonation and approximation" (312-313). Drawing on Butler's theorization of gender, again, as an identity tenuously constituted in time, this paper reads gender deconstruction in American moving-image art of the late 1960s and early 1970s. Exploring the work of film and video practitioners, such as Vito Acconci, Lynda Benglis, and Nauman, I argue that these artists' mobilizations of their bodies against the real-time of the tape dismantle the illusion of the gendered real. In so doing, I seek to expand the art history of the Stonewall era, highlighting the role of artistic gender non-conformity in advancing queer liberation.

Dark Sister: Robert Smithson's Images of Feminized Masculinities

Suzaan Boettger, Bergen Community College

Among the extant paintings Robert Smithson produced between 1959-1963, several invoke a hybrid sexual identity. By image and/or title, they and related drawings allude to a femme phallus or self. Many depict a cutaway of an active scene living beneath the surface of mountain or the earth, a tumult of identifiable or fantastic creatures or plant forms and undecipherable encrypted numbers and letters. Chronologically, the group succeeds or is concurrent with Smithson's gruesome portraits of Christ during his Passion. Following negative responses to those, he began picturing these imaginative subterranea; his religious and sexual conflicts literally went underground. Of his paintings displayed in nine exhibitions to 1962, Christological images and those with elements suggesting science fiction have been recognized; the underground images and sexualized subjects have not. They represent aspects of Smithson that were unknown, and deliberately so. When interviewed as a prominent and verbally adroit earthworker, he distracted from and disparaged work produced before he transmuted himself from expressionist painter to cerebral sculptor and intellectual essayist; until recently, critics and historians took him at his word. Smithson's subject matter is personal, but not just. The mode of depiction-in-subterfuge reflects a struggle between expression and suppression as a devout Roman Catholic in a then-homophobic society and art scene and in an intimate relationship with a woman. The images' sexual equivocality suggests a queer sensibility; recognizing it and integrating his early pictures onto his larger project against cultural confinement of artists and art extends that to gendered identity.

Mobilities and Networks of Buddhist Art in India and China

Chair: Yi Zhao, The University of Kansas

Discussant: Stanley K. Abe, Duke University

Phanigiri and the Deccan Idiom of Buddhist Art in South Asia (1st - 4th centuries CE)

Kalyani Madhura Ramachandran, Columbia University

The earliest scholarship on the art of premodern South Asia focuses on the Buddhist complexes of Gandhara and Mathura in northwestern and northern India respectively. The issues at hand fundamentally revolve around the transition from the aniconic to the anthropomorphic Buddha image, with particular emphasis on the debate of its origins in the ancient Greek world. This historiography is the foundation upon which South Asian art has been theorized. However, the canon largely ignores a school of early Buddhist sculpture which developed contemporaneously in the Deccan region of southern India. This paper addresses the issue through an examination of the monastic complex at Phanigiri in the Deccan. The site presents a unique combination of aniconic and anthropomorphic Buddha forms as well as distinctive modes of sculptural representation. Furthermore, a poem inscribed in Sanskrit (as opposed to conventional Buddhist Prakrit) positions the site as a veritable microcosm for the interaction of a range of cultural and political groups. Through interdisciplinary art historical, archaeological, and epigraphical methods, the paper understands Phanigiri in the context of a vast network of over a hundred monastic complexes in the region. These sites would have been ecologically connected and culturally enriched by their locations along interlacing rivers flowing into the eastern Indian Ocean, proximate to Southeast Asia. This paper ultimately presents a vibrant history of the earliest sculptural landscape of the Deccan. In so doing, it interrogates existing gaps within the canon and offers an avenue to productively expand upon the conception of global antiquity.

A Buddhist Transformation of Cosmology and Afterlife Travel: "Soul Urns (hunping)" in Third- and Fourth Century China

Yi Zhao, University of Kansas

Funerary jars called hunping ("soul urns") were only produced within a short timeframe (250s-320s C.E.) in one specific locale (southeastern China). Hunping feature a significant number of the earliest Buddhist images in China. These mass-produced, crude-looking "Buddha" figures existing as decor on burial objects are enigmatic. The function of hunping, the reason for their sudden emergence, and the nature of those Buddha-like figures have been heatedly debated. By analyzing the vessel form of hunping and its pictorial programs, I argue that this material object embodies a binary structure comprising "Heaven atop the axis mundi of Mount Kunlun" and the "underworld at the Yellow Springs." In the third century, beliefs about "binary souls" changed. People in the south started to believe that the spiritual soul of the deceased (hun), traditionally worshiped at a family shrine, could now be buried in a tomb. Moreover, they feared wandering ghosts turned from the bodily soul (po) unleashed from corrupted corpses. I argue that hunping were vessels created to send binary souls each to their own place, either Heaven or the underworld. To better proselytize for the teachings of Buddhism, early

clerics adapted the theme of "Heaven atop axis mundi" by identifying Mount Kunlun with Mount Sumeru and the Chinese Heaven with Trāyastriṃsa (the particular Buddhist heaven atop Mount Sumeru). They peopled Mount Sumeru with Buddhist arhats, to replace the Chinese immortals in Mount Kunlun, as some early clerics borrowed the image of immortals to introduce arhats. Most Buddha-like images on hunping depict these arhats.

Localizing Sacredness: Imagery and Narratives of Monk Sengqie in Middle-Period China

Clara Cho Wun MA

Internal and external military conflicts in the ninth century China had led Buddhists to shift their centers of activities from the capitals in northern China to periphery areas. As mediators of mundane and sacred realms, wonder-workers like Sengqie (617–710) became popular in China in this period. In textual traditions, Sengqie was always referred to as one of the wondrous manifestations of bodhisattva Avalokiteśvara and known for performing miracles for the benefits of sentient beings. Besides these hagiographic narratives, sculpted and painted figures of the wonder-workers expanded his identities and played critical role in forming regional monastic communities and identities. How does imagery narrate and expand the lives of historical monks like Sengqie? How local Chinese devotees used images and literal traditions to confer historicity of Sengqie? How do the visual representations of Sengqie's stories mirror, resist, or compensate existing social and political boundaries? This paper examines a group of sculptures of Sengqie in southern China through the ninth and eleventh centuries. Focusing on the narrative techniques, iconographic features, and ritual settings of this group of works, the paper demonstrates the ways that imagery can be used to sanctify monk Sengqie and to bring out a particular genealogy that transcends spatial and temporal limits.

Mock Interviews

Chair: Casey Mae Schachner, Georgia Southern University

SEPC will provide virtual and/or in-person mock interviews to candidates applying for jobs inside or outside of academia. The mock interviews will be conducted by professionals in the field who will provide feedback to the interviewees

Multiple ConTexts: Script that marks

Script, Image, and Graffiti: Chaz's Deconstruction of American Art

Philomena Lopez

Beginning in 1969, Charles "Chaz" Bojorquez created large scale ephemeral image and text-based paintings using a large stencil, spray paint, and calligraphy. The fragmentation, reproduction, and circulation processes of Bojorquez's 1975 painting Señor Suerte, featuring an uncanny skeleton with two writing columns, far exceeds the

notions of value and appropriation of the avant garde. Chaz's original image painted on public wall surfaces, acquired an additional meaning when it was used as a tattoo representing a neighborhood subculture, also known as a gang. Tattoos of the skeleton that occur in a secondary social register remain distinguished from paintings on canvas that circulate in the third register of the art market. Chaz's artistic strategy is a singular and significant case where the production of symbolic capital (as art in museums and galleries) remains differentiated from the appropriation, value-formation, and circulation of images in the spaces of marginality and exclusion of the working-class Mexican-American experience. A critical reading of Chaz's avant garde temporalities across class and ethnic divides interrogates the formation of Chicano art, social art history, and American Art.

"Are You Waiting For Us?" Queering the Streets of Belgrade

Srdan Tunić, University of California Davis, Department of Art and Art History

"Are You Waiting For Us?" Queering the Streets of Belgrade
In a few inconspicuous corners in the center of Belgrade, Serbia, one can still find street art with pop culture icons, little pugs, and feminist authors, raising visibility of LGBTQ+ voices and/or countering homophobic messages by nationalistic and extremist organizations. While the history of many of these is yet to be written, my aim is to map and contextualize several examples from 2000s and 2010s, such as the superhero stencils (Batman & Joker, Modesty Blaise, Superman), IPAK Mirrors & stencils featuring feminist authors (Judith Butler, Audre Lorde, Žarana Papić, Simone de Beauvoir), and Mesto za ljubljenje / Kissing area, with the special focus on the work of Inspector Yoda the Wrinkled (Inspektor Yoda Zgužvani). The motivation behind this research is twofold: the ephemeral artworks are progressively disappearing, sometimes with no documentation nor analysis, and their relevance has only been highlighted by the recent wave of homophobia due to the controversial organization of EuroPride 2022 in Belgrade. My aim is to understand how queer activism operated in the streets of Belgrade to encourage the public to pay attention to and understand the importance of marginalized voices in the public spaces. These voices can serve as powerful critical reflections of our society, a playful and creative tools to symbolically subvert and condemn violence and right-wing extremism. Key words: street art, activism, queer, Belgrade, Serbia

The Figure of the Child for Tim Rollins and the Kids of Survival

Alethea Rockwell, Museum of Modern Art

Tim Rollins and the Kids of Survival (K.O.S.) paved the way in the 1980s for ongoing debates about participation, social engagement, and racial identity in contemporary art. Rollins, a white artist teaching in a public high school in the South Bronx, collaborated over decades with his teenage, predominantly Black, students through a collective style that combined painting with literacy development. While the racial politics of their work have been discussed, nowhere

has it been read as an interrogation of the symbolic power of the child – and specifically the racialized child – in the 1980s. In this paper I study their artistic practice and its contemporary reception through recent developments in childhood studies, including the work of Jules Gill-Peterson, Rebekah Sheldon, and Robin Bernstein. I interrogate how Rollins and K.O.S. mobilized the language of childhood (calling themselves "kids" while they were all over the age of thirteen) while also materially engaging in the adult world through the art market. Combining childhood studies with an analysis of 1980s school reform, I argue that Rollins and K.O.S. troubled the association of creativity, innocence and the child through the unstable identity of the adolescent, made dangerous through race, gender, sexuality, and class.

Music Video as Black Art

Chairs: **Alessandra Raengo**, Georgia State University, School of Film, Media & Theatre; **Lauren Cramer**, University of Toronto - Cinema Studies Institute

Discussant: **Alessandra Raengo**, Georgia State University, School of Film, Media & Theatre; **Lauren Cramer**, University of Toronto - Cinema Studies Institute

This session, "Music Video as Black Art," seeks to expand an ongoing project devoted to documenting and theorizing the extraordinary visibility of black aesthetics in contemporary popular culture and high art. The project's title references a conversation between scholars Uri McMillan and Mark Anthony Neal that interprets the complexity of contemporary black music video production as a "return" to its status as "art"—and specifically as black art—that uses visual and sonic citations from the visual and performing arts, fashion, design, and the rich history of black music production. Straddling the line between commercial and art spaces, music videos and art installations, visual albums and essay films, site-specific community-based exhibitions and streaming platforms, an increasing number of contemporary black artists find in avant-garde traditions in black music-making (in)formal conceits for their own audiovisual experimentations. We return to this project hoping to further explore some of its fundamental questions about black art practices transcending the boundaries disciplinary discourses place around them, what Toni Morrison described as the liquidity of the black arts: when does short-form musically inspired filmmaking enter the museum space and how does it change it? How do music videos' high-art visual references—Roy DeCarava, Lynette Yiadom-Boakye, Carrie Mae Weems, Kehinde Wiley, for example—contribute to new genres that refuse institutional separation between popular culture and high art? How does this generic and disciplinary liquidity, occurring in the audiovisual form highlight the unboundedness of black aesthetic sensibility? How do these citational practices affect current theories of black archives?

Image and Capture in the Late-1990s Black Music Video
Erich Kessel, Yale University

In this presentation, I analyze how the construction of space in two key videos from the late 1990s—"What's It Gonna

Be?!” for Busta Rhymes and Janet Jackson (dir. Hype Williams, 1999) and “Beep Me 911” for Missy Elliot (dir. Earle Sebastian, 1998)—meditate on the racial dynamics that ground the concept of the image. As production budgets for R&B and hip-hop videos increased in this time period, filming of music videos moved onto Hollywood soundstages. One aspect of this transition was the emergence of temporarily designed sets and set pieces that visually enframe and confine the black performing body. I look to these works of video art to argue that the hegemonic discourse of image, as established in European philosophies of perception and aesthetics, operates as technology for visual capture/captivity. To do so, I draw on theorists of antiblackness and gender who have critiqued Immanuel Kant’s philosophy. I position black music video directors ambivalently, as both making possible an interrogation of this problem while also participating in the music video’s function as a capitalist promotional tool.

Unruliness of The Third Part of the Third Measure: Conjugating Otolith’s Group’s Julius Eastman
Warren Crichlow

Otolith’s Group’s *The Third Part of the Third Measure* (2017) is a two-channel digital video installation, forty-two-minutes in duration. Included in the *Xenogenesis* retrospective I recently viewed at the Irish Museum of Modern Art (2022), this intensely immersive sound/image work invokes the late African American composer, Julius Eastman. Here, dramatically contrasted chiaroscuro chromatic saturation conjoins reference to his composition, *Evil N**** (circa 1979). Four pianists on two pianos enunciate the “haptic intensity” and labour demanded in performing Eastman’s score. Two actors bookend the extended music-making performance: a Black man, then a Black woman recite, in opposing emotional registers, Eastman’s infamous direct response to censorious objections by Black students and a professor to his prominent use of the “N***” word in titles of music he chose for a January 1980 recital at Northwestern University’s Pick-Staiger Concert Hall. While addressing the work’s specific historical conceit, the paper primarily responds to the complexity of visual and sonic, indeed sensorial encounter with Black music-making in art gallery context. I consider Otolith’s Group’s experimental method—how the image serves sound, and not, customarily, vice-versa—offers a renewed critical orientation toward considering music video’s “liquidness” as installation art while, in formal innovation, politically refusing the commonplace separation between “popular” culture and “high” art.

“They Reminisce Over You”: *Death, Memorial and Archival Long Memory in 1990s Hip-Hop Videos*
Mark Neal, Duke University

“They Reminisce Over You” is likely the most well-known song of the 1990s Hip-Hop duo Pete Rock and CL Smooth. The song is featured on their debut album *Mecca* and the *Soul Brother* (1992) and serves to memorialize the deaths of friends and family members. In many ways the video is a foundational moment of what resonates a generation later in “digital mourning” exemplified by early #BlackLivesMatter

protest. Yet Aaron McGruder deployed a deeper history of the sampled source material of “They Reminisce Over You” to make an attendant point about death and extended family in his TV series *The Boondocks*, a point highlighted the “archival long memory” encased in Hip-Hop digital and visual practices.

Nature Bodied Forth: Metaphoric Dialogues between Word and Image in the 16th Century

ASSOCIATION FOR TEXTUAL SCHOLARSHIP IN ART HISTORY

Chairs: **Liana Cheney**, Association for Textual Scholarship in Art History; **David J. Cast**, Bryn Mawr College

Nature Bodied Forth: Metaphoric Dialogues between Word and Image A monstrous beached whale; a woman’s body transforming into a palm; a luminous, gilded full moon, huge and low in the sky; an owl tethered to a crutch. These details rendered in the works under discussion are natural elements that both promise meaning—perhaps indirect, perhaps multivalent—and provide wonder. The four papers in the session will explore the ways that the concrete realities of nature as shown in 16th century art are not just symbols used to provide analogous meanings, but are mobilized as parts of an allusive conversation, a dialogue between art and literature, that serves to convey meaning through both content and virtuosic, naturalistic style. Thus, here, it is not that texts can “explain” paintings, but rather that literature and art work together to body forth important ideas, and cultural ideals. Only art—written or visual—can recreate nature in ways that compel humans to marvel, thus shaping culture.

Image, Text, Nature: Hendrick Goltzius’s Beached Sperm Whale Near Berkhey (1598) as Metatext
Arthur J. DiFuria

In Hendrick Goltzius’s *Beached Sperm Whale Near Berkhey* (1598), people mill about a giant creature that has recently washed ashore. Diminutive in comparison, they climb on top of it, gawk, proclaim to one another, and gaze in awestruck wonder at the great beast of the sea. Goltzius has thus composed his document of the proceedings to emphasize the whale’s staggering girth and the discourse the unusual occasion of its appearance on land has prompted. A print by Goltzius’s stepson, Jacob Matham, brings the drawing together with textual accounts by Theodorus Schrevelius and Karel van Mander. The former text emphasizes the discursive nature of the event; the latter proclaims its status as a prompt for sacred discourse. This paper reveals the inherently textual nature of Goltzius’s drawing, its status as a “metatext,” or a self-consciously historically, pictorially, and textually referential image, one refracting meaning in several spheres of concern for late sixteenth-century Netherlanders.

Dosso Dossi's Room of the Nymphs and Court Poetry: Trees, Transformation, and Style as Metaphors of Power
Karen Goodchild, Art Literature Music in Symbolism and Decadence

This paper investigates the iconographic and stylistic particulars of the space generally known as the Room of the Caryatids, here retitled the Room of the Nymphs. The famous, metamorphic female forms that emerged, c. 1530, in the Villa Imperiale were immediately recognized as extraordinary in both their content and style. Their visceral beauty is part of a complex program that, I will argue, uses Dosso's manner of painting—one that is very different from the style seen in adjoining rooms—to showcase specific botanical forms and mythological content, creating a haunting vision of landscape conquered. Support for this argument will be an analysis of 16th century commentary on the meanings of Dosso's style, and a discussion of letters and poetry associated with the Court of Urbino.

The Artist as Bird Catcher: Avian Poetics, Desire, and Deception in the Art of Lorenzo Lotto

April Oettinger, Goucher College

This paper explores the ancient pastime of bird catching as a metaphor for the poetic imagination in 16th-century Italian visual and literary culture. Through Lorenzo Lotto's self-portrait as a bird catcher in his fresco decoration of the Oratorio Suardi (1523-24), a villa oratory that served the spiritual needs of Lotto's sophisticated Bergamasque patrons as well as travelers in the countryside, we will consider artistic identity and the creative role of the beholder in connection with the recreational and rhetorical dimensions of capturing and collecting birds. A noble art involving skill, finesse, judgment, and a touch of trickery, bird catching was not only associated with erotic metaphors, but also with the imaginative exchange of thought and wit characteristic of image-making in the age of Lotto and after.

Endymion between Venice and Naples: Cima da Conegliano's Tondi in the Galleria Nazionale, Parma
Susannah Rutherglen

A single brook trickles through the backgrounds of Cima da Conegliano's pendant roundels, *Endymion Asleep* and the *Judgment of Midas* (c. 1505-1510), whose elysian worlds are presided over by paired divinities, Apollo, god of the Sun, and Selene, goddess of the moon. The two paintings likely belonged to a *cassa* (domestic chest) commissioned from the artist to celebrate the marriage of the jurist Bartolomeo Prati of Parma (1471–1542). In addition to suggesting themes of discretion and wisdom to the newlywed couple and their burgeoning family, the paintings offer a keyhole view into an entranced landscape of mythic antiquity as imagined in contemporary literature. The eternally slumbering Endymion, in particular, began to figure prominently in Neapolitan court poetry of the first decade of the sixteenth century: the youth appears in the *Arcadia* of Jacopo Sannazaro (1502) and is also the title character of *Endimion a la Luna* of Cariteo (1506). In this long series of sonnets and canzoni, Cariteo describes the hopeless love of a young man for a chaste and cold lady, Luna. Exploring

Cima's paintings in relation to these and other poetic sources, this paper argues that the ensemble casts both Endymion and the artist as the quintessential poet of nature who, eternally enamored of beauty, is ancestor to the poet-hero of John Keats's *Endymion* (1818).

Nostalgia and Contemporary Art

Chair: Dr. Kristen Galvin, UCCS

Since the late 20th century cultural expressions of nostalgia have proliferated across visual cultural forms on a global scale. However, scholars within the burgeoning and interdisciplinary field of nostalgia studies have concentrated more on mass media, geographical, and political nostalgias, as opposed to interrogating the ways in which nostalgia specifically operates in contemporary art. To begin to effectively map the state of "contemporary art nostalgias," this panel seeks to examine the various ways that nostalgia influences the contemporary art world and shapes its "objects." The panel aims to answer questions such as: how do contemporary art practices mobilize or challenge reflective, reactionary, restorative, and/or radical modes of nostalgia? How does a reliance on nostalgia question concepts of contemporaneity? If nostalgia is understood as an effective marketing strategy and gimmick, how should art historians, critics and curators contend with these market-friendly and ready art products? Presentations examine a wide range of artistic media, and consider individual, collective, and curatorial practices across diverse geographic regions and contexts.

"I Was Not There, But I Don't Forget": Nostalgia for 1968 in Mexican Art

Mya B. Dosch

An enigmatic banner circulated at the 2008 march commemorating the 40th anniversary of the Mexican student movement of 1968. It read: "yo no estuve ahí / PERO NO OLVIDO" ("I was not there /BUT I DO NOT FORGET). I am intrigued by the disjunction and dissonance writ large—even celebrated—in this statement. It is nostalgic for something that these banner-carriers never had to begin with. Nostalgia is often used shorthand for the retrograde and the unoriginal; a longing that is easily folded into the mechanics of nationalism and capitalism. However, this banner boldly displays the subversive potential of a critical, self-aware nostalgia. I take up Boym's concept of "reflective nostalgia" to analyze several artworks made by the Mexican artist collective Teatro Ojo for the 40th anniversary of the Student Movement. The collective's members were too young to remember the events themselves, but they thematize this nostalgic absence. The participatory artworks they installed across Mexico City exhibit a self-aware distance or estrangement from 1968, concurrent with a hope for proximity. Through their tongue-in-cheek engagement with nostalgia, Teatro Ojo shows that 1968 is a point of multiple, disparate temporalities, against dogmatic readings of the movement.

Preservation and re-interpretation in the Gulf region: nostalgia as (in)formative tactic in the art of Cristiana de Marchi

Francesca Bacci, Zayed University

In “Vernacular Curatorial Practice in the United Arab Emirates”, Macgilp writes: “Today’s UAE is characterized by nostalgia for the moment of optimism that gave birth to it”. Contemporary artists in the Emirates have elaborated visual responses that negotiate and re-enact the described tension between their past and present. This paper analyzes the artistic and curatorial work of Cristiana de Marchi, which directly addresses the following question: can clichés of a nostalgic Middle Eastern country, such as the 1970s U.A.E., be reimagined, overwritten or otherwise meaningfully engaged in contemporary art? Cristiana de Marchi is a Greek-Italian-Lebanese visual artist, curator and writer who lives and works in Dubai. Through her work with textiles, embroidery, film and performance, she incessantly reiterates the act of doing and undoing the relation between time, space and memory. This operation, while surgically precise, leaves in its wake a perceptible emotional trace in the form of nostalgia. In her practice, nostalgia appears as the fil rouge, the main force capable of shifting her displaced sense of self in the interstitial spaces of longing, situating it in between an evoked homeland (which no longer exists in the form in which it is imagined) and a redolent yet tangible present. The paper will present and discuss a selection of artworks that exemplify the use of nostalgia as (in)formative tactic, as well as the exhibition “The Poetics of Absence” (Dubai, 2017), a group show curated by de Marchi, which deals with the themes of absence, separation and nostalgia.

Bourguibist Nostalgia? Temporal Slippages in Aïcha Filali’s Collages

Katarzyna Falecka, Newcastle University

In recent years, several artists have turned to nostalgia to explore the early years of postcolonial state building in Tunisia. Contrary to the colonial period, the political, cultural, and social transitions that followed decolonization wars in mid-twentieth century have not been sufficiently studied, due to the shortage of archival materials and the many sensitivities surrounding the topic. Yet the scarcity of critical scholarship on post-colonial state building only partly explains the recent surge of nostalgia for this time. Today, the 1950s and 1960s are frequently evoked as a time of political stability, social consensus, thriving culture, and flourishing international solidarities. In this paper, I look at the work of Tunis-based artist and educator Aïcha Filali whose recent practice consists of collages and textiles that explore the near mythical figure of Tunisia’s first president, Habib Bourguiba (1957-87), considered the “architect” of modern Tunisia. By exploring how collage allows for temporal slippages and unexpected juxtapositions, this paper will unravel Filali’s politics of nostalgia that is concerned with reimagining histories of state building through a gendered lens. For Filali, I argue, nostalgia is an inherently productive aesthetic and intellectual proposition. It creates a sense of longing for the long-gone past—the period not only of postcolonial state building but equally of

the artist’s childhood—only to immediately put it to work to sketch out speculative futures. This paper will slowly unravel what these futures may entail.

‘Blast Off!’ Picturing Utopian Nostalgia in Su Yu Hsin’s Blast Furnace No. II

Ellen Larson

In her 2022 video installation, Blast Furnace No. II, artist Su Yu Hsin explores the history of German factory, Henrichshütte Ironworks, whose blast furnace was bought by a Chinese steel mill in September 1989 and moved to China where it operated until 2015. Now a state-owned museum, this site is a snapshot of the past, thickened with nostalgia for the region’s bygone industrial prosperity. This history fosters a pivotal relationship between Su’s video work and her own affinities towards spaces located in-between shifting temporalities, identities, and changing environmental conditions within this region and beyond. Su weaves archival materials, documentary film, and interview excerpts into a speculative narrative that connects the years 1989, 2022, and 2050. Blurring reality and fiction, the video follows the trail of Lin, a Chinese translator who accompanied the dismantling of the blast furnace over thirty years ago. It is revealed that Lin left behind an unfinished science fiction novel, which takes place in 2022. In the novel, the protagonist develops a utopian machine in the form of a blast furnace. With this apparatus, she sends herself into space with the goal of finding an alternative energy source to replace coal. Blast Furnace No. 2 constellates temporal spaces of political, economic, environmental, and cosmic nostalgia, which are tangled up within both remembered and imagined understandings of the past, present, and future. The work speculates slippages between former socio-cultural and ideological systems, determined to remember what most would just as soon forget.

Object-Based Learning in Art History: New Trends

Chair: Leda Cempellin, South Dakota State University

Discussant: Senta German, Montclair State University

Object-Based Learning (OBL) has been practiced by scholars for a long time without this formalized name, which only in recent years (Chatterjee 2011) has gained traction as a subset of active learning (Bonwell & Eison 1991). A host of partnerships and programs have been funded by initiatives from The Andrew W. Mellon Foundation to offer comprehensive training initiatives for graduate art history students requiring direct engagement with museum collections and processes, like Penn State University and the Philadelphia Museum of Art since 2012, or the Mellon-Marron Research Consortium connecting the Museum of Modern Art with five universities since 2013. Several art historians have also introduced OBL strategies in their undergraduate courses as individual initiatives. This session seeks to capture the most recent trends in OBL tackling the complex intersection of object and context from multiple perspectives. How does the negotiation occur within the OBL assignment between experiential-interpretive approaches to the object and the rigors of scholarship in pursuit of the original context? How are partnerships across areas of expertise and interdisciplinary approaches envisioned and what are the challenges? How have emerging technologies (especially after the Covid-19 pandemic) been integrated into OBL? In smaller academic programs and museums, how are faculty dealing with the mismatch between their generalist workload and the museum's specialized collection? What are the new pedagogical strategies being developed and tested to assess the effectiveness of OBL? This panel welcomes a variety of perspectives, approaches, and dimensions: from individual initiatives, to partnerships, to complex grant-funded programs.

Object-Based Learning in a Digital Environment

Kathryn Brown, Loughborough University (United Kingdom)

This paper explores the relationship between object-based learning and digital art history. At first sight these two fields seem at odds with each other: an encounter with artworks in a virtual environment offers none of the phenomenological experience and insight that is gained from a physical examination of the artefact. Conservators often express concern that increasing reliance on digital methods of investigation threatens the importance that has historically been accorded to detailed chemical analyses of artworks. Finally, quantitative methodologies on their own seem to offer little insight into the contexts in which objects are made, exhibited, and received. In contrast to these views, I argue that embedding digital methodologies in object-based learning can enhance both pedagogical and analytical toolkits. I consider the types of partnership that are necessary between art historians, conservators, and computer scientists to discern and utilize the possibilities of a combined analytical approach in undertaking this kind of

exercise. Drawing on a range of practical examples, I consider the challenges of developing students' confidence in both the close analysis of art objects and the uses of relevant digital technologies. As museums themselves move increasingly to digitize collections, incorporate computer-based artforms into their holdings, and cultivate online experience, there is a pressing need to recalibrate the aims and approaches of object-based learning to meet the demands and opportunities offered by digital environments.

Object-Based Learning on a Gilded Age Campus in Newport, RI

Anthony F. Mangieri

How does an art historian of ancient Greek art come to write a book and teach classes on Gilded Age fine and decorative arts? This is my story, and in my paper I will share how an object-based approach to art history has generated numerous opportunities for teaching and learning at my small liberal arts school. The campus of Salve Regina University, in Newport, RI, includes several 19th-century Gilded Age mansions, including Ochre Court, Wakehurst, and Vinland. Many works of art still survive in these homes, now transformed into academic buildings. Carved fireplaces and balustrades, stained-glass and stuccowork, and wall and ceiling paintings are a few examples of the art that students encounter every day, but often do not "see" through an art historical lens. I collaborated with over two dozen contributors, including several undergraduate and graduate students, to research and write a catalog of my university's collections of fine and decorative arts. This presented students with an opportunity to conduct original research focusing on a work's historical context. In fall 2022, I am co-teaching an upper-level art history seminar in which students will curate and mount an exhibition of fine and decorative arts on campus in our university's art gallery to celebrate the school's 75th anniversary. This exhibition will require students to study objects closely and to decide how to present them to the public in a curatorial context. My paper will discuss how these projects have transformed how I teach art history at my school.

Object-Based Teaching, 3 Ways: A Graduate Educator's Perspective

Brantly Moore, University of North Carolina at Chapel Hill

How can museum objects fuel academic inquiry? Conversely, how can museal object-based teaching (OBT) methods augment traditional, lecture-style art history courses? And how can embodied research translate into a digital learning platform? Inspired by an actual OBT training activity – 1 Object, 3 Ways – this talk highlights the unique challenges and many opportunities that object-based research and learning poses for the university classroom (virtual and in-person), museum gallery, and academic scholarship – from a graduate educator's perspective. As the 2019-2020 OBT Fellow at UNC-Chapel Hill's Ackland Art Museum, I designed and facilitated inquiry-driven conversations with undergraduates across the arts and sciences before museum objects. Consequently, my research methodologies and classroom teaching are both

object driven. While the dissertation recovers early modern persons' embodied experience of the 16th-century *Kunstzimmer* through hands-on examinations of display furnishings, translating sensation into narration, my custom-designed courses must do the opposite. Examining 3D objects and museum exhibitions on a 2D surface, students are encouraged instead to "see with a feeling eye, feel with a seeing hand," activating their imaginative faculties to draw on haptic experience. This talk demonstrates how graduate students can mobilize their own research to inform and enhance their classroom teaching, while using the cornerstones of museum OBT – thematic lesson plans, close observation, active listening, and meaning-ful transitions – to structure effective syllabi and dissertations.

Objects that remember a past forgotten

The Generative Cut: Flint Knives and Religious Leaders in the Mexica World

Anthony Joshua Meyer, University of California, Los Angeles

Human sacrifice has dominated how scholars describe religious forms of cutting in the Mexica (Aztec) world, and within these narratives, the *tecpatl* or flint knife has served as a tool of destruction rather than creation. In Nahuatl art and myth, however, cutting was generative: it could alter material forms, make liminal openings, and fertilize the earth. Recent studies have enhanced our understanding of how religious leaders used flint knives in Mexica state sacrifices, but they address only a small percentage of the cutting that defined Nahuatl religious life. By turning instead to how religious leaders cut materials such as paper, wood, and stone, I argue that cutting was also critical in creating religious art that these makers animated and interred in the sacred precinct of the Mexica capital, Tenochtitlan. To show how and why the cut was generative, I turn to the primary instrument of cutting, the *tecpatl*. At Tenochtitlan, religious leaders offered *tecpatl*, dressing them with pigment, sacred costume, and ritual tools. For some, these dressings present the *tecpatl* as religious leaders. By placing these animated *tecpatl* alongside a linguistic analysis of sixteenth-century Nahuatl terms and texts, this talk maps the creative potential of the cut, flint knives, and religious leaders in the Mexica world. As objects that become subjects, the *tecpatl* embody this generative capacity. But, in their self-reflexive relationship to the religious leaders who made them, they also (re)present their makers as cutters.

Your Boasted Liberty: American History and Public Memory in a Contemporary Bust of George Washington

Rose Schreiber-Stainthorp, Alfred University

This paper examines a 3D printed ceramic bust of George Washington and the ways in which this bust reflects highly contentious, longstanding political struggles over public memory, race, and the telling of American history. The George Washington bust was made in the early months of 2020 by ceramic artist and then-graduate student Bri Murphy (they/them); it was, along with busts of James Madison and Thomas Jefferson, part of their thesis exhibition from Ohio

University, titled "Unfounded." Based on neoclassical antecedents, and made using digitally altered open-source scans, Murphy's busts exemplify the persistent, nefarious ties between nationalism, neoclassicism, narratives of technological and industrial progress, as well as the respective racial connotations of each within American historical orthodoxy. Founding Father mythology is intimately bound up in this nationalistic, racialized American gyre, in which George Washington, most of all, serves as proxy for the nation and American identity. As this paper will explore, Murphy's frayed and blurry Washington replica, its edifices exposed, its gaps and failures apparent, serves as potent foil to heroic representations of Washington as well as precarious, uncertain symbol of American democracy.

Savoring Toxicity: Culinary Nationalism and Wax Food Models from Japan's Interwar Period

Maika Bahr, Ohio State University

Food is central to constructing the imagined national identity of Japan. In the interwar period, Japan presented itself as a cultural superpower through its idealized, wax depictions of food. Many scholars have noted how food can signify Japanese nationalistic ideologies and how the culinary arts relate to the pervasive attitude of Japanese exceptionalism and cultural superiority present in the interwar period. However, the wax food replicas (*shokuhin sampuru*) representing various menu items ranging from sushi to hamburgers that still are ubiquitous in middlebrow restaurants in Japan are conspicuously absent from discourses on culinary nationalism. How then do wax food samples invented in the interwar period speak to the escalating nationalist sentiments leading up to World War II? While Japanese nationalism idealized the state to Japanese citizens, similarly, artisans sculpted wax to represent idealized versions of food to customers, allowing them to devour the seductively toxic fake food with their eyes. Using the concept of nationalism as an informal, market-oriented process that is both produced and consumed in the cultural sphere, I argue that these wax icons of "soft power" helped mold the hybridized food scene of interwar Japan and establish an ideological standard of culinary nationalism.

Race Politics in the Playroom: A Survey of Historical Non-White Dolls and Other Playthings

Samantha Wahlen, Fashion Institute of Design and Merchandising (FIDM)

From historical First Nations dolls with blood red glass eyes to decorative wooden Mammies completing chores, depictions of People of Color as dolls and playthings for children, particularly White children, are as problematic as they were abundant in the United States over the last century. These dolls mostly exist now in the liminal spaces of antique stores, eBay shops, or private collections, but their very presence is indicative of a deeper and potentially more malicious form of racism. This essay examines the ways in which children are subconsciously taught the rules of racial hierarchy through the innocence of playtime. A blend of social history, sociology, and art historical inquiry into the manufacturers and designers of the Barbie Doll, porcelain dolls, and other role playing formats depicting People of

Color, this essay seeks to reflect on the Playroom as the headquarters for the child's understanding of the world and their role in it, as well as the potentially damaging socializations of racial stigmas that subsequently arise.

On the Contrary: Creating a Truly Inclusive Learning Environment

NATIONAL COUNCIL OF ART ADMINISTRATORS

Chairs: **Charles Kanwischer**, Bowling Green State University; **Sarah A. Meyer**, California State Polytechnic Univ

On the Contrary: Creating a Truly Inclusive Learning Environment Genuine inclusivity arises when all points of view are welcomed in an academic environment -- opening a path for problem solving based on a desire to, in the words of management thinker Roger Martin, "constructively face the tensions of opposing models, and instead of choosing one at the expense of the other, generating a creative resolution of the tension in the form of a new model that contains elements of the individual models, but is superior to each." We invite presentations offering strategies for Integrative problem solving, based on avoidance of unproductive binaries such as old media/new media or formal/applied learning outcomes -- methodologies for the conversion of tension into opportunity.

The Inclusive-Integrative-Engaged First Year Experience (FYE) Program at MICA: DEIG at the Fore and Decolonizing the Curriculum How?

Mina Cheon, Maryland Institute College of Art

With a newly launched strategic plan for becoming a leading national and international art and design college in integrative learning, the Maryland Institute College of Art (MICA) has a first-year program, "First Year Experience (FYE)" of the Undergraduate Studies that is undergoing curricular adjustment, charged with inclusive, integrative, and engaged education in the first year. With statistics proven that student success and performance are strengthened by curricular connections with life, citizenship, and career, the program seeks to advance the curriculum with early exposure to art and life connections while scaffolding ethical research, skill building and bringing the college Diversity, Equity, Inclusion, and Globalization (DEIG) initiative to the fore while decolonizing the curriculum. With shifts in priorities, facilitation of meaningful conversations and connections, faculty training, trust, and community building, the collaborative and inclusive process amongst faculty and staff colleagues is helping to bridge a guided pathway for students, serving as both a high-impact first-year learning experience and a supportive student-centered learning environment. Some of the inclusive strategies are using a Common Read as a literary vehicle for students in conjunction with visual projects as a shared experience and learning together horizontally; DEIG-themed lecture series; new full-time hires in social practice; integrative learning preparedness in the first-year with exposure to upper-level majors, minors, and programs as well the graduate schools. As one of the AY23 Emerging Administrative Fellows of

NCAA, this presentation shares the workings of the Fellow's program and the direct impact on MICA's FYE.

Interdisciplinary Curricular Pathways

Charles Kanwischer, Bowling Green State University

This presentation will explore the use of "curricular pathways" to guide students through and between multiple related media areas and disciplines (e.g. photography, video and digital imaging). The pathways consist of sets of prescribed courses that can be mapped onto the elective requirements of existing curricula. By placing traditional and emerging media in productive dialogue, the pathways release the full potential of existing curricula and reduce the need to engage in the onerous process of creating new curricula.

Now/Then: Leadership's role in developing inclusive educational systems

Lauren Lake, Alfred University

Leadership practice is a crucial element in transforming education systems towards inclusive values and bringing about sustainable change. This presentation will focus in particular on the role of leadership, conditions that are needed in order to bring about such developments and sharing impactful strategies.

Bounce Back: Artmaking and Resiliency

Donna M. Meeks, Lamar University

Over the last few years, a litany of natural disasters has impacted the Southeast Texas region including Hurricane Harvey in fall 2018, Tropical Storm Imelda in fall 2019, Hurricanes Laura and Delta in fall 2020, and a Texas Winter Storm in February 2021. And in late spring 2020, the Covid-19 Pandemic struck the entire United States. Bounce Back: Artmaking and Resiliency is a grant project revising departmental community outreach programming funded through the Lamar University Center for Resiliency. Established in the summer of 2021, the Center serves the State of Texas in assisting with establishing a networking center and data collaborative to provide service, outreach, and education for improved multi-disaster resilience in the Gulf Coast region. Bounce Back engages Art and Design faculty with area art educators in curriculum construction while earning continuing education credit through the Region V Service Center, and engages art education students with area high school students in artmaking strategies that engage issues of resiliency, rebuilding, and response to broader social concerns such as the pandemic, climate change, and social justice. The presentation will focus on strategies for combining campus and community resources and promoting collaborative studio art and art education departmental research activity. With lessons learned and some program reorganization, Bounce Back has been submitted for continued funding in summer 2023.

Bounding Boxes: Stretching the Perimeter of Discourse

Sarah A. Meyer, California State Polytechnic Univ

No matter the career path we have chosen, we are all solve problems every day. Some problems are run of the mill everyday concerns. Other problems are large-scale, long-

term sticky issues that create tension. This discussion will address our potential to remove impediments to discourse and create repeatable methods for positive change.

Open Session for Emerging Scholars

ASSOCIATION FOR LATIN AMERICAN ART

Chairs: Patricia J. Sarro, Youngstown State University;
Megan A. Sullivan

The aim of the ALAA-sponsored open session is to provide a platform at the annual conference to highlight work produced by advanced graduate students and recent Ph.D.s, who concentrate on the histories of Latin American and Latinx arts and/or visual and material cultures. Papers may focus on any region, period, or theme related to the Latin American and Latinx experience, including, Precolonial/Ancient American art, colonial/viceregal art, art of the nineteenth century, modern art, and contemporary art, including folk/popular art and craft studies, from Latin America, the Caribbean, and the U.S. In reviewing submissions and selecting the papers for the session, the co-chairs will be looking for strong proposals that cover a range of subjects across each of the noted areas. Co-chairs encourage papers that address issues related to underrepresented genders, ethnic groups, and social classes.

The Counter-Baroque: Towards a New Paradigm of Vision

Sara Garzon

This paper examines how as a result of the expansion of free-market economies in the 1990s the visual forms and theoretical traditions of the Baroque became an important language for contemporary Latin American artists. Using the works of Ecuadorian artist María José Argenzio (b. 1973, Guayaquil), I will discuss how, beyond a Baroque form, Argenzio's artworks 3° 16' 0" S, 79° 58' 0" W (2013) and 1972-1982 (2017) demonstrate a critical engagement with the Baroque ethos. This revision of the Baroque and its relationship with the expansion of open-market capitalism engenders not a Baroque revival but a "counter-Baroque" aesthetic. Unlike its predecessors the New World Baroque and the Neobaroque, the counter-Baroque turns Baroque motifs into proxies of capitalist excess to demonstrate that what colonial historian Elvira Vilches calls "the economy of the marvelous" is still a method used in the financial subjugation of Latin America. I use this distinction to elaborate on the concept of the counter-Baroque, for unlike the twentieth-century Neobaroque, it does not rely on a hybrid recombination of Indigenous, African, Asian, and European styles and forms of representation. Rather, the counter-Baroque aesthetic, I argue, fosters today a counter-visibility that challenges the complicity between Baroque culture and colonialism.

The Coricancha: Architecture of the Inca Sacred

Alba Menéndez Pereda, University of California Los Angeles

Sitting at the heart of Cuzco, Peru, the temple of the Coricancha was the stage upon which some of the Inca

Empire's (ca. 1440–1532 A.D.) most important ceremonies unfolded. Built using finely carved blocks, the complex included a series of free-standing buildings and courtyards enclosed by a curvilinear boundary wall facing a large open area where those who were not allowed inside the precinct gathered. Despite its central role within Inca religion and its popularity today among tourists and scholars alike, the Coricancha remains understudied. Prior research focused on understanding the history of construction and modern reconstruction of extant structures at the site. This paper complements these early investigations by adopting an integrative approach that considers both indoor and outdoor spaces as multivalent ceremonial stages. Additionally, it foregrounds the essential role portable furnishings and ceremonial props played in the creation of this religious theater as it was intended to be multisensorially experienced, including the non-visual stimuli, such as sounds or smells, that would have contributed to the enlivening of this landscape. Through a multidisciplinary framework drawing from art history, ethnohistory, archaeology, and performance studies, I analyze the material and textual evidence for the Coricancha to provide a more comprehensive understanding of the temple highlighting the portable and intangible elements that activated this sacred precinct.

"Cuevas civilizadas": Modernism, Primitivism, and Identity Politics in the Cave Projects of Carlos Lazo and Juan O'Gorman

Krista Mileva-Frank, Massachusetts Institute of Technology

In 1947, the architect Carlos Lazo, soon-to-be Secretary of Communications and Public Works of Mexico, designed an unusual private residence in the affluent enclave of Lomas de Chapultepec in Mexico City: a semi-subterranean, cast concrete and lava rock "cosmic-atomic civilized cave." The critical acclaim for the project induced Lazo to undertake a far more ambitious endeavor, the Cuevas civilizadas de Belén, 110 troglodytic units of workers' housing built directly into a cliff on the outskirts of the capital. Never completed due to Lazo's premature death, the experimental cave dwellings held provocative implications about housing in post-industrial Mexico. During the same period, the architect Juan O'Gorman, an apostate of International Style modernism and colleague of Lazo's, independently built his own residence in a lava cave in the Jardines del Pedregal development south of the city, using indigenous materials to bedeck the structure with mosaics of prehispanic symbology. Declaring it a distinctly Mestizo architecture, he proposed a plan to replicate the casa cueva typology as affordable housing throughout Mexico, an ambition also never realized. This paper will investigate the willful primitivism of these contemporaneous projects, simultaneously considering the caves of Lazo and O'Gorman as proposals for a regional organic modernism while also reading them as a cipher for anxieties about identity and class among the designers and planners of mid-century Mexico.

Opportunities and Inequities in the Art History Classroom: Bringing Inclusive Art History Pedagogy to your Department

EDUCATION COMMITTEE

Chairs: Jenevieve C. DeLosSantos; Mya B. Dosch; Rachel Miller

University workshops on inclusive teaching are frequently framed in general terms, which visual arts faculty can perceive as being less meaningful to their teaching. These DEI workshops are not able to leverage the strengths of art history or address its specific challenges. The teaching of visual materials affords educators an opportunity to introduce diverse, global knowledge bases; however, educators in the arts also have to counteract the legacies of racism and elitism that shaped the field. As a result, we often contend with student imposter syndrome, intimidating disciplinary vocabulary, and the inaccessibility of museums, which contribute to struggles with art major recruitment and retention. In this workshop, participants will learn to address these legacies by scaffolding skills, fostering community and belonging, and increasing representation and cultural awareness in their classrooms. We will explore the strengths, weaknesses, and opportunities inherent in the discipline of art history and apply equity-enhancing techniques to a series of case-studies. We will also share strategies for applying for grants to support similar discipline-specific workshops and cross-institutional collaborations at participants' home institutions.

Outside Voices: Art, Visibility, and the Gender of Public Speech

COMMITTEE ON WOMEN IN THE ARTS

Chair: Kimberly Kay Lamm, Duke University

This panel seeks papers that explore how artists have made language into a material capable of speaking to the inequities of the public sphere and attend to the ways the gendered subtexts of language and speech figure into them. Whether with text, voice, or written inscription, modern and contemporary art has a rich (if not fully acknowledged) tradition of incorporating language and speech. Often, this choice has a political point, and recently scholars have charted how artists aligned with feminism have drawn on that tradition to craft arguments that reveal and intervene in the gender asymmetries of global visual culture. We are particularly interested in papers that explore or stage 'dialogues' between language and the codes of visibility and recognition upon which global visual culture relies. For example, how does the visibility of embodiment that has been historically attached to women as well as queer, non-gender conforming, and racialized subjects impede access to public discourse and all the politically valued visibility it implies? What does text-based public artwork have to tell us about the limitations and possibilities of speaking "outside" historical forces that insist on silence? This panel also seeks papers that pay attention to social media as a visual and textual arena in which one can interrupt, confirm, oppose, or exacerbate public habits of symbolic domination that manifest through spoken and written language.

Responding to 'Women and Creativity'

Catherine Grant, Courtauld Institute of Art

In the late 1970s and early 1980s the British artist Annabel Nicolson recorded conversations with some of her friends, asking them what helped or hindered their creative process. She then played extracts from these tapes in a series of listening sessions, variously titled, but often known as "Women and Creativity" (1978-80). She took these intimate exchanges and allowed an audience to interact with them, leaving space for discussion and reflection. By recording these conversations, Nicolson made public what is often left private: the difficulties of being an artist, particularly for women during this period, and how the collective could allow for structural conclusions to be made from individual circumstances. This paper proposes that Nicolson's tape recordings continue a legacy of consciousness-raising, creating spaces for politicised feminist dialogue when presented in listening sessions, continuing the conversations found on the tapes. Here visibility is uncoupled from visibility, with the spoken word allowing for the contemplation of feminist and artistic identities that are often invisible. The philosopher Adriana Cavarero's concept of the 'narratable self' and Nicolson's own writings are explored alongside a collaborative mode of research that has been developed in response to the dialogic form of the artwork. Solicited online during the pandemic, a number of contemporary artists, writers, curators and cultural practitioners responded to the original questions, as well as

the tapes' relevance to their current situation. These responses are a crucial part of the research into this artwork, as well as a continuation of the feminist public that Nicolson created.

The Polyphony of Simone Leigh's Chorus

Leah Pires, University of Chicago

At first, nothing seems out of place. Stepping into the Ancient Roman gallery at the RISD Museum, you are met with a cluster of portrait busts in white marble. Suddenly, a woman's voice breaks the silence: Cutting stone. How I love it. Working alone, I feel so much in contact with myself. These words are from the diary of sculptor Nancy Elizabeth Prophet, the first Black and indigenous artist to graduate from RISD, written during her time Paris in the 1920s. An audio recording of this diary, interspersed with texts by Saidiya Hartman and Sharifa Rhodes-Pitts, is amplified throughout the classical art galleries, where sculptures by Prophet and several contemporary women artists have been stealthily inserted. These elements comprise Simone Leigh's 2019 installation *The Chorus*, which overlaid the museum's collection of Greek and Roman antiquities with a polyphonic chorus of women's voices. In this paper, I perform a close reading of this intervention by exploring two meanings of "the chorus" and their relationship to democracy: In Greek tragedy, the chorus denotes a group of socially marginalized individuals whose voices offer commentary on the main dramatic action; and Saidiya Hartman, in *Wayward Lives*, interprets the cabaret chorus line as a practice of freedom that enables a group of individuals to speak and act together. I use these frameworks to analyze what is at stake in Leigh's *Chorus* and to situate the exhibition within the artist's longstanding practice of presenting collaborative textual forms—voice recordings, printed matter, and discursive gatherings—alongside her sculptures. Drawing on Hartman and Chantal Mouffe, I contrast the feminist utterances convened by Leigh's practice with traditional notions of liberal democratic speech, which emphasize rationality, consensus, and representation. Ultimately, I argue that Leigh's polyphonic choruses—which balance collective utterance with internal dissonance—model a radical democratic project that retunes the canon and generates new possibilities for diasporic feminist public speech.

Gender In (Dis)Order: The Emancipated Sex Prosthesis as Singing Provocateur in Peaches' 'Whose Jizz is This?'

Maike Wagner, Ruhr-University Bochum

In regard to queer-feminist art since the 1970s the importance of speech acts as a means of articulating the inequality of patriarchal gender roles has been widely explored. In these works, it is however often the female artist herself who articulates the limitations inflicted on their embodiment and who is therefore able to express experiences as a first-person narrative. Following these artistic practices, I will focus on the shift that occurs when the speech act is transferred on an artificial body surrogate as in the case of the first institutional exhibition "Who's Jizz is This?" by musician and artist Peaches. In this multimedia

exhibition Peaches lends her voice and provocative feminist tone to the normally voiceless and passively utilized sex prosthesis of the double masturbator. In my presentation I will analyze how the meaning, significance and provocative power shift when the speech act is enacted by the sculptural object of the masturbator, how this gives new layers of meaning to the notion of female embodiment as based on fragmentation and malleability in contrast to male stability and bodily unity and how language is elemental in articulating these shifts. I will follow the thesis that through relocating discourses of female embodiment and patriarchal discrimination from their musical realm onto the singing and speaking sex prosthesis in an approachable artistic setting Peaches effectively spectacularizes older feminist claims while also demonstrating possibilities of a queer, fragmented and fluid sexual longing that in line with Paul Preciado's concept of countersexuality transcends heteronormative constraints.

Calling In & Out: Queer Feminist Writing at the Border(s) **Jocelyn E. Marshall**, Emerson College

In Gloria Anzaldúa's seminal poem "To live in the Borderlands means you," she concludes that "To survive the Borderlands / you must live sin fronteras / be a crossroads" (1987). This line has left many readers with the ongoing question: "How can we both live without borders (Anzaldúa's provided translation of 'sin fronteras') and be a crossroads? The both-and dynamic suggested by this poetic call connotes an approach to the politics of in/visibility and il/legibility by considering how altering public spaces, like the U.S.-Mexico border and detention centers, concomitantly alter our perceptions of the concepts and systems they represent. By turning to public art and engaging with language to explore how such alterations critique institutions of imperial violence, this article considers what happens when queer feminist artists extend Anzaldúa's guiding words and enact political protest. Cassils' & rafa esparza's 2020 co-led skywriting project *In Plain Sight* is used as a case study, which worked with 80 artists to publish a range of phrases in the sky above U.S. detention centers—spotlighting U.S. racism, xenophobia, misogyny, and homophobia. With *In Plain Sight*, this article examines how contemporary intermedia works complicate spatial, textual, and geopolitical borders to investigate: In what ways does public art help educate us about ourselves and each other? To what extent do material conditions of a text reflect modes of un/articulation, il/legibility, and in/visibility? And how do features of embodied practice in both the making and viewing of public art shape our understandings of queer feminist worldmaking?

Performing Care. The Display of Feminist Ethics in Public Space: Reciprocity, Ritual and Community.

Chair: Laura Anderson Barbata, University of Wisconsin - Madison

Public interventions, murals and performance work rely on the active participation of both the artist and their audiences. Through the lived experience of both the spectator and the artist, the work is activated in time and space. Thus, the participant becomes an indispensable collaborator central to the work. In the relationship built between the artist and the participant during the unfolding of the work, reciprocal bonds of trust and care are activated. For this session, four artists whose work is informed by historical research into archives and who build upon iconography and methodologies that evoke a sense of ritual and healing through their enactment, will present examples their work and discuss how feminist ethics are embodied as they build a relationship with their audiences through the temporal act of the experience. Presenters: Amanda Phingbodhipakkiya, Melissa H Potter, Wanda Raimundi-Ortiz and Erik Tlaseca.

I Still Believe in Our City: How Public Art Fuels Movements

Amanda Phingbodhipakkiya

As artist-in-residence with the NYC Commission on Human Rights, Phingbodhipakkiya created a public art campaign to address the rise in anti-Asian racism during the COVID-19 crisis. The series reclaimed ad space at Atlantic Terminal, and over 75 bus shelters and LinkNYC kiosks in neighborhoods where anti-Asian bias incidents have occurred. The work is a celebration of everything Asian American people contribute to New York City, from working the frontlines as essential workers to coalition-building with the Black Lives Matter movement. The artist will discuss how her work is but part of a long legacy of art fueling community care and change.

Ecofeminist Politics of Care

Melissa Hilliard Potter

Through a long-term engagement with ecofeminist practices, I explore women's traditional handicraft, seed saving, land work, and plant medicine practices as feminist strategies of care in the face of climate collapse. Through interdisciplinary collaboration with ethnographers, artisans, farmers, scientists, and biologists, this work reveals the intersecting fate of women's traditional culture and environmental crisis in the context of global systems of human oppression and capital.

Radical Joy

Wanda Yvette Raimundi-Ortiz, George Mason University

Having built the bulk of my career on the catharsis of performing through trauma, I have recently decided to no longer use BiPOC suffrage as fabric to cut from any longer. In this presentation I will share the healing value of radical

joy in art- with my own heart and practice as ground zero.

Landscape: Skin, Body and Archive

Erik Tlaseca

The project "Un día llegará la noche" used as its main axis the figure of Xipe Tótec, a precolonial deity that is depicted as a human being wearing the skin of another person. The multidisciplinary project involves the creation of multiple layers of skins, that have been woven in natural palm in collaboration with the Mixtec community of San Pedro Jocotipac, Oaxaca, Mexico; contrasted by a flesh colored silicone suit crafted in my hometown of Mexico City. All of which are worn and shed as they traverse Mexico's urban and rural landscapes. In the performance I explore the contemporary relevance of Xipe Tótec, unveiling the cyclical nature of images and rituals, which are linked to my own longing for an unattainable origin.

Photographic Futurity and Global Archives of Empire

Chairs: Emily Leslie Voelker, University of North Carolina at Greensboro; **Erin Hyde Nolan**, Sch of the Museum of Fine Arts at Tufts Univ

As an embodiment of empire, Hamoud-ben-Mohamed's portrait by Henri Jacquot (1851) visualizes early entanglements between lens-based technology, archival inventory, and global expansionism in the modern period. Connections between photography, collections, and imperialist activity have been well documented since the 1980s. However, while many analyses remain grounded in top-down dynamics of state formation in the Global North, the cross-pollination of archives across geographies imbricates photographs as fundamental agents in the period's interwoven projects of race-making and settlement. From Paris to Algiers to Istanbul to Tokyo to Tehran to Washington DC, photographs operate as active mediators between imperial sovereignties, making them haptic, intimate, transmittable, and mutually constitutive in shaping the international imperial (and now post-colonial) imagination. Within labyrinthine state repositories, global archives of empire lay in wait: can they materialize both the past and the future in an ongoing search for restorative social justice? How might we handle them, listen to, and look at them through acts of decolonial care (Camp, 2017; Sealy, 2021)? By interrogating enactments of representational and political self-determination within historic collections, we expand on works by Indigenous scholars and artists in their formulations of visual and photographic sovereignty (Rickard, 2011; Tsinhnahjinnie, 1998, 2003). How are territorial and bodily autonomy demarcated in the shadow of violent histories of colonization, assimilation, and genocide? Through processes of transhistorical encounter and reconciliation, does the potential of photographic futurity—one rooted in archival disruption—map a path forward? We seek submissions confronting these questions through contemporary artistic practice, scholarly intervention, and public history/memory work.

Orphans, Waifs, Adoptees: Legacies of the Korean War in the Visual Culture of Transnational Adoption

Ashley Duffey

During the late 1940s and early 1950s as the United States intervened in the developing Korean War, images of so-called waifs circulated in news media across America. These images often accompanied a textual call to action to provide any financial contribution readers could afford in order to help children left vulnerable in the crossfire. Titles ranging from “2,000,000 Reasons to Help South Korea; They are her children whom the war has orphaned, disabled, and deprived” in the New York Times to “The Little Boy Who Wouldn’t Smile,” accompanying a photograph of a haunted boy, Kang Koo Ri, in Life Magazine implored Americans to sympathize with and support the continuing efforts of the U.S. military and various aid groups. These images create an archive of neocolonial narratives of rescue, demanding aid for children displaced in part by American intervention. This paper will unpack the ways in which images in the popular press paired with humanitarian rhetoric to create a visual culture of need and rescue. This in turn laid the groundwork for transnational adoption, for which Korea has long been one of the largest supplying nations with over 200,000 Korean adoptees around the world. The practice of transnational adoption relies still on an internalized sense of saviorism and in turn creates a living archive of neocolonial practice in its subjects. While this paper begins with images of rescue from the time surrounding the Korean War, it will also consider adoptees’ interactions with them in both visual and textual practice.

Imagined African Futures in the Cold War Archive

Darren Newbury

In the late 1950s and early 1960s, African decolonisation precipitated a contest for influence on the continent by Cold War superpowers. One response of the US government was to mount a campaign of ‘photographic diplomacy’, through the United States Information Agency (USIA). Many of the photographs in this Cold War, neo-colonial archive are addressed to the future, whether that is the promise of independence – as in an image of leaders in the Trust Territory of Somaliland contemplating a drawing of the Somali national flag – or the development and modernisation that US support was envisaged to guarantee – the collection contains extended picture stories on the experiences of African students in the US, as well as visiting doctors, nurses, and businessmen. Through multiple small acts of image making the agency responded to a changed world in an effort to imagine and order the future. At the same time, the USIA photographic archive comprises a visual guide to a series of answers ready-made for export to the continent; an invitation for postcolonial Africans to imagine their future in American terms. African futures imagined elsewhere. In that sense, it contributes to an archive of ‘false independences’, which have seen the continued subjection of Africa to political and economic forces from outside, picturing African leaders in the process of compromising the more radical visions of liberation. This paper draws on the USIA archive to consider the photographic imagination of African futures in

this postcolonial, Cold War context.

National Identity in a Transnational Archive: Unsettling the Rudolph P. Bratty Family Collection of Press Prints

Frances Dorenbaum, York University

In 2017, a group of 25, 000 New York Times press prints of twentieth-century Canadian events became the Rudolph P. Bratty Family Collection as they travelled across the US-Canada border to their new home at Toronto Metropolitan University’s Image Centre. The New York Times Photo Archive’s divestment of the black and white prints, many of which were unpublished, provokes questions about the collection’s influence in the determination of Canadian national identity. The images depict hockey games, Queen Elizabeth II’s visits, beloved personalities, and development in the North, amongst other events—likely all by international settler photographers. Most notable is the scarcity of imagery of Indigenous perspectives and issues, revealing the priorities of the newspaper’s visuals. Through a close reading—from the position of a settler historian of photography—of several unpublished prints of protests led by Indigenous women, including Jeannette Corbiere Lavell, an Anishinaabe activist who is represented outside Canada’s Supreme Court advocating for women’s equal status rights in 1973, this presentation will consider from print to archive how these images perpetuate a settler-colonial visual history. As David Garneau, Métis scholar, has noted: “When Indigenous folks (anyone, really) know they are being surveyed by non-members, the nature of their ways of being and becoming alters.” Thus, this paper will address the underlying tensions between settler-centered media and any potential for Indigenous self-determination and seeks to contribute to the gap in scholarship on the visual representations of Indigeneity in Canada through the twentieth century in global news.

To hold, to frame, to extend, to mend: Pilipinx care within the Archive of Constraint

Alejandro toledo Acierto, Queer and Trans Caucus for Art

Developed as a non-institutional archive of images and ephemera removed from online marketplaces, the Archive of Constraint is an artwork turned archive that reimagines care for violent material culture made during US colonial occupation of the Philippines. Centered around an expanded notion of the breath, the archive’s holdings are primarily shaped by postcard images of death, torture, and corporeal constraint that trace the ways US imperialism contorted Pilipinx bodies and established what Catherine Ceniza Choy describes as “corporeal constraint”. While the Archive’s infrastructure continues to be formalized (as decolonial work is never “finished”), this work relies heavily on community input and advise to determine an ethical and restorative approach to its care. Particularly attuned to the ways digital artifacts may trigger racial traumas, the work of this Archive seeks to imagine and protect future engagement that does not erase the lasting impact of violence caused by colonialism but allows viewers the capacity to understand its legacies. As source material deployed for other artworks, this project further pushes the capacity of archives and their

assortment to shape legacies of history through alternative display and organizational principles. Working across different strategies of digital access, metadata transparency, and critical categorization, this work attends to the conditions of possession, care, and dispersal – while remaining critical of the collection itself – to open conversations around the ways non-institutional collections can function in service of the community.

Computer Vision and the Trans-imperial Photographic Archive: The Early Conflict Photography and Visual AI (EyCon) Project

Jonathan Dentler

Institutions have digitized an enormous quantity of archival photographic material related to colonial conflict and domination. However, because they are searchable only through metadata and caption texts, such archives have limited navigability. Furthermore, they remain siloed within institutional and national boundaries. The Early Conflict Photography (1890-1918) and Visual AI (EyCon) project aims to harness AI-reliant computer vision tools to analyze a large corpus of colonial conflict photography across a network of state and private archives. Together with a network of institutional partners in France and Britain, the EyCon team is assembling a very large interoperable image database with which to train a set of computer vision tools. By automating image recognition for parameters such as gesture, posture, composition, and object detection, such tools represent a significant change in the semiotics of image databases, since they make them searchable by iconic resemblance. This paper will articulate some possibilities and limitations of AI-assisted computer vision from both a practical and a theoretical point of view. It will ask how photo-historians might put these tools to use, particularly when it comes to research in trans- and inter-imperial phenomena involving the circulation of photographic objects and practices. Lastly, it will consider some of the ethical and political implications of computer vision research tools, which dramatically increase the visibility and navigability of colonial photography archives. While it is crucial to remain aware of their limitations, such tools may benefit discussions of colonial histories and legacies in both scholarship and the public sphere.

Place, Practice, and Activism through film

Bebop in the Underbelly: '60s Cinema and the Parisian Underground

Josephine English Cook, Institute of Fine Arts, New York University

Paris Blues (1961, dir. Martin Ritt) and La Permission (1967, dir. Melvin Van Peebles), two films that feature a Black American man traversing postwar Paris, converge over their prominent engagement with a single, understated space: the underground cellar, scrappily repurposed in the years after WWII as an alternative site of dancing, jazz, and afterhours innovation. Transformed into nightclubs, these appropriated infrastructural units became lodestones for a French youth culture devoted to unorthodox lifestyles and New Orleans-

style jazz. They were also bastions of French intellectual thought, often frequented by the likes of Jean-Paul Sartre, Simone de Beauvoir, and Maurice Merleau-Ponty—although the universalism of these thinkers' phenomenological writings was often at odds with depictions of diversity in these subterranean spaces. By explicitly analyzing such cellars as racialized nodes within Paris's broader ville souterraine, this paper mines the art historical and sociotechnical underpinnings of the postwar underground. The Franco-American cultural exchanges that occurred in and around these spaces often revealed what Ralph Ellison would describe in his seminal text *Invisible Man* (1952) as the subversive alterity of illuminating darkened performance. What are the political powers and aesthetic stakes embedded in infrastructural (in)visibility? Paris Blues and La Permission in particular gesture to the radical potential ingrained in these adaptations of the built environment, both cinematic and material.

Reparative Cuts: Form and Freedom in Luke Parnell's Remediation

Eugenia Carol Kisin, New York University

At the end of his residency at a contemporary art gallery near Montreal, the artist Luke Parnell took a chainsaw to the totem pole he had spent the past six weeks carving. Like a magician sawing a body in half, Parnell separated the pole's incised eagle and beaver along a horizontal cut line carved between them. He burned the beaver on the gallery floor. Attaching the eagle to his back, he boarded a train for Vancouver. This work, *One Line Creates Two Spaces* (2016), is at once sculpture and performance, carrying the artist's Haida and Nisga'a lineages. It also provides material for *Remediation* (2018), Parnell's filmic interrogation of a 1959 documentary by Haida artist Bill Reid about a museum-led mission to salvage deteriorating totem poles on the island of SGang Gwaay. Parnell's journey with the half-pole on his back re-enacts conditions of this earlier film, and posits what remediation means for a thing that isn't inert, and the endurance required to bear the weight of history. Through a reading of Parnell's work and its material components, this paper considers what is at stake in formalist commitments to repair. The analysis contributes to discussions of freedom and ethics of care in contemporary art, emphasizing the returning of animacy to what remains in storage or in a vitrine. I suggest that Parnell's remedial interventions—bilateral cutting, carrying, burning—allow us to see what is made possible by a particular vision of art's autonomy and attendant complexity of writing art criticism in a reparative mode.

Indigenous Film and Photography: Activist Art Between the Stills

Claire Millikin Raymond, University of Maine

This paper considers how temporality is skewed in films and cinematic images created by Indigenous artists Shelley Niro and Tracey Moffatt as a way to disrupt oppressive structures of visual regimes. Interpreting the experimental films, *Honey Moccasin* (1998) by Mohawk, Bay of Quinte, Six Nations multimedia artist Shelley Niro, and *Lip* (1999) by Aboriginal Australian multimedia artist Tracey Moffatt (in collaboration

with Gary Hillberg), I read the movies for their activist address of stereotypes, interrogating how lens-based works interact with dominant modes of social seeing. Niro's 2003 series of photographs, also translated into a short film, *The Shirt*, and Moffatt's series of photogravures *Laudanum* (1998) vigorously interrogate histories of colonization. I analyze these films and filmic images through a consideration of temporality: how are linear structures of time estranged in these works and what is the effect of these estrangements? Here, the problematic raised by Lakota scholar Phil Deloria of the inappropriateness of politically grouping Indigenous people with ethnic minorities in settler colonialist nation states also comes to the fore. Through readings of *Honey Moccasin*, *Lip*, *Laudanum*, and *The Shirt*, this paper traces activist work in what occurs between the stills, the places where the films' and photographs' subtle implications sink in deeply. The usefulness of photography and film as media for activist work is explored in this paper. Paying particular attention to the role of the photographic image within film, that is, the still within the diegesis, I explore these works as forms of political protest.

Portraits of Big Brother in Funhouse Mirrors: Testimonies of Dissident Artists and Art Movements of the Soviet and Post-Soviet Bloc

Chairs: Maia Toteva, Texas Tech University; Frank Van Skiver Boyer, State University of New York at New Paltz

Discussant: Conor M. McGrady

The brutal invasion of Ukraine signals a cultural, military, and political crisis, one that demands drastic efforts to understand the historical, sociological, and psychological dimensions of the resurgence of totalitarian and militarist tendencies in Central and Eastern Europe. This session reverses the figure-ground relationship underlying the conventional art-historical interpretation of dissident/activist art of the Soviet and post-Soviet Bloc, using the artists and the art as a lens to reveal the social context, especially the practices of repression and control, into which those works of art intervened. In each social locus of the Soviet Bloc, the standardized ideology was "filtered through" different social practices and folkways. In each locality, dissident/activist art had a different character, with different practices on both sides of the struggle between artist and censor. Leveraging bodies of art-historical knowledge regarding Eastern and Central European dissident and activist art, these papers help to illuminate the stories of those who opposed the dissident and activist artists, of those who have been cast as villains in the standard narrative. Conceiving of them as functioning within a tradition that is attempting a restoration, they ask questions such as: Who were those who played the cat to the dissidents' mouse? What were their motivations? What was their rationale? What was it like for them to live through the collapse of communism in the Soviet Bloc? The end in view is a deeper understanding of our fraught present through a broader and more nuanced understanding of the past.

Traces of a Past that Never Was: Surveillance, Memory, and History in the Art of Dissident Artists

Maia Toteva, Texas Tech University

In his book *History of The Present*, the British historian of Eastern Europe, Timothy Garton Ash, described persistent lapses of memory in the former Soviet Bloc in the 1990s. Comparing those recurrent gaps of remembrance with the collective propensity to forget any collaboration with the Nazis during the Vichy regime, he proposed that after "suffering under a repressive dictatorship, people repress the memory of repression." The phenomenon of suppressed memories of repression, in his view, raised doubts about the reliance of historical narrative and the ability of any chroniclers of those periods to restore the "constantly shifting patterns" of the past. Questioning the fraught relations between state and self in the epistemology of repressive regimes, this paper reconstitutes the "constantly shifting patterns" of the past in Eastern European art to investigate who constructs and controls narrative in the works of dissident artists. If autobiographical memories define humans as "human" beings and enable individuals to

position their lives along a continuum of time and space (Markowitsch and Welzer), what happens when inhabitants of the repressive state lose any autozoetic agency and the ability to center their identity in the chronotope of self-narration? How does dissident art reclaim the power of the dislocated self to tell the story of the past and how does the simulacrum of past presence reemerge as a (dis)embodied trace of a present that never was? This paper ponders those questions by interrogating the intersections of surveillance, memory, and history in the works of Eastern European dissident artists.

The State and Its Own Shadow: from the Slovenian "Poster Scandal" to NSK State in Time

Gediminas Gasparavicius

What happens when artists turn state rituals and rhetoric into their leading artistic strategy? Is it possible that the state and its symbolism may serve both as an instrument of critique and as a model for new sociability? The presentation examines two cases in the work of the Slovenian collective NSK: one exemplifying ideological conditions of late socialism, and the other addressing the fluidity of cultural and political situation in early postsocialism. The first case focuses on the so-called "Poster Scandal" in 1987, when NSK designers won a poster competition for the Youth Day, a socialist Yugoslav holiday. A scandal ensued when it was revealed that the winning design appropriated a Nazi-era propaganda painting, which in turn underscored similarities in aesthetic preferences of authoritarian states, be they fascist or socialist. The second case concerns a long-term project titled "NSK State in Time" (1992-present), in which the Slovenian collective created its own imaginary state existing only in time but without any territory. The project offered a new model of sociability at the time of changing political borders and shifting societal fundamentals in Eastern Europe. The presentation will analyze how the figure of the state has evolved from an object of subversive appropriation to a conceptual platform for participatory art. NSK artists made the very mechanisms of the state – its hierarchy, ideological propaganda, and collectivist impulses – their medium and the means of public address.

Using the Cracked Mirror of Dissident Art to Cast Light on the Oppressors of the "Generation of '68" in Soviet Era Poland

Frank Van Skiver Boyer, State University of New York at New Paltz

In keeping with the project outlined in the session abstract, this paper seeks to cast light on the thinking and actions of members of the Soviet-Era Polish censorship apparatus. It uses the career and oeuvre of one particular artist, Jan Sawka, as a mirror in which to make visible the values, intentions, and point(s) of view of those who sought to manage/repress those dissident artists who arose during and following the protests 1967-8. It draws from Sawka's accounts of his political activities and dissident art works from 1968, through his exile in 1976, and into his continued activism in support of the Solidarity Movement and against the Soviet regime. It also draws upon the testimony of Jan Sawka's widow, who shared the vicissitudes of his exile from

Poland, and intimately knows his artworks and his thinking. Informing and broadening its inquiry, the paper also draws upon relevant literature to illuminate and describe historically significant cultural and political conditions and mechanisms in Poland that manifested in the responses to dissident art activities. Among these sources are *The Captive Mind*, by Czesław Miłosz, the documents published in *The Black Book of Polish Censorship*, and other published accounts relevant to social and psychic conditions in Poland during the time referenced. It particularly seeks to illuminate the socially shadowy, psychically ambiguous, and personally paradoxical areas of the interaction between artists and censors. The ultimate end in view is a deeper and more comprehensive understanding of present conditions in the former Soviet Bloc.

Preparing for Future Success in the Tenure & Promotion Process

Chair: Anna Calluori-Holcombe

The Tenure & Promotion process needs to start well in advance of the deadline for materials. Early career advice is critical to a successful process. What are the expectations? How do you attain them? And importantly, how do you convey them in your materials? These questions will be answered in this workshop. There will be worksheets to facilitate the discussions and handouts for future use. Mentor early career faculty on tenure track to successful results in the T&P process. The workshop will help the faculty access their interests, abilities and values. They can then determine the next steps to develop a plan to achieve their goals based on university guidelines. Goals and expectations – the university will have their set of goals and expectations and how faculty tackle them and meet the deadlines will determine success in the process. setting a personal timeline, working backwards developing a research agenda mentor relationship Building your CV - overview or broad catalog of your accomplishments in your current and perhaps prior roles. how best to list accomplishments for review Preparing materials for the greatest impact – showing clear evidence of contribution in the areas of research, teaching and service through the dossier. Letter of intent External Evaluators Teaching philosophy and student evaluations The role of service in the process Summary and conclusion Resources

Preserving Auction Information and Ephemera in a Post-Print Catalogue Era

ART LIBRARIES SOCIETY OF NORTH AMERICA

Chair: Eric Michael Wolf, Sotheby's Institute of Art

Discussant: Emily Walz, New York Public Library

Since the beginning of the COVID-19 Pandemic in mid-2020, auction houses have severely cutback and even eliminated the printing of physical auction catalogues. While much of this information is available online, it is not preserved in its original form, and can be altered. Information concerning lots that were withdrawn or bought in is usually scrubbed from websites and public-facing databases shortly after sales, and is thus lost. Art libraries are exploring ways to preserve this vital information before it is lost. This panel will be a discussion among librarians and end-users concerning priorities, current projects, and other problems surrounding these recent developments.

The End User's Perspective

Ann-Marie Richard

As a faculty member, licensed art appraiser, and program director Ann-Marie Richard relies on information that was traditionally published in auction catalogues and other ephemera. Such information has become transitory; withdrawn lots, and those bought in are scrubbed from online catalogues and records of their having been offered are lost. How can we preserve this information?

Preserving our Heritage, The Importance of Community Arts Archives

Chair: Jennifer McGregor

Community Arts Organizations, such as En Foco and MoCADA, serve as gatekeepers of histories of diverse artists, cultures, and communities. They create a framework to preserve and share those stories. For organizations overwhelmed by daily challenges to survival, the notion of developing the tools and skills to catalogue, preserve and disseminate the archives is limited by access to training, resources, and organizational capacity. So many legacies and memories are relevant and need to be preserved and made available to academic institutions, libraries, museums, and communities. En Foco and MoCADA both emerged from their communities to give voice to artists who were overlooked by the mainstream. In 2017 En Foco realized the importance of the documentation, ephemera, source material and physical collection that supports the cultural output through times of change. This led to creating a physical and digital archive that recognizes U.S.-based photographers of African, Asian, Latino, Native American, and Pacific Islander heritage. Using En Foco as a model, the panel will delve into strategies for creating archives that are accessible to a range of audiences. The importance to scholars, artists, and cultural producers is understood, but it's crucial for communities to be able to access and acknowledge the past, and for funders to realize the value in supporting such efforts, complementing their commitment to diversity. The speakers address the importance of sharing the work of diverse artists and writers who may not be in the mainstream and preserving the legacy of their contributions.

Creating Community Archives

Bill Aguado, En Foco, Inc.

Bill Aguado, Executive Director of En Foco will discuss the impetus to preserve, catalogue and digitize the organization's archives. He will address the importance of documenting the organization in relations to historic and cultural shifts, as well as the key components of fundraising, building a team, and efforts to make the archives widely accessible through the Nueva Luz Digital Study Center. Founded in 1974, En Foco's began as collective of Puerto Rican photographers who created platforms to tell their stories. The Nueva Luz magazine launched in 1985 and forms the basis of the archive. En Foco's work has broadened to provide fellowships and diverse exhibition opportunities that are documented in the magazine.

Reframing Archives as Vehicles for Social Justice

Amy Andrieux, Museum of Contemporary African Diasporan Arts (MoCADA)

Amy Andrieux, Executive Director + Chief Curator, at MoCADA of The Museum of Contemporary African Diasporan Arts (MoCADA) will discuss the role multidisciplinary, social justice rooted arts institutions can play with regards to co-creating and presenting dynamic archives, educational programs that uplift the archival power

of our community, and art collections that disrupt the status quo of the art market. Using MoCADA's 22-year journey from their founder's living room to converting into a contemporary art space and community center as a focal point, she will also explore how archives can help to foster pressing social and political conversations facing Africa and the diaspora (locally and abroad), and how succession planning must be a necessary part of the archival process.

Activating the Archives as a Resource for Writers

Nelly Rosario, Williams College

Nelly A. Rosario is a writer, Associate Professor in the Latina/o Studies Program at Williams College, and Assistant Director of Writing for the MIT Black History Project. Her research interests include fiction, creative nonfiction, graphic narratives, and archival storytelling. In her courses, she assigns ekphrastic-writing prompts that require students to draw inspiration from photography published in *En Foco's* Nueva Luz journal archives. She will discuss the positive impact community archives have had on student research, their value as records of social and political change, and as a way to increase dialogue among artists and writers who are absent from the contemporary canon.

Professional Practices Workshop: Graduate Students and Early Career Help in Framing Your Accomplishments for the Museum World

MUSEUM COMMITTEE

Chairs: Sarah J. Magnatta, University of Denver; **Rex A. Koontz**, University of Houston

Join us for a workshop for graduate students and early career professionals on best practices in presenting themselves for museum jobs. We will focus mainly but not exclusively on composing a more effective CV, Résumé, and cover letter. The hands-on workshop uses an already developed set of presentation materials that guides the participant through a critical analysis of their key documents. Participants who bring their draft CVs, résumés, and cover letters with them to the workshop will gain more from the experience. Some time will be spent on networking opportunities with a stress on key professional organizations (especially AAMC, MAHS, and similar). The workshop ends with a question-and-answer session on transitioning from academe to the museum world while making the most of your training in the former.

Prophetic Imagination in Contemporary Art

ASSOCIATION OF SCHOLARS OF CHRISTIANITY IN THE HISTORY OF ART

Chairs: Linda H. Stratford, Asbury University; **Ronald R. Bernier**

Prophetic Imagination in Contemporary Art Many contemporary artists regard their work as having a moral and spiritual, as well as aesthetic, function. They see the artist as a visual truth-teller exposing social and spiritual injustice, and their work as envisioning a more perfect world. Such artists are at once products of their society yet empowered to speak against its conditions. The subject of artistic mediation in creating a better world then begs the question of how it is that artistic expression may at once originate from and respond to the real world while combatting its repressive features. This suggests a prophetic role for the artist that can be likened to that of figures of Judeo-Christian prophets, from Abraham to Moses to Isaiah to John the Baptist. These prophets model an intersection of spiritual purpose and material action. This session invites presentations that will draw attention to contemporary artists, works of art, or movements whereby artists, while subjects of their society and its conditions feel empowered to speak against present conditions, bringing attention to, while at same time resolving, real world antagonisms, societal polarities, violence, and strife. Instances where this is inflected with religious purpose commensurate with both the gravitas of contemporary art and the traditions or tenets of Christianity will be given priority.

Jewish Feminist Art in Israel: Institutional Criticism of the Rabbinical Establishment

David Sperber, Yale

The feminist art movement of Jewish religious women in the United States and Israel emerged at the end of the 1990s. This paper examines Jewish feminist art being created in Israel—a country in which legislation has empowered Orthodox Jewish institutions with sole control over the personal status of its Jewish citizens. Through an examination of works by four Orthodox Jewish-Israeli women artists, I will demonstrate how they have formulated a broad, radical critique of the rabbinical institutions that govern the female body, particularly regarding menstruation, conversion, and modesty—topics that have bearing on their identity as women, Jews in general, and Orthodox Jews in particular. Considering the exclusion of women from spiritual leadership roles within the Orthodox Jewish world, I will underscore the importance of the art world as an alternative field of action through which religious feminists can make themselves heard. David Sperber is an Art Historian, Curator, and Art Critic, and, until recently, a Postdoctoral Associate at the Institute of Sacred Music, Yale University; a David Hartman Center for Intellectual Leadership research fellow at the Shalom Hartman Institute, Jerusalem, and the head of the Curatorial Studies Program at the Schechter Institutes, Jerusalem. Currently, he is a student in the Israeli Rabbinical Studies Program at the Hebrew Union College, Jerusalem. In 2012, he co-curated the international exhibition *Matronita: Jewish Feminist Art at the Mishkan*

Le'Omanut, Museum of Art, Ein Harod in Israel. Sperber's book *Devoted Resistance: Jewish Feminist Art in the United States and Israel* was published by Magnes Press in 2021.

Jewel-Encrusted Rats in Ecclesiastical Garb: Art and Treasures for You, Honey

Kendall DeBoer, University of Rochester

"Glitter is a basic primeval sacrament, a prayer thing in which spirit, instinct, and intuition are joined in matter. It is an affirmation of life source and life force, reflecting mysterious energies radiating from an essence we will never fully comprehend, neutralize, nor negate." –Thomas Lanigan-Schmidt, *Tangents: Art in Fiber*, 1987 "High camp is the only thing you can do with a religious subject. Anything else gets sentimental and unbelievable, whereas high camp touches religion sincerely and its being at the same time low pop. People who have been cured of an eye disease put little toy eyes in front of a statue of a saint. And then the world of tinsel can only be sincere." –Virgil Thomson, from *Steven Watson's Prepare for Saints*, 1998 Since the late 1960s, Thomas Lanigan-Schmidt has created multimedia assemblages and installations from cheap, glittering materials. Favoring cellophane, tinsel, foil, holographic tape, and saran wrap, Lanigan-Schmidt constructs work with overt references to his lifelong Catholicism and queerness. When asked about the origins of his art-making process, Lanigan-Schmidt is just as likely to cite the nuns who encouraged him to develop his talent "for the glory of God and the good of the world" as he is to mention his queer artist-mentors, Jack Smith and Charles Ludlam, who "treated him as an equal."¹ My paper suggests that it is not coincidental that these two recurrent subjects in Lanigan-Schmidt's work—religion and queer sexuality—are fraught categories, particularly in terms of visibility, optics, perception, and legibility. My paper will also propose that for all the seemingly concrete iconographic allusions to Catholicism (Marian imagery, the Infant of Prague, pontifical vestments) and queerness (nude men from pornographic magazine spreads, self-portraits as "Twinky," drag personae), one might locate the synthesis of these sensibilities in the flickering, twinkling, sparkling atmospheric and environmental qualities wrought by Lanigan-Schmidt's materials. Through shimmer, reflectivity, and luminousness, Lanigan-Schmidt's works alter conditions of visual experience in a manner that not only sidesteps optical clarity; these materials also set an affective tone attuned to devotion and adoration.

In Dialog with Milton: The Prophetic Voice of Contemporary British Artist Richard Kenton Webb

Benny Fountain

This presentation will draw attention to the prophetic voice of British artist Richard Kenton Webb, who over the past thirty years has developed a singular practice, embedded in the historic literary and philosophical tradition of the Christian faith. His extensive teaching practice includes roles at the Slade School of Fine Art, London, the Royal Drawing School, London, and his current post as Program Head of Drawing, Painting, and Printmaking at the Plymouth College of Art. Webb recently completed a monumental and decade-long body of work (over 180 drawings and paintings) that

engages with the twelve books of *Paradise Lost*. Interpreting this epic through the lens of his own life, the works often are deeply personal while also touching on world events, both current and historic. Commenting on one such work, a large-scale painting titled *Wreck* (using the historic Titanic as his motif), Webb writes: "I made the painting *Wreck* during a time of intense oppression, and whilst my work sustained me through that deep distress, it now has a life of its own... I want to open up a conversation about the abuse of power. Is the boat sinking or has it just run aground? I am telling myself that I will not be destroyed, because at high tide, the boat will float away safely. I want to bring hope." By showing a selection of Webb's work, I propose to articulate the distinctly Christian prophetic voice of this prolific contemporary British artist.

Queering/Queer in Nineteenth-Century Visual Culture

ASSOCIATION OF HISTORIANS OF 19TH-CENTURY ART

Chair: Hyoungee Kong, NYU Shanghai

Discussant: Kirstin Ringelberg, Elon University

How and where might we locate queer in nineteenth-century visual culture and its studies outside the familiar classifications of gender and sexual normativity? This session explores the place, form, and usefulness of queer and queer theory in relation to nineteenth-century cultural productions and their scholarly studies. The idea of queer, this session proposes, refers to an unstable positionality if not a movement in relation to binary oppositions between fixed categories that critiques the masculinist, Western idea of static identity and a coherent, singular self. We invite papers that explore questions including, but not limited to: How does—or can—queer function as a methodological intervention for nineteenth-century art history and visual studies? What kinds of materials, interpretations, and histories are foreclosed by a hetero- and cis-normative framework? What are the limitations and possibilities of the anachronistic use of "queer" in approaching the nineteenth century? How does queer relate to and interact with critical analyses of the hierarchies of race, gender, class, and nation? We also welcome projects that engage with themes including, but not limited to: A cross-cultural queer imaginary, or a queer "elsewhere" Practices of reading/looking queerly Visual/verbal/material texts that collapse binaries (heterosexual vs. homosexual, masculine vs. feminine, normative vs. non-normative)

Queer Muses: Homoeroticism and Academic Nude Drawing in Nineteenth-Century Dresden

Ty Vanover, University of California, Berkeley

This paper examines the ways in which the institution most central to the development of nineteenth-century European art—the academy—served as a space in which queer artists could explore and cultivate a burgeoning desire for the male form. I take as my focus the Dresden Art Academy (one of the most distinguished art academies in Germany throughout the nineteenth century) and explore the

homeroetic dynamics at work in the academy's Aktsaal (nude modelling room), where young male artists were tasked with drawing live male models. Within such academic spaces, professors instituted measures intended to curb potential queer desire for the male form; one such measure was the incorporation of anatomy and physiology courses into the standard curriculum, which subjected the nude body to normative measurements and standards. Such reforms aimed to keep sensuality in check by ensuring that students were working towards a scientifically justifiable image of beauty. My central argument is that young queer artists nevertheless developed meaningful ways of working within the conventional, heteronormative parameters erected around the genre of the nude study in order to explore their own erotic investments in the male body. Taking as my primary case study the work of the homosexual German artist Sascha Schneider, who attended the Dresden Academy between 1889 and 1893, I argue that academic life drawing provided an opportunity for young queer artists to produce works imbued with their subjective desires, co-opting anatomical knowledge and the familiarity with the male form such knowledge afforded to produce their own sensual drawings.

Queer collecting. Japanese Fashion and Cross-dressing in Charles A. Longfellow's Intimate Circles

Damien Delille, Universite Lumiere Lyon 2 Service Commun De Documentation

American collectors' interest in Japanese clothing and textiles dates to their first trips in 1854, after the opening of Japan. These pioneers' relationship with clothing constituted a kind of queer collecting that involved embodying a more fluid Asian identity removed from the Western gender binary. Generally interpreted merely as an exotic fantasy or even an expression of cultural appropriation before its time, the wearing of kimonos by these collectors will serve as a case study of western queer exploration. It will analyze the place of these garments in the life of the adventurer Charles Appleton Longfellow (1844-1893) through photographs of his and his relatives' cross-dressing — such as the painter and cousin Mary King Longfellow (1852-1945). Following the ideas of Christine Guth's 2004 study, their correspondence and notebooks reveal an emotional and intimate relationship to these objects. Cross-dressing constitutes a performative way to renegotiate a troubled relationship with sexuality. The act and the image forge a more fluid identity, far from family imperatives. The presence of these kimonos, long considered by curators and historians as simple travel souvenirs in the collections of The Longfellow House-Washington's Headquarters National Historic Site in Cambridge, MA, invites us today to question the museum's capacity to account for this queer way of collecting. This paper will reflect on the role of sartorial Japanism during the second half of the nineteenth century through the emergence of queer sensibilities within Bostonian circles. These notions challenge modernist hierarchies of race and gender in the arts.

Queer, Isn't It: Race, Sexuality, Species, and Feces in the Portrait of Mr. Remus Crowley, Chimpanzee

Anne Ronan

Depicting an ape reading *The Descent of Man* by the fireside, James H. Beard's 1885 painting "It Is Very Queer, Isn't It?" may appear to be a generic Darwinian one-liner. However, it is a portrait. The sitter was a long-time resident of The Central Park Zoo, a veritable simian celebrity known for his elegant table manners, his hearty handshakes, and his tendency to chomp off the fingers of the unwary. Given the doubly-racialized name Mr. Remus Crowley, and trained to mimic human behaviors, this captive chimpanzee was consistently framed as a question to be answered, an opportunity for visitors to confront the myriad forms of queerness that threatened to unsettle nineteenth-century American life. Determined to pin down a term with "such a multitude of antithetical meanings...that it can hardly be defined," an 1865 Brooklyn newspaper editorial described "queer" as an expression which "always implies that the person about whom it is made is a newly-discovered type of species." Beard's painting similarly conflates the (im)possibilities of species identification with the concept of queerness. Much like P. T. Barnum's popular exhibit "What Is It?," which featured a fur-clad African American man Barnum described as a "queer little crittur," Beard's painting is choreographed to flatter the viewer's ability to categorize and control a figure that unsettles the tenuous taxonomic hierarchies subtending white supremacy and human supremacy alike. Yet, in being scarred by its recalcitrant sitter, the portrait also testifies to a resistant animal presence, a queer(ing) animacy that refused to be discursively contained.

Gender Flexibility: The Queer Potential of the "Sleeping (Borghese) Hermaphroditus" in Paintings of Nudes during the Long Nineteenth Century, in Paris

Karen Schiff, Core Program

This paper proposes that many famous yet still mysterious 19th-century and early 20th-century paintings of female nudes produced in Paris can be regarded as "gender flexible" and alluding to the internationally famous, classical *Sleeping Hermaphroditus* sculpture, brought to the Louvre in 1807 from Rome's Villa Borghese. These paintings are overwhelmingly interpreted through cis- and heteronormative frameworks, yet allusions to the *Hermaphroditus* destabilize/"queer" both the appearance and the experience of gender. In support of this proposal, I reinterpret details in the *Grande Odalisque* (1812) and *Odalisque in Grisaille* (1832–41) by Ingres, *Olympia* (1863) by Manet, *Sommeil / Le Sieste* (1900) by Bonnard (a correspondence noted by André Gide in 1905 and recalled by Rebecca Rabinow in 2019), *Blue Nude (Souvenir of Biskra)* (1906) by Matisse, and *Les Demoiselles d'Avignon* (1907) by Picasso. I also refer to criticism by Christine Poggi, T. J. Clark, and Donald Kuspit, and the paper overall becomes an occasion to historicize and speculate about theories involving "hermaphrodites" (a historical term, now considered offensive, for intersex people) which collapse and/or reconfigure binary gender identities. At issue: how might the

figure/myth of the Hermaphroditus be “queering” gender and sexuality within nineteenth-century frameworks, and how might these frameworks be relevant (or not) today? Does “gender flexibility” effectively queer binary and heterosexual norms or simply reinscribe them? I also explore how gender representation in these paintings can queer or destabilize not just the subject’s gender identity but also the spectator’s experience of gender.

color/skin tone, tropical dress and motifs, posture and gaze, I analyze how their work reclaims Gauguin’s primitivist iconography into images that ennoble global GLBTQI+ people of color.

Horror, Parody, and Demonology in Baroque Rome: The Cropped Devil in Witchcraft Paintings by Caravaggi
Guy Tal, Shenkar College

This paper examines a novel iconography developed in early seventeenth-century Rome by Angelo Caroselli, Pietro Paolini, and Pieter van Laer. Each painting examined presents a male or female witch rendered aghast by the sudden irruption of the Devil, whose claws alone are visible, given the interposition of the painting’s frame, which excises the bulk of the demonic body. A disembodied hand perforating the frame constitutes a familiar device in horror and thriller films, seeking to emphasize off-screen space as a potential source of threat. In Baroque art, the drastically cropped Devil exuberantly demonstrates the way cut-off figures enhance the illusion of spatial continuity beyond the artificial confines of the frame, endowing the composition with forceful dynamism. This extraordinary motif enfolds further meanings, however. From several perspectives, the truncated Devil reveals how the frame’s malleability profoundly influences the viewer’s emotional and intellectual response. From a rhetorical perspective, the Devil’s intrusive claws imbue the scene with horror, while his invisible body stimulates the viewer’s imagination. Artistically, the figure of the cropped Devil satirizes and parodies Caravaggio’s off-scene and cut-off narrative techniques. Moreover, from a demonological perspective, the permeable frame serves as a threshold that lends visibility to the Devil’s liminal nature in terms of his corporeality, external appearance, and shape-shifting ability. In expanding and complicating our notion of Wölfflin’s “open form,” this paper provides new ways of reading an image of witchcraft beyond conventional iconography.

Recuperations of gendered stereotypes in/through Art

Comedy Whore: Politics of Renegotiation, Refusal, and Relationality in sex worker stand-up

Elizabeth Carey Williams Dayton, UCLA

The contemporary global sex workers rights movements have rich legacies of utilizing art, cultural production, and political performances to intervene in dominant discourses regarding the sex industry. Emergent in the 1970s and 1980s, “sex worker art” as a category of artistic production is theorized by Sex worker activists as a creative strategy of activism, where placing of sex workers at the center of their own narratives is the best way to ensure to sex worker justice (Holloway & Hurtado, 2017). This paper will explore the subgenre of sex worker rights activist of Sex Worker Stand-Up comedy to investigate how these performances not only disrupt, renegotiate, and refuse harmful narratives surrounding the sex industry, but also their ability to cultivate relationality and community formation amongst sex working/trading artists, organizers and attendees. Referencing the sex worker comedy show *Your Hooker Jokes are Lazy* (Seattle, 2018), hosted by stand-up comedian and sex worker Vee Chattie, I explore how sex workers adapt these creative strategies of art and performance, playfully and pointedly rejecting their socio-political hegemonic disposability through comedy as a project of community survival amidst increasing online hostility, censorship and surveillance, as well increasing criminalization of their lives and livelihoods.

Reappropriations of Paul Gauguin's Visions of Tahitian Sexuality

Mary Trent, College of Charleston

Over the last few years, a number of artists of color have reworked Paul Gauguin's nineteenth-century paintings of Tahitian women into photographs and paintings of Polynesia's long acknowledged third gender populations. Artists Namsa Leuba, Yuki Kihara, and Kehinde Wiley each take as their subjects effeminate men and trans women known in different part of Polynesia as Mahu, Rae Rae, and Fa'afafine. Whereas Gauguin presented the islands' women as authentic, uninhibited examples of female sexuality, these contemporary artists stage more indeterminate interactions between the islands' indigenous population and a sexualizing, colonialist gaze. This paper investigates these re-envisionings as a productive mode of reappropriation, a term borrowed from linguistics that resonates with this turn in the artistic reception of Gauguin. Considering the artists' relationships to their subjects and their careful handling of

Reimag(in)ing Homelessness: Exploring Representations of Homelessness in Different Geographical and Historical Contexts

Chair: Thomas Morgan Evans

The index of the Photographic Collection at the Warburg Institute in London does not refer to homelessness by name, or the legal terms 'vagrancy' or 'vagabondage' that would have been used in Britain at the time the archive was compiled. It does contain, however, the entries 'Beggars & Cripples', 'Gypsies and Tramps' and 'Refugees', as well as a subsection that includes 'Fighting beggars' and 'Single figures receiving alms'. I use this example to illustrate something which I hope this panel will address. Devised in the 1930s by Rudolf Wittkower and Edgar Wind, this taxonomy of images, related to what today would be described as experiences of homelessness, says a lot about attitudes at a certain historical juncture, some of those attitudes still being in currency as I write this, in 2022. This session will consider a range of representations of experiences of homelessness, whether a person is directly depicted or not. A diversity of understandings of these experiences, and the geographical and historical contexts to which they belong, will, hopefully, be brought out. In doing so, this panel will address a subject that is urgent but rarely attended to in the History of Art.

Art + Community: Art for Everyone with a Special Invitation to People with Lived Expertise in Houselessness

Rhoda Rosen, School of the Art Institute of Chicago and
Amanda Leigh Davis

Often contemporary art projects that picture houseless communities do so with the intent to humanize them. We point to the limitations of these representational strategies and, by contrast, argue that picturing houselessness does not - and, cannot - provide access to human interiority. Rather, we claim only connection and interconnectedness with another human provides access to human interiority, should they choose to offer it. We, therefore, focus on what the genre of social practice offers instead, and make the claim that its central potential lies in its invitation to live, together, in an immanent present, not an historical past or a utopian future. We explore one social practice project, Red Line Service, based in Chicago, one of the few in the world LED BY people with lived expertise in houselessness working alongside housed art colleagues to de-stigmatize houselessness; decrease social isolation; develop a sense of belonging and social cohesion; and provide channels for talent to be recognized. In doing so, rather than making anyone the object of the powerful gaze of art history, this project turns our collective critical gaze on art history itself. It removes barriers to the gated art world and questions the institutional structures through which art comes into being and is sanctioned as such. We hold, that collectively, we can rebuild the house of art and art history to accommodate people without access to the structures of power through

which it gains legitimacy, and that art can offer solutions – not only represent – contemporary crises.

On "The Real Neurosis": Krzysztof Wodiczko's Projections and the Illumination of Displacement
Noah Randolph

In 1986, Krzysztof Wodiczko proposed a work titled *The Homeless Projection*, which sought to cover four monuments in Union Square Park in as a response to New York's clearing of homeless populations throughout Manhattan. Thirty-five years later, there has been an inundation of proposals for counter-monuments with most of them centered on the creation of a new monument or an old effigy to be taken down. By looking at his earlier proposal alongside *Monument (2020)*, a work that mapped refugees onto the Union Admiral David Glasgow Farragut Monument in Madison Square Park, this paper analyzes this collapsing of the discursive and physical sites pecificity to complicate the demands of the symbolic landscape beyond the binarism of up and down that dominates discussions of monuments. As such, I will look to Wodiczko's invocation of the *unheimlich*—both as the Freudian "uncanny" but also its literal translation of "unhomely"—to unpack the relation between *The Homeless Projection* and *Monument* and the effect on those that interact with the projections. In their ephemerality and exposure of the phenomenology of displacement, Wodiczko's projections deny the fixed stability of the monument as a way of revealing latent meaning and violence, refusing the normalizing processes forced by the dominant culture enforced in public space. Considering this, I will show how these projections connect assemblies to memorialize a broader public and the embodied subjectivity within, demanding a more complicated and complete depiction of the slippages past and present in the symbolic landscape.

Overly Spoken For: Representing Experiences of Homelessness

Anthony Luvera

Overly Spoken For: Representing Experiences of Homelessness Anthony Luvera Over the past twenty years, I have collaborated with individuals, groups of people, and communities around the United Kingdom. Throughout this time, I have worked with a wide range of people, including individuals who have experienced homelessness. The way I work is socially engaged, invested in methods of co-production, dialogue, facilitation, pedagogy, and participation. At the heart of what I do is an ambition to work with people who are overly spoken for, to speak out about their experiences, and the systems and services that shape their everyday lives. A significant thread running throughout my practice is the long-term collaborative projects created with people who have experienced homelessness in cities and towns across the UK. In places such as Belfast, Birmingham, Brighton, Colchester, Coventry, Manchester, and in boroughs all over London I have worked with hundreds of people. Through this process, I have collated thousands of photographs, video, sound recordings, and other pieces of ephemera created by participants that express their points of view, and visualise experiences of

some of the most marginalised people in society. In *Overly Spoken For: Representing Experiences of Homelessness*, I will discuss recent projects including *Frequently Asked Questions* (2014 – ongoing), *Agency* (2020 – 2021), and *Construct* (2018 – 2022), in order to open up a critical discussion that enquires into issues relating to access, power, representation, and the intersection between art and social justice.

Presentation

Martha Rosler

Reinvigorating Your Large Lecture Class: Fostering Interaction, Engagement, and Community in the Art History Classroom

NORTHERN CALIFORNIA ART HISTORIANS

Chairs: Mya B. Dosch; Rachel Miller

Fostering more active and engaged learning in 50+ student classes can be daunting. This panel showcases the work of instructors who have developed assignments and activities that encourage students to talk to each other, work together, and build interpersonal skills in virtual or in-person classroom settings. By emphasizing collaboration, discussion, and consensus-building, the discipline of art history can occupy a central role in a liberal arts/GE curriculum, while helping students prepare for their future professions. The further automation of services will make skills that AI cannot master—interaction, creativity, and nuanced judgement—even more valuable on the job market. Art history classrooms also offer spaces for communication across cultures and lived experiences, fostering empathy and civil discourse. How does a more skills-based art historical pedagogy allow us to both meet the needs of all of our students, while also demonstrating the worth of art history within our institutions? How does this pedagogy support anti-racist and decolonial efforts? We invite short, pragmatic seven-minute talks outlining one art history assignment or activity used to foster engagement, interaction, and community in large 50+ student classes. Topics could include, but are not limited to: discovery- or problem-based learning, debates, guided inquiry activities, innovative approaches to class discussion, role-playing activities, games, Team-Based Learning, and service learning. Presenters are also encouraged to address how to assess the efficacy of their assignment/activity.

From Questions and Analysis to Creation: Scaffolded Assignments

Matthew S Backer

Preparation is key to engaged classroom discussions. Here, I focus on two methods of preparation: essential questions and groupwork. At the beginning of each unit, I introduce students to several questions that will guide all learning in that unit. In the assignments I describe below, the relevant essential question is: how do art and architecture help people to mediate between earth and the heavens? Students begin their exploration of the question by

analyzing, in a small group, the differences in how the Great Stupa in Sanchi and Angkor Wat mediate the two realms. Groups share with the class, then turn in a worksheet that records their argument. At a later date, students rehearse this analytical activity with the Great Serpent Mound in Ohio and the Nasca Geoglyphs. At the conclusion of the unit, students describe an artwork of their own creation that mediates between earth and the heavens, including comparisons to historical artworks. By inventing their own artwork, students demonstrate the depth of their understanding of the essential question as well as the breadth of their familiarity with relevant artwork.

Ice Breakers for the Art History Classroom

Christa Irwin

Each semester I teach Art History courses to classes of thirty students at a small liberal arts college. Many come to class a little intimidated by art history and a little confused as to what the class will be. Like so many teachers I have come to learn that active learning is far more successful than the style of art in the dark many of us experienced in college. We have a new appreciation for varied learning styles and the significant stresses of life that impact a student's experience. The challenges of engaging spontaneous conversation in the classroom have become more difficult thanks to the effects of the pandemic on education; virtual learning and long periods of isolation have made students more nervous about speaking up. Recent pedagogy research reflects on the positive impacts of ice breaker activities in the classroom, so I have sought to develop exercises that give students opportunities to get to know one another and me, while still tying those interactions to class content. In my survey class, I have three experiences that have successfully accomplished this. Students create their own versions of Indus River Valley seals, creating their own visual brand, they design tocapu in imitation of Andean textiles, to capture their personalities and backgrounds, and they write their names in Maya glyphs. In addition to allowing students to share their interests and backgrounds, these exercises offer opportunities to connect with cultures distant in time and place from their own.

"We are hearts beating in this world: Bringing Harrell Fletcher and Miranda July's 'Learning to Love You More' into Art History Classrooms"

Marisa C C. Sanchez, Ph.D., Colby College

With the shift from in-person to online teaching in March 2020, as the global pandemic took hold, the modern and contemporary art history course I taught that term swiftly shifted to a virtual classroom in which students (alongside myself) were now attending lecture from our homes. In a profound way, we were suddenly reminded of our humanity and the fragility of our societal structures. This unexpected and dramatic shift – from learning within an institutional, academic setting to the private space of one's home, was not only destabilizing, but it required a re-envisioning of the course syllabus to support students' well-being and their academic success through to the end of term. In this 10-minute talk, I will present on a participatory, socially-engaged contemporary art project that became my students' final

assignment in which they were given a platform to produce videos, audio clips, photographs, and written text through which they experientially learned about a work of contemporary art while connecting with each other: sharing stories, family recipes, and discovering their home environments from fresh perspectives. Through this assignment, students compassionately engaged with each other and created ways of being in the world together at a time of increasing isolation and faced with an unknown future. Given student's receptiveness to the assignment that term, I have included it in subsequent art history lectures and seminars that I have taught, as it continues to open avenues for connection in both online and in-person classrooms.

The Selfie Portrait: Meeting Students Where They Are **Brian Seymour**

This paper explores the potential of the Selfie-Portrait, an assignment where students redirect the practice of capturing their own image with their phone to stage a more reflective portrait of themselves. Students engage with a chosen case study, e.g. Cindy Sherman, Kehinde Wiley and write an essay justifying their aesthetic choices. This assignment meets students where they are, reaching out through the tools they know without pandering to them. The assignment navigates the binary of high/low art by juxtaposing the rhetoric of portraiture and the popular form of the selfie, and by extension, images shared on social media. It validates student's experience while building a constructive bridge between a world defined by technological connection and the established terrain of fine art. The Selfie-Portrait is not graded on aesthetic merit, but on the thought and care put into the staging and the accompanying essay. The goal is to open a path for students to explore the ways in which identity is shaped through images. Students share their essays with a smaller group, thereby comparing results to foster mutual understanding and a sense of unity not often realized in large lecture classes as they recognize common paradigms used to depict themselves as citizens, as members of a cultural group, as a person of faith, as an athlete or dancer, etc. Student participation increases during this assignment and completion rate is higher compared to others.

Art Appreciation Scavenger Hunts and Other Engaging Assignments

Sue Uhlig

Large lecture classes pose numerous pedagogical hinderances due to issues such as the inflexible lecture room format, sheer number of students, and lack of administrative assistance. In teaching two back-to-back art appreciation lecture classes of 180 students each with no or limited teaching assistants, I wanted my classes to be interactive and accessible to a general population of students who had little to no experience in art. To meet that goal, I developed a series of assignments to engage students with course content as well as each other, reinforce course concepts, get students out of the lecture hall to see actual works of art, and personally connect with as many individual students as possible. In this talk, I will detail two of

the assignments: the Exquisite Corpse and an art scavenger hunt. Based on the Surrealist drawing game of the same name, the Exquisite Corpse fosters student interaction, laughter, and risk-taking to create a collaborative drawing and related sentence. In the art scavenger hunt, I created a list of open ended prompts that required students to leave the lecture room and visit a variety of places on campus to view, analyze, interpret, and connect with actual works of art on campus.

Relocating Views on Global Art

COMMITTEE ON DIVERSITY PRACTICES

Chairs: Abigail Lapin Dardashti; Rachel Lynn de Cuba

CAA's Committee on Diversity Practices seeks contributions that decentralize the pervasive Eurocentric definition of the "global" in US and Western European-based artistic practice, exhibitions, and art history. As studies of the global have proliferated, the term has often been defined as stemming from Western Europe and the United States and looking outward to the Global South, creating fissures in the narratives outside these elite spaces and privileging Eurocentric canonical art as a foundation. This panel aims to relocate the perspectives and positionalities of the so-called global to new geographies with a special attention to art practice, design, exhibitions, architecture, space, and art history. While current narratives privilege elite, white male artists, the global retains various meanings and has developed differently throughout the world during diverse timeframes, defying the current focus on whiteness and the contemporary. What methods can we employ to overcome derogatory terms such as "derivative" and "alternative" imposed on artists working outside the United States and Western Europe? As a roundtable discussion, this panel seeks to potentially deconstruct the meaning of the term to highlight site-specificity, internationalism, and networks of exchange. We welcome submissions from artists, curators, scholars, and students, for whom we can offer mentorship.

Global Art Histories as Method: A Case Study in Critical Race Museology

Alice Ming Wai Jim, Concordia University and **Laura Vigo**, Montreal Museum of Fine Arts

In collaboration with the Montreal Museum of Fine Arts, the Global Art Histories Pedagogy (GAHP) project examines how conceptualizing digital content for museum apps intended for the public helps emerging and early career researchers to address implicit biases and systemic issues early in the research design of art-historical projects. As a point of departure, participants select and respond to an object related to their research topic from the museum's innovative intercultural and transhistorical exhibition Arts of One World. The proposed global art histories as a method prioritizes decolonizing research, the process of self-reflexive positionality, and inclusion of diverse worldviews and ways of being. This presentation will share research findings gathered by project leads, Alice Ming Wai Jim, Professor and Concordia University Research Chair in

Ethnocultural Art Histories, Laura Vigo, Curator of Asian Art and Archeology at the Montreal Museum of Fine Arts, and co-curator of the Arts of One World exhibition, and Varda Nisar, Concordia Public Scholar 2022-2023 and doctoral research assistant to the project. Based on Jim's research since 2008 into the pedagogical direction of global art histories in Canada and Quebec, the GAHP project is conducted in association with the Critical Race Museology cluster of the seven-year SSHRC-funded project Thinking Through the Museum: A Partnership Approach to Curating Difficult Knowledge in Public (thinkingthroughthemuseum.org) which brings together participants from twenty museums, universities, and NGOs in Canada, the Netherlands, Poland, South Africa, and the USA. Both Jim and Vigo are TTTM collaborators since 2021.

Global Art Histories as Method: A Case Study in Critical Race Museology

Laura Vigo, Montreal Museum of Fine Arts

Locating Refugee Modernism(s)

Chelsea Haines, Arizona State University

In 2013, Gershon Knispel, then 81, described his core ethos: "Having decided in my youth to embrace the principle of abolishing borders between nations, removing barriers between one person and another, between one people and another . . . there is no power in the world that can induce me to 'toe the line.'" As a Jewish-German child refugee and later a dissident-in-exile during Brazil's dictatorship, Knispel's inability to "toe the line" led to a sometimes-stateless existence and marginalization within the art worlds he operated in. It also inspired his public-facing work focused on social justice in communities across Latin America, Europe, and the Middle East. Recently, artist Yevgeniy Fiks has coined the term "refugee modernism" to describe artists of Knispel's generation whose formative years were spent as Holocaust refugees. However, if the term refugee was codified by the United Nations in 1951 specifically to address the plight of those uprooted by the Second World War, today there are more refugees and asylum seekers globally than ever before. How does centering the narratives of artists who won't (or can't) conform either to dominant national models of art history or trajectories of elite cosmopolitanism open new constellations of art history as a whole? For this roundtable discussion, I will examine how statelessness has shaped the development of modern and contemporary art and consider how Knispel and other Holocaust-era refugee artists may connect to a potential broader geography and timeline of refugee modernism.

Between Latin America and the Levant: Modern Arab-Argentine Artists and Diaspora as a Global Network of Exchange

Caroline "Olivia" M Wolf, Loyola University

A distinct set of artists with roots in the Arab diaspora in Argentina emerged as agentive contributors to major modernist movements in the southern cone in the twentieth century. Artists who directly immigrated from Arab countries to Argentina at this time, such as Lebanese-born painter Bibi

Zogbé (1890-1973), activated immigrant spaces of sociability, like the Club Sirio-Libanés of San Juan, to foment a larger audience for their work. These clubs provided critical support for Arab Argentine artists like Zogbé to promote their artistic production while fostering transnational patronage and gallery interest. Furthermore, a savvy network of consular connections between Latin America and the Arab world fostered Zogbé's successful entry into international markets and modernist circles spanning Latin America, Europe, Africa and the Levant, and ultimately led to the induction of her work into prominent art institutions in spanning Argentina and Lebanon alike. Other Arab artists arrived with later waves of mid-century migration and distinct aesthetic approaches, such as Egyptian-born photographer and painter Sameer Makarius (1924- 2009), who captured uncanny images of the Argentine capital while moving within surrealist circles and experimental collectives such as Otro Figuración. These case studies highlight how such modern Arab-Argentine artists negotiated a transnational space for their work via the activation of diasporic aesthetics, movements and networks between Latin America and the Levant. Their efforts invite further consideration of the multiple modes manner in which diaspora can function within global networks of exchange.

Traces of a past/the making of my own landscape.

iliana Emilia emilia Garcia

At the core of my work is a poetic and emotional examination of the history of objects. I explore the value we assign to what we own from the places we come from and that we keep through life's journeys and crossroads. In my installations and paintings, there is an emphasis on the recurrence of objects telling evolving stories of resilience and memory. I search for linkages of entities to places and emotions to convert them into storytellers in their own right and time. The presence of domestic objects, such as the chair, allows me to delve deeper into ancestral survival processes, legacy, and dynamics between generations and places. The chair and text become instruments to relate to tradition and visual history as storytelling, remembrance, and commitment. My compositions emanate mappings of ancestry and personal account on canvas and in installations. They speak of human movements, migration, and constant evolution. They offer piles of stories to add to our present and create a chain of events, documentation, and intergenerational dynamics. They make us aware of the pockets of resilience among inequality, struggles, trauma, grief, and solidarity amid injustices. I may not change history, but as I learn from it as the past of a present, I create a new landscape.

Reorientation of the Gaze

Painted Glories: History Painting in the Late Ottoman Context

Alison Paige Terndrup, Northeastern University

In the mid-nineteenth to the early twentieth centuries, Ottoman identity and statecraft were topics of central concern for the empire's leading bureaucrats, intellectuals,

and cultural patrons. It was at this time that Sultan Abdülaziz (r. 1861–1876) commissioned a large group of oil-on-canvas works from resident painters such as Stanislaw Chlebowski and Fausto Zonaro, who was tasked with copying Gentile Bellini's infamous portrait of Mehmed the Conqueror as well as historic conquest scenes of Istanbul. Two themes emerged from the commission: the glorification of Ottoman dynastic identity and the valorization of martial victories. Drawing from untapped archival documents, newspaper reports, and photographs, this paper analyzes the role of revivalism in the recollection of a glorious Ottoman past within these two major thematic categories.

De-Othering the Self Liberating the Feminine in Persian Contemporary Art through works of Samira Abbassy Delaram Hosseinioun

'I am the archetype, the ideal, the contemporary woman.' Samira Abbassy The New York-based artist, Samira Abbassy was born in Iran in 1965 with Arab heritage. Abbassy merges the mythological narratives with the contemporary style of painting to depict the subconsciousness of the woman. Looking for the universality of the feminine, the artist deconstructs the archetypes as well as patriarchy to confront and exceed the restrictions imposed on women. Inspired by the dynamics of her life in the diaspora, Abbassy applies Jungian psychoanalysis to the fragmented state of the feminine beyond borders. Abbassy's vision is to reflect the psychological strives and social endeavours of the women of her generation who experienced a cultural transition and diaspora. Since feminine liberty in Iran and the Arab region of the country remains taboo, Abbassy bonds the past to the present and traces women's struggles to their heritage. Based on a series of interviews with the artist and her works, I argue, through the catharsis of surrealism and hybrid narrative, Abbassy dissects the politics of the feminine body to look for its lost agency. As a pictorial dialogue of the suppressed feminine psyche then I extend her art to the philosophy of the Russian critic Bakhtin, namely his theory of the Other as the oppressor. Thus, by depicting the stigmatizations within the feminine body, not only does she create a nouvelle understanding of women's authorship but liberates the Feminine from dogma.

Constructing Otherworlds with Skin: A.V. Rankin's Fleshplanet Series

Nicole Emser Marcel, Temple University

A.V. Rankin's Fleshplanet series began as an experiment in materials and has evolved into an ongoing project with multiple echoes and afterlives. Each Fleshplanet consists of a rounded assemblage of photographic images of body parts in the center, surrounded by a thematic background. Rankin's images are all procured from catalogs and magazines and are assembled with wheatpaste and acetate, rendering them stable enough for sale or display, yet fragile enough that they start to break apart over time. My inquiry into the Fleshplanets series is framed by the iconoclastic practice of collage art as a medium and how Rankin's works complicate and unsettle ideas of the gendered body and our relationship to the world around us. Iconoclasm traditionally

refers to the destruction of religious imagery, however, I use it as a methodology to demonstrate how Rankin "destroys" existing photographic materials in the act of reusing and remaking to create something new. This act of cannibalizing the images, typically of women's bodies torn from magazines, destabilizes issues of bodily representation in the media and creates new alternative worlds, rife with possibility and promise. Read through the lens of feminist art-making practices and the collaged form of feminist 'zines, Rankin's Fleshplanets act as maps of limitless and simultaneous worlds; in particular, ones that chart complicated questions related to artistic creation and domination. I explore further echoes of destabilization with my sanctioned creation of a Fleshplanet, reflecting on my own gaze and destruction of images.

Resistance Aesthetics in the Age of Empire: Past and Present

Chair: Maria Taroutina, Yale-NUS College

In 1871, at the height of Russia's colonial military campaigns in Central Asia, Vasilii Vereshchagin painted *The Apotheosis of War: To All Great Conquerors, Past, Present and Future*. This work shows a pyramid of human skulls dominating a barren, desert landscape, while crows and vultures feast on the remains of decaying human flesh. The once flourishing but now destroyed and desolate ancient city of Samarkand is visible in the distant background. In the wake of Vladimir Putin's unconscionable invasion of Ukraine on February 24, 2022, the State Tretyakov Gallery in Moscow featured Vereshchagin's painting on its official Instagram account in a veiled condemnation of the regime's actions. Accordingly, this panel invites papers that examine artistic resistance to Tsarist, Soviet, and Post-Soviet colonial and neo-colonial ambitions from the enlightenment period to the present day. How did Russian, East European, and Eurasian artists contest systems of power and oppression and to what extent did they contribute to anti-imperial and anti-autocratic discourses? In what ways did artists from the so called imperial outposts—spanning from the Baltics and Ukraine in the West, to Georgia, Armenia, Uzbekistan and Russia's Far East—interrogate, challenge, and revise their positionality as Russia's colonial "others"? Finally, how did artists and cultural practitioners critique and subvert the Russian state's self-mythologizing, its vacillation between reform and repression, its fraught relationship with both the East and the West, and its aspirations for prominence and recognition within global politics—issues that have become especially urgent in our present moment?

War, Patriotism, Colonialism: Vasilii Vereshchagin's Critique of Empire

Ada Dialla, Athens School of Fine Arts

In my presentation, I will discuss the artistic works of the "pacifist" Vasilii Vereshchagin, whose life and travels were associated with some of the most remarkable world events of the second part of the nineteenth century. Vereshchagin developed his views, his artistic tastes, and his identity in general while on the move, within a constantly evolving and

heterogeneous imperial environment, within the realm of the Russian periphery, in the charming Caucasus, the exotic and "barbarian" Central Asia, among the tormented Slavs of the Balkans, in intriguing Southeast Asia, in Palestine, in North America, briefly in the Caribbean and of course in Europe. His travels trace the imperial marches, interests, new professional challenges, and promise of adventure, experience, and emotion. I aim to investigate how he embraced patriotism and, simultaneously, uttered a discourse against political unfreedom and specific aspects of colonialism through the critique of war violence of his time. I will examine his famous trilogy on the theme of the "death sentence": first, the artwork on the suppression of the Indian rebellion, Sepoys blown from the guns—second, a Roman Execution, Crucifixion, and finally, the Execution of Russian revolutionaries/Nihilists. The artist's curatorial idea was to juxtapose the Roman Empire, the Russian Empire, and the British Empire as three Empires with world visions and to point to the harsh suppressive means used by all three of them. However, Veresagin's critique was marked by the paradox of emancipation in accord with domination that characterized the age of empires, colonialism, and wars.

Making (in) the museum: craft as anti-imperial practice and museology in early Soviet Uzbekistan

Mollie Arbuthnot, University of Cambridge

From the 1920s, when Soviet artists were enjoined to seek national forms to express proletarian content in Central Asia, there was a new political dimension to craft revivalism. Craft traditions attracted attention from artists, scholars, and curators as potential bearers of national culture in a revolutionary context. This paper examines how craft was theorized in the new Uzbek Soviet Socialist Republic, and experimental curatorship in Soviet museums. Craft was integrated into Soviet museology with the explicit aim of disrupting the Eurocentric values of the imperial museum, and with a strikingly contemporary understanding of the museum as a multivalent site of knowledge production. I propose to take seriously the anti-imperial potential of national form, without losing sight of the profound Eurocentrism of Soviet cultural projects. Some new museums in Tashkent and Samarkand established textile workshops to bring indigenous expertise into museum space, while others discarded categories that divided (local) "craft" from (European) "art." Scholars such as Boris Denike (1885–1941) advocated for retrieving a premodern "authenticity" and emphasized the value of craft traditions as an educational tool. Soviet craft revivalism in Central Asia was contradictory, variously drawing on Primitivist, Orientalist, and anti-imperialist ideas about made objects. This case study of craft and museology in early-Soviet Uzbekistan shows how interaction with the museum site and its personnel could both empower indigenous makers and limit their agency within a new set of political constraints: it reveals both the possibilities and the limits of craft as a tool for decolonizing the museum.

Pictorial Index of Decolonization: Ukrainian Graphic Art through the Lens of the Past

Mariana Levytska

The Russian invasion of Ukraine in 2022 forced artists and society to respond immediately, including through visual messages. Since the first days of the war, we have witnessed a real boom in artifacts encouraging military and civil resistance. However, these visual forms and symbols have their roots in the time of the Russian and Soviet empires and are now being actively reinterpreted. The forthcoming Ukrainian program at the 2022 Venice Biennale entitled "How to Decolonize Art" is probably the most vital attempt at such rethinking. This paper will consider pictorial representations of the resistance agenda in contemporary Ukrainian graphic art, with reference to artworks of the nineteenth century, as images that have the power of symbolic shapes (such as Taras Shevchenko's graphic art) as well as folk imagery and religious art. Using the concept of the "index", introduced and developed in structuralist methodology (by Rosalind E. Krauss), allows establishing connections between different images. Visual representation of the oppressive imperial power against national self-identification, depiction of defenders and enemies, personification of civic virtues or war crimes and horrors, and other subjects shape a specific pictorial index of Ukrainian decolonization over the course of several centuries. Presumably, the ongoing war provides an opportunity for art to complete these processes, shifting from the ethnic narratives towards the complexity and diversity of contemporary Ukrainian civil society as a cultural phenomenon.

Somatic Agency as Creative Resistance in Contemporary Armenian Art

Tsovinar Kuiumchian

This paper proposes an anthropological approach to Armenian resistance after the 1915 Armenian Genocide, Soviet occupation and the violence of the 2020 Nagorno-Karabakh War. Theories of trauma and subalternity, which to some extent illuminate the Armenian condition, maintain that the impeded production of discourse that has characterised the Armenian subject in view of depoliticisation of the Armenian national experience by the Soviet leadership results in the loss of social agency. This view is challenged by Alfred Gell's theory of art agency, which suggests that art creates effects through the perceptive apparatus, transmitting the artist's agency in non-discursive ways. Analyzing the work of Syrian-Armenian artist Hrair Sarkissian, this paper argues that he mobilises the uncanny traces of his past to resist the politics of erasure. Hrair's *Deathscape* (2021) does so through an immersive recording of an excavation of a mass grave, presented in total darkness. Ethnographic fieldwork at the British Art Show in Aberdeen, where the sound work was presented, reveals the transmission of knowledge about the victims of atrocities into the bodies of gallery visitors, awakening their sensibilities and diminishing the gap between their subjectivity and that of the Other. This paper argues that Hrair exercises "somatic agency", in contrast with discursive agency, highlighting the complex modes of resistance that emerge in a condition of trauma. This notion will be further informed by an ethnography of the "Urvakan" festival taking place in Armenia this autumn, which will explore Armenian

perspectives on regionalism and decoloniality through the prism of sonic art.

Rethinking Craft: Colonialism, Postcolonialism, Decolonization

WILLIAM MORRIS SOCIETY IN THE UNITED STATES

Chair: Monica Bowen

For centuries, craft has been set apart from the Eurocentric and academic sphere of the fine arts. Likewise, people who craft have often been marginalized in society. With this history in mind, how is the practice of craft implicated in discourses of colonialism? Where do the histories of craft and social justice movements overlap and diverge? What is the role of craft in postcolonial theory? How has craftivism contributed to processes of decolonization? Drawing inspiration from William Morris's roles as a craftsman and social activist, this session responds to recent and ongoing activism to decolonize the discipline of art history. We invite papers that critically examine the topic of craft in relation to colonialism, imperialism, postcolonialism, and decolonization. How are the violent histories of colonialism and imperialism interwoven with the appearance, production, marketing, collection, display, and/or study of crafted objects? How do concepts such as the handmade and the industrial intersect with the histories of colonization and decolonization? How do craft practices and production methods challenge or reinforce the imbalance of power that results from colonialism or imperialism? In what ways have artistic techniques and media been impacted by global interactions? When and why has cross-cultural collaboration, inspiration, and/or appropriation occurred? We welcome submissions that engage with these or other related questions. Proposals focused on historiographic and theoretical questions are encouraged. Presenters may engage with craft in any period, geographic region, or medium.

The Craft of Empire: Industrial Education, U.S. Assimilation, and The Philippine Craftsman

Marie Lo, Portland State University

Contemporary craft has become a site of social change. Betsy Greer's coinage of the term "craftivism" captures craft's transformative potential to resist excessive consumption, social fragmentation, and the environmental destruction caused by global capitalism. Such resistant power is often traced to the 19th and early 20th century Arts and Crafts Movement and its critique of industrialization and mass production. Often unaddressed in this genealogy, however, is the centrality of craft in the industrial education movement of this same period and its role in the assimilation of African Americans, American Indians, and the inhabitants of the United States' newly acquired colony, the Philippines. In this paper, I complicate celebratory views of craft to demonstrate how craft education was instrumentalized to produce docile racialized subjects whose labor could serve US empire and racial capitalism. Focusing on *The Philippine Craftsman*, a publication of the Bureau of Education at Manila (1912-1917), I analyze how colonial administrators and educators envisioned craft and other forms of handiwork

as crucial to the US imperial project and to the production of particular racialized forms of "free" labor amenable to empire building. While there is ample scholarship on African American industrial schools in the American south and on boarding schools where American Indians were forcibly assimilated, my focus on craft and industrial education in the Philippines links these disparate sites of racialization and colonization as part of a broader settler colonial and imperial project facilitated by a discourse on the civilizational uplift and assimilating powers of craft.

Dismantling the Deanery: Indian Craft and American Architecture on a Women's College Campus

Nina M Blomfield, Bryn Mawr College

How did a Gujarati jhula become a locus of memory for an American women's college? Why did an educator explicitly concerned with maintaining whiteness on campus decorate its most public spaces with objects made in colonial India? And how did these hand-crafted objects meet the needs of American architecture? This paper considers the entanglement of material and meaning in a teakwood swing that hung in the Bryn Mawr College Deanery from 1904 until the building's demolition in 1968. The circuitous biography of this object reveals the shifting status of artistic interior furnishing: from production in Ahmedabad, export to the "Indian" rooms of a Baltimore townhouse, installation in the Deanery, reconfiguration as functional seating, and afterlife in institutional storage. The swing was produced by the Ahmedabad Wood Carving Company, joint venture of businessman Muggunbhai Hutheesing and artist-designer Lockwood de Forest. It hung in the sitting room of Baltimore & Ohio Railroad heir Mary Garrett and moved to Bryn Mawr when Garrett relocated to the Deanery as the companion of College President M. Carey Thomas. As the personal property of Garrett and Thomas, the swing represents a shared aestheticism that defined Bryn Mawr's campus architecture. But it is also a material trace of Thomas's racist ideology that continues to impact the college community. This paper examines the agency of the swing, its movement across global networks of exchange, adaptation to diverse environments, survival in daily use for over 130 years, and ultimately its importance in dismantling the Deanery.

In the Gaze, Indigenous Artists Negotiating Settler Capitalism

Kristen Dorsey, UCLA

The contemporary market for Native American jewelry arguably emerged from the Fred Harvey tourism empire which spanned from 1876 through 1968. Building out the tourism infrastructure of the Atchison, Topeka, and Santa Fe Railway (AT&SF), entrepreneur Fred Harvey saw the landscapes and Native peoples of the southwest as a resource to extract from. The Harvey Company and others capitalized on settler colonial narratives, painting the Indigenous Nations of the southwest as a uniquely American tourism spectacle. Jewelry made by Dine and Pueblo artists became a highly marketed commodity purchased by tourists desiring pieces of romanticized "primitive" cultures. Accordingly, the Harvey marketing campaigns positioned Native jewelers as frozen in time craftsmen. While settler

capitalist anxieties around authenticity manifested in laws and regulations for Native-made jewelry, (regulations which permeate the market today), Native jewelers have always maintained practices of innovation, experimentation, and strategic engagement with settler capitalist markets. This discussion privileges the perspectives of these Indigenous artists labeled as “craftsmen” to examine how the settler gaze was leveraged by Indigenous artists living within two tourist sites of the early 1900s: The Fred Harvey Company jewelry trade and the Misa Isle Seminole Village where the Miccosukee Tribe of Florida lived seasonally as a tourist spectacle between 1921 and 1964. Their tactics included strategic essentialism, active participation, and encoded alternative knowledges. The Southwestern Association for Indian Art’s Santa Fe Indian Market also serves as an object lesson to identify these strategies as they are enacted by today’s Native artists.

Colonial Entanglements: UNESCO and the Shaping of the Black Body in Haitian Ceramic Home Industries, 1946-1956

Matthew Limb

In 1946, the California studio potter Glen Lukens (American, 1887-1967) was invited by the United Nations Educational, Scientific, and Cultural Organization (UNESCO) to establish a ceramic home industries program in Haiti. The programs goals were two-fold: to stimulate growth in the market for handmade goods in the island’s tourist economy and to address a rural public health crisis caused by parasitic worms in the gourds locals used for tableware. During the ten years he ran the program, Lukens struggled to find a balance between the French colonial agenda through UNESCO, the ambitions and political instability of the Haitian government, and hawkish American Cold War policy. This paper examines the work of Lukens and his most prominent student, the Haitian-born potter Marcus Douyon (Haiti, 1923-2003). I argue that Lukens’ ceramics program and teaching methodology was both complicit and disruptive to the imperialist goals of postwar Western powers in the Caribbean. While UNESCO and Western states promulgated a colonialist ideology which sought to discipline and shape the black body, Lukens’ pedagogy—with its emphasis on experimentation, adaption, and the local—created an educational model which centered social justice and personal liberation. Douyon carried this pedagogical model forward while teaching at Jackson State College in Mississippi, a prominent Historically Black College in the South that was a hotbed of cultural activity for the burgeoning Civil Rights Movement. Lukens and Douyon demonstrate the complexity of craft as a tool for both colonial oppression and the pursuit of decolonization.

Rethinking Museum Studies in an Era of Cultural Crisis

Chair: Lisa Freiman, Virginia Commonwealth University

Discussant: Alice Ming Wai Jim, Concordia University

Incessant upheaval. Protests. Unionization. Resignations. Petitions calling for broader representation of artists and staffers who are women and/or Black, Indigenous, People of Color. In the whirlwind of recent years, there is little doubt that the museum field is in crisis not only because of the pandemic, but also due to ongoing demands for social justice, equity, and inclusion. In 2018, a poll by Civis Analytics estimated that 15-26 million people participated in protests after the death of George Floyd, making the Black Lives Matter movement the largest movement in U.S. history. At the same time that conservative politicians are calling for the eradication of what they term Critical Race Theory, banning books, and instituting gag orders on LGBTQIA+ issues, some museums have been trying to confront and acknowledge their implicit biases and make substantive changes with programming, audience development, community engagement, board leadership, and staffing. This won’t happen overnight. How can Museum Studies programs rise to the moment and prepare the next generation of museum professionals with the skills and grit to affect positive change in the field? How must we rethink our curricula? What should we abandon? What projects or courses have been successful? What best practices already exist that can help generate critical dialogue and new ideas for transforming Museum Studies programs into instruments for positive cultural change.

Beyond the New Museum Definition: Museum Studies Beyond the Museum

Esperia Iliadou

Drawn from my experience teaching the course "Towards a New Definition of Museums" at the NODE Center of Curatorial Research in Berlin and my interaction with an international group of students and professionals over the past years, my thesis follows the process of working towards the new International Council of Museums (ICOM) definition approved in Prague this past August 2022. How has this new definition been adapted from the 2017 version, the 2019 definition in Kyoto, and the Consultation ICOM Report of 2021? These documents, interestingly enough, present the workings and qualities museums as institutions are expected to bear. They also provide statistics on which qualities and attributes were voted on by different ICOM national committees, giving us a unique diversified and precious overview of how working within and for a museum is envisioned for the future to come. Following museums' institutional growth and evolution through cultural crisis and into a new era, we can trace the altering evolving and expanding qualities museum professionals may be asked to fulfill and which roles seem to outgrow pre-established museum institutional structures. Considering the current conditions in the museum field and the many challenges institutions and professionals are facing after the pandemic

and in their efforts to adapt to be more equitable and inclusive, this discussion will conclude by suggesting a re-definition of museum studies curricula that may serve this new era of museum ethics and social responsibility that reaches out beyond the museum itself.

Museum Studies and Movements for Justice

Therese Quinn, University of Illinois Chicago

As Stefano Harney and Fred Moten discuss in *The Undercommons: Fugitive Planning and Black Study*, professionalism has dulling effects; it aims at reproducing structures and behaviors. Yet, my discussion will propose, museums don't need to be reproduced; they need to be reimagined. And education—specifically, museum studies, has a role to play in this project. The graduate program of museum studies that I direct at an urban minority-serving research university suggests that museums don't need more professionals; in fact, they need museum unprofessionals who are willing to reject the status quo and to be disobedient and resistant, as social change agents have always been. Yet, our faculty also understand that when students say they want to be professionals, they mean they want to be treated with respect, earn living wages, and have their intellects valued. Acknowledging these desires, and teaching within social movement and cultural justice frameworks, our courses promote the view that all workers deserve to be treated fairly as we labor, no matter what schools we've attended or degrees we've obtained. These views have a long history in the field through social museology. Informed by anti-colonial and liberation movements and theorists, and revealed within declarations calling for a passionate and life-affirming museum practice, grounded in love, not professionalism, that have been released by the Movement for a New Museology from the 1970s to the present. My comments will share this framework, identify core ideas, and offer examples of their use in the curriculum.

Sources for Resistance

Clare van Loenen, VCU

The work is ongoing to change the demographic balance of voices who speak to Museum Studies courses, from those in professional roles to those whose texts inform curricula. Too often speakers of color are over-extended, the burden on their time, experience, and thinking is disproportionate. Writer, Rebecca Walker observes in her 2019 essay, *Leaving the intellectual plantation: We may not be picking cotton... But we are still serving institutionalized racism, systemic oppression, white supremacy, by constantly being required to use a tremendous amount of our mental energy, our psychic power, our intellectual spark, to decode, dismantle, deconstruct, demilitarize, demote, denature, all which threatens our extinction. Additionally, for those African American staff in museums, telling more representative stories requires everyday resistances to museum conventions and coping with visitor-whitelash. Finding ways to introduce new sources that do not strain those doing the work of deconstructing racialized museum narratives is critical to reframing museum studies curricula. Challenging who is heard, and what makes it to the walls, takes interdisciplinary, alternative, and experientially-activated sources.*

Additionally, students need diverse media materials and assignment formats to build skills that will allow them to speak beyond the museum to their communities. Conference keynotes, social media feeds, and activist archives each plays a role in supplementing conventional museum studies text books. Such responsive and localized commentary means teaching backwards from ideological implications toward museum practices, and from new voices toward deconstructed texts, which is ongoing, urgent museum work.

Designing and Teaching "Museums and Crisis"

Sara Woodbury

This presentation will discuss "Museums and Crisis," an undergraduate seminar I designed and taught at William & Mary during the Fall 2022 semester. The first part of this presentation will discuss the course's content and the methods I used to develop it, while the second part will explore how I fashioned the course to model a more collaborative means of knowledge creation. The initial inspiration for this course was a virtual symposium I co-organized on museums for William & Mary's digital humanities collective, the Equality Lab, and my previous experience as both an art curator and a scholar of museum histories also informed my didactic approach. Yet student involvement was equally critical to the development and execution of this course. Approaching the seminar as a community-curated exhibition, I positioned myself as a facilitator within a conversation-based consideration of museums, with students engaging in a collaborative, listening-based model of scholarship through participating in group workshops, breakout discussion groups, and taking on the role of instructor through researching and presenting an original project. I also invited students to co-create course content by asking them to contribute to the syllabus itself, encouraging them to make recommendations for discussion topics, readings, and other media to study. By normalizing discomfort, centering open-ended conversations, and privileging student research as the centerpiece of the curriculum, this course endeavored to provide students with an immersive introduction to museums in crisis while also modeling more equitable institutions through participation and reflection.

Revisiting “Commitment”: Art and Politics Today

Chairs: Nana D. Last; Lauren A. McQuiston,
University of Virginia School of Architecture

In his 1962 essay, “Commitment”, Theodor Adorno considers what it means for an artwork, artist, or critic to be politically committed. The essay distinguishes between several positions, the heart of which questions – not so much what political position is presented – but how the political is conveyed. Addressing both art practice and criticism, the essay expounds the debate as to whether political commitment in the production, consumption, and institutionalization of art necessitates a directly political statement to be made or, as Adorno argues, the only way to be truly politically committed is for the work to insist the reader/viewer think for themselves? In 2022, with the reassessment of such deeply political issues as identity, the overwhelming need and demand for inclusionary practices and the need to understand, present, and position multiple, intersectional viewpoints amidst a concurrent rise in institutional skepticism - how can we view “Commitment” today? Does Adorno’s position remain (if it ever was) viable? Or do the circumstances in our current world require art and criticism to be directly political to be efficacious? This session will consider a range of subjects addressing how political commitment is conveyed through art, criticism and exhibitions in the first decades of the twenty first century. Papers may focus on forms of criticism, aesthetic practices, curatorial practices, and institutional histories.

Committed Performances or Performing Commitment? New York Art Institutions Respond to Calls for Political Engagement

Megan Metcalf, The Metropolitan Museum of Art

Between 1968 and 1971, New York’s museums were besieged by protest—from artists, political organizations, and broader social groups alike—as part of shifts in the cultural landscape that demanded art institutions critically examine what interests and which communities they served. As is by now well-known, major exhibitions were picketed, general strikes were struck, and more than a few unauthorized performances took place in/around museums to oppose the institutional apparatus. Indeed, these actions in the late 60s and early 70s set a standard for a certain kind of political “commitment” in American art (to use Theodor Adorno’s term). But what of the institutions? Using Adorno’s framework as a jumping-off point, this paper argues that live performance at The Met, MoMA, and The Whitney enabled art museums to articulate a variety of positions in relation to charges levied by their protestors and publics. Taking place through the bodies and subjectivities of artists, in an ephemeral format, performances in music, dance, and theater at these institutions enabled them to remain at once autonomous and committed. On the one hand engaged with specific political issues and on the other keeping the institution out of the fray, these events are particularly relevant today as museums are again called to do political work (such as increasing diversity and divesting from toxic

corporate interests, for example). Does history provide clues about how institutions can commit to political and social causes or a warning about remaining in the realm of the purely performative?

‘Better than ever’: Dispelling Lee Lozano’s Boycott of Women

Caitlin Grace Chan, Stanford University

In 1971, conceptual artist Lee Lozano began a boycott of women. She severed all communication with her gender, continuing the boycott until her death in 1999. The aim of my research is to challenge the prevailing consensus around the boycott and push towards a novel view of the work’s relation to political revolution. Helen Molesworth has argued that Lozano’s concurrent boycott of women and withdrawal from the art world (Dropout Piece, begun c. 1970) constitute a double non-participation in patriarchy and capitalism, staking her claim in the space of gender hyperawareness that Lozano must have occupied when carrying out the boycott. But, what does it mean to call attention to the deep societal grooves carved by a gendered ordering of the world? Is the act of exposure inherently feminist, even when arrived at by way of complicity in sexist structures? Whittling Lozano’s boycott down into “heightening awareness” discards the active rather than merely revelatory nature of Lozano’s actions. I depart from Molesworth’s argument by designating as my starting point the violence by which Lozano’s boycott of women was defined. I argue for the critical merits of reckoning with Lozano’s enactment of the patriarchy’s violence, arriving at a reevaluation of the dynamic between individual and collective in the context of revolutionary action.

Shopping Politics in Jenny Holzer and Stefan Eins’s Fashion Moda Stores

Philip Kelleher, Berea College

Arguing for the critical potentials of uncertainty, this paper examines the experiential and personal engagements produced by Jenny Holzer and Stefan Eins’ collaborative project Fashion Moda Stores for Documenta 7 (1982). Rather than produce a single artwork for the exhibition, Holzer and Eins chose to invite some twenty of their peers to contribute artist multiples that were shown and sold in the gallery spaces. As Douglas Crimp and Benjamin H.D. Buchloh have written, the project parodies the commercial underpinnings of the international show. My interest, however, is in the personal experiences had by those who saw, handled, and purchased the inexpensive artworks. Kiki Smith, for instance, produced a series of “cameras” for the Stores that were nothing more than four-inch-long pieces of two-by-four lumber painted to look (crudely) like cameras. These objects emphasize the tourist nature of the show, but they also precisely refused to allow the touristic impulse to be realized—that is, Smith’s wooden Camera could not be used to take photographs of the exhibition, and, moreover, it enticed the buyer to look at, touch, and carry this rather clumsy block of wood around the museum. Louise Lawler sold stationary at the Stores, Holzer her Inflammatory Essays, and Eins t-shirts, to name a few additional items on offer. While the specific effects of these works are

impossible to trace, the dual approach of the project—one part overarching critique and one part personal experience—is a crucial means of expanding the critical gesture to a multiplicity of perspectives.

Toward a Cosmopolitan Commitment to the Displaced Stranger: Imagining the Nation Anew through Ai Weiwei's Flags (Greece, Europe, and Shadow) and Prince Nikolaos's State of Identity

Kelley Tialiou

In this paper, I aim to probe the limits of Adorno's proposition by taking Ai Weiwei's *Flags (Greece, Europe, and Shadow)* (2016) and Prince Nikolaos's *State of Identity* (2017) as my case studies. Despite their distinct aesthetic strategies and political postures, both works convey, explicitly or obliquely, what I perceive to be cosmopolitan visions (as per Ulrich Beck) of the nation as a space into which the displaced stranger can and must be welcomed. These politically inflected poetic reinterpretations of the Greek and EU flags, together with a third imaginary flag featuring the silhouette of Alan Kurdi, gesture toward national spaces that have the capacity to welcome the displaced stranger unconditionally. And yet, the two works are the products of two artists whose practices could not be more distinct: on the one hand, Ai's entire wide-ranging practice has long been defined by the artist's commitment to expressing, boldly and unapologetically, his positions on the most pressing political questions of our day; on the other hand, Prince Nikolaos's hypnotic landscape photography has never gravitated anywhere near the political prior to *State of Identity*. In bringing these two works into dialogue while also situating them within the practices of their respective artists, I question to what extent a work of art—even what Umberto Eco influentially coined as the 'open' work of art—can ever be simply a call for the viewer to think and form an opinion, utterly void of any political position, attitude, or view, however faint its traces.

Revitalizing Dada Critically in a Post Radical Climate

Chair: Gal Ventura

If Dada's appearance under the conditions of war raised unresolved questions about the concept of truth (logic, or mediated realities) and the efficacy of art, the present radical climate echoes some shared grounds roaming vitalism and criticality under the auspice of the posthuman production. This session dwells on some of the practices and experiments that were conceived a century ago, and are still relevant to contemporary art. By exemplifying three main issues – truth, consciousness, and spatio-temporalities – we aim to showcase the endurance and relevancy of Dadaist quandaries and solutions to contemporary culture, and to offer some valid conceptual pillars that hold critical art today. The session presents three cases of twentieth- and twenty-first-century art from Europe, North America, and the Middle East. Thus, we aim to touch upon issues that pertain to the contemporary art arena globally. Rhetoric experiments, new definitions of production and materiality, an intricate attitude towards time and space, and dynamic relations between art and the media, all point to the prominent presence of Dadaist performances. Whereas traditional studies of Dada contextualized the movement in the radical historical state of Europe at the time, we suggest that Dadaist criticality remains to date a significant thread in art. Ultimately, by acknowledging the continuing validity of questions raised over a century ago, we can define Dadaist practices as a flux of an ongoing project – a constant rethinking of art's inherent criteria and its ever-expanding possible manifestations.

Dada Reconfiguring Itself: The Artist as Junk Impresario or Choreographer of Machines

Nissim Gal

Israeli art was perceived in the 1980s as an intersection of meeting between Zionism and modernism, a crossroads that led to the aesthetics and ethics of material poverty. It was considered an art that on the one hand linked to a pioneering socialist ethos and on the other hand to an allegedly anti-aesthetic and non-material Jewish conception. In light of this artistic reality, a unique and oppositional artistic style emerged in Israel in the 1980s. This style of art readapted Dadaism; it assimilated waste as a medium for creation, and turned its back on the modernist purism that had preceded it. Instead, it offered humorous, grotesque, reflective—ironic works, occasionally characterized by excessive emotionality, sober earthliness, and a clear conceptual aspect. The article discusses Israeli (neo)Dadaist art, a style that simultaneously celebrates and mocks consumer culture, blending realism with abstraction, challenging the medium's boundaries, and rejecting distinctions between high and low. Furthermore, it provokes the viewer's critical thinking through aesthetic and anti-aesthetic works of art. These strategies are adopted in a local context to criticize Israeli nationalism and to dismantle the cohesive Zionist identity, an identity ingrained in the infrastructure of Israeliness.

From Dada to Post-Truth: Damian Hirst and the Treasures from the Wreck of the Unbelievable

Ronit Milano

In 2017 British artist Damian Hirst exhibited in Venice Treasures from the Wreck of the Unbelievable. The show presented the ancient collection of the fictional collector Cif Amotan II, which was allegedly drawn by Hirst's divers from the wreck of Amotan's ship. The Unbelievable, which was presented to the viewers as the name of the ship, was a metaphor for Hirst's consciousness – an imaginary space represented by the sea and by the shipwrecks. Reengaging with questions of authenticity, truth, and 'the real', which go back to Duchampian practices, this paper will discuss the concepts of visuality and visibility as mediators and generators of truth in art. Based on Whitney Davis's distinction between what is cultural about vision, and what is visual about culture, this paper will theorize the wreck as a cultural possibility to visualize the invisible. By analyzing the exhibition, its reception, and Hirst's mockumentary film which follows the (fake) story behind the exhibition, I will discuss the way "the visual" in contemporary culture shapes our perception of reality, and how it brings about the dissolving into one another of the concepts: reality/fiction /truth. Ultimately, I will suggest that the imagined shipwreck constitutes a conceptual site, wherein the real and the fictional – by becoming equally visible – can be integrated and reconceptualized as "truth", through the idea of the visual.

Echoaesthetics: John Cage and Robert Smithson after Dada's Unrestrained Nature

Adi M Louria Hayon, Tel Aviv University

In Flight Out of Time, Hugo Ball refers to nature as monstrous and devoid of reason. "Nature," he wrote, "is neither beautiful nor ugly, neither good nor bad. It is fantastic, monstrous, and infinitely unrestrained... Being in harmony with nature is the same as being in harmony with madness." Such uncontrolled relation heralds John Cage's approach to art as "imitating nature in its manner of operation." For Cage, nature is not mad, but is separate from human logic and purposive control. His silent breakthrough allowed sounds and the environment to be in and for themselves—indeterminate. This paper seeks to unearth the acoustic relations of man and nature, positing the premise of indeterminacy. I tune an ear to engage with John Cage's relation to the ecology of silence and its aftermath in Robert Smithson's referral to the composer in his proposition about spatio-temporal formations that do not adhere to those who compel a priori rule, but call for the disintegration of knowledge as a perceptual mechanism and being-in-the-world.

Round table on public art with Public Art Dialogue

PUBLIC ART DIALOGUE

Chair: Annie Dell'Aria, Miami University

Join us for a round table on discussion of contemporary public art issues. We will honor the recipient of our annual PAD award and hold an open dialogue.

Rural Art Museums & Galleries: Challenges and Impact

Chairs: Monica Andrews, Shelburne Museum; **Charles R. Williams**, Albany State University

This panel will focus on the economic, educational, and social impact of rural museums and galleries at a moment that presents a decentralized workforce and emerging pedagogies for a variety of learners, online and hybrid. The pandemic shutdown greatly accelerated the decentralization of the workforce as we learned the limitations and advantages of online learning and working platforms. Museums responded to these shifts with innovative programming and hybrid learning models to engage their communities and expand access to collections and exhibitions. The pandemic impacted rural museums and galleries in different ways as these areas often offer different learning models than urban institutions and face different challenges. Rural institutions represent collections, public histories, and historic buildings that might be undervalued or overlooked, offer venues for the exhibition of art works for many who might not otherwise have the opportunity to show, and act as places for learning and public gathering for the communities in which they serve. Will recent migrations away from cities towards smaller communities increase the economic impact of rural museums and art centers, expanding their roles as sites of community and cultural engagement? How can larger museums and universities partner with rural museums and smaller institutions? How have rural museums and art centers made economic, educational, and social impacts in their communities? In what ways have rural institutions responded to challenges presented by the pandemic or embraced hybrid/distance learning models? How can rural institutions utilize their collections or spaces to foster positive social impact?

Middle of Nowhere: Accessible to Everywhere

Sarah Ayers

Marcellus, Michigan, founded in 1879, is a rural community of about 1,000 residents located centrally between Detroit and Chicago. With a rich history as a hub for creativity during the late 19th and early 20th century, as it hosted performers traveling the vaudeville circuit, it is currently an agricultural and industrial community. With over 50% of its storefronts vacant in 2020, Sarah Ayers purchased the former hardware store in September of the same year, founding experimental art space Patch & Remington. Since

its opening, Patch & Remington has reached over 400 students through its art classes and welcomed guests from as far away as Australia and Korea. Building on a foundation of community and accessibility, Patch & Remington hosts exhibitions that coincide with artists' talks, classes, and outreach programs. Activating the space through non-traditional approaches, Patch & Remington reaches a diverse local audience and works towards changing the narrative surrounding rural representation, art, and geographical accessibility.

Better Call an Artist? Practices from Small Visual Arts Organizations in Rural Italy

Elisabetta Rattalino

Over the past decade, Italy has seen a surge of Small Visual Arts Organizations in rural areas. From the alpine regions of South Tyrol to the countryside of Puglia and the technotouristic hills of the Tuscan Maremma, these organizations are not only proliferating but also proposing innovative models of cultural production and ways of living in the countryside. This is not a new phenomenon in Italy: several radical and experimental artistic initiatives already took place in the 1970s. Nowadays, either these organisations are integrated into local communities and play crucial roles in the areas where they are localised, or have an international reputation, or both. This paper suggests that these SVAOs can provide relevant practices for museums and galleries working in rural contexts to become original and attractive cultural producers within their local communities. It scrutinizes three case studies: BAU – Institute for contemporary arts and ecology, Casa delle Agricolture Gino e Tullia and Agricola Anonima. Each organization's programs will be discussed within their socio-cultural and ecological local contexts whilst problematizing the role collaborative visual arts projects can play in forging new links within small communities.

How can rural institutions utilize their collections or spaces to foster positive social impact?

Laura Thompson and Lisa Donovan, Massachusetts College of Liberal Arts

Cultural collaborative practices in rural settings This session, led by two Western Massachusetts arts and education leaders from rural Berkshire County, offers a look into cultural collaborative practices. Starting with data, we will share the findings of an NEA-supported rural research report *Leveraging Change*, which describes how the Berkshires has activated effective practices grounded in the unique features of the region most especially through collaborations. Topics to be discussed include engaging cross-sector networks to build relationships with diverse communities; building regional pride by sustaining meaningful relationships to area schools; and establishing a cultural assets network to harness the expertise of cultural leaders and organizations to encourage communication and collaboration. Using MASS MoCA as a case study, we will describe how the nation's largest contemporary arts center has manifested rural cultural collaborations over its 22 years of partnering with local Title 1 public schools, as well as deepened connections to diverse audiences through its

Community Advisory Network, and created opportunities for engagement with the local division of the Department of Children and Families.

SAC Artists & Scholars in Photography Mixer

Chair: Elyse Longair, Queen's University, Department of Film and Media

Join us to meet with fellow photographers, gallerists, curators, collectors, and art historians interested in photography.

Safe Haven? Plunder in/ as the History of Art

Chairs: Susan J. Douglas, University of Guelph; **Martina E. Meyer**, Stanford University

As our contemporary world evolves, many art professionals find themselves involved in a larger cultural reframing. The art confiscations of the Napoleonic Wars, the purposeful incineration of Ukrainian folk art in the Ivankiv Historical and Local History Museum, the removal of ancient artefacts and cultural icons from conflict zones in Iraq, Syria, Africa and Latin America remind us that historically, social unrest, violence and war have served to augment museum collections and strategic narratives to justify forceful seizures. Of course, such activity is not only the result of looting and pillaging, but also the result of political transactions that reinforce relationships of power worthy of investigation. One way art history and museums obscure and transform the origins of looted and pillaged heritage materials is by reshaping it to confirm and validate slavery, imperialism and colonialism. Seizure as a mode of acquisition then becomes justified through interpretation, gaining legitimacy by its attachment to a given set of norms and values held by society. From critically re-examining art historical myths to reinterpreting the use of museum space, from seeking social justice to navigating repatriation in a digital age, this session invites art historians, curators, archivists, artists and collectors to engage in a timely debate on the topic of plunder in/as the history of art.

Museum & Plunder from the Edward Hopper Estate

Gail Levin

I wish to critically examine art historical myths being made today by the Whitney Museum, which lost part of its Hopper bequest to a thief from the artist's estate while still in probate, and has now recovered 4,000 documents from the pillaging of Hopper's papers by naming the archive after the late thief, a Baptist preacher unrelated to the Hoppers, who, seeing opportunity, took the papers and hid them until 2017, for 50 years after Hopper's death. He invented for himself the persona of an expert on Hopper to justify and sell his 100s of undocumented works of art, none listed in the Hoppers' careful record books noting whenever works left their possession for sales, shows, or rare gifts. Now the same museum that hired me to produce a catalogue raisonné (published 1995), which mandates tracking

provenance, insists on ignoring how the thief got his undocumented loot. The museum's playbook is to obscure evidence of the origins of looted and pillaged materials by reshaping the narrative to confirm the thief's fiction. Seizure as a mode of acquisition from artists' estates becomes justified through interpretation, gaining legitimacy by attachment to an institution known to have a large collection of Edward Hopper's art. As the curator who worked at the Whitney from 1976-1984, starting out inexperienced, a new Ph.D. in art history while still in my twenties, I only gradually realized the treachery of what I was dealing with. This is modern-day plunder in the contemporary world affecting the history of art.

Colonial Plunder or Civil Rights Icon? The Changing Symbolism of a Benin Bronze at the University of Vermont

Heather Renee Read, Washington University in Saint Louis

This paper examines the curious transformation of a Benin Bronze from colonial plunder to civil rights icon. In 1946, Henry Schnakenberg, donated a portrait head of an Iyoba [Queen Mother] to the Fleming Museum of Art at the University of Vermont to celebrate the attempted integration of a campus sorority. Earlier that year, Alpha Xi Delta's UVM chapter was suspended by its national president after refusing to withdraw its pledge of a Black student named Crystal Malone. Proud of UVM's apparent stand against racial discrimination, Schnakenberg donated the Iyoba to the Fleming on condition that the university "continue to welcome students of all races." With a gallery label boasting the terms of the gift, the Iyoba was transformed into a local civil rights symbol. The time to put this story under the microscope is long overdue. Although Malone was at the center of the "sorority fight," the gift did not celebrate her actions. Instead, it honored the "progressive" attitudes of a majority white institution. Thus, in the first part of this paper, I will distinguish fact from fiction, reclaim Malone's place in the controversy, and examine the tokenizing symbolism of Schnakenberg's gift. In the second part, I consider the institutional function of this narrative. The Iyoba had been looted in the 1897 British Punitive Expedition of Benin. Now that its restitution is now underway, we have an opportunity to consider the way that civil rights were problematically deployed to obscure the sculpture's status as colonial plunder and reinforce racist power structures.

Michelangelo's Body: Plunder, the Artist as Reliquary Art, and the Criminal Beginnings of Art History

Roger J. Crum, University of Dayton

Except for criminology, few disciplines have their inaugural narratives in a crime; surprisingly, art history arguably does in the death of Michelangelo, the seeming "plunder" of his body in Rome, and the whole of this rather "cloak and dagger" event in the writing of Giorgio Vasari. Michelangelo died in Rome in 1564. While all indicators were that he would be buried in the Eternal City, the site of many of his major commissions, the artist's nephew Lionardo (apparently with the aid of Cosimo de' Medici, Duke of Florence) engaged in an elaborate process (perhaps even a scheme)

to have the body spirited away from Rome by night in a cart, intermingled (maybe even hidden) among sacks of "merchandise." Were this just a crime, or even a simple but unseemly act of removing the artist's body, it would be but a footnote of passing import in the larger history of Michelangelo's biography. But it was and is more than that. Considered no less than a "relic" by contemporaries, not unlike the body of St. Mark, stolen much earlier by the Venetians, Michelangelo's repossessed body became a religious object and a work of art at the center of an elaborated, artistically multifaceted state funeral. Given the importance of Vasari to the methodological underpinnings of art history, this paper argues that the narrative of this corporeal plunder—and the aesthetic cleansing of that "crime" as funereal art—stands and needs to be investigated and exposed at the dubiously-licit foundations of art history itself.

Prosecuting Verres: What we can Learn from Ancient Rome about the Culture of Plunder

Martina E. Meyer

In 70BCE Cicero revealed the corruption, greed, and arrogance of Gaius Verres, Governor of Sicily. Among the offences listed was the seizure of both public and private statues. One particularly important civic statue, representing the god Mercury, was offered to Verres by the populace in exchange for clemency. Facing trial months later, Verres promised to return the Mercury if the locals agreed not to testify against him. The court case provides a valuable insight into the significance of public art and its misuse for purposes of personal wealth and status. The lessons of the ancient world provide a timely framework for the ongoing discussion about the concept of art as cultural or communal property, as well as ways of categorizing plundered art and means of repatriation. Cicero's *In Verram* formed the basis of Byron's criticism of the despoliation of the Athenian Acropolis by ripping apart the Parthenon to 'own' the infamous Elgin Marbles. This paper considers the allegations against Verres and the lessons they impart in today's ongoing debates about art theft and the protection of cultural property. Much has already been written about the trial's theoretical approaches to defining the social significance of cultural property. This paper proposes that the real lesson might in fact be the legal prosecution of theft. Undoubtedly, plunder had an important place in Roman culture. What made this case worthy of prosecution? What were the practical results of the verdict? Does cultural homogeneity merit action while cultural diversity does not?

Selling ART Today: Avenues and Venues

Chair: Christina Kemp

Session Abstract: This session will discuss the different channels of marketing and selling your work through both analog and digital methods within the art market. Discussion topics include in-person networking, network is net-worth, selling from your studio or through a gallery, managing pricing and commissions, social media presence/outreach, and self-sabotage through bad outreach. A question and answer period will be included at the end of the session. Panelist: Alexis Hyde (AIR Coordinator for Quinn Emanuel), Enrico Gomez (Proto Gallery), Kathleen Vance (Front Room Gallery), Monica Carrier (PeepSpace)

Serious Play: A Project Share and Workshop

FOUNDATIONS IN ART: THEORY AND EDUCATION

Chair: Heidi C. Hogden, Foundations In Art: Theory & Ed (F.A.T.E.)

Foundations in Art: Theory and Education (FATE) is an organization focused on providing college-level art foundations educators with pedagogical resources, community networking, and professional support while promoting excellence and innovation in curricular development. FATE members are known for actively sharing course objectives, assignments, successes and failures, and projects to support and inspire our community of art educators. An art or design classroom that prioritizes play is one that centers student experience, expects experimentation and failure, and fosters intrinsic motivation. The topic of this session anticipates the 2023 FATE conference, [Serious Play]. This session is divided into two parts: project shares from three participant applications and a workshop where attendees are invited to share their projects and receive feedback from the panel and other attendees. Artists, designers, historians and educators who work in the first-year experience are invited to share projects and assignments that attend to the idea of play.

Some Silly Stories

Rachel Leah Cohn, Ball State University

Some Silly Stories is an introductory assignment in 4D Foundations designed to demystify software quickly, introduce planning for time-based media and encourage play and collaboration from day one in the classroom. The project starts with Surrealist parlor games, including Exquisite Corpse, Telephone, and Consequences (a precursor to Mad Libs). Couched with art historical precedents of Dada and Surrealism and references to contemporary artists working with chance and gameplay as generative processes, the goal is to write absurd scripts for a first video project through a collaborative process. Since each story comes from the collective and is created through an anonymous method, the process reduces pressure on writing and participation, serving as a relaxed ice breaker with laughter and humorous juxtapositions. In addition, the stories include references to

varied historical and pop cultural references, where each student can find compelling, imaginative material that feels relevant to them. Students go on to create an animatic, an animated storyboard, telling their chosen story. They record and edit a multilayered audio composition in Adobe Audition and create images using any method they want (digital drawing, collage, drawings on paper, experimental materials, etc.). Finally, they combine everything in Premiere Pro to create their first video project. This multi-step assignment eases students into technical skills unfamiliar to many while building confidence through creative choice and collaboration. It also sets a tone for the classroom that play can be taken seriously as an essential tool to jumpstart a creative process.

Surface and Illumination

Dylan DeWitt

Most artists' color systems are closed worlds of color. This is true of the painter's palette, a subtractive system, and it is also true of the additive RGB system on a computer screen. In these closed systems, "white" typically represents the lightest value possible, the color that produces the maximum amount of light. Outside these systems in the broader world, however, color is open-ended. Beyond any white, a brighter white is possible, beyond every red, a brighter and more intense red. This presentation details a workshop in which students combine digital projection with low-tech physical media to approximate an open-ended color system. Students experiment within a series of guided challenges to create seemingly impossible colors, experience the surprising influence of the surrounding environment on the colors they perceive, and glimpse the complex and active nature of their own visual perception.

Reimagining the Social: Wearable Soft Sculptures with Recycled Materials

Allyson Packer, Stevens Institute of Technology

One of the most important functions of play is the way it creates opportunities for us to practice real-life interactions within the safety of imaginary worlds. This assignment, an expanded version of the "body extension" project often used in 3D Foundations classes, employs this aspect of play to facilitate student collaboration and examine real-life social dynamics through imaginative sculptures. Students are first asked to examine the social interactions they have on a daily basis and then create a wearable soft sculpture that responds to one of these interactions. To make their sculptures, students deconstruct used textile items and learn sewing and pattern-making techniques to transform their materials. When their work is complete, they are then assigned in small groups to assist one another in documenting their sculptures in the original location of the social interaction. In this final phase of the project, students collectively experiment with performance and improvisation, providing one another technical assistance and real-time feedback. This process parallels the real-life experience that inspired their work, but allows students to imagine it anew within the supportive social space of their peer group. The resulting work, ranging from the speculative to the critical, reflects their original social experiences, as well as the

discoveries they made while working with their classmates. In critique, students present both their documentation and their actual sculptures, discussing how their material and performative choices illuminate new possibilities for their subject matter.

Significant Findings: Object- and Archives-Based Reassessments of US Art (colonial–1945)

CATALOGUE RAISONNÉ SCHOLARS ASSOCIATION

Chairs: Lisa N. Peters; Betty Krulik

Today scholars on art created in the US from the colonial era through 1945 grapple with new theoretical and ontological inquiries—especially as we reckon anew with the nation’s history of imperialism, racism, colonization, and societal and gender inequities. However, the field continues to benefit from an object-centric and evidence-based art history. This session seeks papers that address the significance of object-based study and art documentation as a means of thinking critically about US art from this time period. In what ways can studies of object materiality and archival resources contribute to perspectives on US art and the US identity, encompassing issues such as social justice, ecocritical awareness, transparency, and cultural humility? How do concerns contended with by Americanists through World War II differ from those addressed by postwar historians?

From Archives to Interpretation and Back Again: The Case of Eastman Johnson

Abigael MacGibeny

From Archives to Interpretation and Back Again: The Case of Eastman Johnson This panel has two parts. The first addresses the historiography of American art from object-based/archives-based art history to a living art history incorporating such societal concerns as racism, sexism, legacies of colonialist oppression, and the surveillance state. Through the analysis of Eastman Johnson artworks, the second part offers examples of the need for object studies, archives, and analyses of pop culture appropriations. In the pre-World War II years, art history at the major universities became invigorated by emigré scholars fleeing fascism in Europe. They taught: 1) the analysis of treasured art objects; and 2) the iconographic interpretation of works based on archival studies. Some outlier art historians introduced the social history of art in the 1940s and 1950s. A few historians in the 1960s advocated “American exceptionalism.” By the early 1970s, fueled by student unrest and war protests, the social history of American Art reemerged as “critical art history.” The need increased for access to government, institutional, and private archives in order to craft this “new art history.” The Eastman Johnson Catalogue Raisonné, as an object- and archives-based vehicle, not only provides basic information about his art but also suggests interpretations relevant to today’s societal concerns. By using six examples of his work (including one unlocated and one previously attributed to Johnson), the panel organizers are able to assess the

importance of object analysis, the usefulness of archives, the relevance of his works to contemporary pop culture, and the need to understand the present through examination of the past.

From Archives to Interpretation and Back Again: The Case of Eastman Johnson part 1

Patricia Hills, Boston University

From Archives to Interpretation and Back Again: The Case of Eastman Johnson This panel has two parts. The first addresses the historiography of American art from object-based/archives-based art history to a living art history incorporating such societal concerns as racism, sexism, legacies of colonialist oppression, and the surveillance state. Through the analysis of Eastman Johnson artworks, the second part offers examples of the need for object studies, archives, and analyses of pop culture appropriations. In the pre-World War II years, art history at the major universities became invigorated by emigré scholars fleeing fascism in Europe. They taught: 1) the analysis of treasured art objects; and 2) the iconographic interpretation of works based on archival studies. Some outlier art historians introduced the social history of art in the 1940s and 1950s. A few historians in the 1960s advocated “American exceptionalism.” By the early 1970s, fueled by student unrest and war protests, the social history of American Art reemerged as “critical art history.” The need increased for access to government, institutional, and private archives in order to craft this “new art history.” The Eastman Johnson Catalogue Raisonné, as an object- and archives-based vehicle, not only provides basic information about his art but also suggests interpretations relevant to today’s societal concerns. By using six examples of his work (including one unlocated and one previously attributed to Johnson), the panel organizers are able to assess the importance of object analysis, the usefulness of archives, the relevance of his works to contemporary pop culture, and the need to understand the present through examination of the past.

The Artist as Archivist: The Smith Family Papers and the Promise of Archival Art History

Eva McGraw, Independent Scholar

The Artist as Archivist: The Smith Family Papers and the Promise of Archival Art History The nineteenth-century American painter Xanthus Smith was an inveterate record keeper, who preserved his family’s papers for posterity. Despite Smith’s intentions, his collection remained unexamined until I embarked on the first major study of his Civil War paintings. As the 2018-19 pre-doctoral fellow at the Archives of American Art, I found a treasure trove of documents that allowed me to piece-together Smith’s Civil War experience and reinterpretation of Civil War imagery for the succeeding fifty years. In 1862, Smith arrived in Port Royal, South Carolina to serve in the Union Navy. During the War and Reconstruction, his paintings documented emancipation in the Sea Islands, but he eventually ceased to contemplate the war’s sociopolitical impact favoring heroic martial imagery that masked the conflict’s racial unrest and political transformations. I examine Smith’s oeuvre through

the lens of Civil War memory, arguing that he participated in a culture of remembrance that jettisoned the fraught legacy of emancipation to facilitate white reunion. As the field becomes increasingly theoretical, archival research is sometimes viewed as antiquated. However, I found a monographic approach based in deep archival research to be a springboard for work that resonates with current issues of race in American art. The papers of this little-known artist provide hard evidence for his contemplation of slavery, emancipation, and post-war remembrance, to an extent that is unmatched by that of iconic artists of the period. Thus, my experience demonstrates the continued promise of archival research as a basis for current modes of art historical inquiry.

The Spectrum of Moonlight: Ralph Albert Blakelock and Some New Tools of Art History

Mark Mitchell, Yale University Art Gallery

The Spectrum of Moonlight: Ralph Albert Blakelock and some New Tools of Art History Beginning in 1969, the moonlit landscapes of the American romantic painter Ralph Albert Blakelock (1847–1919) benefitted from the pioneering application of a new tool of scientific analysis—autoradiography—in the service of authentication. That study would lay the foundation for the authoritative catalogue of the artist’s work compiled over the ensuing decades by scholar Norman Geske (1915–2014) known as the Nebraska Blakelock Inventory, today housed in the University of Nebraska-Lincoln Libraries’ Archives & Special Collections division. The 2017 acquisition of Blakelock’s Moonlight, ca. 1888, by the Yale University Art Gallery presented the opportunity for curators, conservators, and scientists at Yale’s Institute for the Preservation of Cultural Heritage to revisit and expand upon Geske and his collaborators’ early analysis. Using an array of new technologies that had not before been applied to Blakelock’s work, we sought to determine which could provide the fullest characterization of the artist’s method. The initial results of the case study have proven highly rewarding and open the door to further applications as the new technologies become more widely available.

Meta Vaux Warrick Fuller and the International Origins of the Harlem Renaissance

Erika Schneider, Framingham State University

This paper investigates the international origins of the Harlem Renaissance through an examination of the early work of African American sculptor Meta Vaux Warrick Fuller (1877-1968) to contextualize and deepen understanding of transnational exchanges between the United States and Europe in the early twentieth century. During her residence in Paris from 1899 to 1902, Fuller met French sculptor Auguste Rodin, who shared her interest in Symbolism, and noted African American sociologist and activist W.E.B DuBois, who encouraged her to focus on African American themes. Upon her return to the United States, she was mostly ignored by the white American art market, while being praised by and receiving commissions from the African American press and community. Her sculptures compel us to broaden a limited nationalist interpretation of

the Harlem Renaissance, while her recently re-discovered scrapbook at the Danforth Art Museum, which owns the largest collection of her work and ephemera, offers new insights into her activities during her stay in Paris, including hand-written marginalia which reveal the ways in which she negotiated race. Analyzing these materials demonstrates her subsequent impact on a movement beyond the confines of one region and time period and challenges the hierarchal focus on complete, existing, and urban museum artwork.

Smaller, Bigger and Better

LEONARDO EDUCATION AND ART FORUM

Chairs: Termeh Rassi, Leonardo Education and Art Forum; **Roger F. Malina**; **Nick Lindsay**, The MIT Press

Complex problems require creative solutions. As we look to the future, it is imperative to crystalize the ways in which artists can help society imagine, create, and implement these solutions. For more than 50 years Leonardo has been at the forefront of the convergence(s) of Art, Science, and Technology. In this session, Roger Malina, Diana Ayton-Shenker, Nick Lindsay, Termeh Rassi, and Erin Murphy contemplate, explore, and imagine the future as we examine emerging trends, new imperatives, complex challenges, and nascent opportunities among the arts, sciences, and technology. Help us imagine what Leonardo will be in 50 years.

Social Media: Medium/Exhibition Space/Cultural Context

Chair: Tara L. Ward, The Pennsylvania State University

How have social media shifted our understandings of art? Despite the fact that art making, display, and interpretation have moved not only online but onto social media, there has been little discussion of the implications of this new context for either creation or viewing. This session seeks to initiate a conversation amongst artists, curators, and historians who use social media in their practice. Of particular interest are studies that address the prehistory of artistic uses of social media and/or the ways it can recontextualize historical art; those that investigate questions of audience with an eye to race, class, and education, especially in comparison to museums; and descriptions the technical aspects of creating art for a specific platform. Broader studies of the platforms themselves are also welcome so long as they address the presence of art.

@dayanitasingh and the New Arts of Reconfiguration **Kyle Parry**, University of California, Santa Cruz

In a 2022 interview posted to her Instagram account, Dayanita Singh describes what drives her work as a self-described offset artist. “I don’t want to be a book on your bookshelf [nor] the print on the wall. I want that space in between. I want to be able to do both. To jump out of the bookshelf, to go on to the wall, to come back to the table, to get into your pocket . . . I want these structures to be moving around.” As much as these comments articulate a career spent exploring the limits of photographic display, they also

point to a question that suffuses @dayanitasingh's vibrant account: what art can be and do in the context of social media. This talk asks how artists can "do both": not only advocate for their work, but also work platforms' expressive and circulatory potentials (and perils). I argue that among the most important potentials artists find is not so much the chance to newly represent and narrate their projects, but the opportunity to repattern them through relational tactics "book builders" like Singh know well. In other words, for all their significant shortcomings, social media also occasion invention in the use and mixing of cultural forms, and one of the most important forms is aesthetic and connective reconfiguration. As a kind of unfolding critical remediation of the photobook, @dayanitasingh is a dynamic example of what networked assembly can (and can't) do with, for, and beyond art.

On This Island: Shifting Curatorial Practices Within a (Post) Pandemic World

Erin Gordon, University of Texas at Austin

On March 20, 2020, Nintendo released the fifth iteration of the Animal Crossing franchise (New Horizons or ACNH) into the world, while simultaneously, many US cities grappled with containing the spread of COVID-19. Here was a space where the pandemic did not seem to exist. The game's participatory function was ultimately best embraced by players who realized ACNH's game mechanics were rife with possibilities. Enter: the virtual gallery exhibition and opportunities to experiment with curatorial and artistic practice. In this presentation, I will explore these experimental practices through the lens of "virtual" exhibitions, such as *The Museum of Contemporary Art Kittengale (MoCAK)* by artist Julia Mauiri. Mauiri hosted exhibitions on her personal ACNH island (named Kittengale), inviting artists whose practices were in limbo due to the pandemic; attendees were encouraged to reach out through social media to access the exhibitions. The aforementioned project proved that small fragments of the art world were able to exist outside of institutional spaces. Furthermore, the use of alternative digital spaces (such as 3D exhibition tours, Twitch, online film screening spaces, etc.) encouraged play and interactivity that were impossible prior to these interventions. What are the possibilities of experimental or alternative curatorial practices after moving spectatorship online out of necessity?

The Culture War Machine: Social Media and Aesthetic Activism

John Blakinger, University of Arkansas

Dangerously fast information circulation, unstable conceptions of truth, and a constant barrage of internet outrage have created profound cultural turmoil and a new contest of images. How is this virtual warfare changing contemporary art? This paper investigates the formative role of social media in art world conflicts over arts patronage, indigenous representation, museum funding, climate crisis, and the legacy of monuments. It explores how artists and activists accelerate and intensify on-the-ground protest through the novel use of platforms like Instagram and Twitter—through memes and hashtags. It considers the strategies

artists have used in key episodes from recent years, including protests led by Decolonize This Place against the Whitney Museum of American Art; demonstrations by Nan Goldin against the Sackler name; and recent interventions against fossil fuel fortunes. In these examples and others, artists use social media to re-contextualize and re-animate canonical works from history, giving new life to old art. Andy Warhol's canvases become images of upheaval in Trump's America; Botticelli's *Primavera* becomes a scene of impending environmental devastation. Drawing on key concepts from media theory as well as the archives of Instagram and Twitter, this talk argues that social media has enabled new forms of aesthetic activism and symbolic struggle. It documents and demonstrates how social media has become both an artistic medium and a culture war weapon.

Speculative Histories: Re-writing the archive

Chairs: Paula Burleigh, Allegheny College; **Nicole Georgopoulos**, University of British Columbia

In the face of looming future uncertainties, this panel investigates radical reimaginations of the past and our approaches to it. We invite presentations considering artworks that recuperate or imagine previously unknown or incomplete histories through speculative play. This could constitute strategies of storytelling, invented archives—plausible or fantastical—which gesture toward transhistorical lineages of affinity. Likewise, this panel invites considerations of the creative potentiality of speculative art writing: how might the study or the enactment of critical fabulation contribute to epistemologies of art history and visual culture? We are particularly interested in how thinking against the grain of progress-based, linear, so-called "straight time" might produce open, generative, and surprising historical narratives on which we can build new disciplinary futures. Moreover, we invite contributions that make explicit the necessarily personal (and, by extension, political) nature of scholarship; how might our understanding of art history and its methodologies change when we remove the imaginary boundary between our subjects and our subjectivities? While this topic lends itself to contemporary art and art writing, we are open to proposals from any time period.

The Archive as Feminist Critique: Judy Malloy's OK Genetic Engineering

Megan Hines, Millsaps College and the Mississippi Museum of Art

This presentation considers the role of the archive in artist Judy Malloy's durational performance and mixed-media artwork, *OK Genetic Engineering (OKGE)*, 1983-91. In 1983, Malloy named herself president of a fictional biotechnology company, *OK Genetic Engineering*. The artwork consisted of artist's books, performances and their photographic documentation, the distribution of materials through the mail art network, and an archive. Containing correspondence, *OKGE* artist's books, and documentation of her

performances, the archive served not only as a lasting record of what was a largely ephemeral work; I argue the archive and its legitimizing power played a central role in Malloy's critique of the burgeoning biotech industry. OKGE derived primarily from feminist strategies of performance, collage, and social critique that developed in the 1970s, for example Hershman Leeson's extended performance and documentation of the invented persona Roberta Breitmore, 1974-78, and Suzanne Lacy's *Three Weeks in May, 1977*. In the case of OKGE, these strategies worked to undermine the biotech industry's rhetoric of progress, a line of argument that emerged from the feminist environmental movement and its critiques of patriarchal society's hyper-rational and destructive ethos. I read the legitimizing power of the archive through Carrie Lambert-Beatty's concept of the para-fictional, what she calls "the performative version of 'the documentary turn.'"

A Score for Planetary Rebirth: The Installation and Poetic Practice of Precious Okoyomon

Jordan Mason Mayfield, Columbia University

The Weight of a Brick

Sam Dodd

How many bricks sit on our planet? What is the total weight of the brick as a global object? Once fired, bricks outlive the societies that produce them and accumulate as witnesses to cycles of human valuations, devaluations, and revaluations. This hoard of transformed earth is immense and immeasurable, representing a consequence of architectural production that is now over-determining our possible futures. Architectural history – as both a discipline and a heuristic for critical imagination – has thus far struggled to account for the material weight of our built world. This talk responds by considering the work of interdisciplinary artists who take up the brick as a site and subject for material attention, reconciliation, and speculation. It finds bricks taken up by craftspeople, artists, poets, and collectors – who, depending on their intentions, treat it as a monument, a memorial, a museological object, and an archive. This talk also finds its author – an architectural historian by training – reckoning with his queer anti-disciplinarity by trying to write in the shadow of weighty traditions and dispersed material records. To do so, I look to those who also reckon with the speculative force of bricks. Following them, I present the brick as a cache of material knowledge, a form of social-relational care, and a site for both applied and emergent invention. My goal with this talk is to demonstrate the creative affordances of taking a multi-sited, non-linear approach to the contemporary history of materiality.

Archivo El Insulto: Reimagining Archival Work Through Sexuality

Michelle Davo, School of the Art Institute of Chicago and **Zeb Tortorici**

Street View: Excavating Space & Place Between Archive & Repertoire in Manuela S-T-I-T-C-H-E-D

Sofia Silva, Stanford University

"Street View" examines Christina Fernandez's *Manuela S-T-*

I-T-C-H-E-D (1996-2000), a series of eight photographs of garment factories that are accompanied by an embroidered text panel that narrates the story of Manuela, a fictional garment worker who flees *la migra*. Taken from the streets of Los Angeles, Fernandez's photographs map out sites of labor and precarity within the city. I propose that *Manuela S-T-I-T-C-H-E-D* invokes two epistemological modes of recording, and even producing, the urban landscape as the photographs occupy a dual space between archive and repertoire, as theorized by Diana Taylor. In the face of the factories' short life spans, as well as LA's gentrification, these photographs provide irrefutable material evidence that these garment factories were here. This paper argues that Fernandez constructs her own archive of urban space, and by using Google Street View, I explore the changing landscape that has erased these factories from sight. Meanwhile, through the lens of the embroidered panel, the photographs are imbued with the presence of the unseen — those estimated 1 million undocumented who live in Los Angeles. I engage with this narrative as a collective history that is based on personal testimonies of garment workers and propose that it transmutes each photograph into a site of embodiment. I argue that the garment factory façade and Manuela's narrative function together to transform each photograph into an archeological site that unearths the realities of our broken immigration system and reveals the ways in which invisibilized and exploited labor is built into and sustains the city.

Structures that shape practices

The Consuming Flame: Colonial Preservation, Climate, and Race Under the British Raj

Aisha Motlani, Arts Alliance Illinois

In an 1881 report concerning the preservation of Indian temples, the Curator of Ancient Monuments in India, Henry Cole, inveighed against the "injurious practice" of lighting fires inside temples as a form of Hindu ritual worship. He recommended that these customs be "rigidly interdicted" to prevent the physical degradation of these sites. This paper examines the broader racial, ideological, climactic, and aesthetic implications of British Imperial proscriptions against and Indian painterly and poetic representations of fire-based Hindu rituals, known as *homa* in Sanskrit, reliably traceable to Vedic times. The study begins by situating Cole's comments within colonialist anxieties about the Indian heat, revealing that his concerns about the deleterious impact of temple fires aligned with British fears about the attenuating effect of India's climate on the British constitution. They also aligned with colonial administrators' attempts to outlaw heat-emitting practices that they viewed as barbaric and environmentally damaging, such as cremation and *satī*, the self-immolation of widows on the funerary pyres of their dead husbands. The second part of the paper considers late-nineteenth-century and early-twentieth-century images of fire-based rituals produced by Indian artists. When examined in the context of Britain's increasing infringement on Hindu culture and ritual during this period, it is argued that the motif of the fire-bearing or

flame-consumed devotee provided an especially potent vehicle for challenging European aesthetic practices while also providing a unique locus for exploring artistic subjectivity.

“Self-actualization and Modernist Experimentation: The International Style House of Amaza Lee Meredith in Virginia.”

Evie Terrono, Randolph-Macon College

In her essay on “Homeplace (a site of resistance),” bell hooks relayed the particularly meaningful personal and ideological connections between domestic spaces and their black female inhabitants, and cited the domestic as a site of black female subjectivity and self-determination, a place where the inhabitants had the “opportunity to grow and develop, to nurture [their] spirits,” and to create a “community of resistance.” For Amaza Lee Meredith (1895-1984) an important African American educator in Virginia, and her life-long companion Edna Colson (1888-1985), their house Azurest South was both a place of self-actualization, but also a place of resistance as they two existed in an amorous relationship unencumbered by contemporary gender restrictions and southern proprieties. Choosing to experiment with the International Style, an exceptional aberration even in urban centers in the South in the late 1930s, Meredith designed and built Azurest South to self-fashion an identity of progressivism and Black intellectualism in the American South, then steeped in cultural conservatism. In her detailed photographic record of the house, Meredith memorialized not only the actualities of its construction, but also its completion and the intimacy of her sharing the house with Edna. In this presentation, I will analyze how Azurest South encapsulated Meredith’s creative vision, but also demonstrated her intellectual and emotional inscription onto a material landscape of her liberated identity as an agent of social and cultural change trespassing the racial and gender limitations of her time.

Monuments as Dramaturgy: Haiti’s Citadelle as Theatre of Decolonization

LeGrace G. Benson, Journal of Haitian Studies

Monuments as Dramaturgy: Haiti’s Citadelle as Theatre of Decolonization Henry Christophe created a fortress as military protection against the return of the French to reimpose slavery. The fortress complex included a palace as royal residence and government offices, joined by a forest curated by a botanical expert. The complex met all practical purposes but was also deliberately designed to stage the drama of liberation and to demonstrate the high skills and intelligence of a people characterized as only smart enough to take orders. Insurrection, earthquake, hurricane, and vigorous tropical vegetation rendered the highly sophisticated architectural and botanical arrangements into ruins. However, even before the mid-twentieth century restorations and designation as a World Heritage Site, it was the location for pilgrimage in sorrow, expiation, and celebratory commemoration of the successful Haitian Revolution. Aesthetically as well as militarily and governmentally calculated and constructed, the complex was the stage setting for a performance of freedom

calculated to insure freedom would continue.

Student Teaching: Dos & Don’ts

Chairs: Casey Mae Schachner, Georgia Southern University; **Nicole Emser Marcel**, Temple University

This brainstorming session will look at Student Teaching and explore ways to navigate limited resources, outdated textbooks, how to decolonize syllabi, where to learn information outside your field so you can teach it, etc. We will cover both art history and studio teaching coursework.

Technological Solutions

A mHealth Design for newly graduated nurses to deal with burnout: CareRN

Ting Zhou, University of Connecticut

One of the primary reasons that cause nurses to leave the profession is burnout. It is a crucial issue during the COVID-19 pandemic. New graduate nurses are particularly vulnerable to burnout as they transition to the role of professional nurse. This project is an interdisciplinary collaboration between nursing scientists, targeted users, and designers. Co-design is a collaborative process that actively seeks end-user knowledge and ideas; it directly brings targeted users’ needs and the researcher’s expertise to the project. To ensure that the app was designed based on the needs of targeted users, we co-designed this app with experienced nurses, nursing professors, and newly graduated nurses. Multiple rounds of user tests were done by bringing prototypes to targeted users. Based on testing results, refinements were made by designers. All visual components of this app were explicitly designed to be calming and relaxing. No adjacent visual elements were designed to be with high color contrast. Round shapes were applied if possible. When shapes with angles were necessary, sharp angles were avoided. All page contents were kept as simple as possible. The slogan of this app is “take a moment to take care of yourself”. It is a “safety-house” for newly graduated nurses. In this “safety-house”, users can utilize the fragmented time between work to seek support, do mental exercise, connect with others, and talk to themselves. Through this project, we understand that human-centered and mHealth design should bring more stakeholders to the design process to co-design a better health experience.

Emergent: Performing the Data Body

EL Putnam, National University Ireland, Galway

The body is the database of lived experience. Emergent is a browser based art work that includes generative animations and sound compositions based on data collected from a consumer fitness tracker I have worn since the start of the COVID-19 pandemic in 2020. As a portrait of experience of the COVID-19 pandemic through the data body (as both body of data and body producing data), Emergent engages with the memories of the flesh, becoming the impetus for aesthetic encounters through digital performance. Instead of

focusing on the intended use of the fitness tracker as a technical object, Emergent draws attention to the gaps in data collection, goals not met, and the capacity of physical activity to exceed sensory quantification and collection. As such, Emergent counters the designed intentions of a consumer fitness tracker, opening a critical space that draws from the principles of data feminism, as developed by Lauren Klein and Catherine D'Ignazio. Through this digital performance involving data from collected during 2020-21 -- a body of data collected from the embodied experiences of a pandemic -- Emergent functions as what Bernard Stiegler (2018) refers to as neganthropic gesture, or the therapeutic means of resisting destruction in the Anthropocene. Repurposing the fitness tracker through an artistic intervention points to the limits these devices and the actions they invite (such as the promotion of physical activity through gamification), suggesting how such systems of biometric data collection can be rethought, countering the extreme rationalism of computation affiliated with quantification of the body.

TFAP Aesthetics of Access, Part 1 – A Letter to the Translator

Chairs: Amanda Cachia; Tatiana E. Flores, Rutgers University; **Constantina Zavitsanos**, independent artist

The Feminist Art Project 2023 Keynote Address
Jesse Darling

TFAP Aesthetics of Access, Part 2 – Media Access and Artistic Practice

Chairs: Amanda Cachia; Tatiana E. Flores, Rutgers University; **Constantina Zavitsanos**, independent artist

Reflections on 4 Years of Alt Text as Poetry
Bojana Coklyat

Reflections on 4 Years of Alt Text as Poetry
Shannon Finnegan, Independent Artist

Polyvocal Narration: Collaborative Audio Description and Captioning
Jordan Lord

TFAP Aesthetics of Access, Part 3 – Alt-Text as Poetry Writing Workshop

Chairs: Amanda Cachia; Tatiana E. Flores, Rutgers University; **Constantina Zavitsanos**, independent artist

Alt-Text as Poetry
Shannon Finnegan, Independent Artist

Alt-Text as Poetry
Bojana Coklyat

TFAP Aesthetics of Access, Part 4 – Choreographing Gender + Disability

Chairs: Amanda Cachia; Tatiana E. Flores, Rutgers University; **Constantina Zavitsanos**, independent artist

The Ethics of Care, Black Women and Dance
Kayla Hamilton

VITRUVIAN
Jerron Herman

Audio Dance: The Regenerative Power of Sound on the Body
Christopher "Unpezverde" Nunez

TFAP Aesthetics of Access, Part 5 – Feeling Bodies, With Bodies

Chairs: Amanda Cachia; Tatiana E. Flores, Rutgers University; **Constantina Zavitsanos**, independent artist

Holding the Space with Words
Kayla Hamilton

VITRUVIAN
Jerron Herman

Audio Dance
Christopher "Unpezverde" Nunez

The Aesthetics of Resistance: Artists Respond to Armed Conflict at Home

INTERNATIONAL COMMITTEE

Chairs: Anna Sigrídur Arnar, Minnesota State University Moorhead; Tenley C. Bick, Florida State University

Discussant: Carol Becker

How does creative practice resist war and undermine its roots? What can we learn from an aesthetics of resistance? In recent years, exhibitions around the world have showcased artist responses to armed conflict in different geographical and historical contexts, including *Age of Terror: Art Since 9/11* (London, 2017), *Never Again. Art against War and Fascism* (Warsaw, 2019), and *Theater of Operations: The Gulf Wars, 1991–2011* (New York, 2020), underscoring art's distinctive political agency to address armed conflicts past and present. Drawing its title from Chilean-born artist Alfredo Jaar's invocation of an "aesthetics of resistance," in which art is an agent of political action, this panel invites artists to share practice-based responses and expressions of resistance to armed conflict at home, in which "home" is broadly defined to include place of origin as well as ancestral or adopted homeland. Special attention is given to artists working in international contexts and territories in dispute; this includes non-U.S.-American artists who are based in the U.S., artists of refugee status, as well as Indigenous artists and others whose homelands are occupied. The panel recognizes that resistance assumes many forms, including but not limited to public interventions, documentation, coalition-building, expressions of solidarity, and creative reassertions of agency under repressive regimes. Sponsored by CAA's International Committee, this panel convenes in solidarity with those affected by the current Russian invasion of Ukraine, and armed conflict more broadly, by inviting artists to share how their work operates as a means of resistance, survival, and resilience.

Katya Grokhovsky: Phone Home or the Practice of Rage and Longing

Katya Grokhovsky, The Immigrant Artist Biennial

Pondering the meaning of home as well as cultural legacy and heritage, Katya Grokhovsky's practice weaves the personal and political together, expressing rage and resistance by constructing embedded worlds and personas, which examine prejudices and oppression, emphasizing the absurd and the uncanny in the everyday. Her own migration narrative and confused sense of identity inform her work in sculpture, performance, video, installation, fiber, drawing and painting. She deals with protest, the notions of failure and triumph, via radical and satirical actions: reclaiming the body through pleasure, chaos and refusal, residing in the space of the critical Capitalist grotesque, whilst occupying a 21C Dadaist Garage-Band Feminist territory. The focus of her recent work reflects her experience of double migration and growing up in Ukraine, whilst exploring the blurring of boundaries between artistic genres and mediums, investigating the notion of household as a moving "target" in

the ever-evolving process of becoming and belonging to "somewhere". Pop cultural costuming, as well as discarded and found object collecting, ritualistic gestures and activist actions comment on the dissonance of immigrant experience in the U.S at the time of "war at home". A space of peripheral vision is established, in which the aesthetics of ongoing "re-trauma", fragments of "westsplaining" and consistent background hum of longing, distress, devastation and hopelessness is studied through the body, voice, movement and objects, as well as material and spatial manipulation. A carrier of inspected memories, theories and histories, the artist's mind attempts to transcend the powers and hierarchies of unimaginable tragedies of her time.

Collective Mourning and Memory as Resistance against Impunity

Emilia Yang, University of Michigan Stamps School

State violence atomizes societies and it is usually confronted with different strategies of resistance that try to rebuild relationships, communities, and the social fabric that disintegrates out of fear, pain and trauma. In this talk, I share and analyze the practices performed by members of AMA (Mothers of April Association), an organization of over one hundred families of fatal victims of police and paramilitary violence in Nicaragua, of which I am also a member. As an answer to the racialized necropolitics of state repression, and the criminalization of mourning, during popular uprisings that took place in 2018, we gathered to account for the human rights violations and to create a participatory museum archive called AMA y No Olvida, Memory Museum Against Impunity. The resistance strategies that we decided to embark on as direct victims, were the collective searches for truth, justice, memory and integral reparations. In the midst of brutal repression, censorship and grief, we gathered to create an archive, exhibition and interactive art book that narrates memories of violence and future facing re-imaginings of our present. Some of the aesthetic strategies behind the interventions included centering and dignifying the victims, presenting their absence, elevating organic practices of resistance and memorialization made by their families, modulating visibility and opening new possibilities spaces for engagement, participation, recognition and vulnerability that cross gender, race and nationality lines. We did this a way of processing shared and personal trauma, and further collectivizing our demand for truth, justice and integral reparations.

Everything Must Go
Artist Slinko

Slinko's presentation "Everything Must Go" will focus on the idea of belonging as a form of resistance within cultural, linguistic, territorial, and political contexts in Ukraine. Slinko will expand on what it means to belong to a state, a place, a people, and oneself in relation to external geopolitical pressures. Departing from fundamental concepts such as kinship and membership, Slinko will look at belonging through the lenses of severance, rejection, and dispossession, to articulate new forms of agency and identity in Post-Soviet Ukraine.

Video as Means of Reflecting War in Donbas
Dana Kavelina

The Art History of Comics

Chairs: Arne R. Flaten, Purdue University; John Cunnally, Iowa State University

The 50th anniversary of the publication of volume 1 of David Kunzle's *History of the Comic Strip* (Berkeley, 1973) should not go uncelebrated by the CAA. Considered the earliest serious academic study of the comics medium by an art historian, Kunzle's book inspired first a stream and then a flood of scholarly literature on the history, aesthetics, and social significance of sequential art (comic strips, comic books, and graphic novels). Kunzle's research helped reveal not only the genesis of modern comics in nineteenth century print culture (Toepffer, Busch), but also the rich pre-history of the medium in polemical Renaissance woodcuts and broadsheets. For this session we will cast a wide net, welcoming proposals for papers that treat the comics of any period or genre as cultural artifacts worthy of art-historical analysis, shedding light on their iconography, style, aesthetic philosophy or social impact.

The American Comic Strip vs. the Progressive Era
Christine Elizabeth Mugnolo, University of California, Irvine

As the first Sunday funnies and syndicated strips emerged from the periodical battles of the 1890s, many American comics developed an unnerving self-awareness. Conscious of their status as icons who operated by the physical laws of comics, comic characters frequently tested, exploded, and made visible the commercial and visual trends that had become imbricated within periodical culture. Many of the most scathing and innovative critiques are now nearly invisible as their revolutionary content depends on understanding how they upturned dominant conventions in cartooning. David Kunzle's landmark study in nineteenth century comics provides an indispensable resource for reconstituting the depth of that context. The language of American comics was heavily dependent on the visual innovations perfected by European sequential artists which embodied the disorienting experience of modern life. While American comic strips embraced their visual structures and raw irreverence, many also began to experiment with destabilizing European conventions. Misperforming familiar slapstick routines and upsetting established caricatures became more than formal play; it operated as main content. These violations called into question how audiences expected images to behave and exposed the artifices governing print and commercial culture. Colloquial practices of doodling and graffiti merged with European cartooning traditions to forge a new caustic brand of humor. This paper pulls from a range of Progressive Era comics, from commercial blockbusters to amateur scribbles, to examine how artists played with the conventions of comics as a means for exposing the accepted absurdities of American culture.

The Art of Colleen Doran: Bringing the Stories of Neil Gaiman into the Gallery

Kim Munson, Independent art historian and curator

Comic Artist Colleen Doran has been creating award winning interpretations of the stories of Neil Gaiman beginning in the 1990s with the DC/Vertigo title *The Sandman*. Doran continued with a string of acclaimed graphic novels for the Dark Horse Neil Gaiman Library including *The Troll Bridge*, *Snow Glass Apples*, and her latest *Chivalry*. Using page layout and watercolor techniques inspired by illuminated manuscripts, Doran tells the story of Mrs. Whitaker, who buys the Holy Grail at an Oxfam charity shop and is persistently visited by an ancient knight who offers her many treasures in exchange for it. Curator Kim A. Munson (*Comic Art in Museums*) will be showing Doran's original pages from *Chivalry*, along with sketches and experiments with technique at the Society of Illustrators (NY) from March – July, 2023. The exhibit will also include work from *The Sandman*, *Snow Glass Apples*, *The Troll Bridge*, *Good Omens*, *American Gods*, and *Norse Mythology*.

A Critique of the Modern Art Museum in Four Colors: Anna Haifisch's Webcomic The Artist x MoMA

Helene Bongers, Freie Universität Berlin

The German (comics) artist and illustrator Anna Haifisch transitions lightly between the art world and the comics world. Her (web)comics series *The Artist*, published first in weekly episodes on the platform Vice in 2015, depicts the life and sufferings of a birdlike protagonist in the contemporary art world. Several print publications later, the Museum of Modern Art commissioned *The Artist x MoMA* in 2019 for its online magazine. The graphic short story in nine scrollable images shows the protagonist struggling to maintain the persona of the successful artist by smuggling one of their paintings into the MoMA, thereby performing a kind of reversed art theft. Haifisch's graphic narrative impresses with silent and melancholic humor and a nuanced critique of the absurd elements of the (strange) relations between artistic production, art market and art museums, which act as "cultural gatekeepers" (Beatty 2012, 44) as well as producers of financial and cultural value. Intriguingly, the formal dimensions – the drawings and the color palette – unfold another layer of meaning that seem at odds with the iconography of the webcomic. The subtly imperfect lines of the drawings collide with the perfectly monochrome-colored surfaces creating a fractured visual narrative that references the historical production processes of comics and their limitations. This proposal aims to present how Haifisch's webcomic about art and the modern art museum manages to contemplate its own (digital) materiality while commenting on the relationship between comics and art, as well as critiquing art institutions and power structures.

Constructing a Female Space Online: BL Culture in East Asia and Danmei in China

Feixue Mei, Northwest Missouri State University

Boy's Love (BL) refers to male-male romance produced and consumed by females, and in China, it is called danmei. This study explores how BL culture could possibly improve

people's gender and queer sensibilities and help to subvert heterosexual normativity. Starting from an overview of BL culture in East Asia, this research illustrates the positive and negative effects of the BL culture in East Asia and offers insights into how BL participants consider multilayered relationships between straight and non-straight and between men and women in the BL culture context. In response to the problems existing in BL culture, Chinese danmei fans conducted experiments in the original danmei novels and comics, shared their thoughts on these problems, and helped solve them. These activities help BL participants to differentiate themselves from heteropatriarchal paradigms, rethink the existing gender structure, and raise their awareness of the queer community. To uncover the discussion, I structure this research as follows. First of all, I review the development of BL culture in East Asia and respond to critiques of BL culture about whether this phenomenon suggests feminist and gender nonconforming messages, or strengthens the antiqueer structure and heteronormative paradigm. I then shift the focus to China's danmei fandom to discuss how Chinese fans use original danmei novels and comics to generate discussions of the problems in the current BL culture. I observe the changes in both original danmei novels and comics in the past to reveal the reasons behind the development of danmei participants' tastes.

The Art of Nation Building: An examination of the representation of the U.S. National Parks

Chair: Theresa Avila, CSU Channel Islands

In 1872, Yellowstone, the first official national park was established in the United States. Since then, U.S. national parks have been illustrated as idyllic vast regions and spiritual scenes of natural resources. Since 1916, the national park service and private corporations have produced images and texts, publications, and memorabilia about national parks that build toward a national ethos. The 2009 Public Broadcasting System (PBS) series *The National Parks – America's Best Ideas* from filmmaker Ken Burns operates similarly to most images of U.S. national parks in the attempt to historicize U.S. manifest destiny and settler colonialism as organic and as grand as nature itself. This session is dedicated to the history of the visualization of U.S. national parks with a focus on how these images defined who could inhabit the land, who were custodians of the land, and who was a citizen of the United States. The broad array of visual and material culture related to U.S. national parks that exists provides a rich range of resources to explore that include photographed and painted landscapes as well as, guidebooks, maps, posters, postcards, published illustrations, and marketing ephemera. Collection and archival practices, crucial to the historicizing of [images of] U.S. national parks, will also be addressed. These presentations will expand our understanding of how images of national parks affect our knowledge of the regions they depict, as well as impact our attitudes toward communities who have inhabited and interacted with/in these spaces.

John Twachtman's Yellowstone Paintings (1895) and the Yellowstone Park Protective Act (1894)

Lisa N. Peters

Due to their abstract qualities, the sixteen Impressionist paintings John Twachtman (1853–1902) created in Yellowstone Park in September 1895 were considered modern in their own time and depart stylistically from earlier American Yellowstone views. However, they can also be considered in the context of the park's broader history, and especially the 1894 Yellowstone Park Protective Act. Twachtman's Yellowstone trip was funded by William A. Wadsworth, who as a member of the Boone and Crockett Club—a big-game hunting club founded by Theodore Roosevelt and naturalist George Bird Grinnell—helped push through the 1894 legislation. The law served the club's interest in maintaining Yellowstone as the breeding ground for game, that would “elsewhere inevitably be exterminated by the march of settlement,” while also providing hunting opportunities beyond the park's perimeters. Although Twachtman was probably unaware of this agenda, his paintings suggest aspects of the post-conquest ideal at its root. Earlier artists, especially Thomas Moran, adhered to European Romantic aesthetics, blending the spiritual and nationalistic in sublime images proving that Euro-Americans deserved to dominate Yellowstone, which required the removal of its “clueless” indigenous people.

Twachtman's plein-air views of Yellowstone were quite different but can also be seen as the heir to Moran's, showing that the 1872 foundational promise to make the park into a "pleasuring ground for the benefit and enjoyment of the people" had been fulfilled, so that unappealing historical matters, such as the displacement of native peoples and the reality of power struggles in the park, could be forgotten.

Depictions of Blackfeet in Great Northern Railway's Promotional Materials for Glacier National Park

Nadia Westenburg, National Park Service

This paper examines the representation of Blackfeet Indians in visual materials produced by the Great Northern Railway (GNR) to promote travel to Glacier National Park, as well as how these evolving representations reflected shifting attitudes towards Native Americans and nature conservation in the early twentieth century. Glacier's history is closely tied to that of the GNR whose president, Louis Hill, was instrumental in the park's establishment in 1910. The Great Northern provided near-exclusive visitor access to Glacier and funded many of its developments including roads, trails, hotels, and other accommodations. In drawing visitors to the park, the GNR relied on a handful of reused visual themes in their promotional materials, which included photographs and paintings hung in train stations and ticket offices, print media advertisements, brochures and guides, and other visual material. Images of the Blackfeet, whose ceded reservation lands formed the eastern portion of Glacier National Park, were repeatedly used in these promotional materials, although the forms and connotations of these representations evolved. Early GNR-sponsored images showed the Blackfeet merely existing on the landscape, living in tepees and wearing their traditional dress, portraying the Glacier area as pristine, wild, and untouched by modern man, and the natives themselves as enigmatic and stoic. Later depictions were more cartoonish, characterizing the Blackfeet as non-threatening entertainment for Euro-American tourists—things to be charmed by but not feared or even respected. These representations track larger shifting American attitudes towards indigenous people throughout these decades, especially in relation to Western expansion and nature conservation movements.

Vantage Points: Everyday Views of the National Parks

Erica Lauren Guenther

My examination of U.S. national parks is driven by the question, who are the guardians of the past? The traditional and historic images of national parks are luminescent, spiritual scenes of grand landscapes, but they are empty. These images present a pseudospiritualism that while meant to be transcendental, leaves me cold. This emptiness is fed by the broader narrative of U.S. manifest destiny, which does an injustice to the greater stories of the people who have interacted with the land. As a collector, I have been actively searching for the forgotten history of the national parks, seeking alternative materials such as postcards, photographs, family photo albums, and ephemera in order to find the visual stories of the artists and community members who have shaped the narratives and visual culture of the national parks. Though stories of who inhabits the land and

how they interact with it, have generally been ignored by traditional artworks, they can be found through the vantage point of the citizens who engaged with these spaces within their own records and documentation. These individuals or average citizens directly impacted and participated in the development of a collective consciousness about national parks. Focusing on the patterns and treatment of national parks through the lens of the average citizen or tourist, I work from a personal archive of ephemera, vernacular photographs, postcards, memorabilia, and family albums to examine how communities engage with and impact U.S. national parks.

The Art of Removal: Photography and Natural Resource Extraction

THE PHOTOGRAPHY NETWORK

Chair: Kristen Gaylord, Amon Carter Museum of American Art

This panel examines photography's relationship to resource extraction, exploring how photographers have been variously boosters of and activists against the widespread harvesting of oil, gas, water, wood, rocks, and minerals. Encompassing a wide range of examples, from nineteenth-century images of deforestation to contemporary depictions of open-pit "mega mines," it offers insights into photography's evolving but ever entangled relationship with extractive industries. Session papers may address questions including: What are the photographic strategies that have been used to convey abundance, depletion, nature, humanity, and technology? When has photography supported colonizing and capitalist ideas of resource ownership, and when has it provided sites of survival and resistance? What is the relationship between environmental degradation and human exploitation in images of drilling, mining, lumbering, and even hunting and fishing? When depicting the extraction of natural resources, how have photographers deployed or resisted traditional ideas of beauty and sublimity? How has photography contended with non-visual facets of these processes, from slow-revealing consequences to "invisible" commodities like natural gas? Papers should engage critically with photographic concepts and practices, considering works' agendas, circulations, efficacies, co-optations, and social histories. Global perspectives are encouraged, as are papers centering Indigenous communities and/or informed by queer, critical race, feminist, post-colonial, and eco-critical methodologies.

Rendering Rendering: Photographing Animal Extraction

Emily K. Morgan, Iowa State University

From its inception in the mid-nineteenth century, the American meatpacking industry has prided itself on using every bit of every animal it slaughters: "everything but the squeal" of every pig, every useful part and substance of every cow. Meat, though the industry's *raison d'être*, has long constituted only part of the industry's output. Slim profit margins on meat drove nineteenth-century meatpackers to conceive other ways to wring revenue out of animals, treating their bodies as sites for extraction of a host of

products: fats and oils, hides and leathers, soaps, fertilizers, bristles for brushes, bone china, gelatins. As photography developed over the later nineteenth and early twentieth centuries, American meatpacking companies welcomed the camera into their facilities as a useful tool for recording, commemorating, and promoting their operations and their contributions to the growth of industrial America. In addition to glorifying juggernaut-like packinghouse machines and aestheticizing slaughter itself, photography rendered the very processes of rendering as awe-inducing sights: hoppers full of scraps, warehouses stacked with hides in unending piles, lard folding over on itself in fatty white ribbons. Drawing on Nicole Shukin's contention that the dual meaning of the word "rendering" offers a "rubric for critically tracking the production of animal capital ... across the spaces of culture and economy," this paper considers how industry-sponsored photographs of animal byproducts have contributed to an overarching vision of the animal body as a site for resource extraction.

Excavated Sublime: George Anderson's Photographic Documentation of Bingham Canyon, The First Open-Pit Mine in the World, 1906-1913

James R. Swensen

There are few human processes as destructive as open-pit mining. Today, across the globe, millions of square meters of ore are excavated from the ground, resulting in the destruction of entire landscapes. The potential of open-pit mining, also known as surface mining, was first explored in the Bingham Canyon copper mine in northern Utah at the turn of the twentieth century. Proving successful, and wildly profitable, the process continues more than a century after it began. The creation of the mine, however, has resulted in staggering destruction. What was once a mountain range has become a massive pit more than a mile deep. It is so large that it is one of the few humanmade creations that can be seen from space. Over time, the raw visual potential of the massive mine has attracted artists like Jonas Lie, and photographers Andreas Feininger, Marty Stupich, and Victoria Sambunaris. In 1906 the photographer George Anderson began documenting the transition of the subterranean mine into the world's first (and still largest) open pit mine. For nearly seven years he recorded the audacious and then untried process. This paper explores Anderson's forgotten series, which features images of the staggering transformation of a mountain landscape. It will, moreover, investigate how Anderson's photographs attempt to strike a balance between the celebration of the technological sublime and an acknowledgement of the erasure of place.

An Extraction of Form: Modernist Encounters in and around the Mines

Katerina Korola

The coal mines, processing plants, and factories of the Ruhr Valley constituted an enduring preoccupation for Albert Renger-Patzsch, who from the late 1920s through the 1950s produced some of the most memorable pictures of the region's architecture of extraction. Eschewing the visual drama of shadow, smoke, and dust that characterized

photographic representations of the region, his pictures approached the dirty business of resource extraction with a surgical precision that effectively isolated his objects from the atmospheric pollution produced in their daily operation. Nonetheless, industrial pollution did find a place in Renger-Patzsch's work. His photographic survey of the Ruhr's industrial landscapes—undertaken over an extended period of time on his own initiative—are suffused with the smoke, dust, and smog that earned the region the moniker "Schwarzes Revier" (black territory). Rather than position these pictures in opposition to those produced on assignment, this paper argues that these two bodies of work can be more productively understood as complementary. More than simply reveal the environmental degradation caused by resource exploitation, Renger-Patzsch's landscapes stage a negotiation with atmospheric pollution that allows the work of the modernist photographer to become legible as an activity analogous to that of the mine itself—as an extraction of form, a wresting of pictorial clarity from a compromised environment.

Notes on the Unfixed: Extraction, Landscape, and Photography at the End of the World

Allison K. Young

In 2021, New Orleans-based artist Renee Royale sojourned to Venice, Louisiana—the terminus of walkable land (referred to locally as "The End of the World") where the Mississippi River fans out into the Gulf of Mexico. The last paved road in this direction is nestled between marshes, bayous, and man-made canals, as well as sprawling petrochemical campuses, where crude oil extracted from the Gulf is processed and distributed. With a Polaroid camera, Royale documented the area's defunct buildings and signage, polluted coasts, barren trees, and corporate parks, while collecting water, soil, and flora from each photographed site. The Polaroids were later submerged in jars containing this ecological debris, causing the images to peel, bubble, discolor, and decay. For the artist, the transformed exposures both witness and communicate the stories told by this landscape—indeed, she sees the environment as their co-creator. As a Black, queer artist invested in exploring sites and stories of anthropogenic violence in the Global and U.S. South(s), Royale also troubles the traditional processes and characteristics of photography—refusing to 'fix' her images or to shield them from contact with the elements. This paper imagines her Polaroid series as a kind of palimpsestic archive of the Plantationocene condition—an eco-critical framework that links the extractive logic and racial violence of the Middle Passage to those of today's petrochemical industries. I consider Royale's work alongside that of other New Orleans-based photographers, exploring issues of materiality, indexicality, and the 'unfixed': suggesting that these works embody realities of land loss, environmental decay, and cultural erasure in Louisiana.

The Art of Sleeping in Early Modern and Modern Western World

Chairs: Guy Tal, Shenkar College; Gal Ventura

Both the historical and art-historical dimensions of human sleep were largely disregarded until the end of the twentieth century. Indeed, as a foremost physiological necessity, sleep was initially regarded as a “non-social” experience: a natural rather than a culturally dictated event. Nonetheless, sociologist Marcel Mauss argues in a well-known essay that our movements, gestures, and the other ways in which we use our bodies are in themselves a product of socio-cultural learning processes. The meanings, methods, motives, and management of sleep thus vary culturally, socially, and historically. One should therefore distinguish between the biological notion of “being asleep” and the cultural and historical implications of sleeping, or what sociologist Brian Taylor calls “doing sleeping,” referring to the techniques, rituals, and regulations forming our social conception of sleep. In addressing this understudied topic, this session seeks to explore perspectives on sleep and sleeplessness through visual representations and artifacts ranging from the cultural, societal, medical, and psychological in the early modern and modern Western world (from 1500 to the present). This session includes studies on sleeping environments, sleeping postures, clothing, beds, and daily objects designated to produce or facilitate sleep, the psychology of sleep manifested in toys and transitional objects, and occurrences when sleep is obstructed by dreams and nightmares. How, for example, do images echo theories and common beliefs concerning sleep, dreams, and nightmares? And what can be learned from artifacts—whether real or representational—regarding sleep?

Chasing Nightmares: Artistic Attempts to Access the Power of Dreams

Ted Hiebert

Dream researcher Ernest Hartmann calls the nightmare the “most useful” dream for study, because of the power a negative nighttime experience can cause. While dreams are often subject to metaphoric interpretation—or outright dismissal as figments of the imaginary—this kind of disregard is more difficult for nightmares, which have a pronounced physiological effect on the waking body—rapid breathing, accelerated heart rate, sometimes even a scream. While the dream might be imaginary, it nonetheless causes real impact on lived waking moments. This paper presents a project titled “Nightmare Inductions,” a suite of immersive audiovisual installations and performances by the Canadian arts collective, Noxious Sector (Doug Jarvis, Jackson 2bears and Ted Hiebert). In these works, participants are led through a guided meditation aimed at the experience of common nightmares such as losing one’s teeth, forgetting something important, and falling. While the project began as an exploration of the creative power of the nighttime imagination—specifically thinking dreams as an antidote to the tired logics of rationalist conceit—the project also grew to include an important social component. What we found was that holding space for the encounter of dreams and

nightmares generated a social space where conversations about sleep and dreams could take form. While dreams are of course intensely private, there are certain nightmares that occur commonly in Western culture. In presenting the work we found a deep appetite for conversation about the importance of sleep and the status of dreams in everyday life. Project samples: <http://www.tedhiebert.net/site/inductions.php>

“Dreaming Awake” and 18th-century Visual Culture **Lola Kantor-Kazovsky**

In Baudelaire’s *Les Paradis artificiels* a woman takes opium secluding herself in an old house. With open eyes and without really falling asleep she gradually begins to see another reality, which is a transformation of the boudoir’s “grotesque” ornamentation in rococo style. Inquiring why 18th century decoration was to serve this process, scholars find that since the beginning of its use in Renaissance France, “grotesque” decoration connoted dream. I propose another perspective that seems to me more precise. I focus on the phenomenon of sleeping with open eyes and of imperceptibility of the clear border between dream and reality. The lack of this border, one that had been very clear in the former, “Aristotelian” concept of how brain works, was indeed the issue of hot interest for 18th-century public. The scientific revolution brought about new idea of cognition in which sense perception of the reality works very much like imagination, and is not clearly divided from it. In the 18th century the new ideas of cognition and perceptual paradoxes following from them penetrated literary magazines, popular literature and provoked creation of the new literary genre of “fantastic novel.” My objective is to show that visual culture of Rococo decoration reacts to these paradoxes suggesting imagery illustrating them. I will compare Meissonnier’s vignettes from his printed *Oeuvre* (1734) with these discussions and show that in general his decorations were conceived to induce a state of reverie in the beholder, instead of rational wake perception.

The Homosociality of Golden Slumber: Male Bonds in Siesta Paintings from Early Modern China **Quincy Ngan, Yale University**

In sixteenth-century China, the siesta was a coded motif wherein erudite men could express homosociality in poetry and painting. Blurring the distinction between public and private, literati exchanged poems about dreaming of excursions with friends and historical figures of the same sex. Some held gatherings where they would inscribe such poems on paintings of cohorts napping amidst azurite rocks, a symbol of erudition, and daylilies, a flower known for its worry-reducing powers. These paintings and poems often render men slumbering alone in a secluded garden or studio, which highlights their comfort as much as their vulnerability. After introducing such visual and verbal representations of men’s siesta in early modern China, I trace their roots to ancient and medieval Chinese literature, where the trope was used to console those who had resigned from officialdom and celebrate their literary refinements. The homosociality embodied in siesta paintings underscores a power dynamic structured by leisure, literary

achievement and experience in officialdom among educated males, and reveals a mechanism whereby men could express nonsexual admiration. Finally, I will show that the dynamics between genders also structured representations of siesta more broadly. Poems and paintings rendering women in siesta, by contrast, often portrayed them as objects of desire, a point that can be gleaned from the narratives, pictorial elements and compositional arrangements of these works. Thus, the production and consumption of the siesta motif maintained a system that privileged the male beholders.

The Art of the Periodical

Chair: Max Koss, Leuphana University Lüneburg

Discussant: Vance Byrd, University of Pennsylvania

The recent effervescence of periodical studies has led to a renewed interest in the role of periodicals in the history of art, not only as platforms for disseminating text and images but as objects with artistic qualities in and of themselves. This panel seeks to address this ontological duality of periodicals by soliciting papers dealing with the material nature of periodicals, their design, their production, and the circumstances of their reception, as they relate to the periodicals' dimension as artworks. As a quintessentially modern medium, periodicals occupy a liminal position in many humanities disciplines. Still, they are at the same time only graspable in their totality with the application of a multi-perspectival methodology that considers their multimodal nature as a medium combining text with image in potentially endless variations. This panel, however, wants to approach periodicals with an art historical eye, a hitherto neglected angle from which to describe and analyze this form of printed matter. A particular focus is the "facture" of periodicals, specifically the sources and origins of their materials, not least paper, and their relative expense or cheapness, as well as the economy of reproductive technologies used to print and illustrate periodicals. The panel welcomes contributions that address any kind of periodical or group of periodicals from the late eighteenth century onwards. The panel particularly welcomes proposals on periodicals produced and distributed in the global South and those produced by marginalized groups, including, but not limited to, women, BIPoC, and LGBTQIA.

Between Futurism and Novecento: Umberto Notari's Periodicals and the Creation of a Visual Mass Communication

Carlotta Castellani, Università degli Studi di Urbino
Carlo Bo

From 1903, Umberto Notari created and edited several periodicals in Milan. By 1911, he started a publishing house, the Istituto Editoriale Italiano (I.E.I.), that was equipped with its own printing press, thus allowing him to control and follow closely every detail of the publications. Notari is little-known today, but his periodicals were extremely innovative and popular, as they addressed several trendy issues and topics in a fresh and "modern" fashion. Furthermore, Notari was a patron of Futurism and Novecento, and both

movements used his periodicals as a platform for disseminating their artistic and political/social ideas. Unsurprisingly, amongst Notari's collaborators were artists of the caliber of Duilio Cambellotti, Carlo Carrà, Giacomo Balla, and Mario Sironi. My paper focus on three magazines, *Il Verde e Azzurro* (1903), *Gli Avvenimenti* (1915) and *Industrie Italiane Illustrate* (1917). Thanks to a newly conducted archival research, I will discuss their innovative layout, paper quality, printing techniques, photo-reproduction processes, circulation and sales strategies. It will be highlighted how Notari created a distinct style for each periodical, and differentiated them through the adoption of the most up-to-date reproductive technologies and colored process of printing. Most importantly, I argue that Notari's feedback and approach greatly contributed to shape a new visual mass communication and that I.E.I.'s journals provided Futurist and Novecento members with a crucial site for experimentation.

The Blind Man(et): On the Aesthetics of the Blind Man after European Painting

Sila Ulug

The *Blind Man* (1917) is a two-issue magazine published by Henri-Pierre Roché; Marcel Duchamp; and Beatrice Wood in coordination with the First Annual Exhibition of the Society of Independent Artists in New York. The *Blind Man* introduced Duchamp's *Fountain* (1917) to the public as a photograph by Alfred Stieglitz, shortly after it was physically disappeared. My presentation examines *The Blind Man* against a history of rejected, Modernist painting. I demonstrate that *The Blind Man* distinguishes itself from contemporaneous magazines affiliated with the New York avant-garde in three notable respects: (1) its multiple levels of self-referentiality; (2) its direct address of the reader in multiple figurative roles; and (3) its concomitant incorporation and rejection of the reader as part of its dramatic world. I suggest that the incongruence of *The Blind Man*'s representational scheme can be resolved when examined against the work of Édouard Manet, especially as its reception aesthetics take after those of Diego Velázquez's *Las Meninas* (1656). Positioning *The Blind Man* alongside critical terms associated with the reception of work by Manet and others who exhibited in the 1863 *Salon des Refusés* suggests that *The Blind Man* may have aspired to the condition of *tableau*, while remaining a *morceau* to the public.

A Divine Afflatus: Margaret C. Anderson and the Little Review

Emily Friedman

At the turn of the twentieth-century, Margaret C. Anderson moved to Chicago in order to escape the conservative neighborhood in Indianapolis where she was raised. Once there, she established herself in the local bohemian and artistic community, a pool from which she frequently pulled when she began to build her arts and literature periodical, *The Little Review*. Beginning in 1914 and running through 1922, *The Little Review* shaped the American avant-garde and paved the way for marginalized editorial voices throughout the century. Along with her co-editor and partner, Jane Heap, Anderson described the magazine as a

publication of both “art and revolution.” This presentation will focus on Anderson, Heap, and the early publication years of *The Little Review*, and the influence it might have had on other female editors, such as Beatrice Wood’s *Blind Man Magazine*. Special attention will be paid to Anderson’s strong editorial hand, which often manifested in visual, material forms. For example: performative gestures (like entirely blank magazines!), antagonistic digs at government censorship, and biting sarcasm and tongue-in-cheek illustrations and doodles. I ultimately hope to make the case that *The Little Magazine*, and the genre of the little magazine in general, was intentionally framed as the perfect forum for the women of modernism who may have lacked other locales to actively participate in.

Puro Chingón Power: Centering and Expanding Latinx Printed Matter through ChingoZine

Mia Uribe Kozlovsky, University of Texas Press

Mexico-Arte Museum co-workers Claudia Zapata, Claudia Aparicio-Gamundi, Mark Aguilar, and James Huizar formed the Latinx periodical art zine *ChingoZine* as the first product of their Austin-based experimental *Puro Chingón Collective* in 2012. Since then, *Puro Chingón Collective* has created a variety of projects involving Happenings, murals, music festivals, and workshops. The periodical’s story recounts the founders’ own friendship, the complexity of Latinx art, and the networks that support the zine. *ChingoZine* functions as the axis for the collective’s resulting media, telling a story in different ways, while always returning back to, as Claudia Zapata states, “the power of several standard sheets of paper, cut in half and stapled down the middle.” This presentation argues that *ChingoZine* provides a point of connection in its visuality and physicality, opening up conversations on different Latinx narratives through a visual means in three parts. A brief history of the zine’s inception reveals how the collective’s embracing of the generalizing term Latinx art enables them to provoke questions of visuality rather than pigeon-hole their work. Emerging out of a Latinx lexicon, the second section examines how *Puro Chingón Collective* creates the zine with a broader notion of the object’s social role; the object promotes alternative ideas for connection, distribution and history to its recipients. The final section examines how the *Puro Chingón Collective*’s Happenings rely on the zine as a social tool and a physical object.

The Art of Walking

Chair: Judith F. Rodenbeck, University of California, Riverside

From the wanderers of Caspar David Friedrich or the flâneurs of Charles Baudelaire to Paul Klee taking a line for a walk or Mahatma Gandhi leading the Salt March to the Wall Street crawls of William Pope L or the sonic scapes of Janet Cardiff, the activity of walking has been thematized as resistance—whether to the speed of capital and the logics of the imperium or simply to the rushed pace and sheer business of contemporary life. A *dérive* interrupting thoughtless transit from a to b, the embodied practice of walking is, deliberately undertaken, a mode of thinking as well as doing. This panel aims to investigate the walk in contemporary artistic practice. Themes include: the mechanics of ambulation; walking as thought, as escape, as flight, as penance, as punishment, as pilgrimage; self-powered movement as forensic, slow, embodied, as individuated and collective—walking as, to borrow from the critic Mario Pedrosa, an “experimental practice of freedom.” Presentations range across an array of topics and modalities, from address to physiological basics—the foot, the human form, bipedalism, gravity—to physical and spatial exercises and thought experiments to specific cultural and geopolitical examples, with particular attention to the contemporary explosion in art-walking as a sophisticated collective and ecological, even ethological, response to hypermodernity. This session will run as a slam, with short presentations by the panelists followed by a colloquy in which the audience is invited to participate.

walking, talking, seeing, being

Kathryn R. Barush

This paper focuses on a recent project by Oakland, CA-based Ecuadorean artist Gisela Insuaste, *Haciendo marcas otra vez* (2014) in which a decommissioned prisoner transport bus became a site of pilgrimage and remembrance. Insuaste transformed the interior of the bus with matrices of tape, miniature mountainous landscape sculptures, and an altarcito of assembled objects from pilgrimage sites. Marks left behind by the incarcerated people who had ridden the bus became a starting point for the artist, who sees them as “part of the personal and collective histories in the space, of unknown stories of people who have interacted with the bus in some way,” while the carefully assembled objects are charged with traces of the landscape, like the woolen textiles soaked with a concentrated dye made from plants harvested in the high Andes, or glass jars containing water collected from the geothermal springs at the shrine of Nuestra Señora del Rosario de Agua Santa de Baños, Montserrat, and other holy places. *Haciendo marcas otra vez* is representative of much of Insuaste’s work in giving visibility to stories of trauma and healing, and especially her own family’s experience of immigration from Ecuador to NYC in the 1970s. Following Margaret Kovach’s approach of holding up story as Indigenous methodology, I aim to honor the “interrelationship between narrative and research,” allowing

method and meaning to work in tandem to form a “culturally nuanced way of knowing” through a close look at Insuaste’s art-making and my own embodied viewership.

The Group of Six Authors’ “Walk around Zagreb” and the Ambivalent Socialist Public Sphere

Adair Rounthwaite, University of Washington Dept. of Fine Arts

On May 19, 1976, the Group of Six Authors conducted Walk around Zagreb (Šetnje Zagrebom), an event during which the group members strolled around the city carrying artworks they exhibited to the public in the process of walking. While the group often showed their art in public at events they called “exhibition-actions,” the state’s tight control of public space in socialist Yugoslavia usually meant they needed to go through the bureaucratic process of obtaining police permits. But walking around the city with their artworks enabled them to forego the paperwork in this particular case, letting them bring their art to passersby in a way that was relatively spontaneous. This paper will analyze Walk around Zagreb within the larger context of the Group of Six’s public actions, to understand the conceptions of the body, the public sphere, and viewership that it implied. The event reflected the Group of Six’s ambivalent attitude towards passersby, whom the artists saw as crucial to their fusion of art and life but also as rubes whose conformism was exactly what the artists sought to reject. Walk around Zagreb moreover juxtaposed the artists’ works onto their bodies, making clear the extent to which the artworks should be understood as materially interconnected with the artists’ public performances of selfhood. The act of making bodies into walking supports for art ultimately probed questions about subjectivity in late Yugoslav socialism, where commodity culture loomed ever larger as the real power of workers was disintegrating into a ponderously bureaucratic state.

Walking away from the Western Flâneuse, moving forward to perspectives from the Global South

Amanda Gutierrez, Concordia University

This presentation frames a critique to the concept of the Flâneuse, which reduces the walking experience of all women into a hegemonic Western perspective, not considering the ontologies of violence that women and LGBTQ+2 bodies from the Global South experience every day. Women’s safety cannot exist where gender violence, war, political conflicts, and economic crises are present. Therefore, reflecting on the privilege and political conditions needed to walk safely and with freedom is essential. Considering the colonial implications of industrialized countries holding infrastructural and economic power is also critical, as is reflection on the creation of safe public spaces for citizens. We also need to consider that racialized immigrants living in Western countries hold additional risks in confronting racist bias experiences in the public spaces due to their race, ethnicity, gender, and citizenship status. Understanding these political dimensions, these questions arise: Are we aware of these political implications when romanticizing the Flâneuse as a universal agent of walking freedoms in public space? Is this figure of agency excluding

many women and non-conforming bodies who cannot experience these freedoms under political crises? Can we think of other subaltern figures besides the Flâneuse to consider the walking experiences of women and LGBTQ+2 in the Global South? This paper will reflect on these questions while looking at examples of collectives from India, such as Blank Noise and Women Walk at Midnight as well as the artistic practices of BIPOC feminist artists approaching walking as a form of resistance and enunciation.

Walk to the Cemetery: Carmen Argote’s Spiritual Cartography

Mary McGuire, Mt. San Antonio College

For Carmen Argote, walking is akin to digesting. It is the process by which the materials and motivations for her work move through her. Every day since the beginning of the pandemic, Argote has walked from her home in the Los Angeles neighborhood of Boyle Heights to the historic Evergreen Cemetery. Along the way, she carries her beloved pet rooster, picks fruit and galls off neighborhood trees, and makes grave rubbings from Evergreen headstones of the word “mother.” As the oldest cemetery in Los Angeles, Evergreen is reflective of the city’s settler colonial and segregationist legacies as well as a site of community formation and ancestral ground. Argote’s connections with plants, animals, the Boyle Heights pavement, and the dead function as reclamatory, spiritual counters to colonial cartographies and neoliberal urban development. These concerns meet with Argote’s familial history and more broadly with the archetype of the mother/other. From the materials she collects on her walk, along with other materials such as banana peels, cochineal, coffee grounds, and fabrics her mother has given her, and the inspiration she derives from animals sensing the world differently, as in her rooster’s tetrachromatic vision, Argote makes braided figural sculptures she calls “gathered objects,” paintings, and videos. The objects from her walks surround her in her work space, her kitchen, and her bedroom, present in the everyday. This paper asks how we might understand Argote’s walk from the studio/home to the cemetery and back as a Winnicottian transitional space of play and of spiritual potential.

Other Walks of Life: Strolling with Disabled Artists

Anne K. Swartz, Savannah College of Art and Design

“Just put one foot in front of the other.” How easy to perform walking and regard it as natural, and how difficult it is for those physically, cognitively, or visually challenged, either transiently or chronically. By emphasizing bodily constraints and vulnerability, disabled artists vary the pedestrian connotations of normative human control. Contemporary artists such as Jason DaSilva, Carmen Papalia, and Sunaura Taylor explore body awareness, detecting and controlling force and pressure, cognition, balance, and motor perception. In doing so, address walking while disabled as an aesthetic and conceptual issue. They stir the sleepwalking most do about the ordinary activity of ambulation. These artists resist ease, convenience, and access embedded in support options around walking. Da

Silva's two autobiographical films *When I Walk* (2013) and *When We Walk* (2019) look unflinchingly at his advancing disease that removes his capacity to ambulate, while he finds and loses love and becomes a parent. Papalia redefines mobility and access in collaborative closed-eye performances and public interventions, such as his ongoing research project *Open Access* (2013-present) and *Mobility Device* (2019). Taylor's art resonates with her identification as a crip, an emancipatory embrace of living disabled, interconnecting animal rights and social exploitation in such works as her painting *Self-Portrait Marching with Chickens* (2008) and in *Interdependence*, her walking conversation with Judith Butler from the documentary *Examined Life* (2009), directed by Astra Taylor. These artists' works will demonstrate disability aesthetics as expanding conceptions of walking.

Playing Through Histories: Walking Re-enactment as Creative Intervention

Joseph DeLappe, Abertay University

The author will discuss critical performative reenactments of walks by Mahatma Gandhi and a work under development regarding John Muir. The Salt Satyagraha Online: Gandhi's March to Dandi in Second Life, (2008) a mixed-reality durational performance involved a 240-mile walk reenacting Gandhi's 1930 Salt March using a customized treadmill that converted DeLappe's footsteps to control the steps of his avatar, MGandhi Chakrabarti, as he journeyed throughout the online territory of Second Life. The live and virtual reenactment of the walk took place over the course of 26 days, coinciding with the 78th anniversary of Gandhi's actual march in 1930. DeLappe will further present a new work currently in production, *The Redemption of John Muir*, (2022-23) a multifaceted, live-streaming online gaming performance: an autonomous avatar of John Muir wanders the open world version of the popular videogame, *Red Dead Redemption* all the while speaking through a synthesized voice whose words are processed via a trained AI. These works will be presented as performative reenactments that expand the critical possibilities of intervening in historical narratives while investigating the potentials of walking in the virtual present.

The Chinese Material Text in Intercultural and Historiographic Perspective, Part II

BIBLIOGRAPHICAL SOCIETY OF AMERICA

Chair: Jeanne-Marie Musto

Discussant: Jennifer Purtle

Building on a session presented at the 2022 conference, this session investigates the special significance of Chinese textual objects in intercultural and historiographic perspective. The surprising afterlives of ancient inscriptions, whether in stone, paper, embroidered cloth, or other materials play important roles in all four presentations. The afterlives are, however, highly varied. A purportedly supernatural, third-century rock inscription provides inspiration for a script that finds its way to Japan some 1600 years later. A Song dynasty inscription reproduced in diverse media is analyzed from a nineteenth-century perspective, when collectors' engagement with the materiality of the inscription transformed their approach to the text. Likewise transformative was the engagement of nineteenth- and twentieth-century Chinese women with ancient inscriptions; their work sheds light on history as viewed from their standpoint and, by extension, records an overlooked aspect of modern Chinese intellectual history. The final paper considers how eighteenth-century Chinese catalogs of antiquities enabled Korean artists to visualize their patrons' collecting practices. The interplay between Chinese intellectual history and aesthetic appreciation thus provides a means of addressing the broad historical and cultural significance of a diverse range of material texts.

The Journey of the Divine Omen Stele

Amy McNair

The transmedia journey of an extraordinary hybrid mode of Chinese script began with an inscription said to have supernaturally emerged from a rock outcropping in southern China around 276. The emperor's court scholars deciphered it as a heavenly mandate for his rule, so he ordered an inscription to be engraved on a stone stele to announce this to the populace. His Heaven-sent Divine Omen Stele was written in a remarkable hybrid mode that blended the orthographic forms of ancient seal script with the geometric brushwork of the formal clerical script. Its powerfully weird aesthetic qualities were much admired, and many scholars of epigraphy took ink rubbings from it before it was destroyed by fire in 1805. The Chinese artist Xu Sangeng (1826-1890), an itinerant professional calligrapher, established a unique style by basing it on the script of the Divine Omen stele. He used this style in writing out calligraphy in ink on paper and for engraving seal stones, commonly used to imprint names on paper documents. In his later years, he established himself in Shanghai, a burgeoning center for art production, and began to accept students. Among these was a Japanese calligrapher named Maruyama Taiu (1838-1916), who transmitted Xu's style to Japan. Just as Xu had distinguished himself with his choice of model, so Maruyama set himself apart by studying with a renowned master on the continent. He learned Xu's style

well and returned to Japan to become a preeminent seal-engraver in the fashionable mode of epigraphical calligraphy from China.

From Stone to Paper: Materiality of Su Shi's (1037-1101) Encomium of the Snowy Wave Studio in Late Imperial China

Gillian Zhang, Museum of Fine Arts, Boston

The importance of materiality in the circulation, collection, and conservation of stone inscriptions in late imperial China can be demonstrated through analyzing the Encomium of the Snowy Wave Studio (Xuelang zhai ming, hereafter ESWS), a poem by Su Shi (1037-1101). Su Shi, who was an essayist, calligrapher, petrophile, and poet, as well as gastronome, and who played a role in Song Dynasty politics, is one of the most accomplished figures in Chinese history. His ESWS was engraved at the edge of a stone basin in the Confucius Temple of Dingzhou (current Hebei Province). Due to the limited accessibility of the stone inscription, knowledge of the ESWS mostly circulated through the material form of rubbing, in which the text was transferred directly from stone to portable paper. Prior to the nineteenth century, most collectors cared mainly about the text itself. This presentation focuses, however, on the new approach taken by epigraphers of the nineteenth century, who strove to preserve the material condition of the stone inscriptions on paper and to enhance the stone inscriptions' cultural presence through a diversity of media, including rubbings, letter paper, and inkstone.

Embroidering History: Ancient Artifacts, Texts, and Women Artists in Modern China

Shana Brown, University of Hawaii at Manoa

This paper examines work by Chinese intellectuals in the 19th and 20th centuries, particularly women, that incorporates ancient texts, artifact inscriptions, and calligraphy styles into visual and material culture, for example embroidery, painting, calligraphy, and photography. My research here is part of a larger project to highlight the contributions of Chinese women to historical studies, archaeology, and art practice in the 19th and 20th centuries. Chinese women were important innovators in developing methods of preserving and interpreting ancient historical artifacts and texts. Additionally, they deployed aspects of this cultural heritage in their own creative practice as artists and writers. The interplay of text and object in this context was part of a larger effort of Chinese intellectuals to interpret historical and cultural works through lenses offered by their own gendered social positions. By embroidering (and otherwise depicting) historical sources, female scholars were literally redefining their understanding of history in new media, and asserting their rights to reformulate history according to their own needs and experiences. Understanding this area of intellectual and artistic practice allows us to rewrite narratives of modern Chinese intellectual and creative life to more appropriately foreground the contributions of women. Furthermore, in a globalizing 20th century, the example of Chinese artists and intellectuals who included ancient texts and inscription styles in modern works was highly influential in academia as well as in the modern

art world.

Picturing Culture: The Role of Chinese Illustrated Catalogs in Nineteenth-Century Korean Paintings
Ja Won Lee, California State University East Bay

This paper examines how Chinese wood-block printed illustrated catalogs, namely the Xiqing gujian of 1749 [Catalogue of Xiqing Antiquities], played a critical role in the development of new forms of art in nineteenth-century Korea. In response to a growing interest in antiquities, the great collector Emperor Qianlong (r. 1735–1796) established a system of cataloging ancient bronze vessels and transcribing the inscriptions on antiquities in the imperial collection. Through combining the transcriptions with rubbings from the actual vessels, Xiqing gujian functioned as one of the most valuable models for representing Chinese antiquities in Korean paintings, and particularly the antiquities represented on screens of the type known as Books and Scholarly Utensils, which is also known as ch'aekkōri. These screens were produced at a time when Korean scholars underscored the significance of Chinese illustrated catalogs as essential references for collecting Chinese antiquities. Thus, examining the role of Xiqing gujian in Korean art offers a way to understand how Xiqing gujian had indeed inspired Korean artists to visualize collectors' aesthetic preferences. I argue that the representation of Chinese antiquities enabled the patrons of ch'aekkōri to demonstrate their knowledge of Chinese culture as an aspect of their refinement and thereby to enhance their social prestige.

The Difference Postminimalism Makes

Chair: David J. Getsy, University of Virginia

The unruly and expansive category of “postminimalism” was coined by the critic Robert Pincus-Witten as a descriptor of those artists who corrupted Minimalism’s geometries and universalisms with particularity, chance, variation, error, memory, process, material agency, and evidence of bodily engagements. In later reflecting on the diversity of the tendency, Pincus-Witten remarked that the context for postminimalism’s expansiveness and long-term viability was its address to disenfranchised constituencies—as he summed it up in the catchphrase of his day: “Blacks, gays, women.” This panel asks why postminimalism’s eccentric abstractions and temporalized processes came to be a productive framework for artists of color, queer artists, feminist artists, and intersections thereof. Working not just in sculpture but also in painting, performance, video, conceptual practices, and installation, artists as distinct as Lynda Benglis, Scott Burton, Rosemarie Castoro, Jackie Ferrara, Gego, Nancy Graves, Harmony Hammond, David Hammons, Maren Hassinger, Eva Hesse, Barry Le Va, Rosemary Mayer, Ana Mendieta, Mary Miss, Kazuko Miyamoto, Robert Morris, Ree Morton, Bruce Nauman, Senga Nengudi, Pauline Oliveros, Adrian Piper, Martin Puryear, Dorothea Rockburne, Alan Saret, Richard Serra, Keith Sonnier, Michelle Stuart, Richard Tuttle, Hannah Wilke, Jackie Winsor, and Zarina have all been considered in relation to postminimalism. A focus of this panel will be on the historical and theoretical contexts that allowed postminimalism to be seen as one of the most diverse tendencies or movements of its time. In other words, what was it about postminimalism’s conjunctions of abstraction and particularity that made it a productive tendency in which to thematize difference?

“An Impure Situation”: Gene Swenson’s Other Tradition
Jennifer Sichel, University of Louisville

Lucy Lippard coined the postminimalist term eccentric abstraction in an article titled “An Impure Situation”—a review of Gene Swenson’s 1966 exhibition and essay *The Other Tradition*. Lippard lauds Swenson’s intervention as “a flying wedge into the heart of the matter.” With *The Other Tradition*, Swenson offers an explicitly queer rejoinder to modernist criticism’s emphasis on art’s autonomy and purity. Proposing an alternative artistic genealogy from Dada and Surrealism to Pop and “post-Freudian art” (a term he suggests for postminimalism), Swenson argues that artworks in the other tradition engender queer and impure bodily desires by rupturing boundaries between inside and outside, or feelings and things. Despite its central importance in launching critical debates around postminimalism in the mid-60s, Swenson’s queer intervention has received almost no sustained scholarly attention—in part because Swenson’s papers were unknown to scholars until 2016, when I uncovered them in the care of Swenson’s friend Henry Martin. Through close analysis of installation photographs, my paper will argue that with *The Other Tradition*, Swenson proposes radically new, queer ways of seeing and understanding contemporary art in the

mid-60s. By juxtaposing historical works by Duchamp, Dali, and Picabia with contemporary Pop art and postminimal objects by Paul Thek, Arman, Mike Todd, Ann Wilson, Alik Cavaliere, and others, Swenson demonstrates how art of the other tradition breaks down normative distinctions between public and private, self and other, and that it posits a queer “post-Freudian” sexuality that is explicit on the surface rather than repressed in the subconscious.

Draped, Twisted, and Tied: The Postminimalist Fabric-Based Works and Artistic Exchanges of Rosemary Mayer and Ree Morton

Gillian Sneed, San Diego State Univ

Postminimalism, Indigeneity, and Temporal Difference: Kay WalkingStick’s Chief Joseph Series, 1975–77

Luke Naessens

In the elegiac Chief Joseph Series (1975–77), Cherokee artist Kay WalkingStick reworked Minimalist formal strategies to commemorate the 1877 Nez Perce War. Like many artists working in Minimalism’s wake, WalkingStick sought to recover certain capacities she understood as foreclosed by the reductive telos of 1960s abstraction: in this case, narrative, emotion, and historical memory. The series demands a more temporally nuanced account of Postminimalism, one that complicates the foundational model offered by Rosalind Krauss in “Sense and Sensibility” (1973). For Krauss, the achievement of (Post)Minimalist practice was to have liberated the artwork’s meaning from any authority prior to the viewer’s phenomenological experience in the present. Krauss critiqued history as a form of patriarchal inheritance—a “hermetic logic of paternity”—but in the 1970s heritage was no longer an exclusively conservative concern, as myriad feminist, queer, and non-white thinkers turned to their pasts as archives of alternative political possibilities. In particular, Red Power activists revealed that in the United States the present tense—so valorized within Minimalist rhetoric—was legally, economically, and culturally constructed as a site of Indigenous erasure. They articulated radically different ways of relating to time. As these ideas circulated, indigeneity appeared as a figure of temporal difference in the work of Postminimalists like Nancy Graves, Charles Simonds, and Harmony Hammond. In WalkingStick’s practice, this figure converged with her own family histories, as she conducted genealogical research in response to her father’s death. Her Postminimal history painting aspired to give form to modes of inheritance beyond the “hermetic logic of paternity.”

“Everything hangs out”: Ralph Arnold’s skepticism of purity

Gregory Foster-Rice

Although never formally grouped with postminimalism, the mixed-media artist Ralph Arnold makes a case for Robert Pincus-Witten’s claim that artists who corrupted minimalism’s purism with gestures to their lived experience may have been doing so as coded gestures to their disenfranchisement. During the tumultuous 1960s and 70s, the prolific artist Ralph Arnold made photographic collages and objects that appropriated and commented upon mass

media portrayals of gender, sexuality, race, and politics. These complex visual arrangements of photographs, abstraction, and declarative text serve as an exploration and assertion of Arnold's multilayered identity as a Black, gay veteran. Arnold exhibited in some of the period's most provocative exhibitions, and his art navigated among styles and movements as wide-ranging as the Black Arts Movement, Pop art, minimalism, and hard-edged abstraction. Yet, the fact that he was neither a straight white man nor practicing in one or another of these styles, but rather openly inhabited many identities and many styles (which Arnold coyly described as letting "everything hang out"), only contributed to his relative effacement from a history of art that he helped shape. This presentation will explore key artworks that disrupt puritanical notions of style or form and engage the audience's visceral, embodied relationship in the generation of different meanings for different viewers. For example, in *Unfinished Collage for the 1968 exhibition Violence! in Recent American Art*, Arnold conjoined documentary photography with the theatrics of Minimalism via a triangular obelisk suspended in midair, covered in figurative collages, and left for viewers to complete.

The Dutch Americas

HISTORIANS OF NETHERLANDISH ART

Chairs: Stephanie C. Porras, Tulane University; **Aaron M. Hyman**, Johns Hopkins University

Porcelain, lacquerware, carved ivory, sea shells, aromatic spices: even just a list of goods portered from the East to the Dutch Republic evokes a multi-faceted and multi-sensorial history. The last thirty years have seen a staggering amount of work on the material culture and artistic production enabled by the long-distance trade of the Dutch East India Company (VOC). With a few notable exceptions, far less art historical attention has been paid to the activities of the Dutch West Indian Company, the WIC. With footholds in North America, the Caribbean, South America, and the west coast of Africa, the company played a vital role in the shaping of the Americas and the transatlantic traffic of raw materials (tobacco, pearls, sugar, gold), refined artistic products, and people (both willing settlers and enslaved laborers). This session aims to begin the process of assembling and reassessing the visual and material corpus related to Dutch trading companies in the Americas and is part of a larger, multi-year project that aims to redress this historiographic imbalance between east and west. Papers are welcome that treat any facet of Dutch artistic culture as it was inspired by the Americas or took shape in these geographies. Potential topics include: botanical expeditions and illustrations, plantation architecture, the material culture of slavery, mapping and navigation (particularly of complex waterways), engineering projects, inter-imperial artistic influence (critical to zones of contact and piracy like the Caribbean), the collection of Americana in the Netherlands, the mobilization of artistic resources (pearls, shells, pigment, etc.).

Between Realms: Coral in the Early Modern Dutch Atlantic World

Carrie J. Anderson, Middlebury College

Since antiquity, humans have marveled at coral's capacity for transformation: soft and elastic while living underwater, coral hardens into a lustrous stone-like material when harvested and polished. In Europe—as in other parts of the world—red coral was highly esteemed by early modern collectors and artisans for its brilliant color and durable surface, which could be sculpted, made into beads, or mounted for jewelry. In its natural tree-like form, coral was eagerly added to elite *kunstkammers*, incorporated into the lavish metal frames of nautilus or ostrich egg cups, and represented in still life paintings. Beginning in the late fifteenth century, Portuguese merchants began shipping red coral harvested in the Mediterranean to the west coast of Africa, where they gave it as gifts to African intermediaries who controlled the commodities trade, which—eventually—included enslaved human beings. The Dutch West India Company (WIC) continued this practice throughout the seventeenth and eighteenth centuries, shipping large amounts of *fijn bloedkoraal* (fine blood coral) to the so-called Guinea Coast. Notably, Dutch merchants used the modifier "fine" in Company documents to distinguish true coral from red glass beads, which—although less valuable—were also referred to as coral by the WIC, suggesting a stratified and discerning market. This paper will consider the semantics of these WIC trade records alongside images of coral and objects made from coral, ultimately arguing that the transformative properties of coral so valued by Europeans were recast in the disparate geographies of the Dutch Atlantic world.

Discovering Treasure in Dutch New York

Louisa Wood Ruby

When the Dutch set up a new province in America under the auspices of the Dutch West India Company (WIC), they imported their language, their architecture, their religion, and their art. Despite the English takeover of the colony in 1664, the imprint of the WIC and Dutch culture in general retained a strong hold on the inhabitants until the 1750s. This can particularly be seen in late seventeenth century inventories of New Netherlands/New York which show that the Dutch fairly quickly began to replicate the lifestyles they had left behind, including filling their shops and homes with luxury goods and works of art. Using a few select inventories as evidence, my paper will bring to light the surprising wealth of precious objects amassed by Dutch settlers in New York at the end of the seventeenth century. The estates of two merchants in particular, Jacob de Lange and Margrieta Van Varick, stand out. The latter's inventory, the subject of a 2009 exhibition, is especially impressive, containing detailed descriptions and valuations of over 654 items, including household porcelain, furniture, silver and paintings, as well as shop goods. Of particular interest in the context of the session is the fact that many of Margrieta's objects seem to have been brought with her from Malacca, where she lived before immigrating to Brooklyn in 1686. In addition, her inventory highlights the significant role Dutch women played

in the mercantile and cultural spheres of early New York.

Carved Calabashes from Suriname: Cultural Inspiration and Innovation in the Era of Dutch Slavery

Justin Brown

In Dutch colonial Suriname, enslaved people of African descent used the calabash as a natural artistic medium by carving designs on the outer shell of the fruit. The designs typically consisted of decorative borders, abstract geometric shapes, rosaces, pointillistic dots, vegetal patterns, and depictions of both real and fantastical creatures. In creating these designs, artists intended to make the calabashes suitable for display in semi-public settings: religious practitioners placed them on altars dedicated to the winti (spirits or gods). While past scholarship has discussed the African stylistic influences on this art form, no account has yet explored sources of inspiration that people of African descent in Suriname encountered in their immediate environment. Objects made by Dutch, Kalina, and Lokono people came to Suriname plantations through both formal and informal routes; enslaved artists drew inspiration from these objects and reinterpreted their visual content to suit their own purposes. Therefore, this paper proposes a novel approach to the study of this art form by examining carved calabashes within the broader context of colonial material and visual culture. A close analysis of written sources and material evidence shows that artists integrated Indigenous, European, and African-inspired decorative elements to create original works of art.

Precious Hardwoods of Colonial America: Grueling Production and Material Splendor

Shelley Karen Perlove, University of Michigan

While sugar was the chief commodity of colonial America, especially in Brazil, such native hardwoods as Brazilwood (pau-brasil), ranked second in importance. The name of Brazil derives from this tree, first discovered by Portuguese explorers in 1500 and soon after actively sought by Dutch traders and pirates to produce a red dye for textiles, in competition with Sappanwood from the East Indies. Sixteenth-century maps of Brazil by Lopo Homen-Réineis and others, show natives and enslaved Africans happily cutting down Brazilwood; but my study focuses upon the back-breaking tasks endured by them, as described by Jean de Léry. Prisoners in Amsterdam were forced to saw wood like this in the Rasphuis, as evidenced in a 1611 print by Johan Pontanos (1620) and others. These wretched laborers sharply contrast with Dutch wealthy owners of these products who derived great pleasure from them. Red, the color produced by the Brazilwood, was highly prestigious in Brazil and Europe. Bahia Rosewood (Jacaranda) from Brazil, a costly hardwood suitable for very fine furniture, was donated by a Dutch Sephardic merchant and was employed on a large scale for the Torah ark (heikal), reading platform (tebah), and benches of the Esnoga (the Portuguese Synagogue of 1675). Sermons compiled by Franco Mendes for the eight-day inauguration of this splendid synagogue connect the edifice to ancient, biblical prototypes. Within this context the materiality of the rosewood itself may have been attractive to congregants, since its high finish captures the

light, creating a warm, spiritual glow about the ark. The sweet fragrance of this rosewood may have reminded them of biblical descriptions of the ancient Tabernacle.

The Expanded Garden: Artists' Interspecies Collaborations with Plant Intelligences

Chairs: Jane Prophet, University of Michigan; **Meredith Tromble**, San Francisco Art Institute

A growing body of scientific research explores green intelligence—cognition, memory, communication, and mutualism—and environmental shaping by plants, while the plant intelligences that many indigenous people have always known about are now acknowledged by Western scientists. However, those intelligences are typically instrumentalized and seen as resources that we can quantify, extract, and optimize. This panel presents an alternative model, bringing together artists and theorists committed to an ethics of care in their non-extractive relations with and investigations of plant collaborators. As more and more artists seek to produce radical artworks with life as their medium, the scientific laboratory is beginning to resemble more of its experimental history in mythology and natural philosophy; and to notice, question and challenge broader inter-active, inter-species and inter-medial entanglements. The artworks discussed by this panel integrate the current scientific understanding of plants at a cellular level with pressing issues of climate change and human relationships with our co-evolved plant kin, drawing on environmental poetics, decolonial histories, and interscalar esthetics.

Writing in the Wind: Ecopoetics and Geo-interventions with the ubiquitous plant pathogen P.syringae

Joel Ong, York University

As a case study, the author presents the research-creation project "Terra Et Venti", a speculative research project that explores the role that synthetic biology may play in planetary-scale geoengineering and weather modification practices in the future through the lens of the ubiquitous plant pathogen *P.syringae*. Beginning with the commercialization and reception of a genetically modified variant of *P.syringae*, Frostban, in 1987, the presentation considers its future potential as a tool for cloud aggregation in climate change mitigation strategies. While examining the tradition of intervening within genetic sequences as computational and mutable parameters for commercial and industrial application, the project provides a counterweight of artistic expression through activities such as computational simulation and sonification of clouds, text-DNA cipher building, and inserting algorithmically derived poetry into benign regions of the bacterial DNA. This presentation also looks at the way 'alien' practices in the lab contribute to a fast-developing, critical environmental poetics that is built on shared wonder and communion. Lineages of interdisciplinary environmental humanities are discussed here, casting both scientists and artists as important agents within networks of affect and effect.

Listening with The Flora: Environmental Sound Art & Forest Dynamics

Lisa Schonberg, Rensselaer Polytechnic Institute

The species assemblage, forest structure and resulting spatialization of the soundscape in old-growth forest are becoming increasingly rare due to logging, habitat fragmentation, climate change and species introductions. What can soundscapes suggest about our relations to forests? Ecological Sound Restoration: Old Growth Playback and Needle Cohort Study are sound works that present beyond-human listening positionalities to challenge notions of forest based in nature:human dichotomies. How can we speculate about soundscapes of future old-growth ecosystems? Ecological Sound Restoration is a gesture honoring the process of ecological succession through soundscape recovery and change. Taking inspiration from a coral reef study that used introduced sound to propel restoration, I composed a multi-channel sound piece of recordings from old-growth forest and amplified it in logged, monoculture, and naturally burned forests. The introduced composition is superimposed on the real-time soundscape, including anthropogenic sound and the sonic character of these forests. Needle Cohort Study is a sonification of a 1974 study of needles in a Douglas Fir plantation. Needle abundance is correlated with rhythmic complexity, sonified through samples of lichen, twigs, cones, and moss dropping on an old-growth forest floor. The needles, once seen as indicators of growth of trees for consumption – are instead represented by cryptic sounds from the leaf litter of old-growth forest. These sounds are displaced in an effort to de-commodify and reconsider our respect for plantation trees. These two works recognize the forest as an agent of its own sonic present and future, while rejecting the notion of a romanticized soundscape.

Art and Ecological Imperialism: vegetal writing with Thale cress and the Hong Kong Orchid Tree

Jane Prophet, University of Michigan

It has been argued that the European settler colonisation of other regions succeeded in part because their introduction of plants changed regional ecologies, a form of ecological imperialism. In this presentation, the artist takes an intersectional approach to better understand the botanical colonization of plants at the heart of two of her artworks. The artworks extend Patricia Viera's idea of vegetal writing with plants, her 'phytography', to computer coding with plants. Firstly, she discusses an augmented reality tree growing app, Pocket Penjing, created in Hong Kong, with a focus on *Bauhinia blakeana* (the Hong Kong Orchid Tree). This tree species was renamed in the 1960s to canonise a British colonist in a biopolitical act and now its five-petaled flower is the central emblem of Hong Kong's postcolonial flag. Secondly, she accounts for her current cut paper installation made in collaboration with *Arabidopsis thaliana* (Thale cress), a weed described as the "lab rat among plants". Thale cress, the first plant to have its complete genome sequenced, has become a so-called genetic "model" organism used extensively in plant biology experiments. However, there is evidence that ~10,000 years ago, Thale

cress, entangled with humans, migrated from Asia, from east to west, at a rate of westward spread of ~0.9 km/year, precipitated by the spread of agriculture into Europe.

"Eating Light" and Interscalar Esthetics

Meredith Tromble, San Francisco Art Institute

This talk investigates the visual language commonly used to discuss the transformation of energy called "photosynthesis" as an example of interscalar esthetics and the ways it reflects our understanding of plant forms and experiences. Beginning with a case study from the presenter's "Eating Light" series, an expanded cinema installation, it considers the challenges of communicating about or empathizing with experiences on other-than-human scales. Spanning from sun to cells, photosynthesis is vital to all life but it is only one of several important-to-humans interscalar botanical assemblages, such as forest/trees, field/grain, or root/microbes. These assemblages are introduced through Joshua DiCaglio's theory of scale, images from art and science, and "Eating Light." That installation reworks a common convention from science videos explaining photosynthesis, which often start with the cosmic scale of the sun and move to the molecular or nanoscale of photosynthesis in the cell. The drawings in "Eating Light" are loosely inspired by a drawing from artist, Joseph Beuys, who spoke and drew his philosophies of energy on a blackboard in performance, and a drawing from the scientific illustrator credited as Somepics. Extrapolating from DiCaglio's understanding of scale as a metaphenomenal structure that "changes everything because it changes what everything means," the artist proposes that considering the visual languages that subliminally shape our experience is part of moving away from harmful exploitation of the entities that feed life towards partnering with them to mutually flourish.

The Extractive Nineteenth Century

Chair: Stephanie O'Rourke, University of St Andrews

Discussant: Monica C Bravo, University of Southern California

This panel addresses processes and art histories of resource extraction in the long nineteenth century, a period in which extractive capitalism began to operate on a global scale. Papers from diverse geographies are invited to consider how extractive practices intersected with the histories of colonialism, industrialization, and energy regimes, among other things. Drawing on methods from the environmental humanities and elsewhere, we can consider not only how artworks represented forms of extraction but also what new approaches we can employ in telling its histories.

Imperial Materials: Extracting white marble during the 18th and 19th centuries

Amalie Skovmøller, University of Copenhagen

Since antiquity, white marble has been extracted from quarries centered in the Mediterranean, and transported to workshops to be crafted into sculpture and architectural decoration. While marble extracting activities declined

following the collapse of the Roman Empire, they resumed with new intensity during the 18th century, peaking in 19th as quarries were sought out throughout Europe, Scandinavia and in the US. Intertwined with Imperial policies, ideas about aesthetics and nation building, white marble assumed the role as prime material for high-art and monumental embellishment. Traditionally studied as an omnipresent, abstract material with little regard to the complex infrastructures framing its extraction, the role of white marble consumption in relation to histories of colonialism remains peripherally explored. This paper centers on the intense marble extraction initiated by the Danish king Frederik V (1723-1766), when the Danish Empire included all of Norway. The king initiated expeditions into Norwegian territories to locate new sources of white marble, and the quarries established at Fauske, near Oslo, and in Hordaland secured the desired stones, which were extracted in thousands of blocks and shipped to Copenhagen. This paper explores the sculptures and architectural decoration in Copenhagen, deriving from the intense exploitation of Norwegian resources, as representing the Imperial ideologies, extractive capitalism and colonial expansion politics of the Danish Empire during the latter 18th century. In doing so, the paper also touches upon the global economics and ideologies of marble extraction and circulation taking place throughout of Europe and the US during the 18th and 19th centuries.

Marienburg, c. 1800: Historicism and Primitive Accumulation

Maur Dessauvage, Columbia University

When surveying the abandoned ruins of the castle of Marienburg in West Prussia (present-day Poland), the architects David and Friedrich Gilly re-discovered the stronghold of the Knights of the Teutonic Order who had colonized the region during the fourteenth century. While this event has been studied extensively in the context of the Gothic revival, my paper argues that the Gillys reclaimed the castle of Marienburg not just as a monument of German medieval architecture, but also as a document of Teutonic colonization that mirrored the late eighteenth- and early nineteenth-century territorial expansion of Prussia. Through a close reading of both the textual descriptions and visual representations of the castle, I explore the ways in which a work of profane medieval architecture came to be seen as a distant precursor to extractive practices of primitive accumulation, internal colonization, and agricultural exploitation at the turn of the century. In addition, the paper discusses the Gillys'; racial comparison between the local Slavic and Polish people and the so-called "heathen Prussians" who inhabited the land before the arrival of the Teutonic Knights. According to the architects'; account, the castle of Marienburg offered historical proof that the modern colonization of land and people in the eastern provinces was the continuation of Germanic improvements that began in the Middle Ages. By approaching Marienburg from this perspective, the paper aims to elucidate the intricate connections between the capitalist process of primitive accumulation and the emergence of historicist discourse in art and architecture.

Extractive Ornament: Paulding Farnham's Ptarmigan Vase

Christine Garnier, University of Southern California

In 1901, Tiffany & Company's lead designer Paulding Farnham fabricated a presentation vase that celebrated his investment in the Ptarmigan Mines of British Columbia. Fashioned of silver, copper, and gold swirled together, the presentation vase was raised from a large sheet of mokume-gane, a Japanese metalworking technique associated with broader cosmopolitan design movements of the era. Yet this choice was not only ornamental; the silversmith-financier claimed that the vase's surface expressed the composition of the mine's extracted ore. This talk explores how the vase linked Farnham's expertise in metalwork directly to its extractive origins, while also attempting to signal a sense of financial stability at the pinnacle in his cosmopolitan design aesthetic. I show how the Ptarmigan Vase complicates histories of nineteenth-century metallic ornament through the assertion of extractive narratives in the object's fabrication. Coordinates for the mine were etched onto its surface, just below the seal of the Province of British Columbia and opposite of abstracted "Native American" symbols linked to origin stories of the area. This material and iconographic combination reflects the inextricable entwinement of metals, Indigenous lifeways, and colonization in North America at the turn of the century. Ultimately, I argue that Farnham's Ptarmigan Vase operates as an entry point to consider how struggles for land sovereignty operate beneath the glimmering surface of fin-de-siècle decorative sculpture.

Dredging the Seine: Impressionist Landscapes of Fluvial Sand Extraction

Genevieve C Westerby, University of Delaware

The Limits of Use: When is Fair Use Unfair?

COMMITTEE ON INTELLECTUAL PROPERTY

Chairs: Celena Gonzalez, Brooklyn Law School; **Lauren van Haften-Schick**, Wesleyan University; **Nate Harrison**, SMFA at Tufts University

When should appropriation, copying, repurposing and reproducing justifiably be curtailed? Even if fair use applies legally, when might seeking permission and paying fees be the ethically reasonable course of action? What can fair use discourse learn from current developments towards the restitution of cultural artifacts, as well as broader calls for social equity and repair? In 2015, the Committee on Intellectual Property partnered with CAA to develop the landmark “Code of Best Practices in Fair Use” which aimed to empower authors, artists and other arts workers to employ fair use in their work. But the Code omits issues of cultural appropriation, histories of non-attribution of BIPOC authors, and exploitation of artistic labor among other deep-rooted injustices. If fair use is itself a matter of equity, how can the Code integrate social justice more fully? For last year’s conference, the Committee organized the panel “Fair Use in Practice” inviting presentations on case-studies of fair use being exercised—and encouraged—in line with the Code. That panel marked the beginning of an effort towards developing revised best practices. Our 2023 panel will revisit this theme through an inverted lens, working now towards a more nuanced understanding of the circumstances wherein fair use may indeed be unfair and citing instances in which seeking permission and offering compensation function in a respectful capacity, to acknowledge past injustices. We seek submissions considering the intersection of fair use with issues of artistic labor, cultural appropriation, racial and gender inequities, and other social justice concerns.

The Limits of Use: Case Studies at the Intersection of Intellectual Property and Indigenous Legal Traditions
Susan J. Douglas, University of Guelph

How can Indigenous heritage traditions and cultural expressions be recognized specifically within the intellectual property system? What appropriate legal or operational contexts apply? What information can be drawn from practical experience? Property law and the law of inheritance and succession in Indigenous contexts are at odds with Canadian and other intellectual property laws. This paper examines the tensions between the rights afforded by intellectual property and those established under Indigenous legal traditions. One example was identified by Palmer-Butler and Udy (2015) in relation to copyright as achieved in 1951 by Ellen Neel, a preeminent totem pole artist in British Columbia. This application for copyright – granted automatically by the Canadian Copyright Act – raises critical questions about appropriation, customary laws concerning inheritance, and Fair Dealing (Fair Use). What questions does this situation, and others like it, raise that require examination in the light of our current cultural and legal environment?

Decolonizing the Museum Space: Utilizing Blockchain Technology as a Mechanism for Truth-Telling

Christian Reeder

Decolonization “is the process of deconstructing colonial ideologies of the superiority of Western thought and approaches...[and] involves dismantling structures and addressing unbalanced power dynamics.” In 2018, the activist group “Decolonize This Place” encouraged the Brooklyn Museum (BKM) to form a “Decolonization Commission” that acknowledges the “structural injustices...and the colonial provenance of the museum’s collection.” In a subsequent interview, the Director of The Brooklyn Museum, Anne Pasternak acknowledged the demands of “Decolonize This Place” and spoke to the potential of museums as she stated, “[BKM] can be more [than a temple for art]... We need to be places of questioning and debate—not safe spaces—as we try as a society to plan for a greater future.” As Pasternak’s words highlight, museums have a unique opportunity to catalyze societies towards a greater future due to their public physical and intellectual space. The future that scholars and activists envision is one where museums interrogate and dismantle their colonial practices and beliefs to build an equitable, and honest community-oriented institution. Museums can achieve equity and honesty through (1) decolonial truth-telling, the act of naming the past harms and speaking about violence at the intersections of museums and coloniality; and (2) Blockchain technology, a database for digital records, that can publicly store the truths that emerge throughout the a museum’s decolonial process. This paper examines how in museums, decolonial truth-telling actualizes as a component of curatorial work that acknowledges colonial acts of cultural devastation, and requires an anti-colonial structure for the governance of non-Western objects.

Reflections on Andy Warhol Foundation for the Visual Arts, Inc. v. Goldsmith

Celena Gonzalez, Brooklyn Law School, **Lauren van Haften-Schick**, Wesleyan University and **Nate Harrison**, SMFA at Tufts University

In June 2022, CAA joined an amicus brief in support of the Andy Warhol Foundation in the matter of Andy Warhol Foundation for the Visual Arts, Inc. v. Goldsmith. This case involved Warhol’s use of a photograph of the musician Prince by Lynn Goldsmith outside the context of the license through which Warhol originally obtained it. Key issues were raised as the case wound its way to the Supreme Court in October 2022: Does aesthetic transformation alone constitute fair use? What is the line between transformation and replication? Must fair use require a new message or meaning? What are the economic/licensing implications for other photographers and artists? The Committee’s goal in contributing a brief was to explore the ramifications of this case through the lens of CAA’s Code of Best Practices in Fair Use in The Visual Arts and the needs of membership. This paper will explore the questions presented by this case both to the Supreme Court and the public, including CAA’s academic membership. We will explore how the Code interacts with the facts of the case and explore the

dichotomy between licensing and fair use as it applies to that case and more generally. We will also look at the relevant law and jurisprudence, the briefs submitted by petitioner, respondent, and amicus curiae, including CAA and the Solicitor General on behalf of the U.S. Copyright Office. Lastly, if a verdict has been reached, we will explore that as well. This is a joint presentation by the committee co-chairs.

The Print as Archive

ASSOCIATION OF PRINT SCHOLARS

Chairs: Emily Friedman; Emily Monty; Angel Jiang

Discussant: Mitchell Merling

This panel interrogates the concept of the print as an archive. Traditionally, the study of printmaking across geographies and periods has relied on comparing impressions, assigning attributions, and understanding market conditions in order to draw conclusions about their conditions of production, reception, and meaning. Yet, conventions of printmaking and collecting fray the edges of this perceived certainty. Adapting perspectives from book history and media theory that emphasize the inherent variability of prints has challenged us to question established approaches to print history. While prints can act as a testament to what is left behind, these traces can be deceptive. Can those remnants of evidence actually be mined as an archive of something beyond the work itself? Can we trust the printed image as an archive? Acknowledging that archives contain structural biases, this panel aims to examine the potentials and limits of approaching prints as repositories and agents of knowledge. Do we learn something new about the medium of print if we think of it as an archive? As demonstrated by the “technical turn” and the work of scholars such as Jennifer Roberts and Michael Gaudio, matrices, marks, biting, spirals of copper, states, and proofs materialize labor, process, and meaning. This approach has also found traction in the work of anthropologist Tim Ingold and media theorist Bernard Siegert. We welcome papers that explore the print as a document; methodologies that imagine alternate histories, materials and processes; as well as themes such as collecting, editioning, collaboration, process, and experimental techniques.

Ambiguous Archives and Tenuous Techniques: A Case Study of Manet's Illustrations for Le Corbeau (1875) and their Relationship to Industrial and Commercial Printmaking Processes

Sarah Mirseyedi, Rhode Island School of Design

In the 1980s, controversy erupted over whether or not Edouard Manet's lithographs illustrating Edgar Allan Poe's *The Raven* were lithographs at all. The tenuous suggestion that they may in fact be the products of a cheap, industrial printmaking process set the stage for an impassioned debate in the pages of *Print Quarterly* and beyond. While the debate was eventually settled (Manet's illustrations were indeed lithographs, albeit printed by a lithographer known primarily for his experiments in industrial techniques), it left myriad questions unanswered regarding the reliability of text-based archival evidence versus that of the physical

object itself. In this presentation, I revisit this debate over Manet's illustrations for *Le Corbeau* by positioning it within an ongoing methodological crisis in the study of nineteenth-century printmaking processes deemed commercial, cheap, or worst of all, “mechanical,” by the scholarly establishment. To what extent does our desire to privilege the print itself as an archive of material and technical information help or hinder the examination of textual archives left behind during this period of experimentation and industrialization of printmaking techniques? As I argue in this presentation, this ambiguity poses not only contemporary methodological problems, but also aesthetic and technical problems for those artists, like Manet, who found themselves in the midst of this archival accretion in real time. How did nineteenth-century viewers navigate the contradictory visual and textual information put before them in this “age of mechanical reproduction”? And what might we learn from this history as we navigate similar territory today?

Peripheral Prints: Karamu House and the Rise of African American Art in the Midwest

Erin E. Benay

Established in 1915 in Cleveland, Karamu House is one of the earliest and most important Black community and performing arts centers in the United States. Although it is widely recognized for its contribution to African American theater, very little attention has been paid to the role of the Karamu House Graphic Arts Workshop in the Black Arts Movement. Marginalized by its geographic location in the rustbelt, Karamu House has been neglected as a site of meaningful visual arts activity, and as a hub for Black artist-printmakers from c. 1940 to the present. The relief prints of Charles Sallée, William E. Smith, and Hughie Lee Smith document the earliest, 1940s phase of the Karamu shop and signal the convergence of their democratic ideals with those of the Cleveland WPA. Even more significantly, these prints and the workings of the Karamu print shop, market, and gallery, offer under-studied evidence of what was by the 1970s, the most important destination for Black artists traveling across the United States. The Karamu House archives—now dispersed among several Cleveland institutions—quietly telegraph the impact of the Graphic Arts Workshop, where Romare Bearden, Jacob Lawrence, Nelson Stevens, Curlee Raven Holten and a host of other prominent Black artist-printmakers visited, taught, worked, or exhibited their prints. While the Karamu print shop has long since dissolved, I argue that the prints themselves archive its historic place as a center for the Black Arts Movement, and index the complex, and often overlooked, racial topography of art-making in the Midwest.

Fingerprints: Female Lithographers and the Records of Touch in Nineteenth-Century France

Sarah Elisabeth Lund, Harvard University

Emilie Bès and Joséphine Formentin were two prominent lithographers in early nineteenth-century France: Bès reproduced massive scale studies after Anne-Louis Girodet, Raphael, and Da Vinci, and Formentin etched the works of key early lithographers and employed dozens in her self-owned press. Like many female artists, their names rarely

appear in catalogues, and scant archival information survives. Bès and Formentin are but two of over 200 French female printmakers of their era who remain uninvestigated and often sidelined from great print collections, which are primarily of, by, and for men. A key source of information for these women are their prints themselves: the signatures, addresses, and collaborators in the margins. Their prints, however, also record their touch, marks, and manipulations of their media: especially in lithography, which relies on the stone matrix's sensitivity and ability to absorb the lightest grease marks, even from inky fingertips. This paper situates prints as archives not only of explicit information but also of these female artists' material approach and subjectivities. In Bès and Formentin's time, touch was subjected to gendered biases as women were considered incapable of full reason due to their hypersensitivity. Despite their restriction from full political participation and from the highest artistic accolades, their artwork participated in political debates, like Formentin's Bonapartist scenes, and in crafting an art historical canon, like Bès' studies. I will examine how Bès and Formentin mobilized lithography and its relationship to sensitivity to participate in politics, challenge gendered prejudices, and negotiate their identities as women and artists.

Material Manipulations: Ha Bik Chuen's Collagraphs and Motherboards

Michelle Wun Ting Wong, The University of Hong Kong

Material Manipulations: Ha Bik Chuen's Collagraphs and Motherboards This paper focuses on the printmaking practice of the late Hong Kong artist Ha Bik Chuen (b.1925, Guangdong, d. 2009, Hong Kong) and explores the material experimentation in his collagraphs and matrices which he called motherboards. A self-taught artist who developed his practice in adulthood and outside of the academy, Ha's oeuvre spanned across printmaking, sculptures, paintings, and book collages. Simultaneously, he accumulated a vast personal collection of materials that functioned as a world of visual references that informed his creative output. This collection also formed a physical environment that Ha called his "Thinking Studio," which shaped his relationship and working processes with materials. The "Thinking Studio" has since been reorganised and transferred to different museum and archival collections in Hong Kong. Ha's collagraphs have also largely receded from public view. The motherboards, which remain inside the studio, become a significant yet partial source to resurface a process that is otherwise not documented and only known to a few of Ha's family members. In this paper, I reference anthropologist Tim Ingold's idea of materiality as a continuous coming together and dissolving of material flows and processes to analyse the production processes and pictorial elements of Ha's collagraphs and motherboards. I propose the materiality of Ha's motherboards and collagraphs offers an important entry point to understand Ha's creative processes. It also sheds light on how Ha positioned himself as a modernist artist vis-à-vis his contemporaries, and the way in which he inhabited the world of mid-twentieth century Hong Kong.

The Role of Aesthetics in Debating Culinary Cultural Heritage

AMERICAN SOCIETY FOR AESTHETICS

Chair: Andrea Baldini, Nanjing University

Discussant: Andrea Baldini, Nanjing University

Culinary items such as specialty food products, cooking procedures, and eating practices play a key role in processes of identity construction, shaping both who we are and how we understand ourselves. Recently, the UNESCO started to recognize the value of food as cultural heritage by including some recipes and traditional forms of cooking and dining in their list of Intangible Heritage. In this panel we address the normative questions related to aesthetic various aspects of food seen as cultural heritage, including authenticity, authority, expertise, and value.

On Culinary (Messy) Norms

Paloma Atencia, UNED (UNIVERSIDAD NACIONAL DE EDUCACIÓN A DISTANCIA)

The paper departs from a specific case: a heated debate in the public opinion between the Mexican top chef, Enrique Olvera (and his defenders) and an angry costumer (and his defenders) over the (il)legitimacy of adding certain extra-condiments to Olvera's signature version of a traditional Mexican dish. Although it is likely that we all find it easy to align to one side of the dispute or the other, depending on our sensibilities, I will claim that a closer analysis of the case makes any position potentially problematic or potentially defensible. I claim that explaining what goes on, and what is at stake, in debates like this requires an analysis of the sources of normativity of some of our food practices. Moreover, doing so shows us interesting things about how these practices work and how messy they are normatively speaking. In this paper, I put forward some of the norms that seem to be operating in different food practices—specifically in traditional food and fine dining—and describe how they can interact and conflict. I claim that food practices are particularly messy when it comes to (aesthetic) norms, or at least not as clear cut as other aesthetic practices, and I try to give some reasons to justify why this may be the case.

Food, Authenticity, and Cultural Heritage

Andrea Borghini and **Matteo Ravasio**, Peking University School of Arts

Food plays a central role in our lives, not only at a nutritional but also at a cultural level. Recent inclusions of recipes and traditional cuisines in the UNESCO's list of "intangible heritage" testifies to this growing awareness: sometimes, food items are part of our cultural heritage. As such, they are sometimes essentially related to group identities. For this reason, culinary authenticity must be construed in ways that respect the connection between food items and the communities that create, consume, and value them. In effect, while some examples of cultural heritage may become universally shared and lose any privileged connection to a specific human community, this is far from

being the rule. Cultural heritage is, first and foremost, the heritage of groups that share a common culture.

Recipes, Norms, and the Value of Tradition

Patrik Engisch, University of Geneva

In this paper, I will argue for three interrelated claims which I intend to form the basis of a philosophical understanding of the value of culinary heritage food items. First, I will defend the claim that recipes are not mere cooking instructions but, rather, culinary norms. Second, I will put forward an understanding of traditions in terms of the idea that a tradition is a cost-effective way to pass along certain values. And, third, I will defend the claim that the values recipes can promote are rather broad, from mere aesthetic to ethical and existential values. Put together, these three claims will lead to the idea that certain traditional recipes matter for culinary heritage insofar as they embody substantial value practices in a unique, culinary way.

The State is a Man

Chairs: Jonah Gray, University of California, San Diego; **Shoghig Halajian**

When anthropologist Audra Simpson wrote “the state is a man,” she reflected how heteropatriarchal violence is foundational to settler nation-building projects. She argued that settler states require the disappearance of Indigenous women, and that this “sovereign death drive” demands that we reconsider how we conceive of nations, states and governance itself. Simpson discussed the ongoing tragedy of Missing and Murdered Indigenous Women and the imperative in Canada’s Indian Act to extinguish Indigenous women’s legal Indian status if they married a non-Indian man. Yet her observations also speak to how bodies are constructed through state narratives and structures across contexts including borders, prisons, and legislative processes such as miscegenation laws (to name a few) that support the extractive drive of racial capitalism. Art and culture are deeply implicated in struggles over gendered violence, nationalism and statecraft, both in perpetuating the status quo and opposing it. This panel will showcase art and histories that rethink the body (in terms of gender, race and relationships to land) against state categorization and violence. We welcome papers about artistic experiments with embodiment, fluidity, refusal and dependency. We invite contributions that reframe dominant art histories through the lenses of settler colonialism and racial capitalism. Guiding questions include: How do artists engage and critique histories and ongoing practices of violence and expropriation within the nation-state? How do artists address the construction, policing and exploitation of bodily differences? Finally, how are such critical artistic gestures complicated by institutional and state apparatuses that co-opt discourses of decolonization and inclusion?

How Not to Reproduce the White Body Politic?: An Intersectional Analysis of Martha Rosler’s Vital Statics of a Citizen Simply Obtained

Kim Bobier

Security Against the Settler State: Seeing Decolonial Care in Photographs

Amber Hickey

Fashion v. the State: The Queer Case of Palestine

Roberto Filippello, University of British Columbia

The Symbolist Imagination

ART, LITERATURE, AND MUSIC IN SYMBOLISM AND DECADENCE

Chair: Deborah H. Cibelli, Nicholls State University

This session explores the Symbolist endeavor of artists that strove to give ideas material form by employing new approaches in the visual arts, literature and theater during the late nineteenth and early twentieth centuries. The topics show the alliance of artists, writers and dramatists in their imaginative use of multimedia for verbal and visual expression.

"Lilies at her feet": Sarah Bernhardt from muse to role model

Liesbeth Grotenhuis

The femme fatale was the ultimate subject for the Symbolist painter: the dangerous seductress was accentuated in well-known characters from mythology, history and the Bible. In the theatre, these stories also flourished, especially when brought to stage by talents like Sarah Bernhardt. This paper will explore Bernhardt bringing theatre to a next level as she fused the line between performing and real life. The new medium of photography confirmed this ambivalence. But with her outspoken presence, she also remained a popular model for the traditional painter, both in a specific role and as herself. More interestingly, she adopted this iconography to profile herself as a strong, independent person. Soon other actresses and female dancers followed. We shall consider how the male-developed iconography (to distinguish the female otherness) affected the adaptation by women themselves in their feminist development.

A Feminine Gaze and the Presentation of Symbolist Imagination

Andrew Kent-Marvick, Southern Utah University

More nuanced examples of a “symbolist gaze” appear in works by women artists than are typically found among those of their male colleagues. The established trope abounds among purposely transfixed, distracted, mesmerized or mesmerizing figures in the art of Moreau, Khnopff, Lenbach and von Stuck, for example. Less well known or understood, the art of Beda Maria Stjernschantz (Finnish, 1867-1910) is a case in point. Influenced by instruction from Magnus Enckell (Finnish, 1870-1925), an established Finnish symbolist painter then connected with the Académie Colarossi in Paris, Stjernschantz undertook to explore, in such paintings as *Everywhere a Voice Invites Us . . .* (1895, Oil on canvas, 129.5 x 85.5 cm, Ateneum Art Museum, Helsinki, Finland) what might be called a symbolist presentation of imagination itself. Works relevant to this phenomenon were produced by Stjernschantz, Helene

Schjarfbeck, Helene Funke, Elena Luksch-Makowsky and other women artists with associations with symbolists working in a variety of media and active in different disciplines.

Russian Symbolist Theater

Olga Davydova

The turn of the nineteenth century was famous for its innovations. One of the major innovations was reflected in viewing theater art as a synthesis of arts. The art that grew in its importance was the art of set design. The role of theater sets became as essential as the role of singing or performing. The set's role was supposed to reinforce the emotional impact of the entire performance on the spectator. Hence, talented new artists became involved in the theater by creating sets for spectacles. In contrast to earlier periods, their sets were specifically designed for the given performance and were artistically sophisticated and elaborate. In my presentation, I will examine the theater sets that become the embodiment of the Russian Symbolist theater.

Vrubel and Symbolist Theater

Rosina Neginsky

At the turn of the 19th century European theater went through drastic transformation especially in the area of theater design and its role in performance. Set design became one of the central areas for the synthesis of the arts. Numerous artists contributed to that evolution. In my paper I will examine the innovations introduced by the Russian artist Mikail Vrubel at the turn of the century and inquire into the role theater design played in his creative process.

The Value Behind the Art: An Appraisers Perspective

AMERICAN SOCIETY OF APPRAISERS

Chair: Johnnie White, American Society of Appraisers

What are the important elements that go into valuing art? How do those elements contribute to value? These are questions considered by everyone in the Art professions. Curators, professors, administrators, risk managers and students in the Arts can learn about characteristics of value and market indicators an appraiser uses when valuing art and how this might impact them. This session will provide an overview of key points about valuing art and the process to obtain the skills to become a personal property appraiser to appraise in the field of the Arts.

The Value Behind the Art: An Appraiser's Perspective

Frances Zeman, American Society of Appraisers

Understanding the market and how it operates and impacts the value of art for different intended uses is critical in the field of appraising. The following topics will be discussed in the presentation to provide an overview what elements go into developing an opinion of value for art: Different Types of Value Price v. Value Components of Value Key Market Indicators and Their Use Expanding Current Professional

Skills to Encompass New Working Environments

Designated art appraiser: The path to success

Johnnie White, American Society of Appraisers

An academic background in the arts can be a solid foundation for an appraisal career. Curators, professors, arts administrators, and those involved in the wider business of art all have skills that can be broadly applicable to a career in the appraisal field. Furthermore, students in all areas of the arts can begin planning their path into the profession. This presentation will include the steps in the process of becoming a designated appraiser and any requirements that are needed for the profession.

The Visual Narrative of Masquerade

Chair: Felice C. Amato, Boston University

How is masquerade a visual narrative event? Spectacle has long been used to tell stories that transcend text, unfolding an aesthetic staging in a public space. In this session, presenters are invited to explore the visual narrative staged through practices such as masquerade, in all its diverse manifestations. Case studies and artist talks are encouraged. Examples of solo masquerade as well as collectives are of interest. Questions that might be asked: How does pageantry employ sequential art storytelling practices? Often developed through a collective process, how does the devising process influence the content? What does it mean to devise visually, spatially, and temporally? What are the political effects of real bodies in real time and space? How does the site of a masquerade shape the event and its meaning? How are sequence and hierarchy established within masquerade? How do narratology and phenomenology intertwine? How does involving the body of the participants and/or spectators in ways that are synesthetic, sequential, and temporal change the experience of storytelling?

Masquerading Art, Politics and Resistances in Nigeria

Stephen Adeyemi Folarinmi, Rhodes University, South Africa

Art in public spaces in modern Nigerian arts is studied along the narrow paths of the plastic arts. However, other artistic interventions have created platforms for participation, such as during the 'END SARS' protest's in October 2020. Millions of youths engaged in music, dance, drama, graphics, digital art media, and performances. These artistic productions were spontaneous and significant towards the protest's success. Social media was awash with thousands of images as several creative individuals used digital applications and devices to create and share artistic production relating to the protest. Remarkable were the short performances by artists who were not at the centre of the protests but used their bodies to speak to the events. Performative art is not new in the classical arts of Nigeria. It exists mainly in the various traditional activities of egungun and other religious processions, especially among the Yorùbá, Edo, and Igbo in Nigeria. However, its practices by contemporary artists in Nigeria can be said to be relatively new, and has received little scholarly attention. This paper

examines the intersections of different artistic interventions, specifically in Lagos in 2020. I interrogate the shifting conditions and narratives of the public performance related to the 'END SARS' protests and how these artistic interventions travel through physical and digital divides during their existence. It analyses the various function of protest/ artistic resistance, its present appeal and possible perceptions in both political and historical perspectives. It also questions the potency of these artistic interventions in politics, protests, spirituality, and entertainment.

The Mask of a Very Definite Purpose: Sculpture and Masquerade in Edith Wharton's "The House of Mirth"
Jessica Skwire Routhier, Association of Historians of American Art

Edith Wharton's *The House of Mirth* (1905) is filled with references to art and material culture, from Percy Gryce's collection of "Americana" to Mrs. Wellington Bry's spectacular tableaux vivants. Beyond these obvious examples, however, references to the sculptural arts are threaded throughout the novel from its earliest pages, when Lawrence Seldon observes that Lily Bart, the protagonist, "must have cost a great deal to make" and speculates about "a fine glaze of beauty and fastidiousness . . . applied to vulgar clay." This paper will explore how the language of sculpture pervades Wharton's debut novel, particularly in the context of masks the characters willingly or unwillingly wear to conceal their secrets and passions from others and from themselves. References to works from antiquity and the Renaissance offer clues to the nature of these characters' dissembling and underscore major themes of the novel, from the ossifying environment of turn-of-the-century New York society to the obligation of women within it to present themselves as a kind of collectible commodity: "pretty and well-dressed until we drop," in Lily's words. Born and bred in that society and well versed in its complex relationship with the arts and décor—she published the nonfiction *The Decoration of Houses* in 1898—Wharton chose her words and allusions with care. From the Dying Gladiator and the ruins of Pompeii to Lily's "vivid plastic sense" and Sim Rosedale's "glossy countenance," Wharton consistently uses sculptural metaphors to describe the carefully curated images that her characters present to their world.

War Games at the Mudd Club

Kara Carmack, New York Studio School

The 1970s and 1980s saw clubs like Club 57, Danceteria, and Area harness the gritty aesthetics and politics of New York City and encourage artistic experimentation and transdisciplinary collaboration. Central were themed parties—notorious events that trafficked in the serious and the surreal, the earnest and the crass. This paper offers an analysis of the form and function of such parties at the legendary Mudd Club, where procedures required and elicited complete commitment to each theme: in costumes and accessories, conversation topics, decorations, music, and mini theatrical on-topic performances. Such masquerades produced ephemeral, experiential Gesamtkunstwerks that served, I argue, as release valves to contend with oppressive societal structures. The military-

inspired "War Games: Combat Love Party," for example, simulated a D-Day commemoration with a guest list that included "Geisha Girls, Nazi Dykes, and U.S.O. Chorus Girls," and decor consisting of American flags, Uncle Sam posters, a Jane Fonda protest doll, and a "Nuke 'em till they glow" mural in the stairwell. Belonging to a generation defined by the Vietnam War as well as the ongoing Cold War and its relentless nuclear threats, the attendees participated in an evening of mimetic play that contended with military control, brutality, and oppression, while collectively exercising frustration, anger, and shared joy at being together. This paper encourages thinking about the mechanics and function of such evenings at the Mudd Club and the themes' narrativ framework that engendered collective and subversive expressions of politics, humor, affect, and aesthetics in an assault against the status quo.

The Masquerade's Forever: Emmy Hennings's Savvy Navigation of the Theatrical Avant-Garde and its Expectations of "Womanliness"

Gretchen Lynne Gasterland-Gustafsson, Minneapolis College of Art and Design and **Kris K. Belden-Adams**, University of Mississippi

To escape the gender- and working-class-destined roles of dutiful, subservient wife and mother, Dada co-founder Emmy Hennings masqueraded as the cabaret performer/hostess/singer, and as a prostitute. Assuming these job-based personas allowed Hennings to become an accepted female member of the patriarchal German Expressionist avant-garde based in Munich at Simplicissimus, while also abiding by the middle-class gender-role expectations that dictated that women be childlike, non-assertive, and passive vehicles for male amusement and pleasure. Hennings's role as cabaret singer would lead her to meet Hugo Ball, and to help establish Zurich Dada as Cabaret Voltaire's main host, who was ignored at the time for her role in founding the movement. Hennings, however, was content to be unrecognized, to avoid challenging her male peers. But her groundbreaking cabaret performances radically broke with the expectations of early-twentieth-century theatre by integrating erratic shifts in narrative that vacillated between the sexy and the childish, punctuated by drug-induced hazes and piercing screeches. Throughout these masquerades, Hennings worked within what Joan Riviere called the tool of "womanliness," which allowed Hennings to financially survive (often, barely) and navigate new groups without challenging their power structures. This culminated in her final masquerade as a parent and pious Catholic, following the death of her mother/child-care provider. Post-Dada Hennings cleaned her journals of all mention of the misdeeds of her youth, making it difficult to rebuild her biography in posterity. This presentation will explore the various persona-oriented performances of Hennings, and her re-inventing of herself and her stories.

Marisol's Masks and the Hypnotized Self

Delia Solomons, Drexel University

Marisol's sculpture and persona have long been associated with masks and social masquerade. She incorporated plaster casts of her own face in her works and produced an

infamous 1961 performance as a silent, masked sitter among a panel of male artists. Through such projects and provocations, she examined selfhood as social performance, exposing the constructedness of the codes we enact—including those affixed to her as “woman,” “artist,” “American,” and “Latin American.” This paper situates Marisol's masquerade within midcentury debates about selfhood in political and cultural arenas. She distanced herself from the Abstract Expressionist ego, instead drawing upon ideologies like Frank O'Hara's Personism, contingent selfhood, the social self, and the besieged yet liberated self in the cosmopolitan context. Her stock-still figures with vacant expressions tapped into contemporaneous obsessions with brainwashing and hypnosis as threats to selfhood; these ideas preoccupied Cold Warriors and Beatniks alike, the former to describe communism's dangerous lure and the latter to indict consensus culture. This paper will pay particular attention to the photographs of Marisol with her frozen visages as performative extensions of her works.

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Through the Lens of Design: Publishing, Writing, and Pedagogical Practice

Chair: Christopher John Sleboda, Boston University

Christopher Sleboda, one of the founders of the independent publishing imprint Draw Down Books, will moderate a panel of design educators and critics who have contributed to design titles published or carried by Draw Down. Panelists will discuss artist book publishing as an avenue for building a professional profile, as a pedagogical strategy for design courses and workshops, and how to balance participation in the artist book publishing community as academics. Topics will cover funding, collaboration, and distribution.

Content-Aware: Collaboration, Cultural Identity, and Publishing as Practice

Jason Alejandro, The College of New Jersey

Gathered by Language

Ryan Diaz, Massachusetts College of Art and Design

Writing to Reach You

João Doria de Souza

unCovering: A Practice & Pedagogy of Publishing

Emily Larned, University of Connecticut

‘Uncovering’ suggests a vulnerable process of revealing and discovery. It describes my approach to publishing as well as teaching. This presentation surveys 30 years of ‘uncovering’ in an artistic publishing practice, beginning in 1993 with personal zines, to socially engaged call and response publishing since 2008, to books from feminist archives in the present. It explores how these projects inform a pedagogical philosophy, which guides students to uncover their own interests and explore them through the multifaceted discipline of publishing.

Publishing and the Dissemination of Design History Research

Briar Levit, Portland State University

Making to Transgress: Risograph Printing as the Practice of Freedom

Elaine Lopez, Parsons School for Design

Making to Transgress: Risograph Printing as the Practice of Freedom is the culmination of classes, lectures, and self-published zines that explore Riso printing as a liberatory practice. This presentation shares a pedagogical approach to teaching Riso printing that encourages students to create work about their culture, identity, and radical thinking. It will also demonstrate the methods, challenges, and lessons of collaboratively designing and distributing Riso-printed zines that celebrate and commemorate marginalized experiences.

Collective Publishing: Embodied Making and Open-Source Building

Chen Luo, Boston University

Collective Publishing will briefly explore how embodied

making with collective labour can build a community around publishing while also offering an opportunity to invite students to share their efforts, creating an open-source library of skills and knowledge. Luo will discuss using interactive projects and community-based workshops to generate content and touch on how to connect her interests as a designer and academic—activating typography and space, the body in relation to graphic design, and performative text—to publishing projects that are inclusive and diverse. As a young academic currently teaching as an adjunct at Boston University, Tufts University SMFA, and the University of Massachusetts Lowell, Luo will discuss how she is balancing new publishing projects as a freshly minted MFA graduate and how her efforts connect to her goal of empowering students in the classroom. Luo will discuss ways to encourage authorship in design education and how her experience as a writer, designer, and design researcher shapes her pedagogical approach. The talk will touch on Luo's participation in several artist book fairs and the way those spaces of interaction have impacted her publishing efforts and teaching.

Based on a Feeling: Design, Pedagogy, and Emotions
Juan Rodriguez

Open-Source History

Javier Viramontes, University of California, Davis

The senses do not deceive, rather, they accurately relay information to the mind. Design pedagogy where data is conveyed through 72 DPI slides, or thorough the dry academic words of a critic or art historian, only serves to alienate us, through our senses, from the many merits of design history. In stark contrast, Open-Source History is a pedagogical approach that attempts to explore design history through active participation in an ecosystem of primary sources, personal ethnographies, open source publishing, and community participation. The brief talk will outline a few case studies for this approach.

Toward a Global Theory of the Socialist Amateur: Collective Pedagogies, Nonaligned Modernism, and Postsocialist Legacies in China, Yugoslavia, and India

Chair: Angie Chang Baecker, The University of Hong Kong

Discussant: Bojana Videkanic, University of Waterloo

This panel examines how artists belonging to leftist organizations and socialist states have understood the artistic activities of artists who were untrained, nonprofessional, and belonged to working class backgrounds. These artists and their artwork have been described with a constellation of terms, including amateur art, folk art, naïve art, popular art, and mass art. Whereas amateur artists are theorized as working outside of the remunerative institutional contexts of the professional, art production in leftist and socialist contexts challenges this framework through its insistence upon collective organizing practices and the state's centralized administration of cultural production and consumption. In this panel, Angie Chang Baecker and Bojana Videkanic explore how socialist states developed a distinct aesthetic by championing the work of peasant or naïve artists: Baecker explores how a series of special collaborative classes held between academy-trained artists and peasant artists from rural Shaanxi province, created a distinct visual vocabulary for Maoist art, while Videkanic argues that the self-taught Franjo Mraz emerged as socialist Yugoslavia's most notable naïve artist through his rejection of primitivism and embrace of nonaligned modernism. Katja Praznik and Sanjukta Sunderason explore how the work of art-making was understood in postcolonial India and socialist Yugoslavia: Praznik analyzes the legacy of the socialist embrace of amateurism through key thinkers of art labor, including Zagorka Goluvović and Stevan Majstorović, while Sanjukta Sunderason argues that the positionality of the outsider, non-professional artist was a critical component of socialist art in postcolonial India, as personified in the work of Chittaprosad.

Collaborative Pedagogies for Amateur Art: Peasant Art and the Creation of a Socialist Visual Vocabulary in the People's Republic of China

Angie Chang Baecker, The University of Hong Kong

In the 1970s, a series of special art training courses were held in rural China to match peasant artists with academy-trained painters. Called shuang jieheban, or "integrated dual-track classes," the courses were an experiment in the Maoist praxis of "popularization and elevation" (pujiyutigao), pairing professional, academy-trained painters and peasant artists to produce art for exhibition. The classes resulted in the most celebrated and internationally well-known works of peasant art (nongminhua) created in socialist China, reproduced widely on poster art and later exhibited at international venues including the Paris Biennale, Brooklyn Museum, and Art Institute of Chicago. In this paper, I theorize the special class series as a collaborative methodology for an interventionist, socially situated fine arts

practice. Pairing professional artists with untrained amateur artists was meant to facilitate not only an exchange of technique, but to challenge the class and labor relations that had previously defined the production of fine art, where the artist's identity had been restricted to educated urban elites. Beyond class, amateurism also possessed a distinct spatial formation: it occurred in the countryside, with trained artists arriving on site to rural locales not to teach, but to guide (fudao) peasant artists to reach their fullest artistic expression. Through a close reading of artworks and archival materials from the classes, I explain how the series of special peasant/professional classes created a collaborative pedagogy for art practice that ultimately played a defining role in creating a distinct visual vocabulary for socialist art from the People's Republic of China.

The Emancipation of Art Work in Socialist Yugoslavia: Between Amateur Art and Class Character

Katja Praznik, University at Buffalo, The State University of New York

This paper considers the conceptual role of amateurism in socialist Yugoslavia's art and cultural policy, especially its demystification of art work (or artistic labor) as a practice of exceptionally creative individuals. Understanding culture as way of life rather than an autonomous professional activity, scholars and artists in socialist Yugoslavia discussed and challenged the distinction between professional and amateur art. Focusing on key thinkers such as Zagorka Golubović, a member of the Praxis group, and Stevan Majstorović, the founder of cultural policy study in Yugoslavia, this paper shares their theoretical contributions to the subject as well as the results of empirical studies about workers' attitudes toward art work and emancipation of labor. These discussions are, on the one hand, part of theorizing the nature of art work in socialism, but on the other they challenge the idea of art work as creativity, which is foundational for the concept of modern Western art and tightly connected to the class character of art. Finally, this paper also explores artists who sought, through their practice, to explore the relationship laboring/working classes, artists, and work. By probing the limits of advantages of the concept of amateur art, this paper illuminates the class dimensions of art in Yugoslav socialism.

Dialectical Visions: Chittaprosad, Socialist Art, and National-Popular Modernism in Postcolonial India

Sanjukta Sunderason

This paper argues that a dialectical dynamic marked habitations of socialist art within the emerging structures of late-colonial and postcolonial Indian modernism through the figure of Chittaprosad, an artist-activist of the Communist Party of India in the 1940s. India's ambiguous co-habitation of a socialist, radically counter-hegemonic tradition within the postcolonial nation-state's cultural infrastructure (albeit with diffused patronage from the Communist Party in post-independence India) was unique to the decolonizing worlds of Third World socialist aesthetics. I foreground Chittaprosad's post-independence isolation, reflecting on the structures of his marginalization, at once self-inflicted and

structurally conditioned, in order to reveal the conflicted scopes of what a postcolonial socialist aesthetic looked like, who its protagonists were/could be, and what its ideological/professional/aesthetic footprints are. This tension is peculiar to India's postcolonial transition, where a radical left-wing cultural movement in the closing decade of anti-colonial movement in the 1940s not only dissipated at the moment of the arrival of the independent nation-state, but the new postcolonial political modernity under the first Prime Minister Jawaharlal Nehru itself championed a socialist national-popular aesthetic. Chittaprosad is an entry-point to enter into a dialogue with the transnational positionalities of artists like him, who both chose, and were structurally relegated to marginality within socialist infrastructures and institutions. My understanding of marginality does not seek to re/assimilate marginal figures to legacies of postcolonial national-popular aesthetics. Rather, I seek a methodology for conceptualizing the dialectical entanglements of socialist art with the politics of twentieth century decolonization.

Tracing aesthetics in two dimensional forms

Mapping Hong Kong Landscapes: Historic Places of Textiles and Visual Arts

Fong-fong Chen, Department of Visual Studies, Lingnan University

This paper proposes to reconstruct, through archival sources and visual images, how historic places and the corresponding communities relating to visual arts and textiles tell a story about Hong Kong through cultural and historical memories. This project focuses on artistic venues in the first half of twentieth-century Hong Kong. It aims to answer questions about ways of preserving and developing historic places related to the arts and textiles in a sustainable way. How should we build a knowledge base to address the artefacts, stories, and values associated with historic places and their corresponding communities? Historical traces of the exiled court of the Southern Song are embedded in the scenery of Kowloon, but also in Tsuen Wan in the New Territories. While the historic Sung Wong Toi in Kowloon City was celebrated for literati gatherings in 1916, Tsuen Wan as a cultural landscape in the arts and textiles is relatively understudied. By shedding new light on previously neglected venues for art and textile education and exhibition, this project also incorporates a gendered perspective, revealing the involvement of women in textile making and the continuities between the textile industry past and present. This paper highlights the role of artefacts, people, events, associations, and stories that are both inherent and situational in the cultural landscape and communities in Hong Kong. The answers to those questions will have major implications for our understanding of marginalised local heritage, identity, community, and sustainable development.

Michelangelo's Pensieroso in the Cappella Medicea: the Migration of an Ancient Motif

Ianthi Assimakopoulou, National Kapodistrian University of Athens

The last decades have seen some new readings of Michelangelo's famous Cappella Medicea attached to San Lorenzo, aspects of which are not yet fully explored. This paper investigates the ancient Greek and Roman sources from which the artist drew inspiration for his idealized figure of Lorenzo de' Medici. Scholarship has offered thought-provoking interpretations of the character, who seating in deep contemplation, has his hand on his chin and his eyes turned towards the Medici Madonna. However, the origins of this figure's pose are not yet thoroughly investigated. I will argue that poses, expressions and gestures are a visual language conveying message and meaning, and that the origins of the contemplative Medici may be traced back to Roman sarcophagi which were known to Renaissance artists. It is further suggested that the pose of the pensieroso is related iconographically to figures created by Giotto, Donatello, Leonardo. The presentation briefly discusses Michelangelo's preparatory drawings of other projects, which demonstrate that the master was preoccupied with similar poses and gestures revealing contemplation, deep sorrow and melancholy revealing the process he followed in order to articulate the pose of his thoughtful character into a final form.

Disappearing Socialist Realism. A Macroanalysis of Polish Art Field's Magazines

Zofia Rohozińska

Socialist Realism in the discourse of Polish art field has become a floating signifier, filled with content that changed depending on the historical moment, crossing the successive stages of communist Poland and post-transformation history. I propose to shift the perspective of research on Socialist Realism from the turn of the 1940s and 1950s to the long duration of socio-historical processes up to the present. In this paper, I will present a macroanalysis of the content of two journals of crucial status in the communist era Polish art field: "Przegląd Artystyczny" ("The Art Review" published between 1946 and 1973) and "Sztuka" ("Art" published between 1973 and 1990). By using a quantitative methodology, this analysis follows the trends and dynamics between remembering and forgetting Socialist Realism in the field of art. Presenting the data in the form of graphs reveals what usually remains invisible — the changes of prevailing ideology that shape the appearance and disappearance of the doctrine. Tracing those changes, allows one to pose a question concerning not only the Polish art field itself but also its position in the global context. Socialist Realism was considered a breach in the development of visual arts both in Poland and other countries of the former Eastern Bloc. For, according to a common view, it was Western visual arts that provided their "natural" pattern of development. By analyzing the Polish field's approach toward Socialist Realism, I analyze the negotiations of its position within the global field.

Transgressive Tendencies: Stepping Over to Go Beyond

MIDWEST ART HISTORY SOCIETY

Chair: Greg Blair, University of Southern Indiana

TRANSGRESSIVE TENDENCIES - STEPPING OVER TO GO BEYOND The word "transgression" is rich and robust with a multitude of meanings. It can suggest an action that is a violation or something that contradicts a code or law. There is also an inherent spatial quality built into its Latin etymology that intimates a "going beyond." As a metaphor, transgression evokes imagery of "stepping over"—the movement in space past a defined boundary or limit. There have been numerous theoretical conceptualizations and methodologies that incorporate transgression. The philosopher Michel Foucault consistently wrote about, and made use of, transgression. For Foucault, transgression represented, "the still silent and groping apparition of a form of thought in which the interrogation of the limit replaces the search for totality and the act of transgression replaces the movement of contradictions." Another philosopher, bell hooks, has also written about how transgression is wonderfully productive, because as she states, "I cross boundaries to take another look, to contest, to interrogate, and in some cases to recover and redeem." This session aims to explore and elucidate the various forms of transgressions in artistic practice, scholarship, experience, collection, theory, or pedagogy. These transgressions may occur through displacement of certain entities or in the disruption of traditional experiences within the art world. This session is especially interested in papers which investigate how transgression has been utilized to make space or give voice to under-represented perspectives or methodologies.

Translation and Transgression in the Art of Shirin Neshat
Erin Devine

Transgression, an immoral yielding from a right path, is also defined as a means of crossing established boundaries, even of self and subjectivity. In my forthcoming book, *Translation and Transgression in the Art of Shirin Neshat* (Routledge 2023), I employ transgression as a mode of analysis for reinvestigating the first twenty years of the artist's career and the complex layers of meaning in works by transnational artists. Neshat transgressed via a performativity indicative of late twentieth-century photographic portraiture and use of texts subversive to Euro-American viewers and an Islamic state. She adapted these tools to her video installations, when the dissolution between art and film within the museum and mega-exhibition spaces allowed for an integration of large-scale projections, offering new narrative possibilities and temporal experiences. Neshat's work was celebrated as "universal" and criticized for exoticizing Muslim female subjects. But far from solely a cultural interlocuter for her homeland, Neshat's transnational perspective as an Iranian-American artist has been largely underserved, as have the phenomenological aesthetics and ethical viewership pivotal to the transgressive potential of her work. From Caroline Jones's embodied experience to Amelia Jones's intersubjectivity, I predicate Neshat's

controversial yet strategic use of socially prescribed subjects upon relational aesthetics, unravelling exoticism and claims to the "universal." I meet Foucault's Preface to Transgression with Adorno's On Commitment and reexamine the hybrid, heterogenous, and often paradoxical discourse undergirding Neshat's work, offering it as a crucial study for a period Okwui Enwezor once framed under the "will to globality."

Richard Hambleton and the Traces of Violence

Natalie E. Phillips

A Sidestep: Inhabiting Invisible and Speculative Artistic Research

Lauren O'Neal

As someone who integrates dance, poetry, and architectural writing into my artistic and curatorial practice, I move a lot. My artistic research in choreographic thinking is characterized by a "sidestep." The direction of my movement is less important than the act of stepping. Am I stepping forward? Not always. The most significant movements are often alongside, around, or under. This movement, this moving-thinking-making-seeking-mapping-building-writing-arranging-researching-experimenting-configuring-assembling-testing-tweaking-assessing, involves disciplinary border crossings. Questions of disciplinary visibility and permissions ensue. What does it mean to integrate other disciplines into a practice? Do these disciplines need to be visible to contribute to research's claims to knowledge production? How can something—an artwork, an exhibition, or an artistic research outcome—occupy theoretical, epistemological, or ontological space without representation? Embracing invisibility is uncomfortable. In "Unfit to Print," Meg Day describes writing contrapuntal poems that only partially exist in written form. In her attempt to "bend the page," Day invites us to make space for aspects of the work that may be invisible under certain conditions. How do we stretch to include these aspects? Can queering research help us attend to the invisible or the speculative and move in different ways? Sara Ahmed affirms: "Each time I move, I stretch myself out, trying this door, looking here, looking there... The work of inhabitation involves orientation devices; ways of extending bodies into spaces that create new folds, or new contours of what we could call livable or inhabitable spaces."

Action Required: Sound Art's Transgressions against Passivity

Homer Charles Arnold

Sound art is transgressive. In galleries, it subverts the hegemony of sight and bleeds beyond its designated borders, spilling into spaces it is not intended to occupy. Categorically, it lies somewhere between music and art, simultaneously belonging to and rejecting either label. Further, it commonly refutes the commercial market by being difficult to sell and challenges the art world's latent capitalism. Historically, it is an anti-establishment art form, which emerged during the cultural revolutions of the 1960s and 1970s alongside other subversive aesthetics including performance art. These vanguard art forms dovetailed in

Southern California at the artist-run gallery F Space. There, Chris Burden was shot, Barbara Smith ordered performers to strip and be duct taped to the wall, and Nancy Buchanan shaved off her partner's hair before gluing it to herself. While these radical performances are well documented, I argue the most transgressive one is absent. This paper considers the understudied sound artist Michael Brewster and his participation in F Space. Utilizing previously unexamined archives, I prove Brewster was the most subversive artist in the collective owing to his viewer-interactive soundscapes that subverted the artist's hegemony. Unlike other gallery members who relied on the established paradigm of the artist-as-performer, Brewster transgressed this dynamic by erecting an immersive sonic field that forced the viewer into the performer's role by demanding they transverse the space. Prioritizing the individual and their capacity for action during this era of cultural revolution demonstrates sound art's capacity to attend to new realizations of liberated selfhood. Now that the liberated self is in danger, sound art must again attend to this purpose.

Transnational Art and Politics: Landscapes of Displacement

Chair: Laurel Fredrickson, Southern Illinois University Carbondale

This session will focus on analyses of artworks created by transnationally/transculturally and/or anti-nationally identified contemporary artists who engage with the politics of the frontier, of deterritorialization, migration, passage and obstruction, and whose practices may be considered postcolonial or decolonial. The session will explore how works of art can be politically affective and effective in posing or probing alternative notions of subjectivity, of identities in flux that are relational as opposed to tribal, to follow poet and theorist Édouard Glissant. Given that our historical moment is riven by wars, violent internal conflicts, the rise of authoritarian regimes globally, and the effects of climate change, the themes of this session are more than timely, especially given the unprecedented number of refugees (26.6 million), internally displaced persons (50.9 million), and asylum seekers (4.4 million) as of April 26, 2022.[1] The session is intended to be global in scope, intermedial and multidisciplinary. Submissions are welcome that address such themes as exile, migration, forced displacement, and the intersectionality of social forces, and which may address such questions as how artists may use their works to speak along side of, as opposed to for, others?; How can art that is experimental and intermedial in form have political or social effect? Submissions that engage a range of methodologies and theories are welcome—these may include, but are not limited to, feminism(s), cultural theory, the postcolonial, and socialist and/or Marxist. [1] See US for UNHCR on April 26, 2022. <https://www.unrefugees.org/refugee-facts/statistics/#:~:text=Global%20Trends%20at%20a%20Glance&text=26.6%20million%20refugees%20in%20the,4.4%20million%20a>

Politics of Desire: Migrant Movement in the U.S.-Mexico Border

Madison C. Treece, University of California Santa Cruz

Desire can be deployed as resistance that drives opposition to dominant power. As Eve Tuck states, “Desire, in its making and remaking, bounds into the past as it stretches into the future. It is productive, it makes itself, and in making itself, it makes reality.” My paper examines Chicana photographer Delilah Montoya’s Sed: Trail of Thirst photo series of landscapes that feature the migrant trails of border crossers. These trails are marked by “desire paths” or “desire lines,” well-trodden paths imprinted into the Earth, formed by erosion from human and animal foot traffic. In landscape architecture these paths can be carved outside of constructed pathways and used as shortcuts, creating new, intuitive, innovative modes of moving between points. When faced with border walls or other US government interventions on the desert landscape, migrants crossing from Mexico press new desire lines into the soil. These lines denote the migrant’s desire to cross the border, and are a means of wayfinding and communicating among migrants. Using Chela Sandoval’s “methodology of the oppressed,” I consider how migrant movement, shown in these images of desire paths, make a differential mode visible. Movement signifies migrant desire as a form of resistance against colonial legacies and a willful push against the almost impossible physical limitations and the violence of U.S. statecraft. In this way Montoya’s landscape photography, which has historically been a colonial project, can function as a decolonial praxis that exposes, transforms, and potentially offers a way out of the violence of early landscape photography.

Coexistence Extended: Contemporary Art’s Response to the Migrant Crisis

Christine Ross, McGill University

The migrant crisis refers to the European refugee crisis—a state of emergency (c. 2004–) describing the European Union (EU)’s challenge to cope with the influx of people forced to flee their continent (Africa, Asia) and reach the EU overseas, from across the Mediterranean Sea or overland through Southeast Europe. It also names the EU’s reply to that influx: the remilitarization of national borders, campization, detention, illegal pushbacks and deportation—forcing people to take more lethal routes to reach Europe. The EU migrant crisis must be extended to include the American immigration, asylum and US-Mexico border crises, which partake of similar anti-migration measures against people coming from Central and South America, as well as the internal displacement of Indigenous people in Canada. What is European and North American art’s original contribution to the understanding of the migration crises of the 21st-century? The answer to this question can be encapsulated in a single yet multilayered term: coexistence. Artistic practices (examples include the work of John Akomfrah, FO, Tania Bruguera, and Isuma) have revealed, delinked and relinked more reciprocally the dark and potentially more luminous interdependencies between citizens-on-the-move and their failing hosts. Recent art is

further complexifying these interdependencies in light of new migration emergencies. My presentation examines two series of artworks—Ukrainian artist Yevgenia Belorusets’s wartime text-and-photo online diary and Mexican (Brooklyn-based) artist Felipe Baeza’s collages of human-plant bodies engaged in camouflage and regeneration. These works explore autobiography as a coexistence strategy. The paper seeks to investigate this aesthetic development.

‘Common Views’ art collective practices socially engaged art in the collaboration with Bedouins and Jewish communities in Southern Israel (2019-2020)

Irit Carmon Popper, Faculty of Architecture and Town Planning, IIT Technion, Israel

Abstract: The paper highlights the Common Views art collective durational socially engaged art project with Bedouin and Jewish inhabitants of the southern Israeli desert region between 2019 and 2021. While sharing a common desert vista, these diverse, multicultural communities suffer inequity in access to valuable resources such as water. By reawakening and revitalizing traditional local desert life, especially rainwater harvesting, they seek to enact sustainable practices of water preservation as mutual fertile grounds for collaboration between the conflicted Jewish and Bedouin communities. The art collective confronts social-ecological issues, the commons and resource equity, grounded in interpersonal collaborative relationships with stratified local communities worldwide, and promotes new concepts of Environmental Reconciliation to drive a public discourse on environmental and sustainable resources, while reflecting on the distributive imbalance of social and spatial injustice. I contend that though they participate in contemporary art discourse relative to socially engaged practices, their uniqueness lies in sites-in-conflict such as the discord arising from the Israeli-Palestinian conflict and the Bedouin minority, and their proposed model for resolution linking politics with environment. It utilizes renegotiation with histories and heritage, as a vehicle to evoke enhanced awareness on mutual environmental concerns in an attempt at reconciliation on political grounds.

The Politics of Gender and Deterritorialized Identity: The 59th Venice Biennale Installations of Sonia Boyce, Latifa Echakhch, and Zineb Sedira

Laurel Fredrickson, Southern Illinois University Carbondale

The gender balance of artists in the 57th Venice Biennial is unprecedented—far more women than men and transnational artists featured in European national pavilions. Is this evidence of fundamental social and cultural change or of neo-colonial cooption of the black female body and identity as markers of market value in the international art world? Can works presented in the institutional setting of an international exhibition organized by nationality be decolonial? To explore such questions, this paper focuses on three immersive environmental art installations by women with familial origins in former colonies: “Feeling Her Way” by Sonia Boyce OBE (Afro-British Caribbean) in the British Pavilion, “The Concert” by Latifa Echakhch (Moroccan-Swiss) in the Swiss Pavilion, and “Dreams Have No Titles”

by Zineb Sedira (Franco-British Algerian) in the French Pavilion. Boyce won the Biennial's Golden Lion, the grand prize, and Sedira earned a Special Mention. Though presented in national pavilions, identity as explored in the installations of these artists is always in flux—for poet and theorist Édouard Glissant relational not tribal (national). Each multidisciplinary work engages with the intersectionality of race, gender, class, and ethnicity, and with the postmodern condition for millions of people, largely children and women: deterritorialization, migration, displacement, and exile. Each artist uniquely challenges cultural stereotypes, exclusions, and erasures—be they of women artists or histories of liberation struggles—by simultaneously exploring the personal, familial, and collective. Boyce, Echakhch, and Sedira have much to convey about what it is to be displaced.

Transnational Markings

Drawing Deportation

Silvia Rodriguez Vega, University of California Santa Barbara

Drawing Deportation argues that young immigrant children are not passive in the face of the challenges presented by U.S. anti-immigrant policies. Through an analysis of pre-adolescents' drawings, theater performances, and family interviews, we can gain key insight into both the impact of the "Deportation Machinery" on immigrant children's lives, and how they develop personal agency to creatively respond, manage their emotions, and reimagine the dilemmas presented by anti-immigrant rhetoric and legal violence. Based on ten years of work with immigrant children in two different border states—Arizona and California—*Drawing Deportation* gives readers a glimpse into the lives of immigrant children and their families. Through an analysis of 300 children's drawings, theater performances, and family interviews this book provides accounts of children's challenges with deportation and family separation during two different political moments. With settings based in community centers and school sites, practitioners, educators, and researchers will learn tools for engaging vulnerable populations in multiple ways. *Drawing Deportation* also complicates our understanding of the legal system. It specifically shows how anti-immigrant policies come to function as legal violence—the normalized but cumulatively injurious effects of the law. Through the use of traditional qualitative methods and artistic interventions, this book illuminates the impact of detention and deportation by highlighting how anti-immigrant policies and family-separation tactics were weaponized against immigrant families and children under both the Obama and Trump Administrations.

Embodying migration with art: the work of Joiri Minaya and Cecilia Paredes

Alexandra Kader Herrera, School of the Art Institute of Chicago

Migration lies at the core of humankind's collective experience since ancient times; it continues to assume a

prominent role in our contemporary and global society. Many migrants turn to the arts as a way to examine, question, and comprehend their transnational identity—an identity which has been subject to the effects of dislocation brought about by migration. This research examines the work of two artists whose migratory experience influences their artist creation; these include Dominican artist Joiri Minaya and Peruvian Cecilia Paredes. More specifically, the research explores the role of embodiment as an artistic practice within the development of one's identity as being politically or personally inclined, as observed through the overarching framework of migration. The research departs from the fact that these two artists participate in similar migratory flight patterns into the United States, where they currently reside and base their artistic practice, as well as in embodied artistic practice. However, the research continues by acknowledging and examining the differences contained within the aforementioned similarities, namely the fact that each artist comments on a different dimension of migration. On the one hand, I argue that Minaya refers more to the political and public dimensions of migration by commenting on the way migrants are publicly regarded and treated in the country. On the other hand, I consider that Paredes alludes to the more private and personal dimensions of migration by referencing the homeland versus foreign land dichotomy that permeates much of a migrant's life and identity.

Fernando Zóbel and East Asian Art: A Southeastern Asian-born Artist's Transnational Dialogue with American Abstract Expressionism and Sino-Japanese Calligraphy **Yiyi Liang**, Free University of Berlin

The Philippines-born artist Fernando Zóbel's transnational dialogue with different histories of art, including American Abstract Expressionism, Philippine Modernism, and Spanish abstract art, is a well-covered topic. However, his complex relationship to East Asian art has received much less attention. Born in the territory that was called the "Far East" and living through the Japanese occupation of the Philippines in his youth, Zóbel was certainly not unfamiliar with the region of East Asia and its culture. The essay unfolds this aspect by drawing upon Zóbel's sketch books, diaries, his class notes and his personal library. It focuses specifically on the artist's fascination with Sino-Japanese calligraphy during his formative years in the 1950s in order to understand to what extent East Asian art plays a referential role in his artistic practice. Zóbel's interest and reflections on the techniques of Sino-Japanese calligraphy can be contextualized in the triangular relationship among the emergence of American Abstract Expressionism, postwar Japanese artists' effort of modernizing calligraphy art (eg. Bokujin group [墨人] and Gutai group [具体]), and ongoing Philippine Modernism in the 1950s. The essay argues that this interest is intimately connected to Zobel's unique approach to abstract art, focusing on the form (strokes) of calligraphy, instead of the readable (meaningful) content. Zóbel's cross-cultural approach provides us not only an example to reflect on the global trajectory of abstract art and its development in the region of Southeast Asia, but also how it relates to the practice of contemporary art in East Asia.

Transnational Memory and Landscape Traditions in China in the Twentieth Century

Chair: Fong-fong Chen, Department of Visual Studies, Lingnan University

Discussant: Julia F. Andrews

The late nineteenth and twentieth centuries witnessed frequent cross-cultural exchanges between Chinese and non-Chinese artists. Their artistic training, their presence in and exposure to their home and foreign lands, and their engagement with local and cross-cultural contexts shaped their life experiences, artmaking, philosophies, and aesthetics. Landscape painting is one of the major genres in East Asian and Euramerican art. While Western landscape traditions are largely realist, Chinese landscape (*shanshui*) paintings can be rendered in either fine-brush or free-hand styles for more naturalistic or expressive effects. The materials, tools, and techniques reflect these distinct artistic styles and cultures. By problematizing the conception of “Chinese” art, this panel invites papers to discuss the role of transnational memory in the representation of landscape by Chinese diaspora artists and non-Chinese artists in China. We will investigate questions including, but not limited to, the following: How have travel, education and personal encounters inspired Chinese artists, and how have they incorporated Japanese or Euramerican ideas and techniques into their art? To what extent have interactions—physical movement, cultural appropriation, and translation of ideas—between Chinese and non-Chinese artists contributed to the formation and transformation of modern Chinese art? How have artists transcended the boundaries of individual and collective memory and brought transnational memory into their works? To what extent were concepts, writings, and images translatable and how were these relationships created and mediated within the art worlds in China?

Puru, Chang Dai-chien, and Their Significance to Taiwan in the Latter Half of the Twentieth Century

Kuo-Sheng LAI, National Palace Museum

Puru (1896-1963), a cousin of the last emperor Puyi (1906-1967), was a renowned artist of traditional Chinese painting and calligraphy. He and the other famous Chinese painter Chang Dai-chien (1899-1983) were called “south Chang and north Pu” as a compliment for their mastery of skills. Despite being born and living in China for more than half a century, they both left a significant legacy of art in Taiwan. When China was falling to the communists in 1949, both Puru and Chang fled to Taiwan. While in Taiwan, Puru taught in college and accepted private students. His artworks were well-received. As for Chang, he left for Hong Kong and later moved to Brazil. He also stayed in California for a few years before eventually moving back to Taiwan in 1976. Puru and Chang Dai-chien not only minded their own business of teaching and making art, but also socialized with high officials. Puru’s royal lineage and talent in art made him a star in Taiwan. Chang’s great fame also made him indispensable to Taiwan’s government. The National Palace Museum and the National Museum of History held

exhibitions for Puru and Chang Dai-chien. The National Palace Museum even held a symposium to discuss their art in 1993. As a museum for preserving the former imperial collection, holding a symposium for contemporary artists was extremely exceptional. This paper explores the unique relationship between the two artists and Taiwan’s government, and how they impacted Taiwan’s art.

Visualising Memory, Identity and Artistic Expression in the Landscape Paintings by Wendy Yeo

Michelle Ying-Ling Huang, University of St Andrews

Along with greater opportunities to study and work in China and abroad following the outbreak of the New Culture and May Fourth Movement, some Chinese women artists moved to England in the mid-20th century and ventured to develop professional careers, amplifying female voices in the male-dominated art world. While figure, fish, bird and flower were popular subjects in the ink paintings by Zhang Qianying (1913-2004), Fang Zhaoling (1914-2006) and other Chinese women artists active in Britain in the second half of the 20th century, Wendy Yeo (b.1937), who came from a Eurasian family in Hong Kong and has resided in London for about seven decades, has produced a considerable number of landscape paintings using collage, ink, acrylic and other materials. Although Yeo has exhibited her works internationally, her reputation as a prolific painter of abstract art is overlooked in the history of modern and contemporary art. This paper explores the ways in which travel experiences, cultural identity, Chinese painting techniques and Western modernism were incorporated into the landscape paintings by Wendy Yeo. It will draw on selected works produced by Yeo in different periods and media in order to reveal her source of inspiration, her training on the Lingnan School of painting, her pursuit of Western values, and her memory of visiting homeland and abroad. The paper will also assess Yeo’s contribution in the development of abstract painting, as compared to her male artist friends and other fellow Chinese women artists in Britain.

Remediating Landscapes: Lin Fengmian and Wu Guanzhong’s Oil and Ink Explorations

Yi Yi Mon (Rosaline) Kyo

Wu Guanzhong’s journey in modernist art took a circuitous path through war, travel, exile, and eventual reclamation of his voice as a leader in Chinese modernist painting. His years of study in the Ecole Nationale Supérieure des Beaux Arts between the end of WWII until his return to the newly-established PRC in 1950 cemented his interest and understanding of French modernism. His would not be the only story to follow a pattern of immense exploration followed by a long period of suppression only to resurface in the early 1980s. In a similar vein, Chinese artists in the 1980s began rediscovering the innovations of early 20th-century artist Lin Fengmian, also a student in Paris in the 1920s. While Lin’s early writings pushed against a singular understanding of modernism and advocated for the role of memory and imagination in Chinese painting, Wu’s essays from the 1960s and 1980s emphasized artistic concept over realistic compositions painted from a one-point perspective. How did Lin contribute to debates in the first half of the 20th

century regarding what constituted "Chinese" art, especially as it translated to modernist landscape painting during a period when Chinese nationalists promoted the "modern" medium of oil? How did Wu's writings in the post-Cultural Revolution period spearhead a return to form over content and a reintroduction of foreign techniques? Most importantly, how did both artists approach the combination of ink and oil, tapping into each medium's properties as an alternative to realist oil or orthodox ink paintings of landscapes?

Landscape of Socialist Mobility and the Third World in Maoist China

Yang Wang

In 1955, the Chinese artist Shi Lu produced paintings featuring the landscape and people of India, a country to which he traveled in an official capacity to oversee the design of the Chinese pavilion at the Indian Industries Fair, an event that attracted the participation of major world powers at the time, including the US and Soviet Union. Shortly after, Shi traveled to Egypt with his colleague Zhao Wangyun in a similar capacity and the two artists created mirror sets of paintings that featured the iconic vistas of Egypt. These trips belong to a broader cultural exchange program developed by the communist state in support of its political agenda, and exemplify the diplomatic role assumed by cultural workers in the Maoist period. This paper examines paintings of Indian and Egyptian life created by Shi, Zhao, and other Chinese artists under the auspices of socialist mobility. The medium of the paintings—Chinese ink—ostensibly supports the formation of an alternative modernity based on nativist practices in contestation to Western modernism. At the same time, these images are inconsistent with their ideological basis and speak to the collective subjectivity of Chinese artists in shaping a modern artistic identity. This paper argues that constructs of the Third World as a cultural foil to China seen in these travel images assisted Chinese artists in forming a national style with transnational aspirations.

Transnational Narratives in Early Asian Photography

Chair: Karen Fraser, University of San Francisco College of Arts and Sciences

This panel seeks to build on recent scholarship that has expanded our understanding of the early development of photography across Asia. A number of excellent studies published over the past decade have focused on images produced by individual photographers or studios in specific countries (with work focusing on China, India, and Japan being especially prominent), while other projects have focused on localized regions within individual Asian cultures. But like many other forms of late nineteenth- and early twentieth-century visual culture, developments in photography were very often tied to global modernist movements and diasporic patterns. Photographic trends were shaped not only by colonization but also by indigenous Asian ideas about the role and function of photography, which were of course by no means uniform among different Asian cultures. This panel seeks contributions that consider various transnational networks, exchanges, and influences, broadly conceived, in the development of turn of the century photographic practices in both Asia and in other Pacific Rim cultures. Papers can address topics such as Chinese-Japanese or East Asian-American exchanges, but research that goes beyond these parameters is especially welcomed. Commercial studio photography and portraiture, landscape, art photography, and more, are all of interest.

Global Exchanges in Early Japanese Photography: Ogawa Kazumasa and His Collaborators

Karen Fraser, University of San Francisco

This paper investigates transnational networks in early Japanese photography by focusing on the relationships between Ogawa Kazumasa (1860-1929) and his Western contemporaries. Ogawa was arguably the most successful and widely recognized Japanese photographer of the late nineteenth and early twentieth centuries. He was also a key figure in the cross-cultural exchanges taking place between Japan and the West at the time. After travelling to the United States to learn the latest printing and photomechanical reproduction technologies, Ogawa opened a photo-engraving company specializing in collotype printing, the Ogawa Shashin Seihanjo, in Tokyo in 1889. Thereafter the company published several hundred photographically illustrated volumes, many of them in English or bilingual English-Japanese, making information about Japan broadly available to an English-speaking audience. His reputation was international, and his recognition outside of Japan included having his photographs on display at the 1893 Chicago World's Fair as well as being named a fellow of the British Royal Society of Photography. In the course of his lengthy career, Ogawa collaborated with a number of Western writers and photographers, including William K. Burton, James Murdoch, and Herbert G. Ponting, all of whose work appeared in volumes published by his press. Through examination of a selection of these collaboratively-produced photographic books as well as primary source

documents in Japanese, this presentation aims to expand our understanding of the nature of these relationships and exchanges.

Transnational Transformation of the Photographic Chinese Female Nude

Yixu Eliza Chen, Princeton University

This presentation examines how the motif of Chinese female nude in photography emerged and transformed during the late 1920s and early 1930s in relation to turn-of-the-century photographic practices of portraying Asian women and these images' transnational circulation. I argue that the photographic Chinese female nude as both a visual motif and an abstract idea in China, by the early 1930s, transcended the Eurocentric, colonial context that it was rooted in and acquired manifold meanings in a nationalist discourse that both perpetuated and resisted its origins. This study focuses on a photobook of Chinese female nudes titled *Edle Nacktheit in China* (Berlin, 1928) by the Austrian photographer Heinz von Perckhammer, the reinterpretation of Perckhammer's nude photograph in a Chinese periodical, as well as two Shanghai magazine columns that published photographs of naked women from various ethnic groups continuously from 1928 through 1930. Situating the photographic representations of Chinese female nudes in a cross-regional, multi-directional network of exchanges, this presentation pays particular attention to these images' entanglements with the conventions of studio portraits of Japanese women and ethnological-physiological studies of indigenous peoples by European photographers in the late nineteenth and early twentieth centuries. From erotica with an Orientalist appeal to emblems of a modern, progressive culture, the gendered and racialized photographic representations of Chinese female bodies both negotiated among categories of coloniality, modernity, and nationalism that together shaped a culturally and politically charged era in China and attest to how transnational flows of photographs participated in that negotiation.

Sites of Transculturation: Korean Modernist Photography and Its Connection to the Japanese Education

Hye-ri Oh, Myongji University, Seoul

This paper examines the transcultural exchange and reception of modernist photography in Korea in the 1930s. The historiography of Korean photography has yet addressed the multifarious aspects in Korean photographic practices of the early twentieth century. So far, the academic scholarship has focused on the lyrical and romanticized Pictorialist photography, or art photography on the theme of landscape or customs during the colonial era. Such mainstream of photography was enmeshed with the discourse of local color and colonial cultural policies. However, going beyond the widespread photographic strand of pictorialist photography, this paper draws attention to the fact that the leading Korean photographers in the 1930s such as Jung Haechang, Hyun Ilyoung, Yoo Youngguk, and Shin Nakkyun also produced avant-garde style photography on the theme of self-portrait or still life. The photographers commonly studied photography in Japan and gained understanding of the direction of Western and Japanese

modernist art, photography, and visual culture through the education in Japan. For instance, Hyun and Yu studied at the Oriental Photography School (オリエンタル写真学校) in Tokyo. Those gained awareness of the modernist photography including Shinkō Shashin (New Photography) and Zen'ei shashin (avant-garde photography). This paper delves into how Korean photography in the 1930s had been reconfigured in relation to the colonial contexts, different notions of modernism and transnational cultural relationships between Korea and the West, and between Korea and Japan during the colonial period. This study will enrich the historiography of the modernist photography in East Asia and the West.

Transpacific Migration: Artistic Encounters between China and the Americas in the Long Twentieth Century

Chairs: Yifan Li, Ohio State University; **Yijing Wang**, Gannon University

Discussant: Kuiyi Shen, University of California, San Diego

This session focuses on four transnational moments in the long twentieth century, when the artistic encounters between China and the Americas were shaped by global contexts of migration, war, commerce, politics, and cultural exchange. Our four papers seek to place the developments of this period in a transpacific framework by examining the distinct but interconnected acts of mobility and exchange which moved ideas and objects across the Pacific at this point, making for an unprecedented degree of transnational input into the way both Chinese art and the art of the Americas were understood globally. Each paper takes a pair of unexpected encounters between artists, texts, and places as its starting point. Eclectic in medium and historical context, cases in this session chart multilayered processes of transpacific movement: Zhang Shuqi's live performance of Chinese ink painting in the U.S. in the 1940s to negotiate the discourse of modernism, the programming of pictorial propaganda in 1950s China that played a crucial role in spreading and perpetuating the idea of Revolution and Maoism in Latin America, a large-scale mural *Camilo Cienfuegos* (1962) executed in Havana by Chilean artist José Venturelli that activated exchanges between Havana and Beijing, and the reinvention of calligraphy by Chinese artists in diaspora since 1989 that challenges Anglo-American genres such as linear geometric, minimalist abstractions, and conceptual art. Highlighting networks that overlap, intersect, and parallel one another, these connections embody the agency of exchange, both concealing and revealing new relations that traverse and transition between China and the Americas.

Staging Chinese Visual Modernity: Zhang Shuqi's Painting Demonstrations in the United States, 1941-1946

Yifan Li, Ohio State University

In October 1941, the Chinese painter Zhang Shuqi

(1900-1957) journeyed to the United States to raise funds and inspire support for the Chinese struggle against Japan's invasion. During his sojourn in North America through 1946, Zhang held multiple exhibitions that were routinely paired with his live performance of Chinese ink painting, enthraling numerous spectators and sparking widespread media coverage. This paper examines Zhang's demonstration of Chinese painting techniques as a site of staging Chinese visual modernity through analyzing period photographs, media reports, and art criticism surrounding Zhang's performance, along with his posthumous treatise on Chinese painting published in 1960. I seek to argue that the American media coverage, most noticeably a 1943 Life magazine photo-essay, is an ethnographic replay of the making of Chinese painting and an entertaining shorthand for the US audience's authentication of the Chineseness of Zhang's art. Although constantly portrayed as the ethnic and cultural Other, Zhang's strategic self-representation as a confident and professional artist and cultural celebrity, coupled with his awareness of the power of mass media, authoritatively inserted his artistic mastery and persona as a modern artist into the American discourse of modernism. My paper advocates that Zhang deserves a position in the expanded modern art curriculum, not only due to his stylistic innovation that bridges both Chinese and Western features, commitment to nationalism, cross-national relocation, but more importantly, his diligent enterprise to structure his artistic identity by taking advantage of the tangible, media, and discursive spheres that conceived, molded, and broadcasted Chinese visual modernity.

Between Havana and Beijing: José Venturelli's Mural Camilo Cienfuegos (1962)

Marisol Villela Balderrama, University of Pittsburgh

This paper explores the artistic exchanges between Latin America and the People's Republic of China (PRC) in the years leading up to the 1965 Sino-Soviet split. It focuses on Chilean artist José Venturelli's large-scale mural Camilo Cienfuegos executed in Havana in 1962, which was the subject of an exhibition in Beijing that same year featuring large-scale photographs, sketches, and other documents. Venturelli, who had previously lived in Beijing during the 1950s, traveled back to China for the exhibition and to give lectures on techniques, research methods, and history of Latin American muralism. Documentations about Camilo Cienfuegos and Venturelli's lectures published in China offer more information about the mural than any other sources and provide evidence of the underexplored mutual influence between art in China and Latin America. Venturelli's mural in Havana formed part of an endeavor that originated in the 1930s to establish a mural tradition in Cuba inspired by the Mexican School. It was not until new cultural institutions were established in years following the triumph of the Cuban Revolution in 1959 that a mural such as this could have been created. Venturelli had not only witnessed China's search for new cultural and artistic institutions after the establishment of the PRC in 1949 but had also worked as assistant to Mexican muralist David Alfaro Siqueiros in the 1940s. When relocated to Havana in the early 1960s, Venturelli brought with him these experiences and

collaborated with the Cuban government to found new cultural institutions aimed to shape post-revolutionary art.

Communist Utopia as Method: Remaking Maoist Pictorial Propaganda in Latin America

Xing Zhao, Nanjing University

Mao Zedong's theory of revolutionary communism, referred to as Maoism, offered an interpretation of Marxism-Leninism inspired by the political reality of China. The Cultural Revolution of China (1966-1976) emphasized the perpetual rebellion and human willpower that deeply influenced international Maoism. This paper aims to explicate the affective aesthetics and communicative power of visual representation in political propaganda by closely scrutinizing the distribution and reception of the propagandistic magazines circulated in Latin America. Indigenized adaptation of Chinese Maoist visual cultures appeared in posters, murals, setup photos, and many other forms. The adaptation has been widely spread in different media channels by communist parties, such as the Shining Path, and radical revolutionists in countries such as Peru and Mexico. Many studies have shown that revolutionary China exerted a fascination on radical youth around the world, inspiring artistic responses in different visual media. For instance, the Colombian artist, writer, and art critic Clemencia Lucena's *Somos los fogoneros de la revolución* (We are the boilermen of the revolution, 1978) and *Orador obrero* (Working-class orator, 1979) are modeled after Chinese revolutionary posters. While existing studies focus on reception aesthetics, this paper delves deeply into the rhetorical analysis of visual communication in the context of international publicity. The visual propaganda of the Cultural Revolution and Maoism envisaged China as the apex of perpetual revolutionary radicalism. I argue that the aesthetic and ideological universality emerged from visual strategies that together fetishized the primitive religion of Maoism and the Maoist revolution.

Calligraphy as Transcultural Practice in Chinese Diasporic Art

Yijing Wang, Gannon University

Since the Tiananmen Incident in 1989, numerous Chinese artists moved to the United States to pursue artistic freedom, within which a group of diasporic artists produced a wide array of calligraphic spectacles deploying unconventional material forms and media, in their specific inscriptive embodiments to articulate their social critique and cultural identity in response to different spaces and audiences. Based on my working relationship with these living artists, my paper investigates this transpacific landscape in which these artists generate calligraphic surfaces to challenge both the classical Chinese calligraphy and modern Western genres such as linear geometric and minimalist abstractions, and conceptual art. This paper examines three calligraphic experimentations in this transpacific context: a site-specific monument on the campus of the University of Pittsburgh in which Wenda Gu reinvented calligraphy through a process of the transcultural translation, Square Word Calligraphy by Xu Bing which transforms the linear, phonetic English writing into the Chinese system of square characters, Calligraphy:

Chinatown Sweat Shop Help Wanted Ad by Hongtu Zhang to articulate his expatriate experience in America. I argue that their groundbreaking artistic projects can be understood in a variety of ways: as individual and subjective expressions, as enacting a dialogue with nationalism, and as a critical engagement with transculturation and cosmopolitanism.

U.S. Art and Critical Whiteness Studies: Looking Back, Looking Forward

Chair: James W. Denison, University of Michigan

More than fifteen years have passed since the publication of Martin Berger's *Sight Unseen: Whiteness and American Visual Culture*, which was widely celebrated for bringing a promising new category of analysis, critical whiteness studies, into the discipline of U.S. art history. However, despite its potential to speak to issues of social stratification and power at the core of the history and historiography of U.S. art, critical whiteness studies has yet to become a regular component of the analytical toolbox employed by scholars of American art. Recent years have seen a spate of scholarship focused on white supremacism and eugenics in U.S. art, but incorporation of the insights of the broader field of whiteness studies, especially regarding more everyday forms of racial bias and self-understanding, remains infrequent and haphazard. How have American artists of various backgrounds visually articulated "whiteness", and how can we historicize such articulations? How have artists propelled or stymied prejudice through their representations of "white" people? How has whiteness affected how artists represent racialized people, places, and objects? How has it intersected with other forms of identity, including ethnic, gender, and class identities? Finally, what has kept critical whiteness studies from entering the mainstream in art history, a field so long dominated by white artists and scholars? This session seeks to analyze and address these and related questions, inviting papers that examine the past and future of whiteness as a subject of analysis in American art studies and/or offer new directions for such investigation.

Racialized Viewing in Nineteenth-Century American Periodical Illustration

Christopher Lukasik

The publication of David Hunter Strother's "Virginia Illustrated" in Harper's Monthly, I argue, provides a compelling case study through which to consider the role of race in the development of an American mass visual culture. The media combinations found within and the reception history of *Virginia Illustrated* demonstrate the importance of racialized viewing to the early success of Harper's Monthly at a critical moment in media history. To be sure, *Virginia Illustrated* circulated racist stereotypes to be mass consumed, but the image/text operations of Strother's literary sketches and his engraved illustrations also extended the privileges and pleasures inherent in the performance of the white male gaze to the expanding readership of Harper's Monthly despite their differences in

region, gender, and class. This paper is especially interested in addressing how we might move the discussion of race and the visual beyond an assessment of representations. My paper hopes to do so by showing how we might consider questions about looking and the ways in which looking produces racialized viewers, not simply racialized objects of view.

Not-Quite-White: James McNeill Whistler and Joanna Hiffernan

Keren Rosa Hammerschlag, Australian National University

James McNeill Whistler (1834-1903) was made famous, even notorious, by the exhibition of *The White Girl*, later renamed *Symphony in White No. 1: The White Girl*, at the Salon des Refusés in Paris in 1863. Yet Whistler's art remains unexamined in terms of its engagement with whiteness as a privileged but precarious aesthetic, racial, classed, and gendered position. In an effort to address this scholarly oversight, in this paper I discuss Whistler's 'Symphonies in White' as complex inscriptions of the artist's fraught identity as a white American southerner living in Europe during the second half of the nineteenth century, and the unstable whiteness of his favored model-muse-mistress, the Irish Joanna Hiffernan. In Whistler's oeuvre Hiffernan is repeatedly associated with whiteness; she appears in *A White Note* (1861) and all three major 'Symphonies in White,' including *The White Girl*. However, it is my argument that tonal and moral greyness are integral to Whistler's experiments with whiteness, especially those featuring Hiffernan. By combining the theoretical framework offered by critical whiteness studies, with an awareness of Whistler's working method, and the complex biographies of the not-quite-white artist and model, I seek to peel back the whitewashed surfaces of Whistler's 'Symphonies in White' to reveal the obscured but foundational hierarchies of race.

Nothing to See Here: Richard Prince and the Invisible Imaginaries of White Masculinity

Eli S Zadeh

Cornered: Adrian Piper's Dialogic Installations

Blake Oetting, New York University

From 1988 to 1990, Adrian Piper created installations that feature the artist speaking directly to her audience: *Cornered* and *Out of the Corner*. As the titles of these works suggest, Piper's speech—delivered on video monitors—is qualified by its placement in the gallery, tucked into a corner. Piper has her back against the wall, suggesting an imminent attack, on one hand, and materializing her marginalized role as a Black artist, on the other. Rather than affirm the vulnerability of this socio-architectural position, Piper confuses the relationship between the "center" and "periphery" of the room through the contents of her recorded monologues. In both installations, Piper's address to the viewer focuses on the history of miscegenation in the United States and, in turn, the likelihood that purportedly "white" viewers are themselves the product of Black ancestry. This paper considers how Piper's dialogic installations effectively deconstruct whiteness by showing that it—like race more generally—is a

“floating signifier” subject to negotiation rather than a steady source of cultural and political legitimation.[1] Furthermore, rather than affirm the incorporation of Black artists as “Others” into museums in the era of multiculturalism, Piper’s installations suggest a more inchoate and deterritorialized approach to racial categorization in which identity positions are continually subject to change. [1] Stuart Hall, “Race – The Floating Signifier” (speech, Goldsmiths’ College, London, 1997), Kanopy.

Under the Radar

NATIONAL COMMITTEE FOR HISTORY OF ART

Chairs: Jacqueline Francis, California College of the Arts; **Richard E. Meyer**

The International Committee of the History of Art (CIHA) will host its quadrennial Congress in Lyon, France in 2024 on the theme of materiality. Lyon is an important city historically as it is the home of several UNESCO World Heritage Sites and a gastronomic center of France. Yet it is often overlooked by the tourist trade and in the popular imaginary. According to Frommer’s Guide, the city “flies under the radar.” The appraisal inspires this session’s title and its concern, for we invite papers that focus on artists and objects that to date have fallen under the radar. Given the CIHA theme of “materiality,” we seek submissions that consider art that is at once materially embodied yet overlooked or underknown. What does art that is not widely seen today have to tell us about the past? How does the visual and material specificity of such art challenge canons of aesthetic taste and achievement? We are interested in archival and scholarly work that considers the vulnerability of art “under the radar” as well as the intentionally private, underground, or otherwise restricted forms of creative production. We welcome papers on any period and region that consider these questions and related ones in new ways.

Art for and by the People in the Maisons du peuple: An Early, Neglected Alignment of Art and Social Justice
Katherine Brion, New College of Florida

In 1905, the French art critic Camille Mauclair (in)famously asked, “do the people need art?,” thereby expressing his disgust with recent attempts to democratize art. The working classes, he argued, were not interested in the affected simplicity of the art produced for them by well-meaning progressives, and instead preferred the “bad,” petit bourgeois taste of sentimental imagery and artificial luxury—if the people truly needed art, they would produce it themselves. In this paper, I will examine a selection of early twentieth-century artworks commissioned and sometimes created by members of the French working class for their own collective spaces, known as “houses of the people.” While there is some scholarship on the architecture of these institutions and the social and cultural amenities they offered, their artworks have received little attention for reasons that reflect but also extend beyond Mauclair’s concerns. Some indeed emulated bourgeois taste, while others adopted the stylized simplicity familiar from art initiatives directed at rather than by “the people.” Additional

characteristics have no doubt contributed to these artworks’ continued obscurity: their preference for visual and ideological legibility over avant-garde innovation or ambiguity; their lack of participation in contemporary artistic discourses; their frequent role as decoration; and their sparse materiality, preserved in the press, postcards, pamphlets, and a few extant works. Yet studying them is an opportunity not only to recuperate historical working-class conceptions of the visual arts, but also to consider their parallels with contemporary attempts to leverage art as a force for community and social justice.

Play, Pleasure, and Printmaking in Juan Trepadori
Jerónimo Duarte-Riascos, Columbia University

Visions Which Life Has Withheld From Us: An Archival Analysis of the Underground Experimental Film Movement in the German Democratic Republic (1976-1989)

Anke Therese Schulz

Public Access and Black Performance c. 1977
Catherine Quan J Damman, The Institute of Fine Arts, New York University

Under the Radar: The Art of Surreptitious Feminist Messaging in Dangerous Times

Chair: Barbara Tyner, Centro de Cultura Casa Lamm, Mexico City, Mexico

Not every feminist statement is as loud as Pussy Riot, as bold as Barbara Kruger or as in-your-face as Judy Chicago. Because of the last fifty years of feminist art we take for granted the open expression of feminism in art, and maybe miss that such freedom is not, and has not been, universal. This session seeks papers exploring feminist messaging in visual art that is covert or coded, made by women artists with intention to communicate quietly what, for a variety of reasons (suffocating social norms, political oppression, religious pressure, general misogyny) required such subtle expression. This could pertain to those Jean Franco called pre-feminist artists, historically, or those working under conditions of social and cultural repression in any geographic or temporal era, whose works—upon slow-looking and maybe with an adjusted perspective—can be seen to communicate feminist concerns. Re-seeing the familiar in our art histories through a feminist lens, we may find more of this subverted messaging than we assumed. The goal is to document and catalogue these strategies of subversion across time and cross-culturally, to demonstrate not only the existence of such covert expression, but the extent to which it was and is practiced.

Hesitating Huisvrouws, Peasant Personae, and Political Paintings: Pre-feminist Ambiguity in the Life and Art of Judith Leyster (1609-1660)

Kimberlee Cloutier-Blizzard

There are many manifestations of the carnivalesque, topsy-turvy nature of Dutch painter Judith Leyster’s art, including

the unconventional broad smile she shares with the viewer in her famous 1630 Self-portrait which served as her meesterstuk for guild entry—itself notably an exceedingly rare achievement for a woman. In this talk, I will trace some of the subtler ways in which Leyster (1609-1660), a wife, mother, and well-heeled artistic entrepreneur, bucked the contemporary social and cultural repression of women both in her life and her works. These include investing her paintings of women with ambiguity of gesture and expression, bawdily signing paintings on drinking vessels and containers, adopting the parodic guise of a lower-class peasant with its greater social freedom, and expressing her political ideology through subtle, yet legible, iconographic clues in genre pieces. Moreover, contrary to documented conventional limitations of women's post-marriage roles, Leyster continued to paint to the end of her life, sometimes collaborating on images with her husband, the successful artist Jan Miense Molenaer (1610- 1668)—a fact often overlooked in scholarship. Thus, interestingly, it appears that Leyster's partner in life and the studio also shared in her pre-feminism, a concept we will explore.

Flowers and Feminism: Alice Forman and the Art of Domestic Space in Dangerous Times

Marsha McCoy

Alice Forman (1931-) was a member of the Young America 1960: Thirty American Painters Under Thirty-Six show at the Whitney Museum of American Art in 1960. Her paintings in the show are outstanding examples of the Abstract Expressionism that was prominent at the time in the mostly male-dominated art scene in New York City, and she seemed destined for a successful career riding the wave of that movement. And yet her Artists Statement for the show noted that "I find that the non-objective organization of a canvas is a very sterile thing for me." (my italics) In fact, after her participation in the Whitney show, she almost immediately turned away from abstract expressionism to focus on the art of domestic space and floral still lifes, subjects she has pursued for the last 60 years. But such artistic assertions of the primacy of personal and domestic space and concerns, classic subjects that animate ordinary life for women, have been "dangerous" for an artist seeking recognition in the art world of the later 20th and early 21st centuries, consumed as it has been by Abstract Expressionism, Pop Art, Minimalism, Conceptualism and Postmodernism, much of it driven by men who have relegated such art to a decorative backwater. Alice Forman has persisted, however, and used color, form, and objects to create a world that, though ordinary on the surface, reveals the depths of the feminist artistic experience, even amid the dangerous possibilities of indifference and obscurity.

Mary Guillemine-Benoist's Innocence Between Virtue and Vice: Subversive Feminism during the Revolution

Emily Roberson

In this presentation, I propose a feminist reading of Marie-Guillemine Benoist's (née Laroux-Delaville; 1768-1825) *Innocence Between Virtue and Vice*. Benoist exhibited *Innocence*, along with another history painting, *Psyche Bidding her Family Farewell*, at the Paris Salon in 1791—her

Salon debut, and the first such exhibition to take place after the 1789 Revolution. Though that Salon was a watershed in terms of female participation, Benoist was the only woman to submit history paintings to the Salon, the most prestigious genre in the academic hierarchy. Unusually for neoclassical history paintings, Benoist's *Innocence* featured a female allegorical figure—that of *Innocence*—who escapes the clutches of a male figure (*Vice*) and aligns herself with another woman (*Virtue*). Perhaps in tacit acknowledgment of this risky choice, Benoist emphatically cast her female figures as virtuous, thus upholding traditional expectations placed on female behavior. Through the iconography of this painting, and through the act of submitting such an ambitious painting to the Salon, Benoist subversively advocated for women's participation in public life, in parallel with the feminist political movement that gained steam in the early years of the 1789 Revolution. The critical response to Benoist's work suggests that male viewers may not have been willing to welcome women (real or represented) into the public sphere. Their preoccupation with the male figure of *Vice*, and their half-hearted, condescending compliments about Benoist's style, evidence great ambivalence about the prospect of female equality. Her participation and prioritization of the female figure quietly subverted the eighteenth-century societal disapproval of professional, female artists.

"Playing Juliet," Painting Julie: Navigating Symbolism and Gender in Berthe Morisot's Paintings of the 1890s

Isabelle S Sagraves, Yale University Art Gallery

Between the end of the Impressionist exhibitions in 1886 and the artist's premature death in 1895, Berthe Morisot made significant changes to her artistic practice, exploring new styles and media which moved her away from her Impressionist foundations. Despite the striking visual appeal of her paintings from this time, this body of work has been critically understudied and typically viewed as an afterthought to her career as an Impressionist painter. However, Morisot's close friendship with Symbolist poet Stéphane Mallarmé during this period raises an alternative possibility, explored in this paper: that Morisot's stylistic changes were instead in reaction to a growing awareness of a multifaceted literary and artistic Symbolism, and the new options for artistic representation put forth by Mallarmé and his circle. While Morisot saw great potential in these Symbolist ideas for her own work, she also came up against the limitations of an artistic movement that was particularly hyper-masculine, creating challenges for her to integrate aspects of Symbolism in a way that was authentic to her own artistic vision. Through a close examination of one of her most unusual canvases, *Julie rêveuse* (1894), this paper will investigate Morisot's modifications to Symbolist representational strategies in order to insist upon the interiority of her female subjects.

Contemporary Women Artists from the Gulf: Identity and Interpretation

Sabrina De Turk, University of Maine

Think of a woman artist from the Middle East...who comes to mind? Shirin Neshat? Mona Hatoum? Emily Jacir? Chances

are she is not a woman from the Gulf. Although women artists are active throughout the GCC there has been little substantive critical or art historical attention paid to these artists; indeed, even finding their work can be a challenge. Although the exclusion of Gulf artists from international exhibitions arguably applies to most male artists as well, the fact that women artists in the Gulf are becoming as, if not more, prominent than their male counterparts within their countries of origin merits critical attention to their specific situation. Additionally, the work of women artists from the Gulf often presents a feminist message from an oblique angle that may not be immediately apparent, particularly to Western viewers, which can lead to a sidelining of their work in favor of more bold or politically confrontational examples. This paper considers the work of several Gulf women artists including Arwa Alneami (Saudi Arabia), Maha Alsaker (Kuwait), Shurooq Amin (Kuwait) and Afra Al Dhaheri (UAE) through the lens of feminist art history while being mindful of Griselda Pollock's (1987) assertion that "A central task for feminist art historians is...to critique art history itself, not just as a way of writing about the art of the past, but as an institutionalized ideological practice that contributes to the reproduction of the social system by its offered images and interpretations of the world."

Vienna 1900/Vienna 1938

HISTORIANS OF GERMAN, SCANDINAVIAN, AND
CENTRAL EUROPEAN ART AND ARCHITECTURE

Chairs: Laura A. Morowitz, Wagner College; Megan Brandow-Faller

Megan Brandow-Faller and Laura Morowitz Proposed Panel: Vienna 1900/Vienna 1938 ABSTRACT During the last three decades Viennese 1900 has exploded in popular culture and academia: in countless exhibitions dedicated to painting, architecture, and the applied arts, in myriad books on every well-known Viennese designer, and in the "Klimtomania" that covers umbrellas, scarves and shopping bags. Yet the popularity of Viennese Modernism and the commercial "Vienna 1900" industry simultaneously obscures a problematic series of historical erasures and gaps. All too often, the glittering culture of "Vienna 1900" is studied in isolation from the political exigencies of 1938 and thereafter. Our panel will interrogate the intentional neglect and repression of specific figures, organizations and movements who have faded in the shadow of larger Viennese superstars and a now familiar narrative, or who have been intentionally white-washed. The papers will call attention to some of the "absences" linked directly to the years of 1938-1945, to the "de-Jewification" of the Viennese street scape, to the careful art historical narrative surrounding certain careers, to the reshaping of a "Vienna-in-Exile" within the artistic establishment of post-war New York. In addition, we will show how the very celebration of Vienna 1900 cannot be understood apart from the uses to which it was put following the war, for it cannot be denied, and indeed is richly ironic, that the same period suppressed in Nazi discourse has been used to suppress Austria's turbulent Nazi past.

Suppressing Max Oppenheimer's Gay and "Jewish Traces"

Nathan J. Timpano

Unlike his now-celebrated counterparts, Oskar Kokoschka and Egon Schiele, the Austrian modernist Max Oppenheimer (called MOPP, 1885-1954) remains largely written-out of the historiography of Viennese expressionism. A number of factors have contributed to this erasure, including the fact that Oppenheimer was a gay Jewish man. Accused of plagiarism by a jealous Kokoschka, Oppenheimer was subsequently "outed" – publicly – in 1911 by a mutual friend of his and Kokoschka's in the local Berlin press. Shortly thereafter, antisemitic Berlin critics began to attack his art and his person, claiming both to be "degenerate" – a claim that was reiterated by National Socialists in 1937. The aim of this paper, however, is to analyze why this "writing out of art history" has persisted even today, given that contemporary scholars are now aware of Oppenheimer's contributions. This eradication is not, therefore, the story of (re)discovering a previously unknown, yet pivotal, modernist. Instead, Oppenheimer's deliberate erasure lies at the very crux of art historiography, which reminds us that any notion of a canon (and not just the canon of Austrian modernism) does not necessarily privilege the most important players historically, but rather, the loudest. This conundrum is particularly stark when one considers that Oppenheimer was, in 1911, poised to become the "It Boy," and thus eclipse Kokoschka and Schiele.

As if they were never there: the Viennese cityscape and the ethnic cleansing of memory

Steven Beller

Despite recent Austrian efforts to atone for the destruction of Viennese Jewry between 1938 and 1945, there is a continuing absence of acknowledgement of the Jewish presence in Vienna, precisely because of the failure/refusal to restore the physical evidence of that Jewish presence after 1945. After 1945 many public buildings were rebuilt in war torn Vienna. Yet none of the numerous palaces and other buildings of the Rothschilds were. The Wittgenstein Palais was not rebuilt, only the modernist Wittgensteinhaus was preserved. Of the approximately twenty major synagogues in the city before 1938 only one is still standing. Surviving buildings built or owned by Jews like the Riesenrad were "de-judaized" by a process of amnesia (some intentional) over their previous owners. The view of Vienna and Vienna 1900 was not only sanitized from the horrors of war and genocide—it was de-judaized. The cityscape of Vienna today is simply less Jewish than it once was because a critical number of buildings have either been disappeared, or their Jewish signs ignored or disguised. Even the—now several—memorials to Vienna's Jewish past seem almost a diversion from remembering the real Jewish presence in Vienna 1900, and what was actually lost in the Holocaust. The wish of survivors not to be burdened by identification with the hideous past contributes to this, but the net result is still the erasure of Jewish Vienna. This has allowed contemporary Austrians to bury the Jewish past, even if they cannot seem to exorcise the ghosts—yet.

The Emigration of Egon Schiele: Jewish Refugees and Austrian Modernism in New York

Frances Tanzer

It is likely not good for a Central European artist to get their start in a refugee gallery," art dealer and gallerist Otto Kallir admitted to the Austrian painter Theodor Allesch-Alescha in 1944. The gallery in question was Kallir's Galerie St. Etienne, which he had established upon his arrival as a refugee in New York in 1939. Despite its prestigious address at 46 West Fifty- Seventh Street—an area teeming with art galleries in the 1940s—and his subsequent successes in New York, Kallir was lamenting the challenges he continued to face reaching mainstream audiences with his exhibitions. Within this well-known narrative of Kallir's trajectory from struggling refugee to anointed member of New York's glamorous art world elite there is another tale about the transformation of Viennese culture in exile. If the term "exile" calls to mind a desire to return to a lost Heimat rather than adjusting to a new home, the activities of refugee art dealers in New York proved that refugees and their Vienna were highly adaptable. Vienna's exiled art dealers found that the cosmopolitan culture of Vienna's fin-de-siècle could be pursued—and even revised. To this end, they presided over Schiele's symbolic emigration, translation, and assimilation to the United States. Kallir's exhibitions of Schiele, in particular, made claims on Viennese cultural property and history in a moment when a physical and symbolic Jewish presence was being erased.

"Our Great Josef Hoffmann: Undoing the Austrian Profile of a Celebrated Architect"

Elana Shapira, University of Applied Arts Vienna

In February 1934, following the takeover of National Socialism in Germany and the rise of Fascism in Austria, the Neuer Werkbund Österreichs (New Austrian Werkbund) was founded under the leadership of three architects: Clemens Holzmeister, Peter Behrens and Josef Hoffmann. Internationally-recognized Hoffmann was the one most closely identified with Viennese modernism. This right wing "New Werkbund" aimed to undermine the public consensus behind, and offer an alternative to the Austrian Werkbund, which was headed by architect Josef Frank. Soon after, the three publicized their program in an art journal declaring their aim to represent the "cultural conscience of Austria" (Profil, March 1934). Their nationalistic and reactionary outlook was revealed when they invited members and friends to the screening of the Heimat-film directed by Luis Trenker, "The Prodigal Son," stressing the central role of countryside folklore and the Catholic church in upholding Austrian identity (October 1934). This paper retraces Hoffmann's career in the preceding period of more than thirty years, 1898-1933, and the critical role of Jewish journalists, patrons, and colleagues in contributing to and fashioning his revolutionary and progressive Austrian identification, in order to reconsider the transformation of his "cultural conscience" as a leading member of the New Werkbund Austria 1934-1938, during his close collaboration with the Nazi rulers during the years 1938-1945, and further after WWII, his failure to acknowledge the crimes that

occurred against Austrian Jews also those who supported and worked with him.

Views on Land and Nature

To A Land Envisaged: The Image of Road to Shu in the Edo Period

Sophie Gong, Waseda University

In the Tang dynasty, the land of Sichuan, or ancient Shu, had become a sanctuary for emperors who fled from drastic crises in the capital of Chang'an. The path to Shu, however, was perilous. Built with planks through the steep hills of Qinling and Daba Mountains, the road to Shu known as the Shu Road or Shu Dao was extremely difficult to climb. Perhaps attracted by its precipitous nature, Tang poets, such as Li Bai and Wang Wei, occasionally addressed traveling along the Shu Road in their works. Meanwhile, paintings featuring the Shu Road have been reproduced throughout the pre-modern eras. The development of this pictorial theme leads in two directions—the visual record of Tang emperor's flight to Shu and the grand landscape of plank roads and mountain ranges of the Shu Road. The depiction of the road to Shu even prevailed among Japanese painters in the Edo period. The motif of travelers walking on plank roads was especially favored by Japanese literati painters including Ike Taiga, Yosa Buson, and Goshun. Although they had never been to China themselves, not only did these artists capture the poetic sensibility as described in Tang poems, but they also seemed to envisage the land of Shu that projected their ideals of Chinese landscape. Examining works from both China and Japan, this study will investigate the reception of the Shu Road in the Edo period and how this particular motif was adopted and interpreted by Japanese literati artists.

The Spirits are Found here: Cultures of Energy Extraction in Sacred Landscapes of the Native Southwest

Patrick Haughey, Savannah College of Art and Design

If someone put drill rigs or lithium mines all over the lawn of Monticello or Mount Vernon there would be outrage. Yet that is what is happening to thousands of years of history across the Americas, mostly in places still inhabited by native peoples. Hundreds of thousands of miles of sacred landscapes and architectures are under threat by not only by fossil fuel extraction but new plans for lithium, uranium, and copper extraction. Using recent research as well my own surveys on site, this paper will demonstrate that our so-called energy efficient and independent future relies on the desecration of sacred sites. Further, I will also examine how past archaeological practices, techniques of preservation and rapid urbanization not only destroyed many sites the practices ignored the belief systems of the many people who lived and still here. Finally, I will my own conflicts as a white male professor on how to teach and write about this while ultimately hoping to portray how teaching native peoples and their architectures is an urgent political act for the present, given how endangered this vast ritual, architectural and cultural landscape has become in our resource constrained

world.

Sunflowers and Lilies: Plants, Race, and the British Aesthetic Movement

Lindsay Wells, Getty Research Institute

Sunflowers and calla lilies are common motifs in nineteenth-century caricatures of the British Aesthetic Movement. From the 1870s onward, these two plants appeared in countless images that parodied aesthetes as they admired works of fine and decorative art. Such images have long been read as conservative Victorian attempts to mock Aestheticism as an effeminate (and feminizing) movement, one obsessed with art for art's sake above anything else. Over time, sunflowers and calla lilies crystallized into familiar emblems of this artistic ethos as they were repeatedly featured in Aesthetic paintings, ceramics, wallpapers, and prints. Native to North American and southern Africa, respectively, the sunflower (*Helianthus annuus*) and calla lily (*Zantedeschia aethiopica*) also speak to imperial and political networks that shaped the art of art for art's sake. This paper analyzes how Aesthetic artists used sunflowers and calla lilies to mobilize narratives about race, empire, and the natural world in late-nineteenth-century Britain. The botanical spoils of imperial plant hunting often resurface in works of Aesthetic art, and it is from this perspective that the floral imagery of Aesthetic caricatures must be viewed. While Aesthetic painters often used sunflowers and calla lilies to draw connections between beauty and whiteness, Victorian print artists frequently combined them with racist stereotypes to marginalize and ridicule specific communities. Departing from familiar histories of Aestheticism that have overlooked these images, I argue that flowers played a crucial role in mediating the racial discourse of art for art's sake.

Owning An Ocean View: Possessing Sightlines from the Water in Nineteenth-Century Newport, Rhode Island

Astrid Tvetenstrand, Boston University

What does it mean to own a sightline? Can one person possess a seemingly expansive view? Does the collection of seascape paintings afford a mediated form of control, investment, and proprietorship over space? This interdisciplinary paper, grounded in art historical methodologies, examines these questions by localizing their answers to late nineteenth-century Newport, Rhode Island, a place so enveloped in wealth and art and home buying, it provides the perfect case study. While ownership over sightlines can be more defined on the land, I am interested in considering what it means to possess views on and of the ocean. Specifically, the Atlantic Ocean in New England, known for its dangerous and oftentimes harrowing currents and climates, has been the subject of numerous landscape paintings throughout American art history. My paper specifically looks at Catharine Lorillard Wolfe, tobacco heiress, art collector, and Gilded Age socialite, and her collection of seascapes by Winslow Homer and William Trost Richards that were focused on the water just outside her home. I suggest that ownership over these scenes provided her with a semblance control over a fluid and moving space and suggested that buying American oceanographic scenes, closely related to ones own

proprietary investments, invoked feelings of increased possessiveness and connection with the turbulent sea just outside and aesthetically contrasting the glamorous "summer cottages" of Rhode Island. I will think about how private and public space is both managed and distinguished in seascapes and consider if real estate investments are transferrable to space atop the sea.

Virtual Place Making

Virtual Worlds as Experimental Documentary

Ricardo Miranda Zuniga, Hunter College, CUNY

As the tools for augmented and virtual reality become more accessible and the means of distribution increases, virtual and augmented reality applications that collapse research, artistic and documentary material in virtual spaces is becoming a rich space for creative engagement. Over the last several years, there has been a growing archive of immersive storytelling works that attempt to address social inequalities. During this time, the claim of VR as an empathy vehicle has been lauded and critiqued, however, experimentation and adoption by artists and media makers continues. Now that we have these tools readily available and that there is increasing access by a mass population, the awe of VR and AR begins to diminish. The tools and accessibility pins much greater importance on the quality and depth of content presented via these mediums. I propose to present a series of personal works that attempt to engage social critique through new media by combining VR and documentary material.

Googled Earth – Relational Connections through Embodied Virtuality

Patrick M. Lichty, Winona State University

This essay chronicles the conceptualization, development and evolution of artists Negin Ehtesabian and Patrick Lichty's ongoing body of work, *Googled Earth*, (2019-). *Googled Earth* is a set of installations, videos, mixed-media works that stem from the fact that the artists, married since 2019, have not been able to visit each other's countries due to visa restrictions or political precarity (being from the USA and Iran). From travels in Google Earth VR, the two have built a common imaginarium of the other's native worlds, based on their tours. Politics collide with Baudrillard's notion of the simulacrum, as Tehran is left flat due to the Republic's not allowing Google scanners in. Grusin and Bolter's ideas of remediation are fulfilled as the drawings, video, paintings, and carpets emerge as amalgamations and collages almost as if scrapbooks of their journeys together through the digitized landscape, expanding as time goes on. Nicolas Bourriaud's writing on relational aesthetics typically involves the act of creation between the artist and audience in terms of giving/interaction (as with the work of Tiravanija) or conversationally/curatorially, as in Fletcher/July's *Learning to Love You More*. In *Googled Earth*, the couple's relational aesthetic derives from their relationship with the remediated link. This also is in agreement with Massumi/Manning's work of thinking through moving. In this case, the movement is not only embodied, but also global/virtual. It is an explication of

Deleuze's assertion that nomadism and the nomadic eye decenters from the present, entering the multiplicity of presents constituting the work's geophilosophy.

Merging Art, Media, and Ecology: Diego Rivera and Ariel Guzik at the Cárcamo de Dolores

Claudia Pederson

This paper examines two public art projects at Cárcamo de Dolores, in Chapultepec Park, Mexico City: Diego Rivera's *El Agua, Origen de la Vida en la Tierra* [Water, Origin of Life on Earth] (1951) and Ariel Guzik's *Cámara Lambdona* [Lambdona Chamber] (2010). Because these projects are new additions to existing literature on environmental themes in art history and media arts histories, the incipient focus is on addressing both their artistic and conceptual significance. Both conceived as creative engagements with water, Rivera's *El Agua, Origen de la Vida en la Tierra* is highlighted as the first underwater mural in modern art, with Guzik's *Cámara Lambdona* as a sonic installation created to restore the former's work. To additionally shed light on the artists' respective aims in merging ecology, art, science, and technology, this discussion then considers these projects' divergent articulations of human and nonhuman relations, and as well their kindred aspirations, to function as catalysts of a possible, more sustainable world. In including these projects, this examination shares current concerns with broadening the geographical scope of existing environmentally-themed art historical and media arts histories. Expanding upon this focus, this paper not only emphasizes the ecological arts in the Global South, but as well their interdisciplinary basis and media forms. Hence, it combines a global perspective with an interdisciplinary approach, which, echoing the projects considered, is moreover relevant for further developing the existing histories of the environmental arts.

Visual Culture at 25

Chairs: Nicholas Mirzoeff, New York University; **Jill H. Casid**, University of Wisconsin-Madison

It is now twenty-five years since the *Visual Culture Reader* was first published (1998). This session is an opportunity both to reflect on the transformation of visual culture as a sub-field within art history to a global descriptor, and to look forward to how it might contribute to the ongoing transformation of visual culture into visual activism in the era of abolition, disability justice and crip activism, restitution, and trans* and other non-binary ways of seeing. What possibilities that were once imagined for visual culture that did not happen might we now want to revive? What critical and institutional practices would give calls for change more force? How can the the museum or university be a site for visual activism as part of what Moten and Harney call the "undercommons"? We envisage a roundtable with a wide variety of diverse approaches and commitments from activists, artists, critics, curators, museum professionals and scholars. This is not, however, a call to debate the merits of the field, so much as an opportunity for those engaged and affiliated with it to regroup and reconsider post-pandemic strategies in the moment of deglobalization.

Response

Kimberly Juanita Brown

Crip Curation

Jessica Allene Cooley

Response

Che Gossett, Rutgers University New Brunswick

Response

Marcela Guerrero

Publishing Now: Visual Culture at the MIT Press

Victoria Hindley, The MIT Press

Response

Sarah E. Lewis

Response

Abdul-Aliy Muhammad

Response

Joseph Pierce

Response

Eliza Steinbock

Response

Zoe Samudzi, Rhode Island School of Design

Visualizing Peace in the Global Middle Ages, 500-1500

INTERNATIONAL CENTER OF MEDIEVAL ART

Chairs: Jitske Jasperse; Diane Wolfthal, Rice University

Many today see peace as the absence of war, but to the medieval world peace was far from a pale, negative concept – a lack of violence. Rather it was celebrated as a rich, vibrant ideal. Yet premodern war and violence have attracted much more attention than peace and cooperation, both in the public media and among scholars. One major area of interest, however, has been the intellectual history of peace. Publications have focused on Confucian ideas about peace (and their impact on the modern world) and on such European movements as the Truce of God and Peace of God. Other studies have explored the role of women in forging peace through gift-giving. This session fosters broad thinking about the premodern and global cultural heritage of peace, which is too often neglected. One reason for this neglect is ideological: those who gained from warfare sought to glorify it. Another factor is that medieval peace may manifest itself in ways that are not immediately recognizable to us today. We welcome papers that discuss visual representations of peace, as well as the ways in which the material culture and the built environment contributed to the cessation of war or the safeguarding of peace. We encourage papers that explore the relationship between justice and peace or examine how images of premodern peace either still affect our discussions today or open the door to a new way of thinking. We welcome papers that analyze the regional diversity or global connectivity of images of peace.

Introductory Remarks

Diane Wolfthal, Rice University

Growth in the Cathedral: Signs of Peace through Royal Display

Alice Klima

The Prague Royal Oratory, built c. 1500, transforms a cathedral chapel bay into a tree-branch pergola composed of intersecting sculpted branches tied together with fictive rope. During the first half of the 15th century, the Bohemian kingdom was marked by war and political turmoil provoked by Pre-Protestant reforms. From mid-century attempts to restore peace and prosperity were frequently hindered by disputes over the role of the king, growing power of the nobility, and disagreements over royal succession. Only after the election of a new king, the Catholic Jagiellon Vladislav in 1471, did the kingdom turn a corner. Entwined within the oratory branchwork, or *astwerk*, the sculptors exhibited political alliances through a parade of coats of arms, references to early modern Vitruvian theories on the primitive hut as well as symbolic nods to the Hussite and Catholic factions. The stunning oratory represented the king and kingdom and heralded peace within the Prague Cathedral sacred space.

The Subversive Peace of the Alleluja in 1233

Ludovico V. Geymonat, Louisiana State University

In a brilliant book from 30 years ago, the historian Augustine Thompson reconsiders the evidence concerning the 1233 devotional movement known as the Alleluja that spread throughout Northern Italy, and the role that Franciscan and Dominican preachers played in the Peace of God that the Alleluja advocated. I have pointed out elsewhere the many connections that link that apocalyptic movement with the painted decoration in the Baptistery of Parma. This paper will consider how the written sources from the time describe the symbols of peace that were used and promoted during the Alleluja and the range of meanings those symbols encompass, both then and now. Whether with colors, sounds, gestures or representations, with kisses, horns or trumpets, the promoters of peace were extraordinary effective in 1233 and were able to stir up both fears and desires in their audience. Their political impact was revolutionary and their ultimate failure due mostly to the impossible expectations that they had created in their followers. My paper integrates the evidence concerning visual symbols and devices with what is known about the use by those preachers of sound effects, urban space and crowd management.

Celebrating Normal Life under the Shadow of Wars: Visualization of Peace in Three Paintings from Southern Song (1127-1279) China

Wei Zhao, The Institute of Fine Arts, New York University

The Southern Song (1127-1279) was entirely under the shadow of wars, from its start in 1127, when the Song court had to retreat to the south due to losing north China to the Jurchens, to its end in 1279 after the Song navy's battles with the Mongols. Yet, the Southern Song saw strong developments in many spheres, including economy, sciences and technologies, and foreign trade. As Jacques Gernet pointed out, its capital, Lin'an, was "the largest and richest city in the world," and its volume of trade "far surpassed that of the main commercial centers of Europe at the same epoch." None of these would have been possible without peace. In this paper, I explore possible connections between the persistent theme of war and peace and three paintings that depicted the celebration of normal life in the Southern Song. I argue that one of the purposes of these paintings might have been commemorating the precious peace the Southern Song had earned after specific military victories over the Jurchens or the Mongols. Furthermore, I suggest that one of these paintings might bear a subtle indication of the pressure felt by the Southern Song due to the continuing expansion of the Mongol empire. By situating these paintings in their historical contexts, especially those related to military affairs, this paper proposes a new perspective for interpreting these paintings and attempts to draw more attention to the contributions of Southern Song China to the global Middle Ages, which have often been underestimated.

Concluding remarks
Jitske Jasperse

Walking with the Enemy: Subversive Mimicry in the (Post)Socialist, Postcolonial, and Post-Truth Eras

Chairs: Gediminas Gasparavicius, University of Akron;
Tom C. Williams

Discussant: Maia Toteva, Texas Tech University

“All art is subject to political manipulation... except for that which speaks the language of this same manipulation.” The avant-garde group Laibach made this proclamation in 1980s Slovenia, but their words and sentiments have resonated in artistic movements across the world. Artists and cultural figures have often responded to political and social authority by imitating its rhetoric, its spectacle, and its will-to-power. The practice is often associated with figures such as the Yes Men, Stephen Colbert, and even Hank Willis Thomas, but similar projects pop up around the world in the work of figures such as Dean Hutton from South Africa or Pushpamala N. from India. What distinguishes subversive mimicry is its rejection of the critical distance associated with socially-engaged art practices. Critique is often censored by repressive regimes or neutralized under a rhetoric of tolerance within free-market societies. In contrast, subversive mimicry targets the system from within by adopting its own spectacles, symbols, and rhetoric. The session invites papers engaging with any of the following questions: In what ways does subversive mimicry expand the traditional vocabulary of parody, irony, and critique? What is the connection between subversive mimicry and the crisis of truth in contemporary culture and politics? Why has subversive mimicry gained momentum and relevance in the current era? Is that a symptom or an answer to a larger crisis in the systems of truth, ideology, and representation? What are the connections between the various forms of subversive mimicry and postcoloniality on different continents and in different cultures?

Facing the Wall: Mimicry, Irony and Hyper-conformity in Artworks and Happenings of Jan Sawka, from the 1968 Protests until Exile

Hanna Sawka, The Jan Sawka Artist Estate

This presentation will examine how Polish artist Jan Sawka (1946-2012) mimicked and ironized communist visual propaganda during his participation in student protests in 1968. These protests were an initial response to an antisemitic purge by the communist government, but quickly became a more general cry against the regime, a cry of a generation that continued to be represented in Sawka's artworks for years to come. As Sawka faced more direct and dangerous conflict with the regime in the aftermath of 1968–conflict that included a sentence to a “special military training”—he changed his strategy. As pressure mounted, he staged happenings or created carefully planned situations that ironically embraced hyper-conformity. This hyper-conformity averted direct and dangerous provocation of the authorities, but it was also meant to leave those in power

questioning his true motivations. Sawka was expelled from “special training” with a diagnosis of mental insanity. Sawka, now officially marginalized, continued creating artworks employing these strategies of protest until his exile from Poland in 1976. These later projects included an appropriated propaganda banner as well as happenings at FAMA, the annual summer festival of student arts. This presentation will address Sawka's writings, his artworks, and never-before published photographs from 1968.

Hoarding as an Anti-Economic Model in Akasegawa Genpei's "Greater Japan Zero-yen Banknote"

Isabel Coker Elson, The Graduate Center City University of New York

In 1967, while under investigation by the Japanese Supreme Court for the alleged production and distribution of counterfeit currency, Akasegawa Genpei began advertising his latest artwork for sale: The Greater Japan Zero-Yen Banknote. Printed far larger than real yen, and emblazoned with its zero-yen value, the obvious uselessness of the Zero-Yen Banknote rendered it fully legal, but the note's negation of value was also the core of its critique. Akasegawa priced his work at 300-yen, to be paid exclusively in 100-yen notes which he then accumulated and sealed in jars, siphoning off one of the most frequently used denominations. The project sought to erode faith in the economy by establishing an exchange rate that theoretically depreciated the value of the yen below that of a “valueless” currency. But in draining real notes from circulation and hoarding them, Akasegawa also threatened the economic system itself by breaking its circularity. I propose a reading of Akasegawa's subversive economics in the context of Japanese economic policy of the postwar period which, by promoting individual consumption as a patriotic duty, brought forth a period of “miraculous” economic growth. Conducting a close analysis of the advertisements for Zero-Yen Banknote, I argue that Akasegawa adopted and overperformed the rhetorical and visual strategies of consumerism to critique this state-led imperative. I then examine Akasegawa's anti-economic system at large. By considering the acts of accumulation and hoarding as “irrational” disruptions to the assumed “rationality” of financial models, I analyze the subversive impact of this aberrant behavior.

Sexy Semites and Half Disguised Soldiers: Unaware Participants and Aware Spectators in Palestinian and Israeli Parafiction Art

Keren Goldberg

The paper will examine various levels of spectatorship involved in parafictional works – fictive artworks that are presented or framed as real events. Focusing on works addressing the Israeli-Palestinian conflict (specifically Yossi Atia and Itamar Rose's *The Teletrom for the IDF Soldiers* from 2006 and Emily Jacir's *Sexy Semite* from 2000-2002), the paper will argue that the parafictional aesthetic illusion is inherently political. The global post-truth climate is not the only factor contributing to the parafiction's political relevance. More importantly, by compelling participants to engage in multiple levels of spectatorship, parafiction stresses how aesthetic illusion and judgment are often

distinctly political. This claim will be supported by Hannah Arendt's insistence of the importance of opinions to the political sphere, as well as her reading of Immanuel Kant's aesthetic judgment as political judgment. All in all, the paper will insist on the importance of revelation – the moment when the fictional aspects of a parafiction are exposed – and the experience of retrospective reflection that follows. Parafictions only "begin" when they are revealed as "fake," and their logic is revealed as plausible rather than real. Through these characteristics, parafictions construct a novel kind of aesthetic representation, in which the status of the artwork as real or fictive depends on the spectator's perception of its political value.

Mimicry and Its Subversive Negative Potentials

Marina Grzinic Mauhler, ZRC SAZU

The presentation deals with two cases of subversive mimicry in the former Yugoslavia. The first case concerns the musical group Laibach in socialist Yugoslavia in 1982. This group performed on a concert stage as "fascists" in the style of Mussolini, provoking strong condemnation by the authorities. Their defenders described these performances as examples of "overidentification" with the authoritarian ideology and negative subversion of it. This practice drew much criticism and contributed to Laibach's controversial reputation in the following decades. The second case focuses on the collective of three members calling themselves Janez Janša, Janez Janša, and Janez Janša. This group was founded in 2007 in a neoliberal, post-socialist milieu of Slovenia. These artists changed their names in all official documents to Janez Janša, the name of an ultra-right wing Slovenian politician who was Prime Minister of Slovenia until May 2022, and unconditionally supports Trump. Unlike Laibach reception, the critical and artistic establishment in Slovenia has largely welcomed the performances of Janša, Janša, Janša. The presentation explains the form of over-identification and also reconsiders the two cases, so similar at first glance, but in fact radically different. Understanding this difference is especially important in light of the rise of turbo-fascist-nationalism across the globe and new political realities that have emerged because of the war in Ukraine.

Wayfaring: Photography in Taiwan during the Martial Law Era (1949-1987)

Chairs: Shuxia Chen, University of New South Wales; Olivier Krischer, University of New South Wales

Research on Taiwan's long and complex photography history has been limited in Chinese and English to date, with much attention paid to the earliest examples of the medium in the nineteenth and early twentieth centuries. This panel instead gathers new research on the history of photography across the Martial Law era (from 1949 to 1987) under the concept of 'wayfaring'—a lyrical take on the what pioneering photographer Chang Chao-Tang described as the 'path seeking' (zhaolu) of photographers in the 1970s. This term evokes both the actual journeys photographers undertook across the Taiwanese landscape, searching for diverse everyday experiences, as well as their introspective search for a new path forward through creative experimentation. Photography in Taiwan confronted complex and intersecting historical trajectories. This panel gathers papers that address photography in relation to spirituality, everyday and eco-politics, as well as mental health. It considers the relevance of photographic practices from Taiwan as parts of global developments in the medium, comparing and contrasting Taiwanese photographic experience to that of its peers worldwide.

Interstitial Visions: Diasporic Religion and Transnational Vernacular Photography in Cold War Taiwan

Joseph Ho

The founding of the PRC in 1949 and the Nationalist government's contemporary retreat to Taiwan put into motion diasporic movements of missionaries and Chinese Christians out of Mainland China. As connections between global religious institutions and local groups were severed or radically transformed, vernacular visual materials of (and by) participants in this exodus represented nostalgic perceptions of lost historical possibilities. Moreover, in "freezing time," these materials mediated imagined hopes for the survival of communities split by the Chinese Civil War and Cold War realignments in East Asia. This paper discusses recently-uncovered rare photographic sources produced by an American Jesuit priest and a Chinese Catholic family caught up in transitions from late Republican China to new Taiwanese roots. I explore these visual representations in parallel with popular conceptions of Nationalist "Free China," the "loss of China" in US consciousness, and the ways in which vernacular media and interstitial identity-making framed ground-level Taiwanese experiences. Emulations of Edward Steichen's *The Family of Man*, Cold War anticommunism, and the drive to humanize communal experiences in postcolonial Christian internationalism collectively colored the work of Jesuit photographers in 1950s–1970s Taiwan, much of has not been widely seen until now. Finally, I trace connections between image-making, religious projects, and family identities embodied in the fragmentary afterlives of private visual assemblages. In sum, I examine these images and visual cultures as historically "moving," imaginatively "eternal" artifacts of

imagined futurity – created by and projected onto transnational communities in Cold War Taiwan.

Changing the Subject: Tsai Hui-feng and the 'documentary' image in 1960s Taiwan

Olivier Krischer, University of New South Wales

The identity of photography in Taiwan under Martial Law was influenced by the cultural policy of the Nationalist (Kuomintang) government. In that context, the literati-inspired pictorialism of Lang Ching-shan dominated salon aesthetics, not only in Taiwan but also in the Chinese diaspora. Candid documentary style photographs, typified by street snapshots, represent a conscious aesthetic counterpoint, by nature focused on the here and now, meaning local people and places. Looking beyond the better known proponents, this paper focuses on Tsai Hui-feng (1928-2005) as part of a generation of lifelong amateurs whose work is now a window on life in the 1960s but gained wider recognition only after the lifting of Martial Law in 1987. Here, I consider how the serial experience of such ostensibly discrete 'snaps'—for example in contemporary exhibitions and publications—might recuperate a visual politics that was obscured by an era focused on individual prints. Whereas Lang's pictorialism sought to frame reality that was rooted in a timeless Chinese subjectivity, in work such as Tsai's I find an attempt to not only grasp a new subject but to actively fashion it in an unfolding present, which only now comes into view by trying to see the act of photographing which connects the frames, on film and contact sheet. This reading of Tsai's work revisits recent critical writing on the distinct character of practices that have been framed as documentary in Taiwan photography history.

Bonding with Nature: Photographing the Wilderness and Eco-Cultural Land in Taiwan

Shao-Chien Tseng, National Central University

Under strict political and military controls, many mountainous and coastal regions of Taiwan were off-limits to the general public under Martial Law. As a result, people considered the natural realm hazardous, and domestic travel was circumscribed to a few tourist spots. In the 1950-60s, pictorialist landscape photography prevailed and this mainstream style, akin to Chinese literati ink painting, was tinged with nostalgia for a lost fatherland. However, from the 1970s, some ecologically-minded photographers were concerned with the environmental crisis following excessive industrial pollution and resource extraction. This paper discusses such nature photography in the context of nascent environmentalism, examining how photographers were committed in instilling biophilia and conservation in the viewer. I focus on two photographers—Hsu Jen-Shiu (b. 1946) and Lin Bo-Liang (b. 1952) who threw into relief the vulnerability and beauty of nature in Taiwan. Trained as an agricultural technician, Hsu was inspired by his readings of John Muir, Rachel Carson, and National Geographic, becoming a self-taught wildlife photographer. Lin, working for the quasi-official Society of Wildlife and Nature magazine from 1983-86, turned his attention to botanical gardens, street trees, national parks, Aboriginal communities, and other eco-cultural spaces of human and non-human

cohabitation. Once a pupil of the noted artist Shiy De-Jinn (1923-1981), Lin expressed his situated knowledge about vernacular culture and the positive impact of maintaining daily relationship with nature in his lyrical photography. The overall works by Hsu and Lin appear serene but address struggles over land and raise questions concerning environmental justice.

Picturing a psychic world in 1980s Taiwan

Shuxia Chen, University of New South Wales

The 1970s and 1980s in Taiwan saw peak industrial growth, amid a shift toward a nativist turn in local cultural and historical identity. Debates regarding Taiwanese identity at the time also reveal an increased interest in mental health and popular psychology among an educated public. The issue of mental health attracted public attention following reports on the conditions and practices at Long Fa Tang, a Buddhist temple for people living with mental illness. The periodical Teacher Chang, the first Taiwanese popular psychology magazine, was established in 1982, to raise public knowledge on a range of mental health issues through long-term investigations, including the novel use of regular photo essays. This paper examines the photographic series 'Long Fa Tang' by Hou Tsung-Hui, alongside the little-known work of Lien Hui-Ling, whose dark-room manipulated images regularly featured in Teacher Chang magazine. These two photographers' works suggest the significant role photography played in visualising and decoding an unknown or repressed psychic world as a significant yet neglected aspect of the self-searching that characterised society and cultural production in Taiwan at the end of the martial law period. Such work also troubles the familiar dichotomies drawn between surrealistic, avant-garde practices and documentary, nativist works.

Wearing All the Hats: Managing Professional Practices, Creating Sustainable Systems.

Chairs: Isadora Stowe, Isadora Stowe; **Kaylan Buteyn**

Being an artist and arts educator today means we wear multiple hats. The abundance of professional practice roles included in bringing our work out from the studio and into the world requires so much of us. Our lives are loaded with responsibilities of caregiving, other jobs, bills to pay, and a longing for hours to work in the studio. Where do we even begin in attempting to manage it all? This session is a call for papers, presentations and reflections sharing the ways in which artists and art educators or administrators are seeking support or attempting to balance the professional practice parts of their practice. So often, the range of expectations artists have of themselves to pursue their careers in modern and professional ways feel overwhelming. How are you managing these expectations? What shortcuts or tricks have you implemented to pursue so much at once? How do you avoid formulas and instead build sustainable systems for getting it all done when you have so much on your plate? If you are an arts educator or administrator, how are you addressing or presenting professional practices to your students? What support or resources do you wish existed to help you in this pursuit? Reflections could touch on your strategies for a specific topic. Broader conversations around "fitting it all in" are also welcome!

Manifesting an Integrated Personhood

Matthew Villarreal

Making Connections: Mentorship as Undergraduate Professional Practice

Rachelle Beaudoin, College of The Holy Cross

In a liberal arts institution many art students double major or simply go into other fields upon graduation. At the College of the Holy Cross, we have shifted the focus of our professional practice lessons from how do I get into art school to how do I lead a creative life? Noting that many arts graduates go on to other careers, we ask our students to consider, how can I continue making artwork when so many other things demand my time? For the fall senior seminar at Holy Cross, we have developed a mentorship program. Working with the Center for Career Development, students were connected with an alumni mentor working in creative fields. In addition to the mentorship program, we use extensive writing exercises from Anne West, (Mapping the Intelligence of Creative Work) an ungrading or contract grading system, and a variety of critique methods that challenge students to consider how to make work on their own and what drives their work beyond the classroom. This presentation draws from the work of Susan Jahoda and Caroline Woolard's, Making and Being, to explore models of professional practice for undergraduates.

Work From Home

Alice Elizabeth Stone-Collins, Georgia Gwinnett College

Weaving narratives into art

Discussant: Matthew Limb

Crafting the Nation: Ethel Wright Mohamed's Embroideries at the Smithsonian Festival of American Folklife, 1974-76

Rachel Winter, Eli and Edythe Broad Art Museum at Michigan State University

In 1975, the Smithsonian Festival of American Folklife commissioned Mississippi creator Ethel Wright Mohamed (1906-1992) to stitch an embroidery for the 1976 iteration of the festival celebrating America's bicentennial. Ethel did not call herself an artist, but she began to embroider seriously after her husband Hassan died in 1965 to document her memories. These stitcheries earned Ethel an invitation to the 1974 Festival of American Folklife as a participant in a display honoring the state of Mississippi, which in turn led to her receiving the commission for the 1976 festival. This paper explores the process by which Ethel Wright Mohamed's 1976 Smithsonian commission came to fruition by studying the different versions of and changes between her embroideries. I depart from Elynn Walker's notion of the "critical text" in order to read Mohamed's work, employing this methodology alongside Benedict Anderson's concept of the nation. I examine the original embroidery Ethel produced for the commission, as well as intermediary sketches leading to the final product (fig. 1), an analysis supplemented by archival documents and oral histories. I compare this body of work to official Smithsonian imagery to elucidate the tensions between the way Ethel imbued her memories into the embroidery, and the Smithsonian's objectives for the project. As such, I argue in this presentation that the process and product of Ethel's embroidery reflect the ways craft and embroidery were adopted and adapted as the ideal conduits for projecting a unified, multicultural nation during America's bicentennial.

Inaudible Screaming: Erin M. Riley's Introspection of Generational Trauma and Self-Harm Through Tapestry

Katie Jenkins-Moses, Fresno City College

Historically, tapestries have served as shrouds in mortuary rites, biblical illustrations for religious institutions, and status symbols for the elite. Despite a resurgence beginning in the Art and Crafts movement of the 19th century, tapestries have fallen out of fashion since the Industrial Revolution. However, recently, artists have begun to reclaim this textile medium for contemporary themes and issues. Such an artist is Erin M. Riley, who discusses issues of female sexuality as it intersects with domestic violence, self-harm, and generational trauma. Riley's work displays powerful contradictions. She creates paradoxes by combining tapestry's soft form and religious past with her challenging imagery, including provocative selfies, partially clad female bodies, scenes from porn films, and drug and sex

paraphernalia. Her use of a medium created through the interweaving of thousands of parts contradicts the sense of isolation woven through her work. Claiming a medium, unlike other fiber art that men have historically created, the women portrayed within Riley's tapestries would be considered modern "spinsters," challenging both definitions of the term—women who spin wool for the creation of tapestries and the later meaning, "older" unmarried women. The contradictions within the work do not suggest a flaw in her process; instead, Riley embraces these paradoxes, unapologetically and authentically reflecting the trauma many experience during the 21st century. While her work is self-autobiographical and her process introspective, the resulting work addresses universal experiences and pain, ultimately helping to acknowledge its existence and creating opportunities for greater empathy.

Western Patronage, Monetized Galleries in Africa and the Challenge of Decolonizing Contemporary African Art Scholarship

ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION

Chairs: Clement Akpang; Sukanthy Egharevba

The visibility and significance of contemporary African art in the global art world are the results of Western patronage. However, as the Global North finances African art and artists, it controls the narratives of contemporary African art scholarship. Meanwhile, on the African continent, the role of galleries in promoting specific aesthetic canons has been eclipsed by a fixation on financial gains. As a result, rather than promoting art committed to the continent's postcolonial realities, most African galleries have become markets for selling readymade artists. This session fosters two arguments: the first is that western patronage and the monetisation of art galleries in Africa constitute significant challenges to decolonising contemporary African art and scholarship. The second argument is that as a critical decolonial strategy, these issues need to be engaged from multiple perspectives to shift the geography of African art narratives to the Global South. Thus, the session invites art historians, theorists, artist-researchers, artists and curators to interrogate the impact of western patronage, galleries, museums and aesthetic economy on contemporary African art and scholarship. This session aims to formulate new approaches for publicising African art, reconceptualising modern gallery practices in Africa, funding art exhibitions and promoting art scholarship without the overarching dominance of the Global North. The thematic fulcrum of this session is to promote African art by Africans, renegotiate North-South scholarly collaborations and de-monetise art galleries in Africa as an encompassing decolonial methodology.

Absence and Cheap Debasement: The Precarious Case of Textile Arts in African Galleries

Joy Idu and Chika Chudi-Duru

The financialization of contemporary African galleries cheapens textile art to near irrelevance. The absence of textile art is overwhelmingly evident in many recent exhibitions because curators perceive the genre as not financially

rewarding to galleries' misconstrued trade orientation. In cases where textiles appear in collections, they are reduced to craft and auctioned in the same manner mundane fabrics are sold in Oshodi Market in Lagos as cheap commodities. This paper explores the precarious absence and decline in textile art in the African continent, connecting galleries' trade mantra and its impact on the discipline. It interrogates the framework of display for a percentage return as debasing practices responsible for the genre's decline. To authenticate this claim, it will place galleries in Nigeria in critical perspectives. The paper will proselytise the argument that for textile art to flourish in Africa, galleries must embrace an artistic gaze on textile art rather than a financial one.

African Art in the Market: Connecting the Contemporary to the Historical

Danielle Becker, Arts of Africa and Global South, Fine Arts Department, Rhodes University.

African art's position within the global art world is determined by a number of factors including the historical denial of the value of African culture through the process of European colonisation. In comparison to other cultural and geographical locations outside of the Global North the status of African art, both historical and contemporary, as art in the global market has gained a late acceptance. This is connected to the ongoing imbalance of power and the perception of cultural capital that dominates the contemporary African art market. Within the current discourse around decolonisation there is a gap for scholarship that examines how the historical framing of African art can be connected to the contemporary problem of western patronage and the monetisation of African art galleries. This presentation takes as its case study the current push for the repatriation of historical African art from European to African museums and asks how this act can be related to broader questions of decoloniality and the decolonisation of contemporary African art scholarship. Through an analysis of collecting practices within African galleries and museums underpinned by a theoretical discussion of the decolonisation of African art history this presentation argues that African scholarship needs to prioritize creating a strong historical base that engenders pride in historical cultural forms so as to shift the narrative to the Global South. The historical and the contemporary need to be connected to produce an African art history that exists on its own terms.

Toward an Arts Ecosystem: On Contemporary Art in Ghana

Colleen Foran, Boston University

At a 2022 roundtable for the Chale Wote Street Art Festival, discussants pondered the role of money in performance art: Can performance be bought? If not, how can artists make a living? Ghana's art scene offers a unique perspective on these questions. Over the last twenty years, Ghanaian artists and thinkers have radically pushed forward alternative art practices. Guided by artist-intellectual *kaŋ'kacha* *seid'ou*, these creatives have critiqued the contemporary-art production model that aims toward monetary success in international markets. *seid'ou* advances "Emancipatory Art

Teaching,” a theoretical lens that encourages exhibition in public spaces and community participation. Since this philosophical reinvigoration, performance has emerged as a standout art form in Ghana. At the same moment as this has attracted academic interest, oil-on-canvas portraiture by Ghanaian artists has attracted collectors. When a bidding war over Amoako Bofofo's paintings made art-world headlines in 2020, it appeared to optimize the exploitative experience of Global South artists entering the Western art world. Yet, similar works continue to gain gallery representation. Ghana is an important site from which to understand the tension between practices aimed at African audiences and those that appeal to Western collectors —while also troubling those polarities. What is the intersection between genres? Do they support or cancel out one another? This paper does not suggest to provide answers to the complexity of money's role in contemporary art from the Global South. Rather, it offers a case study of alternative models co-existing (not always comfortably) within an arts ecosystem.

African Being, Museology, and the Politics of Representation

Claudia Ankrah, University of California, Santa Barbara

Public history modalities, especially museums, are undergoing an international and intellectual reckoning in the aftermath of the Black Lives Matter and George Floyd uprisings that began in 2020. The uprisings have challenged the long-established colonial, anti-Black and anti-Indigenous histories that have been normalized to the public through the different modalities of public history, such as museums, statues, and monuments. This paper continues the critical analysis of public history that began with the intellectual interventions of that crucial moment in 2020. A public history institution, the Living Museum of the Ju/'Hoansi-San, in Namibia presents an interesting intersection of power in museological spaces and museological representation, and the need to meaningfully contend with colonial legacies and histories in public discourse. By historicizing the lived experiences of the San of what is now Namibia in juxtaposition to the museological exhibitions of the Living Museum of the Ju/'Hoansi-San, the questions of power, coloniality, and meaningful historical representation and public memory can be interrogated. Furthermore, a deep history of the museological space itself will allow for critical engagement on how to make museums in Africa purposeful, powerful, and aligned with the deep legacies of public reexamination of the racial infrastructures of our modern global society.

Decolonising the Curriculum on Design and Material Culture of Sub-Saharan Africa

Richard Acquaye, Takoradi Technical University

The presentation would encompass critical, creative enquiry and knowledge exchange, emphasising Sub-Saharan African design and material culture. Decolonising the curriculum in this context critically assesses and contextualises arguments, viewpoints and assumptions of a 'seeming' dominant thought (Western) in design, material culture and other allied disciplines. It would further seek to

create spaces for layers of dialogues among a cross-section of academia on how to (re)imagine and envision other cultures and knowledge systems in the curriculum concerning what is being taught and how it frames the world. Design and material culture are an integral part of sub-Saharan Africa and are in a constant flux of transformation. This study draws on Sophie Woodward's work which indicated that material culture centres upon objects, their properties, and the materials they are made of, and how these material facets are central to understanding culture and social interaction. This archival research would consider historical non-current materials as points of departure to first-hand sources to advance the argument of modern interactions of design and material culture of sub-Saharan Africa. This study should not be misconstrued as sheerly the integration of 'a minority' ethnic hypothetical, scientific or empirical dimension into syllabi, but it is a pointer to prompt active consideration and incorporation of a breadth of comprehensive elements and historically marginalised or 'suppressed knowledge' into mainstream curricula.

What is Eastern European Art?

SOCIETY OF HISTORIANS OF EAST EUROPEAN, EURASIAN, AND RUSSIAN ART AND ARCHITECTURE

Chairs: Alice Sullivan, Tufts University; **Maria Alessia Rossi**, Princeton University

This panel explores and challenges understanding about Eastern European art from the Middle Ages to the present through presentations that engage with the artistic production of different regions. The visual material of Eastern Europe has not been at the forefront of art historical conversations in part due to political ideologies, conflicting definitions of what constitutes Eastern Europe, or lack of access to and interest in the material, to name but several issues. The wealth and complexity of the artistic production of Eastern Europe in various media requires more thorough investigation, especially from a comparative perspective, as well as more theoretically grounded methodologies that could account for the rich cultural connections that extended in the regions of the Balkan Peninsula, the Carpathian Mountains, and further north that contributed to distinct visual idioms. Papers for this session could explore local developments in art from the Middle Ages into the present, connections between different regions and across media, issues of terminology, methodology, and theories in the study of Eastern European art, as well as modes of integrating visual material from Eastern Europe in teaching, as well as research, curatorial, and artistic projects. The overall aim of this session is to begin to define what Eastern European art is today, and help establish its footing on the map of art history.

Byzantine Embroideries and the Entangled Visual Traditions of Eastern Europe

Catherine Volmensky, The University of British Columbia

A late Byzantine liturgical veil shows the recumbent figure of the dead Christ. Referred to as the aër-epitaphios of John of

Skopje (1340-60), this red silk textile is lavishly embroidered with gold, metallic, and silk threads. Similar types of embroidered veils were found in monasteries and churches throughout the Byzantine empire and its religious sphere. Drawing on a theory of line, this paper discusses the entangled artistic, religious, and economic networks of workshops and patrons shared between Thessaloniki, Mount Athos, and the regions of the Balkan Peninsula. Through this methodology, this paper traces the movement of images across spaces and media, and provides a new approach to late and post-Byzantine textiles to demonstrate the vibrant and multifaceted connectivity between the regions of Eastern and Southern Europe. The role of the patron is also questioned in the context of the economic value of silk and gold-figure embroidery during the fourteenth through sixteenth centuries, emphasizing the position of elite women patrons in the Balkans, and how they have been examined or overlooked in previous scholarship. Since the intersection of lines create networks, this methodology also emphasizes a nonhierarchical approach to works created within Byzantium's religious sphere. The emphasis on communication and interconnected structures offers a grounded methodology with which to examine gold-figure embroidery created and used in religious spaces of the Balkan Peninsula, Thessaloniki, and Mount Athos.

*Problematizing the Notion of "Eastern European Art":
Two Case Studies of a Multiplicity*

Radek Przedpelski, Trinity College Dublin and **Marta Zboralska**, University of Oxford

This presentation aims to challenge the ontological assumption of there being a monolithic ontological entity such as "Eastern European art," dialectically elaborated in its opposition to "Western art," which then needs to be put on the map in an IRWIN-like gesture. We propose two case studies that problematise such an assumption, arguing instead that starting on the ground and unfolding an analysis from there might offer a more fruitful art-historical path of inquiry. We shall demonstrate that the model of a case study enfolds multiple frameworks of reference cutting across the East/West dichotomy, such as the immediately local or the regional on the one hand, or the long durée of the Anthropocene on the other. The first case study will outline a media archaeology of Tatar timber mosques/minarets on the territories of the former Grand Duchy of Lithuania, showing how these under-researched media blend aniconism with local contexts and engage a continuum of artefacts and practices including muhir tableaux, talismans (hramotka), siufkanie (sorcery) and fał (divination). This case study argues that these architectural artworks explode the concept of "Eastern Europe(an art)." Instead, they open up a liminal space conjoining Islamicate architecture, Turkic animism, the "Long Baroque" of the Polish-Lithuanian Commonwealth as well as the vernacular regional traditions of timber building construction and ornamentation. The second case study will zoom in on the ideas of Polish writer Witold Gombrowicz to consider the issue of regional artistic identity. As noted by literary scholar Anita Starosta, Gombrowicz refused the binary choice of either affirming Polishness or aspiring to Europeanness. Instead, it was within the

periphery's "not quite-ness" that the writer located the potential to 'reveal Europe's immaturity'. Looking at Diary by the American appropriation artist Sherrie Levine, a 2019 work inspired by Gombrowicz, this case study will argue for embracing the incompleteness of "Eastern Europe" as an area of art-historical enquiry.

Women Architects at the Intersection of Contested Narratives and Research Methods about Eastern Europe
Jelena Bogdanovic, Vanderbilt University

The paper presents contingencies of placing women as architectural practitioners, educators, researchers, and leaders at the intersection of geo-political and scholarly narratives and research methods about Eastern Europe. The Cold War discourse frequently designated Eastern Europe as socialist/post-socialist Europe or Third World/Second World Europe. While working on this project, complex and often contradictory micro-histories about Eastern European architecture emerged. These micro-histories point to the ways for commissioning the entries and sourcing the materials from Eastern Europe. Simultaneously, they reveal reasons some authors gave to be included or excluded from participation in the section on Eastern Europe or even from the entire project. At the ultimate intersection of micro-histories and global narratives about Eastern European architecture is the question about the possibility of putting architectural knowledge and practice above unsustainable and contested notions of Eastern Europe, including its loose geographical specificity and identity issues. The focus of this paper will shift from ineffective communication about women architects, who are natives of Eastern Europe, to the potential of adjusting the perception of their presence and the reception of the quality of their work. The paper will analyze the scholarly risks and opportunities that transpire when going beyond the standardized and shifting narratives about Eastern European architecture. Historical evidence about women in Eastern European architecture is emphasized and related to scholarly themes of equity, diversity, empowerment, visibility, (self-)censorship, and intersectionality, which are also recurrently present in feminism.

"Tear Down and Rebuild": New Political Horizons in Eastern European Art

Nicoletta G Rousseva

This paper examines contemporary artwork in Southeastern Europe that critically investigates and affirms socialist motifs, institutions, and ideals. Focusing on the filmic work of Anri Sala and Jasmina Cibic, I consider how each artist foregrounds site-specificity and the built environment (public squares, public works projects, and government buildings, in particular) as a means to explore socialist-era histories, memories, and political sensibilities. My argument, briefly put, is that Cibic and Sala return to socialism's sites and signs less in an effort to undermine, through replication, its institutions and ideals than to establish vital continuities with this history in the present. In so doing, their artwork brings into focus a future-oriented and historically specific mode of critique that challenges established understandings of the political and critical propensities of contemporary Eastern

European art. In place of long-held narratives of the Eastern European artist as an anti-state dissident or a politically disillusioned provocateur, the work of each artist conveys a subtler dialectical approach, which aims not only to destabilize capitalist hegemony but also to propose alternatives in its place. Analyzing the artwork of Sala, Cibic, and their contemporaries, this paper thus traces an emerging critical and political turn in Eastern European art and makes a case for why this artwork matters in the crowded sphere of global contemporary art.

Women and NFT's, Fostering an Understanding of the BlockChain, How to Create an NFT, and Navigating the Digital Market

Chair: Marlo De Lara, AMDA College and Conservatory of Performing Arts

The panel will discuss the NFT process, covering the questions of: what is the block chain? How is it used to create NFT's? What are the pros and cons of the selling process within the digital art market? This session aims to understand the NFT process from the how, to the final presentation in the digital market.

Women and Weaving: Textiles, Community, Art

Chair: Marsha McCoy, Southern Methodist University, Dallas, TX

The recent republication and expansion of Anni Albers' seminal work, *On Weaving*, forefronts the ongoing importance of textiles as a vector for elevating the historically communal women's work of weaving into an art form, and also highlights the continuing success of women creating community and art through the processes of textile production. The Bauhaus' department of weaving, originally just vocational training for women, quickly emerged under the leadership of Albers and Gunta Stölzl as an integral part of the "Gesamtkunstwerk" of the Bauhaus artistic project. Post World War II Swedish textile craftspeople, mostly women artists, created a community among themselves and within a Sweden hungering for a new modernist aesthetic in the wake of a transformed post-war sensibility. In the United States, marginalized peoples, such as the Black quilters in Gee's Bend, Alabama, and Rosie Lee Tompkins and her Black quilters in Richmond, California, used quilting as a means of creating community in impoverished circumstances. Their quilts, outsider art by the self-taught, are universally recognized today as worthy of museum collections. This session seeks papers analyzing a wide variety of women's communities creating art through textiles, exploring different cultures, ethnicities, nationalities, and geographies.

The Monument Quilt: A Patchwork of Survival
L Vinebaum, School of the Art Institute of Chicago

This presentation considers The Monument Quilt as a

catalyst for collective healing for survivors of sexual and intimate partner violence. Initiated by the Baltimore-based artist collective FORCE Upsetting Rape Culture, the project is survivor-led and intersectional, and it examines sexual violence as connected to larger oppressive systems like racism, homophobia, transphobia, ableism and classism. The Monument Quilt is composed of over 12,500 stories inscribed in quilt form, hand-sewn and painted onto red fabric squares. The quilt squares tell stories of survival and they reassure survivors that they are not to blame for their experiences; they also demand action to end sexual violence and rape culture. The Monument Quilt aims to break down the isolation and victim-blaming that many survivors face, and to create shared spaces for healing and mutual support. Quilt squares are often created in survivor-led workshops held IRL and across digital platforms. and the quilt is most often displayed in public places in an effort to publicly confront rape culture and create spaces for survivors and allies to come together. Over seven years from 2013-2019 The Monument Quilt created an international community of survivors of sexual violence and allies. The quilt was displayed in its entirety on the National Mall in Washington DC in 2019. This presentation looks at quilting as a catalyst for community building and healing from trauma. It also expands beyond cis-normative understandings of "women" and textiles to locate The Monument Quilt within larger gendered, queer, abolitionist, and intersectional quilting histories and practices.

Marie Watt: Thousands of Little Pieces
Rosemary M. Meza-DesPlas

Marie Watt, a member of the Seneca Nation of Indians, incorporates sewing circles into her textile works to shed light on proto-feminism, to commingle multigenerational actions, to focus on interconnections. An integral part of her artistic practice, Watt has held sewing circles for over twenty years. Her textile artworks take the form of blanket sculptures and large hand-sewn tapestries. The blanket sculptures speak to materiality by suggesting the relationship between past and present and those histories in between. Watt views blankets as narrative objects. Within Native communities, blankets are gifted to honor births, marriages and other ceremonies. The large hand-sewn tapestries are created from reclaimed blankets; they incorporate text and imagery central to her Indigenous culture. This visual examination of Marie Watt's artwork will impart how historical matriarchal sewing circles of Native Americans have a continuum in contemporary art through artists like Marie Watt. Multiple sewing hands relay stories of the past by communicating in the present. This intersection of humanity through collaborative action leads to thousands of little pieces forming monumental textile artworks.

The Idea Factory: Diversity, Autonomy, and Creativity in the Dorothy Liebes Studio

Alexa Griffith Winton and Susan Brown, Cooper Hewitt, Smithsonian Design Museum

American textile designer and weaver Dorothy Liebes (1897 – 1972) parlayed her small and experimental handweaving practice of the 1930s into a sprawling career that, by the end

of World WarII, straddled architectural collaborations, fashion, industrial design, and corporate consulting. The nexus of this work was the Liebes studio, which she termed the Idea Factory. The studio – located first in San Francisco, then New York – was staffed by a diverse group of creative and ambitious people, mostly women with varied skills and levels of experience, who found meaningful work in Liebes's studio and enabled Liebes to work at the scale and level of innovation which she achieved. The Dorothy Liebes Studio was always ahead of its time in hiring women – including women of color and mothers – and gay men, making space for them to work in positions of autonomy and authority. Many went on to successful careers in the field or in other creative professions, including notable print designer Tammi Keefe and artist Emma Amos. This paper focuses on the vibrant and diverse studio staff, elucidating their stories and acknowledging the complex and collaborative nature of design. As part of the research for the upcoming exhibition on Liebes opening in July 2023 at Cooper Hewitt, the aim of this research is to foster dialogue around unacknowledged labor in design practice, and to advance a more expansive and inclusive re-interpretation of American design history. The stories of the diverse group of studio workers.

Between Art and Activism: Unravelling the Transformative Politics of Participation in Evelyn Roth's Creative Recycling Practice, 1970-1975

Erika Kindsfather

In 1972, artist Evelyn Roth embarked on a road trip from Vancouver, British Columbia to St. John's, Newfoundland, holding workshops and participatory events centered on recycling discarded videotape into hats and monumental canopies. Roth invited news stations to film the events and crocheted hats for media personnel as they interviewed her, demonstrating her technique while creating a playful metaphoric tangle of videotape in the process. Wearing a costume of crochet videotape "armor" and covering her car in a videotape cozy, Roth adopted an entertaining public persona to counter the systemic marginalization of women artists working with feminized "craft" media and prompt widespread engagement with the ecological concerns motivating her work. This paper focuses on the effects of Roth's strategic use of participatory methods of creation in her textile-based recycling practice, investigating the cultural significance of her work in relation to countercultural artistic activity and dialogues on environmentalism and ecological care proliferating across North America in the 1970s. I argue that Roth's playful approach to art and activism established ground to critique the material and ideological structures of dominant culture driving environmental destruction and raise public consciousness around these issues through accessible creative techniques and community participation. Drawing from feminist archival methodologies developed across disciplines, I examine her videotape recycling workshops and participation in countercultural artistic activity that emphasized community involvement in art-making, locating the transformative potential of her unconventional and humorous approach to textile-based methods of creation.

Olga de Amaral: How to Weave a Transnational Community

Laura Bruni

Olga de Amaral (1932-), the prominent Latin American artist, deftly brings together art, craft, and design in her fiber artworks, and pushes the boundaries of what is nowadays defined as textile art. Born in Bogotá, Colombia, de Amaral was introduced to the medium of fiber during her studies with the Finnish-American textile designer, Marianne Strengell (1909-1998), at Cranbrook Academy of Art in 1954. Strengell encouraged de Amaral to experiment with native materials and to explore scale and the relationship of tapestries with architectural settings. Upon de Amaral's return to Colombia, she established the workshop Studio-Telas Amaral, producing upholstery and furnishing fabrics as well as a fashion line. In the following decade she began creating "fiber art", a term which hadn't been invented yet, and founded the Textile Department at the Universidad de los Andes in Bogotá. This paper explores the development of both de Amaral's studio and teaching practice, as well as tracing the artist's seminal influence and technical innovations not only in fiber art, but also in the context of Latin America, where textiles occupy a central place in Pre-Columbian art, and also the impact her work had on her community. By elucidating de Amaral's rethinking of the art of weaving in the light of both modernist principles and the example of Peruvian textiles, this paper situates de Amaral's work alongside foundational figures in this field, finally re-positioning de Amaral within the history of the canon as well as within the story of textile or fiber art.

Women Artists in Postwar Europe: Technology, Media, Intermedia

Chairs: Inesa Brasiske; Viktorija Siaulyte

Though such books and exhibitions as *Women, Art, and Technology* (2003) and *Making/Breaking the Binary: Women, Art, & Technology 1968-1985*, pursued to diversify the narrative, the domain of art and technology has still been largely dominated by men. Many artists, especially in Europe (and even more so, in East Central Europe) despite being at the forefront of the postwar artistic engagement with technology and emerging media still lack a focused scholarly attention. Vera Molnár, Annabel Nicolson, Ulrike Rosenbach, Charlotte Johannesson, and Aleksandra Kasuba to name just a few, radically expanded the fields of painting, craft and film all the while foregrounding feminist quests and such questions as the interaction of body and technology, performativity of gender, historical memory and violence, (planetary) health and ecology. The panel aims at studying the work of women artists at the forefront of artistic engagement with technology and emerging media since the 1950s to the present. We invite papers exploring the work of artists who invested in various technological apparatuses in order to reflect on the technology's effect on the (old) artistic medium and its utopian or dystopian effects on human bodies and society at large. We welcome presentations focusing on expanded cinema, video, computer art, intermedia environments, sound art and other genre-bending works, especially those made outside artistic centres of Western Europe. Papers on craft such as textile and/as technology are especially welcome as well as research on workshops, groups, and various infrastructures enabling the artists.

"The Sound Can Touch You Directly": On Christina Kubisch, Video Art, and the Performance of Subjectivity Caitlin Woolsey

A member of the first generation of sounds artists who came of age in Europe in the decades following the second World War, Christina Kubisch creates technically-innovative sound installations that deal obliquely with questions of history and collective experience. This talk focuses on a series of performances and videos from 1975, collectively titled the *Emergency Solos*, in which Kubisch performs with her flute and other objects, including wearing thimbles on her fingers, or with a condom stretched over the flute's hole, or while breathing through a gas mask. Through the interpolation of skill—she is a classically trained flautist—and objects associated by turns with domestic labor and defensive strategies, these performances testify to the artist's canny aim of making visible the often unobserved material and systemic frameworks that profoundly shape each of our lives—and, in particular, the lives of women. *Emergency Solos* on the surface appears quite distinct from the participatory, open-ended electromagnetic sound walks in cities around the world for which Kubisch is now best known. But this talk reveals how this little-discussed early work expresses experiences of confinement, surveillance, and duress as techniques of critique that should be sited within

the broader landscape of feminist and experimental video practices of the 1970s, and which constitute a rare overtly sociopolitical work within Kubisch's influential but largely apolitical practice, mapping a trajectory from the individual subject towards the social imaginary.

Queerer Mirrors: Identification and Disidentification in VALIE EXPORT's Television and Cinema

Nathan Stobaugh, Princeton University

The work of multi-media artist VALIE EXPORT (born 1940), offers an opportunity to reconsider what was at stake for artists during the 1970s in engaging with—which is to say, simultaneously critiquing and attempting to harness—various forms of mass communication. Her 1971 broadcast on national Austrian television, *Facing a Family*, confronted viewers with a nuclear family staring back, mirroring the watching gazes of their real-world onlookers. Taking this broadcast as a point of departure, this talk explores various ways in which EXPORT's work both questions and deploys the power of television and cinema to communicate exemplary models that viewers find themselves compelled to emulate. Against the backdrop of the artist's personal library and archive, this analysis foregrounds instances of identification, the psychological process by which an individual assimilates aspects of a model as constitutive of their own identity, within the artist's oeuvre. Attentiveness to identification occasions an acknowledgement of the underrecognized ways in which same-sex eros figures in the artist's work. A close analysis of EXPORT's art and published writing makes the case for queerness as an operative factor alongside feminist thought within EXPORT's practice. Taking a cue from queer theorists who have discussed the relation between marginalized subjects and mass cultural imagery in terms of disidentification, we might better apprehend the novel ways in which EXPORT's work approaches new media not only as potentially coercive forces for shaping exploitable subjects, but also as sites for the emergence of new forms of relating to others and to the world.

Engaging Abstraction: The Work of Sirje Runge.

Mari Laanemets, Estonian Academy of Arts

Sirje Runge's (b. 1950) graduated from the Estonian State Art Institute in 1975 as an industrial designer. Her spectacular thesis project studied the built space of Tallinn's city centre. Inspired by the theses of the Canadian media theorist McLuhan, Runge attempted to rethink the role of art in public space, taking into account the contemporary viewer and the new regime of perception. After graduating, Runge began to explore the possibilities of geometric abstraction: colorful geometric shapes interact with each other, create dynamic relationships and vivid structures. Traditionally, abstract art has been understood as a realm of artistic and individual freedom. Runge's paintings are usually associated with the distant aestheticism of urban culture, as "art of elegant refusal", which undermined official demands on art. I will argue that her rediscovery of geometric abstraction was far more ambitious than neutrality and withdrawal. Her art sought to redefine relations of art, environment and society, and was informed by information

theory and cybernetics. Unlike rational abstraction pursued in industrial design in order to apply control and regulate the chaos of the environment, Runge's Geometries with the theme "interaction and conflict" are ambivalent. While she on the one hand intends to engage the viewer, on the other hand she reveals the complexity and potential violence inherent in the supposed openness and democracy of geometric abstraction. Rather than harmony, her paintings evoke insecurity – the inconsistency of visual information, unexpected perspectives and shifts animate the viewer's sensing capacities.

Programmed Intuition: Vera Molnar's Computer Graphics

Zsafia Valyi-Nagy

"Why should it matter if a square was drawn by a man or a woman?" Hungarian-born, Paris-based artist Vera Molnar (b. 1924) recently asked. Widely lauded as a pioneer of computer art, Molnar resists the labels "woman artist" and "computer artist" equally, while also acknowledging that these have brought unprecedented attention to her work in the last decade. Like many women-identifying artists working with new media, double marginalization based on her medium and her gender has made her wary of being reduced to these categories. While Molnar's work is not self-consciously feminist, its sly humor invites a feminist reading, one that subtly pokes fun at the heteronormative, patriarchal structures underpinning the discourses of both abstract art and computing. Drawing on feminist art history and STS, I offer a more critical look at the question of gender in Molnar's practice. I focus on her mid-1970s experiments in computer graphics, in particular an artist's book about two squares titled *Love-Story* (1974), made from photographs of a computer screen. I argue that computer graphics offered ripe experimental ground, free from the gendered baggage that haunted more traditional art forms. In this underexplored, intermedial space between painting and programming, Molnar systematically explored the role of intuition in the creative process, challenging postwar debates between "hot" and "cold" abstraction, which I argue were already predicated upon highly gendered western dualisms such as the opposition between intellect and instinct. Diffusing these binaries, Molnar shows us that the most exciting work happens in the spaces in between.

Work/Life Balance in Grad School

Chair: Jenna Paper-Evers, Liverpool John Moores University

This session will address concerns emerging professionals have with the work/life/school balance. This panel will give participants tools to help them navigate these conversations and feel confident advocating for themselves. It will also act as a roundtable discussion where participants can air their specific concerns about balancing their education/work/life responsibilities, and can help each other brainstorm effective ways to find and maintain that balance.

Working with Patents

Chair: Roland Betancourt, University of California, Irvine

Discussant: Paul Galloway

As legal documents, patents are inherently open texts that attempt to cover as much ground in their stated claims in order to encompass various permutations of design, application, alteration, and facture. As technical and scientific literature, patents can also be immensely precise, often relying on intricate line drawings, block diagrams, and word-image relations to adequately and accurately illustrate the process and operation of a given invention or design. As historical sources, patents document innovation, providing glimpses into the preexisting state of the art, as well as publicly preserving designs and schematics for objects and technologies that no longer exist or are accessible. But as propositional filings, patents also present us with idealized and projected technologies that might never have been produced or whose actual implementations might have varied significantly from what is imagined in these files. Inherent to all these permutations, patents are paper tools and didactic documents that teach their users how to enliven the inner workings of technology in their mind for comprehension, replication, application, and use. Patents not only provide documentation for the design and operation of things, but often also for the processes, systems, and tools that manufacture, circulate, and maintain the objects of visual culture. The goal of this panel is to critically conceptualize the function of a patent as a legal, technical, and cultural document, while also articulating new methodologies for deploying patents in how we think and write about the history of art and visual culture.

"Imagined and Described": The Patent as Event in Photographic History

Emily Glinski Doucet, McGill University

Patents documenting photographic materials and processes have often been deployed as primary sources in the history of photography. However, patents are themselves multi-media documents with individual histories of reception and use, part of broader social, bureaucratic, legal, archival, and historical processes. As "figures of invention," their meaning is manifold (Potage and Sherman, 2010). This paper examines a series of examples in which the meaning of individual patents has shifted over time, in order to demonstrate how patent ownership has been deployed as a form of capital by photographers and corporations alike. The paper begins with a patent dispute around the electrification of photographic portrait studios in nineteenth-century France and ends with Amazon's 2014 US patent for "studio arrangement," which (controversially) patented a detailed process by which to create a seamless white background in studio photographs. I take up a deliberately broad range of historical examples to make a methodological argument about the many possible uses of patents in research into the history of art and visual culture. By way of these examples, I argue that popular rhetoric and social networks have been, and remain, central to the interpretation of patents as

historical events. In both cases described above, to patent something was to own it just as much as to invent it, and the flurry of discussion that each event prompted—whether among Parisian studio photographers in the 1880s or on trade photography and tech blogs in 2014—makes the equation of invention and capital particularly clear.

Sigma-Plex: Patenting the Ceiling of Tomorrow
Kieran Connolly

This paper will explore the patent history of a mid-twentieth century modular suspended ceiling system: 'Sigma-Plex'. Initially developed as a bespoke system installed across the acclaimed General Motors (GM) Technical Center, designed by Eero Saarinen between 1945 and 1956; 'Sigma-Plex' would later become a mass-produced building product manufactured and marketed by the Ohio based Wakefield Company. Using patents archived by the United States Trademark and Patent Office (USPTO), this paper traces out the development of 'Sigma-Plex', from its inception by an engineer on the drawing boards of the GM styling division, through to its mass marketisation as an 'off-the-shelf' suspended ceiling system by Wakefield. In doing so, this paper seeks to speculate on how cross-disciplinary collaboration between clients, engineers, architects and building product manufacturers influenced how building products were designed and manufactured to meet both the demands of the consumer market and the aesthetic desires of modernist architectural culture. In the immediate period after the end of the Second World War, suspended ceilings installed in post-war edifices of corporate architecture such as the GM Technical Center, illustrated a fluctuating exchange of ideas; swinging back and forth from the 'readymade' product mass-produced by the building product manufacturer to the 'handmade' system whose design, specification, and installation was overseen by the architect. Patents filed to support the design of the 'Sigma-Plex' ceiling document these developments and will be discussed not only for their technical insights but also for their contributions to shaping the architectural and visual culture that influenced mid-century corporate modernism.

Willful Inefficiency, Artistic Practice, and the Nature of Patents

Amy C Whitaker, New York University

Technological progress, as incentivized and recorded by patents, has a peculiar relationship to artistic practice. John Goffe Rand's invention of the paint tube in 1841 is responsible for the Impressionists' ability to paint en plein air. Equally, Thomas Bell's invention of cylindrical copperplate printing in 1783 may have been faster and cheaper than woodblock prints, but the artist William Morris chose to continue to use woodblock prints for artistic reasons. As such, patents represent a kind of progress that overlaps with but does not explain artistic decision making. The incentive to innovate for the public good, as codified into the U.S. Constitution, represents an unusually economic motivation, when artistic practice can be supported by scope and portability but rarely scale. Instead, artists make aesthetic and political decisions about production, from Lenka Clayton's willfully inefficient Typewriter Drawings made by

hand on a 1957 typewriter to Charlotte Posenenske's decision to produce her Square Tubes air-duct sculptures in open editions to circumvent markets. At the same time, as non-fungible tokens become a growing artistic medium, it is increasingly relevant that a key aspect of the underlying blockchain technology went off patent, by accident, not long before the publication of the Bitcoin white paper in 2008. This talk explores patents as a lens onto the uncomfortable intersections of art and economics, and the still underexplored relationship of art and science as methods of inquiry that can or cannot be supported by the economic logic of patents.

Writing for Eachother: Exploring Collaboration

Chairs: Noah Randolph; Nicole Emser Marcel, Temple University; **Ehryn Torrell**, Bath Spa University

How do we write for/with each other? This session is really part of a larger conversation about scholarship and what collaboration can look like within various fields of studio art practice and art historian scholarship. Panelists will explore how other's viewpoints can open us up to new and different fields. Two different sets of collaborators will be present on the panel to discuss what collaboration looks like to them.

X Marks the Spot: Filipinx Visual Futurities in Canadian Universities

DIASPORIC ASIAN ART NETWORK

Chair: Marissa Largo

Filipinx scholars and artists in Canada are engaged in creative labour that gives rise to expressions of diasporic subjectivity that defy dominant essentialist conceptions of Filipinx in Canada. As Canada's fourth-largest visible minority, the Filipinx community is one of its most educated racialized/ethnic populations yet occupies some of the lowest rungs of the economic ladder (Kelly, 2006). The Philippines is Canada's greatest source of migrants, a large segment of whom are temporary workers (Statistics Canada, 2011). Despite their growing presence in Canada, Filipinx are poorly represented in Canadian culture (Aquino & Knowles, 2011), higher education as students and university faculty (Mendoza, 2012; Coloma 2012, p. 302), and other key sectors of society. According to Coloma et al. (2012), systemic, racialized, and gendered marginalization has contributed to the "invisibility" of Filipinx in Canada. As a counternarrative, the creative labour of the Filipinx scholars and artists reimagine Filipinx subjectivity in excess to the dominant stereotypes that persist amid racist and colonial discourses that are enmeshed in Canadian society. Facilitated by Marissa Largo, a scholar and curator of contemporary Filipinx diasporic visual art, this round table gathers Filipinx professors situated in faculties of fine arts in major Canadian universities. Presenters include Carmela Laganse, Julius Poncelet Manapul, and Natalie Majaba Waldburger, who will share their crucial interventions in pedagogy, research-creation, studio practice and exhibition. Through this sharing, we propose the potential of diasporic Filipinx visual futurities to reimagine more ethical and caring spaces in Canadian institutions of culture and higher education.

Futurist Love Song

C Laganse

Futurist Love Song is an interactive installation created in response to the impact of colonization in the Philippines that manifests through the adoption of western rituals and expressions (specifically weddings and receptions). The influence of western capitalist culture has subsequently impacted cultural expressions and behaviors within the Philippines and the Filipino diaspora. This research creation project was an opportunity to explore pre-colonial cultural expression and propose futurist ideas that center intergenerational gathering, celebration, and collective diasporic expression. This presentation considers identity, context, and processes specific to this work.

Erasing a Country

Julius Manapul, Ontario College of Art & Design

Addressing displacement through colonialism, sexual identity, diaspora, and Western hegemony, my artwork focuses on the hybrid nature of Filipinx culture and the Eurocentric gaze to which queers of colour are subjected. As a queer Filipinx migrant, my research-creation looks at

narratives of my diasporic queer body that create unattainable imagined spaces of lost countries and domestic belongings. My hybrid images question how queer communities uphold homonormativity through whitewashing and internalized racism. "Umalis ka na sa Araw" (stay out of the sun) is a well-known saying in the Philippines that parents tell their children as they play in the sun. Rooted in the exaltation of whiteness – a consequence of the colonization of the Philippines in 1521 by the Spanish Empire – there is an over-exuberant presence of whiteness among Filipino celebrities and within the larger cultural and social landscape. Reflecting on my lived experiences, I re-adjust and transition from one colonial state to another, thus erasing my culture, past, and language. I engage in a daily personal and institutional struggle to reclaim a sense of my agency and kinship that was lost due to colonial structures and legacies.

Institutional Critique, Trauma-Informed Pedagogy, and Arts-Informed Approaches to Decolonizing the Institution **Natalie Waldburger**

Institutional barriers and racism, Trauma-informed practices, and the Diasporic Experience as a Cultural Orphan Critical approaches to decolonizing academia, institutional critique, and trauma-informed pedagogy; it is at the intersection of these methodologies that artistic practice can speak to the diasporic experience for art students. The phenomenon of the "cultural orphan" among diasporic communities is often expressed through artwork as a longing for, a connection to, or an idealized perception of unknown land and culture, a process that can reveal traumatic family histories and loss. These embodied artistic experiences generate dialogue about the migrant experience that can trouble the fixed subject of Filipinx in the institution while creating possible models of decolonial futures. This presentation will draw on student work and contemporary art practices to propose pedagogical models in which the expression of cultural narratives acts as a critical tool in decolonizing the institution.

“Decentering” Art History: Space, Time, Polycentric Inquiries

Chair: Ihnmi Jon, Binghamton University

Georges Didi-Huberman (2002), drawing on Winckelmann’s legacy of “something like a historical method,” exposes a fundamental paradox within the academic discipline of art history. According to him, art historians are contradictory figures—who search for an “atemporal aesthetic canon,” but simultaneously produce an “analysis of time” that confers on their ahistorical analysis its law of succession. This paradoxical enterprise has served as the methodological foundation of art history. Meanwhile, emergent scholarly attempts to “decenter” art historical practices have questioned the Euro-American tradition’s historicizing impulse, spatial stretching, and universal applicability, addressing its inadequacy in understanding material practices, discursive formations, and aesthetic and political subjectivities “outside” the canonized space and time. This panel advances the issue of “decentering” art history through case studies that engage with a distinctive sense of space and time, grounding our analysis on specific discursive-material fields at particular historical junctures: Early modern maps and images produced in East Asia that suggest a different set of worldviews formed by the region’s selective adaptation of the Western positivist outlook and rhythms of life; 19th century Japan’s Pan-Asianism that continuously recontoured its 20th century national imaginary as the “center” of art; and late 20th century New York City’s subculture formations and intimacies that shaped photographic practices, decentering what had been defined as fine art, the major, and the normal. Proceeding in chronological order, the panel nevertheless seeks to redirect thinking of temporality as convolutions of regional, synchronic, and multilateral narratives skewed from the artificially constructed periodizations, preformulated genealogies, and hierarchized categorizations.

Julio Aleni’s “Map of the World”: Displacing Europe from the Conventional Cartographic Center based on Sinocentric Recognition of the World

Jeffrey C Youn

“Map of the World” decorates the first page of *The Record of Foreign Lands* (“職方外紀”), a cartographic collection edited and published in China in 1623, by Giulio Aleni (1582 – 1649). Aleni was an Italian Jesuit who understood well that the success of the Society of Jesus in China depended on winning the favor of the emperor, which Aleni accomplished by adding a Sinocentric world map at the beginning of the publication, displacing Europe from the middle of cartography’s conventional ordering of land mass and global waters, and thus locating China at the proximate center of the image-field of the world. Being the first western-style map of global geography available in print with toponyms on the maps and explanations in Chinese, “Map of the World” asserts a central place for China in that abstract world view conceived by early modern Europeans in the wake of exploration and colonization. It does so with the very conventions that were instrumental in Europe’s claims to centrality in the newly imagined order, driven by dreams of

global trade as much as if not more than the Christianizing of the world. This paper seeks to explore the emergence of abstractions of this kind of mapping in East Asia, with its measured grids and disembodied point of view, which also had its counterpart in emerging concepts of time, with the advent of the mechanical clock that counts time at regular intervals and signals its passing with sound, mechanically, impervious to the rhythms or qualities of social life.

“Japan is not Ajia but Ajia is one”: The 20th Century Japanese Artworld as a Material-Discursive Field
Ihnmi Jon, Maine College of Art & Design

H.D. Harootunian states (1989): “Japanese do not know how to connect their temporality with different axes of time, progress, and power, so always mirroring themselves with their superior ‘Other’.” His commentary is on point, in that since the Meiji empire’s intensified connection with the West, Japan has ceaselessly defined itself vis-à-vis the modernity of West, and thus persisted its elision of self-determined subjectivities in favor of an identification with the West. Simultaneously, Japan’s lack of self-confidence to develop interiority and autonomy was reflected in the more or less denigrated term “Ajia”—the Japanese perception of Asia that covers an extensive area from East Asia through Northern Asia, and even includes Western Asia, but Japan itself. This paper examines how Japan’s imaginative positioning of itself outside Ajia and adherence to the West as mirrored self have continuously reshaped the empirical realities of the long 20th century Japanese artworld. Most notably, the previous institutional distinctions between “conventional” and “progressive,” “Japanese” and “Western,” “national” and “international,” “traditional” and “contemporary” were continuously realigned in the field of art. Also, a series of nationally endorsed mega-exhibitions of Japanese art reaffirmed the imaginative demarcation between Ajia and Japan, while the exhibitions’ institutional exercises of inclusion and exclusion impacted Japanese artists’ modes of art making, public engagement, and career building. The ultimate goal of this paper is to draw a fuller picture of changes in mood, sensibilities, and creative practice in the 20th century Japanese artworld as a material-discursive field, which has been previously conceived under the umbrella term “postmodern.”

*“You stop and stare as I’m leavin’ my favorite place”:
New York City, Photography, and the 1970s and 80s*
Lauren Cesiro

In 1988, Robert Mapplethorpe described the sealed magazines outside the sex shops in Times Square to his friend, Ingrid Sichy. He said, “I got that feeling in my stomach, it’s not a directly sexual one, it’s something more potent than that. I thought that if I could somehow bring that element into art, if I could somehow retain that feeling, I would be doing something that was uniquely my own.” His assumption that images are an extension of embodiment both effects and affects the photographs he made with his lovers and friends. Simultaneously, Mapplethorpe references particular structures, positions, cultures, and accessibilities specific to New York City during the 1970s that make possible his photographs. This paper begins from the

discursive fields of New York City during the 1970s to see how they shaped photographic practices, projects, and images made by photographers living and working throughout Manhattan. Looking to Robert Mapplethorpe, Peter Hujar, Nan Goldin, and Greer Lankton, among others, this paper seeks to explore the complexities of New York City to think and feel its touches on, and by, photography. Seen in club flyers, advertisements, and zines, and read in photography theory, which the edited editions *Thinking Photography* (1982) and *Feeling Photography* (2014), outline, thinking and feeling are essential parts of the lives of New York City photographers in the 70s. Both archival and theoretical sources are relied upon in this paper to foreground the photographic projects that shaped, and were shaped by, New York City in the 1970s.

Exhibitor Sessions

Bringing More Inclusive Pedagogy to the Art and Art History Classroom

Chair: M. Kathryn Shields, Guilford College

As the student population at North American colleges and universities becomes ever more diverse, instructors are learning about and using more inclusive teaching methods to help more students succeed. How do these methods apply to the art and art history classrooms? Studies show that academic success rates improve among historically underserved and first-generation college students when certain circumstances are in place. A sense of belonging. A growth mindset. Culturally relevant teaching. Transparency in assignments. Many instructors are already familiar with those tenets and are already using them to inform their teaching. Others are new to the idea of inclusive teaching. This session may appeal to both groups. What are some practical ways to implement more inclusive pedagogy in your classroom? Does teaching art and art history provide unique challenges and opportunities that other disciplines don't? Can students play a role? How will we know we've succeeded? What results can we expect? In the discussion and Q&A, instructors tell about how they've changed their teaching methods to be more inclusive and culturally responsive, and share tips you can use in your own classrooms.

Bringing More Inclusive Pedagogy to the Art and Art History Classroom

Kelsey Frady Malone, Berea College

Bringing More Inclusive Pedagogy to the Art and Art History Classroom

Deborah S. Hutton, The College of New Jersey

Bringing More Inclusive Pedagogy to the Art and Art History Classroom

Jinyoung Koh, Teachers College, Columbia University

Hidden in Plain Sight: Reimagining Asian American Art

Chair: Marci Kwon, Stanford University

In conjunction with the publication of *Hidden in Plain Sight: The Selected Writings of Karin Higa* edited by Julie Ault, this roundtable takes Higa's capacious, adventurous scholarship as a starting point to reimagine the history of Asian American art and the practice of art history. Rigorously historical and deeply observed, Higa's work refused conventional binaries of form/content, racialized/white, and reflected what Ault describes as the "unfolding of the paradoxical category of Asian American art in the 1990s and 2000s." In light of the renewed attention to Asian American artists in the contemporary moment, how might Higa's practice offer a model for reimagining temporalities, geographies, and received art historical narratives in academic scholarship and curatorial practice? How might her work help us move beyond questions of categorization when considering the work of Asian American artists and other racialized artists?

Hidden in Plain Sight: Reimagining Asian American Art
Pamela Lee, Yale University School of Art

Hidden in Plain Sight: Reimagining Asian American Art
Tomie Arai, Asian/Pacific/American Institute at New York University

Hidden in Plain Sight: Reimagining Asian American Art
Julie Ault

Publishing an Art Book: Planning for Success from Production to Promotion

Chair: Katherine Boller, Yale University Press

Congratulations! You perfected your book pitch and it worked—your book is out for review with the university press of your choice, or perhaps it is even under contract. But you can't stop yourself from wondering what happens now. The reality is that the publishing process can be a daunting one, even for seasoned authors. This panel is aimed at both first-time authors and authors who may have undergone a significant gap since publishing their last book. Yale University Press's art book publishing team will provide an overview of the process, detailing potential obstacles along the way—such as fundraising strategies for raising a production subvention and budgeting for unforeseen expenses like proofreading and indexing costs. We will also discuss the many steps involved in editing, designing, and producing a highly illustrated book. Publishing a book well goes beyond the object itself, and the conversation will also outline steps you can take, alone or in conjunction with your publisher, in order to best position the book both within the field of art history and in the marketplace more broadly. Some of the strategies we will review include advance planning for academic lectures, book events, and social media strategies, so you can take steps to capture the widest possible readership for your book. After a brief presentation, we will open the floor to a Q&A and informal discussion.

Workshop: Clearing Copyright for Scholarly Publications

Chair: Janet Hicks, Artists Rights Society

A workshop on best practices for managing copyrighted work for scholarly publications, highlighting the benefits of working with rightsholders.

Sheila Schwartz, Director Saul Steinberg Foundation
Sheila Schwartz, The Saul Steinberg Foundation

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Andresen, Tonia

Presenter: *La cuadruple jornada – Care, paid, artistic and collective work*

Andrews, Julia

Session Discussant: Transnational Memory and Landscape Traditions in China in the Twentieth Century

Andrews, Monica

Session Chair: Rural Art Museums & Galleries: Challenges and Impact

Andrieux, Amy

Presenter: *Reframing Archives as Vehicles for Social Justice*

Angus, Siobhan

Presenter: *Call and Response- Capitalism and the Carceral Landscape*

Ankrah, Claudia

Presenter: *African Being, Museology, and the Politics of Representation*

Arai, Tomie

Presenter: *Hidden in Plain Sight: Reimagining Asian American Art*

Arbuthnot, Mollie

Presenter: *Making (in) the museum: craft as anti-imperial practice and museology in early Soviet Uzbekistan*

Arguello Manresa, Gemma

Presenter: *The Performative Lectures of Polvo de Gallina Negra and Mónica Mayer. Feminist Pedagogical and Conversational Art*

Armstrong, Leah

Session Chair: Design History Society-sponsored panel:
Administering design: the hidden practices of design work

Arnall, Cody

Presenter: *Co-Opt Research and Projects*

Arnar, Anna

Session Chair: The Aesthetics of Resistance: Artists Respond to Armed Conflict at Home

Arnold, Homer

Presenter: *Action Required: Sound Art's Transgressions against Passivity*

Assimakopoulou, Ianthi

Presenter: *Michelangelo's Pensieroso in the Cappella Medicea: the Migration of an Ancient Motif*

Atencia, Paloma

Presenter: *On Culinary (Messy) Norms*

Athari, Maryam

Presenter: *Phenomenological Excursions: Hossein Kazemi's Worldly Aspirations*

Ault, Julie

Presenter: *Hidden in Plain Sight: Reimagining Asian American Art*

Austin, Alanna

Session Chair: Building Community Through the Collective Marks

Auz, Lucienne

Presenter: *The Reverberating Power of "I AM A MAN" in 21st Century Protest*

Avila, Theresa

Session Chair: The Art of Nation Building: An examination of the representation of the U.S. National Parks

Ayers, Sarah

Presenter: *Middle of Nowhere: Accessible to Everywhere*

B

Bacci, Francesca

Presenter: *Preservation and re-interpretation in the Gulf region: nostalgia as (in)formative tactic in the art of Cristiana de Marchi*

Backer, Matthew

Presenter: *From Questions and Analysis to Creation: Scaffolded Assignments*

Baczeski, Kathryn

Presenter: *Fresh As Fruit Gallery*

Bahr, Maika

Presenter: *Savoring Toxicity: Culinary Nationalism and Wax Food Models from Japan's Interwar Period*

Bailey, Indira

Session Chair: Black Visuality: (Re) Directing the Gaze in the Western Canon

Bailey, Jess

Presenter: *Illuminating Medieval Gunpowder: European Artists and Visual Discourses of Imperialism*

Baker, Marissa

Presenter: *Primer for the People: The Public Art Workshop's Mural Manual and the Social Practice of the Community Mural Movement*

Baldini, Andrea

Session Chair: The Role of Aesthetics in Debating Culinary Cultural Heritage
Session Discussant: The Role of Aesthetics in Debating Culinary Cultural Heritage

Ballard, Thea

Presenter: *Pause the Song: Vocal dissensus and communication in Wynne Greenwood's Tracy + the Plastics*

Balug, Katarzyna

Presenter: *From the Atmospheres of Aeronautics toward Visionary Architecture*

Banas, Paulina

Session Chair: Illustrated albums as sites for knowledge production, commercial mediation, and technological investigation

Barber, Tiffany

Presenter: *Errant Memory and Materiality*

Barlow, Tani

Session Discussant: Asian Feminist Architecture

Barness, Jessica

Session Discussant: Design Incubation Colloquium 9.2: Annual CAA Conference 2023

Barney, Daniel

Session Discussant: Creative Practice as Pedagogical Practice IV
Presenter: *Ar/tography: Artist-Teacher Research Methodology and Pedagogical Strategy for Artistic Inquiry & Engagement*

Barras, Marie

Presenter: *A computational analysis of the transmission and impact of images in the periodical press*

Barrett, Ross

Session Chair: American Art on/of the Atlantic Coast
Presenter: *Done Fudging: Fitz Henry Lane and Gloucester's Laboring Past*

Barteet, C.

Session Chair: Environmental Crises and Their Impact on the Arts and Architecture of the Eighteenth-Century Atlantic World
Presenter: *St. Anthony of Padua and Climate Change in Late Colonial Yucatan*

Barton, Aleisha

Session Chair: Implicit Lessons: The Sociality of Instructional Texts from 1793 to 1993

Barush, Kathryn

Presenter: *walking, talking, seeing, being*

Batario, Jessamine

Presenter: *The Process of "Imagining an Archipelago"*

Bate, Dominic

Presenter: *Picturing Harmony: Giles Hussey (1710–1788) and the Science of Drawing*

Baxter, Denise

Session Chair: CAA: Professional Practices Committee asks: What are best practices for a new era?

Presenter: *CAA: Professional Practices Committee asks: What are best practices for a new era?*

Presenter: *You Are Never Fully Dressed without a Child: Fashionable Maternity in Ackermann's Repository*

Beach, Caitlin

Session Chair: Atlantic/Pacific: American Art between Ocean Worlds

Bear Robe, Amber-Dawn

Session Discussant: BIPOC Art: Physical Spaces and Intellectual Capital

Beaudoin, Rachelle

Presenter: *Making Connections: Mentorship as Undergraduate Professional Practice*

Beaulieu Orna, Marie

Presenter: *'Narrating' the Landscape: pictorial and aesthetic inventiveness to portray the essence of Nature*

Becker, Carol

Session Discussant: The Aesthetics of Resistance: Artists Respond to Armed Conflict at Home

Becker, Danielle

Presenter: *African Art in the Market: Connecting the Contemporary to the Historical*

Belarde-Lewis, Miranda

Presenter: *Uncovering Colonialism: The Textiles of Sho Sho Esquiro*

Belden-Adams, Kris

Presenter: *The Masquerade's Forever: Emmy Hennings's Savvy Navigation of the Theatrical Avant-Garde and its Expectations of 'Womanliness'*

Presenter: *The Masquerade's Forever: Emmy Hennings's Savvy Navigation of the Theatrical Avant-Garde and its Expectations of "Womanliness"*

Bell, Jessy

Presenter: *Echos of Solidarity: Petar Lubarda's "Industrialization" (1961), Vladimir Nikolić's "The Communist Painting in The Age of Digital Reproduction" (2017), and Yugoslav Non-Alignment*

Beller, Steven

Presenter: *As if they were never there: the Viennese cityscape and the ethnic cleansing of memory*

Bellow, Juliet

Presenter: *Inventing caa.reviews*

Belnap, Heather

Session Chair: Digital Humanities and the Future of Art History

Benay, Erin

Presenter: *Peripheral Prints: Karamu House and the Rise of African American Art in the Midwest*

Benjamin, Jordia

Presenter: *The Reciprocity Model: Indigo Arts Alliance*

Benson, LeGrace

Presenter: *Monuments as Dramaturgy: Haiti's Citadelle as Theatre of Decolonization*

Benzan, Carla

Session Chair: Falling

Berdis, Eric

Presenter: *"On Wednesdays we wear pink and other colors"*

Bernier, Ronald

Session Chair: Prophetic Imagination in Contemporary Art

Betancourt, Roland

Session Chair: Working with Patents

Bhangu, Noor

Presenter: *Noor Bhangu: Charting Constellations*

Bick, Tenley

Session Chair: The Aesthetics of Resistance: Artists Respond to Armed Conflict at Home

Presenter: *"Linee di fuga (Flight Lines): On Paper Media and the Construction of Images in the Work of Francesco Simeti"*

Bigman, Alexander

Presenter: *Acts of Feeling: James Welling and the New Expressionism*

Bird, Isabel

Presenter: *Drawing Comparisons: The Copybook and the Student Copy*

Blackson, Robert

Presenter: *All Ears!? How Museums Use Community Advisory Groups to Listen and Act Towards Local Relevance and Engagement*

Blair, Greg

Session Chair: Transgressive Tendencies: Stepping Over to Go Beyond

Blair, Susannah

Presenter: *Drawing the Modern News*

Blakinger, John

Presenter: *The Culture War Machine: Social Media and Aesthetic Activism*

Blomfield, Nina

Presenter: *Dismantling the Deanery: Indian Craft and American Architecture on a Women's College Campus*

Bobier, Kim

Presenter: *How Not to Reproduce the White Body Politic?: An Intersectional Analysis of Martha Rosler's Vital Statics of a Citizen Simply Obtained*

Boettger, Suzaan

Session Chair: Mix Masters: Disguised Allusions to Blended Gender and Intersexuality in Modern Art

Presenter: *Dark Sister: Robert Smithson's Images of Feminized Masculinities*

Bogdanovic, Jelena

Presenter: *Women Architects at the Intersection of Contested Narratives and Research Methods about Eastern Europe*

Boller, Katherine

Session Chair: Publishing an Art Book: Planning for Success from Production to Promotion

Bongers, Helene

Presenter: *A Critique of the Modern Art Museum in Four Colors: Anna Haifisch's Webcomic The Artist x MoMA*

Boone, Emilie

Presenter: *The Unnamed James Van Der Zee: Londoner Cecil Beaton's Encounter with a Harlem Photographer*

Borghini, Andrea

Presenter: *Food, Authenticity, and Cultural Heritage*

Borowitz, Maggie

Presenter: *Un-immaculate Conception: Tensions between Eroticism and Motherhood in the Art of Mónica Mayer*

Boswell, Alicia

Presenter: *Metals and the Body in Ancient Moche Cosmology*

Bowen, Monica

Session Chair: Rethinking Craft: Colonialism, Postcolonialism, Decolonization

Bowler, Anne

Presenter: *Community Arts and the Contemporary Market for Self-Taught Art*

Boyer, Frank

Session Chair: Portraits of Big Brother in Funhouse Mirrors: Testimonies of Dissident Artists and Art Movements of the Soviet and Post-Soviet Bloc
Presenter: *Using the Cracked Mirror of Dissident Art to Cast Light on the Oppressors of the "Generation of '68" in Soviet Era Poland*

Braidwood, Alex

Presenter: *Listen, Listening, Listener: Three Modes of Engaging Art and Design Students with Sound and Creative Coding.*

Brandow-Faller, Megan

Session Chair: Vienna 1900/Vienna 1938

Brasike, Inesa

Session Chair: Women Artists in Postwar Europe: Technology, Media, Intermedia

Bravo, Monica

Session Discussant: The Extractive Nineteenth Century
Presenter: *Robert H. Vance's Fortunes and/in Mining: A Transpacific Photographer, 1846-1865*

Bremm, Helen

Presenter: *Queering the Nude: Saint Sebastian and the 'Wisconsin Bohemians'*

Brion, Katherine

Presenter: *Art for and by the People in the Maisons du peuple: An Early, Neglected Alignment of Art and Social Justice*

Brodsky, Judith

Session Chair: Disability, Difference, and Devotion
Presenter: *Jacqueline Clipsham: Artist and Activist*

Brown, Dr. Kathy

Presenter: *Gullah Geechee Visuality as Protest Art, Contemplative Practice, and Anti-Racist Pedagogy*

Brown, Justin

Presenter: *Carved Calabashes from Suriname: Cultural Inspiration and Innovation in the Era of Dutch Slavery*

Brown, Kathryn

Presenter: *Object-Based Learning in a Digital Environment*

Brown, Kimberly Juanita

Presenter: *Response*

Brown, Shana

Presenter: *Embroidering History: Ancient Artifacts, Texts, and Women Artists in Modern China*

Brown, Susan

Presenter: *The Idea Factory: Diversity, Autonomy, and Creativity in the Dorothy Liebes Studio*

Bruni, Laura

Presenter: *Olga de Amaral: How to Weave a Transnational Community*

Brynjolson, Noni

Presenter: *New Frameworks for Learning in Postcommodity's Sound Art*

Buckley, Cali

Session Chair: Art History Fund for Travel to Special Exhibitions: Sharing Stories
Session Chair: Global Change, Crisis, and the State of the Visual Arts

Bula, Claire

Presenter: *Graphic Design and Authority: How the design of documents and signage creates, endorses, and authenticates power structures*

Bunn-Marcuse, Kathryn

Session Chair: Blanket Statements—Blankets as Foundational Material and Metaphor in Native American and First Nations Art
Presenter: *Blankets and Borders, Aprons and Aurality—Kwakwaka'wakw Regalia in Context*

Burke, Yoshiko

Presenter: *Symbolism and Technique in Title Sequence Design for Film and Time-Based Media*

Burleigh, Paula

Session Chair: Speculative Histories: Re-writing the archive

Burrough, Xtine

Session Chair: Art as Social Practice: Technologies for Change

Buszek, Maria Elena

Presenter: *"Identity is the Crisis": Punk feminisms*

Buteyn, Kaylan

Session Chair: Wearing All the Hats: Managing Professional Practices, Creating Sustainable Systems.

Byrd, Vance

Session Discussant: The Art of the Periodical

Byrne, Ultan

Session Chair: Architecture Singular Plural

C

Calvert, Tiffany

Presenter: *Appreciating Technologies: technology, craft and acquiring skill in contemporary studio practice*

Canac, Sandrine

Presenter: *Camelote: Bargaining Empire in the French Penal Colonies*

Canchola, Alexandria

Presenter: *Chicano Independent Publication Masthead Design*

Cannady, Lauren

Presenter: *Ordering the Ground: Ornamental Parterres and the Emergence of Academic Botany*

Canonico, Amy

Presenter: *Yale University Press*

Capper, Emily

Presenter: *Allan Kaprow's Ambivalent Primitivism—The Case of Night (1961)*

Caputo Jaffé, Alessandra

Presenter: *José María Cruxent, and the Intersection between Art and Archeology in Venezuela*

Carboni, Nicola

Presenter: *A computational analysis of the transmission and impact of images in the periodical press*

Carmack, Kara

Presenter: *War Games at the Mudd Club*

Carmon Popper, Irit

Presenter: *'Common Views' art collective practices socially engaged art in the collaboration with Bedouins and Jewish communities in Southern Israel (2019-2020)*

Carroll, Jane

Session Chair: *Accessorizing the Medieval and Early Modern World*

Casid, Jill

Session Chair: *Visual Culture at 25*

Cassibry, Kimberly

Presenter: *An Obelisk, A Glass, and a Cast: Why Mobility Matters for Roman Art History*

Cast, David

Session Chair: *Nature Bodied Forth: Metaphoric Dialogues between Word and Image in the 16th Century*

Castellani, Carlotta

Presenter: *Between Futurism and Novecento: Umberto Notari's Periodicals and the Creation of a Visual Mass Communication*

Cempellin, Leda

Session Chair: *Object-Based Learning in Art History: New Trends*

Cesiro, Lauren

Presenter: *"You stop and stare as I'm leavin' my favorite place": New York City, Photography, and the 1970s and 80s*

chagnon-Burke, Veronique

Session Discussant: *Interpreting/Re-Interpreting Collections*

Chan, Caitlin

Presenter: *'Better than ever': Dispelling Lee Lozano's Boycott of Women*

Chang, Chung-Fan

Session Chair: *Digital Tools in Classroom*

Chang Baecker, Angie

Session Chair: *Toward a Global Theory of the Socialist Amateur: Collective Pedagogies, Nonaligned Modernism, and Postsocialist Legacies in China, Yugoslavia, and India*

Presenter: *Collaborative Pedagogies for Amateur Art: Peasant Art and the Creation of a Socialist Visual Vocabulary in the People's Republic of China*

Charlton, Everlena Zoë

Session Discussant: *Black Like Me: Blackness Quantified*

Presenter: *Black Like Me: Blackness Quantified*

Checa-Gismero, Paloma

Presenter: *Biennial Solidarities: Internationalisms, Globalisms, Localisms, et al.*

Chen, Fong-fong

Session Chair: *Transnational Memory and Landscape Traditions in China in the Twentieth Century*

Presenter: *Mapping Hong Kong Landscapes: Historic Places of Textiles and Visual Arts*

Chen, Shuxia

Session Chair: *Wayfaring: Photography in Taiwan during the Martial Law Era (1949-1987)*

Presenter: *Picturing a psychic world in 1980s Taiwan*

Chen, Yixu Eliza

Presenter: *Transnational Transformation of the Photographic Chinese Female Nude*

Cheney, Liana

Session Chair: *Nature Bodied Forth: Metaphoric Dialogues between Word and Image in the 16th Century*

Cheon, Mina

Presenter: *The Inclusive-Integrative-Engaged First Year Experience (FYE) Program at MICA: DEIG at the Fore and Decolonizing the Curriculum How?*

Childress, Marcia

Presenter: *CLINICIANS IN THE ART MUSEUM: EXPLORING SUFFERING, LOSS, GRIEF, HEALTH, AND WELL-BEING USING VISUAL ART*

Ching, Kylie

Presenter: *Rethinking Female Agency and Authorship: Shigeko Kubota Appropriates Marcel Duchamp's Nude Descending a Staircase (No.2)*

Chioffi, David

Presenter: *Multimodal: considering the needs of those with communicative or cognitive disabilities*

Choi, Sooran

Presenter: *Decolonizing/Degendering the Art Historical Canon in the Classroom*

Chudi-Duru, Chika

Presenter: *Absence and Cheap Debasement: The Precarious Case of Textile Arts in African Galleries*

Chung, Christina Yuen Zi

Presenter: *Unruly Memories: The Politics of Remembering in Sinophone Visual Culture*

Cibelli, Deborah

Session Chair: The Symbolist Imagination

Cioffi, Irene

Presenter: *Madness in Madrid: The King, the Monk, the Pope and the Painter*

Clayson, S. Hollis

Presenter: "Quite astonishing fidelity?": *Verisimilitude and Obstruction in Jacques Tissot's Thames Pictures*

Cloutier-Blizzard, Kimberlee

Presenter: *Hesitating Huisvrouws, Peasant Personae, and Political Paintings: Pre-feminist Ambiguity in the Life and Art of Judith Leyster (1609-1660)*

Codell, Julie

Presenter: *Ascending from Storage, Undisciplining the Canon: The Dramatic Revision of Central European Modernism*

Cohen, Brianne

Presenter: *Rubber Soap Tobacco: The environmental politics of smell in Vietnamese contemporary art*

Cohn, Rachel

Presenter: *Some Silly Stories*

Colindres, Judy

Session Chair: Expanding Pedagogical Approaches to Women's Writing
Presenter: *Retelling through Remixes*

Compton, Rebekah

Presenter: *Somaesthetic Psalmody: A Study of the Divine Office, Choral Books, and Altarpieces of Santa Maria degli Angeli, Florence*

Connolly, Kieran

Presenter: *Sigma-Plex: Patenting the Ceiling of Tomorrow*

Cook, Josephine

Presenter: *Bebop in the Underbelly: '60s Cinema and the Parisian Underground*

Cooley, Jessica

Presenter: *Crip Curation*

Cordero, Karen

Session Chair: Little Pink Papers in a Hurricane: New Perspectives on Mexican Feminist Artist Mónica Mayer

Corfield, Christina

Session Chair: Hybridity and Praxis: The Artist as Researcher
Presenter: *Cardboard as Intermedial Site*

Corjanus, M.J.M.

Presenter: *An artist's life depicted: David Foenkinos' Charlotte (2014) between autofiction, biography and biofiction*

Corona, Gilberto

Presenter: *Place Settings: Works About Drag in the Queer South*

Corso-Esquivel, John

Presenter: *Bringing P.A.I.N. to the Sacklers: Nan Goldin's Campaign Against Pharmaceutical Blood Money*

Coslett, Daniel

Presenter: *Consistency and Connection in the Catholic Churches of Colonized Tunisia*

Coughlin, Maura

Presenter: *Why Look at Dead Animals?*

Courtney, Chloë

Presenter: *Continuity in Clay: Mariana Castillo Deball's Transtemporal Ceramics*

Cowan, Sarah

Session Chair: Abstraction and the Everyday

Cox, Emily

Session Chair: In the Penal Colony: Art and Incarceration

Cozzolino, Robert

Session Chair: Living with the Bomb: Atomic Anxiety and the Radioactive Wasteland

Cramer, Lauren

Session Chair: Music Video as Black Art
Session Discussant: Music Video as Black Art

Creech, Madison

Presenter: *Fresh As Fruit Gallery*

Crespo Claudio, Yazmín

Presenter: *Otherness and Canon: from the footnote to the center of the page.*

Crichlow, Warren

Presenter: *Unruliness of The Third Part of the Third Measure: Conjugating Otolith's Group's Julius Eastman*

Crum, Amy

Presenter: *Inside Out/Outside In: Projecting the Barrio in the Work of John M. Valadez*

Crum, Roger

Presenter: *Michelangelo's Body: Plunder, the Artist as Reliquary Art, and the Criminal Beginnings of Art History*

Culp, Caroline

Presenter: *The Sign in the Painting: Edward Hicks, Peaceable Kingdoms, and Questions of Representation*

Cunnally, John

Session Chair: The Art History of Comics

D

D'Onofrio, Christine

Presenter: *Decolonizing the Studio Critique: Exercises to Promote Community in the Visual Art Classroom*

Dabbs, Julia

Session Chair: Expanding Lives: New Trends and Approaches in Biofiction about Visual Artists

Damman, Catherine Quan

Presenter: *Public Access and Black Performance c. 1977*

Danbolt, Mathias

Presenter: *Documents of Ignorance: Frederik von Scholten's Plantation Picturesque and the Domestication of the Historical Landscape of Danish Colonialism in the Caribbean*

Davis, Amanda

Presenter: *Art + Community: Art for Everyone with a Special Invitation to People with Lived Expertise in Houselessness*

Davis, Julie

Session Chair: caa.reviews at 25

Davis, Kelly

Session Chair: Beyond Tidy Data: Critical Use of Museum Collections Information

Davis II, Charles

Presenter: *Curating Revisionist Histories of "American Architecture" at UT Austin*

Davo, Michelle

Presenter: *Archivo El Insulto: Reimagining Archival Work Through Sexuality*

Davydova, Olga

Presenter: *Russian Symbolist Theater*

Dayton, Elizabeth

Presenter: *Comedy Whore: Politics of Renegotiation, Refusal, and Relationality in sex worker stand-up*

de Cuba, Rachel

Session Chair: Relocating Views on Global Art

de Silva, Nushelle

Presenter: *Evaluating "appropriate" technologies of climate control in the art museum*

De Staebler, Peter

Session Chair: Contemporary Interpretations of Ancient Mediterranean Art

De Turk, Sabrina

Presenter: *Contemporary Women Artists from the Gulf: Identity and Interpretation*

DeBoer, Kendall

Presenter: *Jewel-Encrusted Rats in Ecclesiastical Garb: Art and Treasures for You, Honey*

Dees, James

Presenter: *Place Settings: Works About Drag in the Queer South*

DeLand, Lauren

Presenter: *The Trouble with Showing: Visualizing Forced Pregnancy*

DeLappe, Joseph

Presenter: *Playing Through Histories: Walking Re-enactment as Creative Intervention*

Delille, Damien

Presenter: *Queer collecting. Japanese Fashion and Cross-dressing in Charles A. Longfellow's Intimate Circles*

Dell'Aria, Annie

Session Chair: Round table on public art with Public Art Dialogue
Presenter: *Montages of Perpetual War: Critically Examining Local Veterans Memorials*

DeLosSantos, Jenevieve

Session Chair: Opportunities and Inequities in the Art History Classroom: Bringing Inclusive Art History Pedagogy to your Department

Denison, James

Session Chair: U.S. Art and Critical Whiteness Studies: Looking Back, Looking Forward

Dentler, Jonathan

Presenter: *Computer Vision and the Trans-imperial Photographic Archive: The Early Conflict Photography and Visual AI (EyCon) Project*

Despain, Cara

Presenter: *test of faith*

Dessauvage, Maur

Presenter: *Marienburg, c. 1800: Historicism and Primitive Accumulation*

Devine, Erin

Presenter: *Translation and Transgression in the Art of Shirin Neshat*

DeWitt, Dylan

Presenter: *Surface and Illumination*

Dialla, Ada

Presenter: *War, Patriotism, Colonialism: Vasilii Vereshchagin's Critique of Empire*

Diamond, Debra

Session Chair: Material Histories of Emotions in Early Modern South Asia

Diaz, Ryan

Presenter: *Gathered by Language*

DiFuria, Arthur

Presenter: *Image, Text, Nature: Hendrick Goltzius's Beached Sperm Whale Near Berkhey (1598) as Metatext*

DiSarno, Jamie

Session Chair: Bodies and Borders: Dispossession, Migration, and Global Art

Dizdar, Ivana

Session Chair: Charting Constellations of Oceans, Rivers, and Islands Through Artistic Interventions

Dodd, Lynn

Presenter: *Creating virtual sacred spaces for heritage encounters with Medieval and Renaissance manuscripts*

Dodd, Sam

Presenter: *The Weight of a Brick*

Doktorczyk-Donohue, Marlena

Presenter: *Uniquely Abled: Facilitating Inclusive Collaborations*

Dominguez, Fernando

Presenter: *The political ecologies of modern art*

Donahey, Kelly

Presenter: *66 Signs of Neon: Industry, Rebellion, and the Possibility of the New*

Donovan, Lisa

Presenter: *How can rural institutions utilize their collections or spaces to foster positive social impact?*

Dorenbaum, Frances

Presenter: *National Identity in a Transnational Archive: Unsettling the Rudolph P. Bratty Family Collection of Press Prints*

Doria de Souza, João

Presenter: *Writing to Reach You*

Dorsey, Kristen

Presenter: *In the Gaze, Indigenous Artists Negotiating Settler Capitalism*

Dosch, Mya

Session Chair: Opportunities and Inequities in the Art History Classroom: Bringing Inclusive Art History Pedagogy to your Department
Session Chair: Reinvigorating Your Large Lecture Class: Fostering Interaction, Engagement, and Community in the Art History Classroom
Presenter: *"I Was Not There, But I Don't Forget": Nostalgia for 1968 in Mexican Art*

Dostal, Zoë

Presenter: *"Leads the Eye a Wanton Kind of Chace": William Hogarth's Life Drawings of Female Models*

Doucet, Emily

Presenter: *"Imagined and Described": The Patent as Event in Photographic History*

Douglas, Susan

Session Chair: Safe Haven? Plunder in/ as the History of Art
Presenter: *The Limits of Use: Case Studies at the Intersection of Intellectual Property and Indigenous Legal Traditions*

Dresselhuis, Anneke

Presenter: *Decolonizing the Studio Critique: Exercises to Promote Community in the Visual Art Classroom*

Duarte-Riascos, Jeronimo

Presenter: *Play, Pleasure, and Printmaking in Juan Trepadori*

Duffey, Ashley

Presenter: *Orphans, Waifs, Adoptees: Legacies of the Korean War in the Visual Culture of Transnational Adoption*

Duganne, Erina

Presenter: *Artists Call, Solidarity, and the Problem of Critique in Contemporary Art*

Dupertuis, Lindsay

Session Chair: Beyond Tidy Data: Critical Use of Museum Collections Information

Duran, Adrian

Presenter: *NEw Frontiers for Latinx Art: A Nebraskan Model for Community Building*

Duttweiler, Joshua

Presenter: *Chicano Independent Publication Masthead Design*

Dvorakk, Elisaveta

Presenter: *Invisibilities on Display: The Hashem el Madani Collection of the Arab Image Foundation Re-Interpreted (1998–2018)*

E

Earley, Caitlin

Presenter: *Bodies in Flesh, Bodies in Stone: Classic Maya Depictions of Captives and the Fluidity of Presence*

Egharevba, Sukanthy

Session Chair: Western Patronage, Monetized Galleries in Africa and the Challenge of Decolonizing Contemporary African Art Scholarship

Ekstrum, Ashley

Presenter: *Regarding Disability Tropes in Art*

El Hayek, Chantal

Presenter: *"Istanbul's 'Archaeological Park' or Henri Prost's Mission to 'Resurrect Ancient Rome'"*

Elestwani, Claire

Presenter: *Equitable Design Pedagogy: A Case for Object-Based Learning*

Ellis, Ngarino

Presenter: *Ngarino Ellis: Charting Constellations*

Elson, Isabel

Presenter: *Hoarding as an Anti-Economic Model in Akasegawa Genpei's "Greater Japan Zero-yen Banknote"*

Emser Marcel, Nicole

Presenter: *Constructing Otherworlds with Skin: A.V. Rankin's Fleshplanet Series*

Engisch, Patrik

Presenter: *Recipes, Norms, and the Value of Tradition*

Erickson-Kery, Ian

Presenter: *Espacio Escultorico (1979) and the Geometry of Urban Development in Mexico City*

Escobar, Jesús

Presenter: *An American in Spain: Juan Meléndez at the Court of the Spanish Habsburgs*

Espinel, Monica

Presenter: *Xocomil, Vivian Suter's Salute to the Wind*

Estevez, Lisandra

Session Chair: Ethics and Social Justice in Early Modern Iberian Global Art (1492-1811)

Evans, Chaz

Presenter: *Displacement Map: Challenges for Core Aesthetic Values in 3D Animation*

Evans, Lara

Session Chair: BIPOC Art: Physical Spaces and Intellectual Capital

Ezor, Danielle

Presenter: *"There are no trees:" Deforestation, Tropical Hardwoods, and the French Toilette*

F

Fabijanska, Monika

Presenter: *Bang Geul Han: Weaving Abortion Rights, Word by Word*

Falecka, Katarzyna

Presenter: *Bourguibist Nostalgia? Temporal Slippages in Aïcha Filali's Collages*

Farley, Katherine

Presenter: *Welcome to the Server: Discord in the Classroom*

Fein, Katherine

Session Chair: Atlantic/Pacific: American Art between Ocean Worlds
Presenter: *Miniature Painting Manuals and the Representation of White Skin on Ivory*

Feiss, Ellen

Presenter: *Norman Lewis: Materialist Abstraction, 1943-1973*

Feldman, Alaina Claire

Presenter: *Unbounded Gardens of Earthly Delights*

Felleman, Susan

Session Chair: *Intermedial Dialogues in American Visual Culture: Sculpture and Film*
Presenter: *Shocking Invisibility: Blackamoors in the Movies*

Fernandez, Ana

Presenter: *Art as Seed for New Beginnings, the Work of Artist Angélica Alomoto*

ferrisoliN.com, Mail

Presenter: *Nose Blind: Olfactory Art and Anosmia*

Filipová, Marta

Presenter: *Folk Art as a Symbol of Extinction or Evolution?*

Filippello, Roberto

Presenter: *Fashion v. the State: The Queer Case of Palestine*

Finley, Nicole

Presenter: *Good Trouble and Design Thinking: How a Design Education Fuels Effective Social Practice Strategies for Impacting Change within Communities*

Fjeld, Jessica

Presenter: *Fine Art, Fine Print: Translating the Needs of Artists into Technology Licenses*

Flanigan, Theresa

Presenter: *Sensing the Body, Diagnosing Complexion, and Curing the Soul: Somatic Viewer Experience and the Care of Souls in the Arena Chapel, Padua*

Flaten, Arne

Session Chair: *The Art History of Comics*

Fletcher, Pamela

Presenter: *Framed in Ink: Print Culture at the Royal Academy*

Flint, Kate

Presenter: *Ink, Snails, and Inkwells*

Flora, Holly

Session Discussant: *Art and Somaesthetic Devotion in Late Medieval and Early Renaissance Italy*
Presenter: *Medieval Bologna: Art For a University City*

Foa, Michelle

Presenter: *Degas, On the Ground*

Foláránmí, Stephen

Presenter: *Masquerading Art, Politics and Resistances in Nigeria*

Foran, Colleen

Presenter: *Toward an Arts Ecosystem: On Contemporary Art in Ghana*

Fordham, Douglas

Presenter: *William Daniell and the Business of British Book Illustration*

Foster-Rice, Gregory

Presenter: *"Everything hangs out": Ralph Arnold's skepticism of purity*

Fountain, Benny

Presenter: *In Dialog with Milton: The Prophetic Voice of Contemporary British Artist Richard Kenton Webb*

Francis, Jacqueline

Session Chair: *Under the Radar*
Presenter: *Modernist Clarence "Buddy" Bradley: NY/LON*

Frank, Chandra

Presenter: *Queer and Feminist Care: Flowers, Ferns and Ecological Imaginaries*

Frank, Marie

Session Chair: *Drawing (New) Stories*

Fraser, Karen

Session Chair: *Transnational Narratives in Early Asian Photography*
Presenter: *Global Exchanges in Early Japanese Photography: Ogawa Kazumasa and His Collaborators*

Fredrickson, Laurel

Session Chair: *Transnational Art and Politics: Landscapes of Displacement*
Presenter: *The Politics of Gender and Deterritorialized Identity: The 59th Venice Biennale Installations of Sonia Boyce, Latifa Echakhch, and Zineb Sedira*

Freiman, Lisa

Session Chair: *Rethinking Museum Studies in an Era of Cultural Crisis*

Fresko Madra, Lara

Presenter: *Inventing caa.reviews*

Friedlaender, Mira

Session Chair: *Dialogue: Establishing Artists' Legacies*

Friedman, Emily

Session Chair: *The Print as Archive*
Presenter: *A Divine Afflatus: Margaret C. Anderson and the Little Review*

Friesen Meloche, Alysha

Session Chair: *Diversity, equity, and inclusion in the art studio and art history classroom*

G

Gagliardi, Susan

Presenter: *Mapping Senufo: Embracing Uncertain Details*

Gal, Nissim

Presenter: *Dada Reconfiguring Itself: The Artist as Junk Impresario or Choreographer of Machines*

Galliera, Izabel

Session Chair: *Generative Pedagogies in Art and Curatorial Practice*

Galloway, Paul

Session Discussant: *Working with Patents*

Galvin, Dr. Kristen

Session Chair: *Nostalgia and Contemporary Art*

Gapp, Isabelle

Session Chair: *Landscape and Ecology in Nordic Art*

Garbayo-Maeztu, Maite

Presenter: *Phantom Genealogies and Feminist Strategies for Historicising Contemporary Art in Spain*

Garber, Laurel

Presenter: *Invention in the Air: Emma Amos and the Art of Falling*

Garcia, Christen

Presenter: *Canonical Shifting: Enacting Chicana/x and Latina/x Art Pedagogies*

Garcia, Iliana Emilia

Presenter: *Traces of a Past/The Making of My Own Landscape*

Garnier, Christine

Presenter: *Extractive Ornament: Paulding Farnham's Ptarmigan Vase*

Garzon, Sara

Presenter: *The Counter-Baroque: Towards a New Paradigm of Vision*

Gasparavicius, Gediminas

Session Chair: *Walking with the Enemy: Subversive Mimicry in the (Post)Socialist, Postcolonial, and Post-Truth Eras*

Presenter: *The State and Its Own Shadow: from the Slovenian "Poster Scandal" to NSK State in Time*

Gasterland-Gustafsson, Gretchen

Presenter: *The Masquerade's Forever: Emmy Hennings's Savvy Navigation of the Theatrical Avant-Garde and its Expectations of 'Womanliness'*

Presenter: *The Masquerade's Forever: Emmy Hennings's Savvy Navigation of the Theatrical Avant-Garde and its Expectations of "Womanliness"*

Gaylord, Kristen

Session Chair: *The Art of Removal: Photography and Natural Resource Extraction*

Gelfand, Laura

Presenter: *Canis lupus familiaris: Dogs as the Ultimate Early Modern Accessory*

Georgopoulos, Nicole

Session Chair: *Speculative Histories: Re-writing the archive*

German, Senta

Session Discussant: *Object-Based Learning in Art History: New Trends*

Germana, Gabriela

Presenter: *Not Only Represented, But Included: The Landscape in the Works of Two Peruvian Contemporary Indigenous Artists*

Gerson, Victoria

Presenter: *Confronting and Responding to Socio-Political Issues and Ethics in the Design Classroom*

Getsy, David

Session Chair: *The Difference Postminimalism Makes*

Geymonat, Ludovico

Presenter: *The Subversive Peace of the Alleluja in 1233*

Ghoreishi, Setareh

Presenter: *Historical visual culture elements in Iranian graphic design*

Gill, Kirsten

Presenter: *Riots and Demos: Stan VanDerBeek's Violence Sonata*

Gin, Matthew

Presenter: *Long Histories: Building Connections Across Time and Place in the Architectural History Survey*

Gleeson, Scott

Presenter: *Time to Spare: Cennini, Pastework, and the COVID-19 Pandemic*

Goh, Wei Hao

Presenter: *Disobeying the Human: Post-humanism in Contemporary Chinese Art*

Goldberg, Keren

Presenter: *Sexy Semites and Half Disguised Soldiers: Unaware Participants and Aware Spectators in Palestinian and Israeli Parafiction Art*

Goldmark, Daniel

Presenter: *Rust Belt Alley: Cleveland as Sheet Music Nexus*

Gong, Sophie

Presenter: *To A Land Envisaged: The Image of Road to Shu in the Edo Period*

Gonzalez, Celena

Session Chair: *The Limits of Use: When is Fair Use Unfair?*

Presenter: *Reflections on Andy Warhol Foundation for the Visual Arts, Inc. v. Goldsmith*

Goodchild, Karen

Presenter: *Dosso Dossi's Room of the Nymphs and Court Poetry: Trees, Transformation, and Style as Metaphors of Power*

Goodman, Eleanor

Presenter: *Penn State University Press*

Gorby, Alexis

Presenter: *Talking Memory: The Ashmolean Museum as a Space of Social Care*

Gordo Peláez, Luis

Session Chair: *Environmental Crises and Their Impact on the Arts and Architecture of the Eighteenth-Century Atlantic World*

Gordon, Erin

Presenter: *On This Island: Shifting Curatorial Practices Within a (Post) Pandemic World*

Gossett, Che

Presenter: *Response*

Gover, Karen

Presenter: *Fine Art, Fine Print: Translating the Needs of Artists into Technology Licenses*

Granata, Francesca

Presenter: *Greer Lankton: Doll Making as Queer World-Making*

Grant, Catherine

Presenter: *Responding to 'Women and Creativity'*

Graves, Lauren

Presenter: *"A Gallery for the People": The Federal Art Project Gallery's Experiments in Scale*

Gray, Jonah

Session Chair: *The State is a Man*

Gray, Kishonna

Session Discussant: Cyberfeminism Now

Green, Brandon

Presenter: *Salvage Beauty: Damien Hirst's Archaeological Fictions*

Greenberg, Alyssa

Presenter: *From the Barbershop to the Art Museum (and the Opera!): Community Engagement and Arts Institutions in Toledo, Ohio*

Grillo, Michael

Session Chair: CAA: Professional Practices Committee asks: What are best practices for a new era?

Grimmett, Kendra

Session Chair: Bodies at War

Grokhovsky, Katya

Presenter: *Katya Grokhovsky: Phone Home or the Practice of Rage and Longing*

Grotenhuis, Liesbeth

Presenter: *"Lilies at her feet": Sarah Bernhardt from muse to role model*

Grzinic Mauhler, Marina

Presenter: *Mimicry and Its Subversive Negative Potentials*

Gudmundson, Inger Margrethe

Presenter: *Changing Landscapes in Paintings by Kitty L. Kielland*

Guenthner, Erica

Presenter: *Vantage Points: Everyday Views of the National Parks*

Guerrero, Marcela

Presenter: *Response*

Guffey, Elizabeth

Presenter: *After Universal Design: Bringing Equity and Inclusion into the Design Classroom*

Guillen, Melinda

Session Chair: I Am A Poseur: Feminist & Queer Schisms of Punk Rock and Contemporary Art

Guinness, Katherine

Session Chair: Contending with Feminist Methods: Posthumous Histories and Archival Ethics

Gutierrez, Amanda

Presenter: *Walking away from the Western Flâneuse, moving forward to perspectives from the Global South*

H

Hahn, Monica

Session Chair: Balancing Act: Teachers, Students, Life
Presenter: *The Haw'itmis That Discovered Europe: Nu-chah-nulth and Colonial Entanglements*

Haines, Chelsea

Presenter: *Locating Refugee Modernism(s)*

Hajimohammad, Siamack

Presenter: *Bridging as an Art Historiographical instrument: Can "Islamic Art" constitute the roots of Contemporary Art in the Middle East?*

Halajian, Shoghig

Session Chair: The State is a Man

Hamamoto, Chris

Presenter: *Web 0.0*

Hammerschlag, Keren

Presenter: *Not-Quite-White: James McNeill Whistler and Joanna Hifferman*

Hamming, Grant

Presenter: *Design Thinking in a Living-Learning Community: Rhizome at Virginia Tech*

Harakawa, Maya

Session Chair: Freedom Now!: The Civil Rights Movement and Art History

Harrison, Nate

Session Chair: The Limits of Use: When is Fair Use Unfair?
Presenter: *Reflections on Andy Warhol Foundation for the Visual Arts, Inc. v. Goldsmith*

Hartvigsen, Kenneth

Session Chair: Illustrated Sheet Music in the U.S.

Haughey, Patrick

Presenter: *The Spirits are Found here: Cultures of Energy Extraction in Sacred Landscapes of the Native Southwest*

Hauer, Andrew

Presenter: *Artist Biofiction in Children's Picture Books: Childhood's Role in a Relational View of Creativity*

Hawley, Elizabeth (Betsy)

Presenter: *Uranium Mining, Irradiated Bodies, and Diné Feminist Responses in the Work of Natani Notah and Emma Robbins*

Hegert, Aaron

Presenter: *Co-Opt Research and Projects*

Hernandez, Jillian

Session Chair: Aesthetic Strategies of the Queer Racialized Femme: Affect, Adornment, Memory, and Materiality
Presenter: *Evoking Femme of Color Touch: The Manicured Hand as Radical Icon in Pamela Council, Yvette Mayorga, and Kenya (Robinson)*

Heuer, Christopher

Presenter: *Pilgrimage/Exhibition/Biennale*

HG Solomon, Lucy

Presenter: *Bio-Digital Pathways: Mushrooming Knowledge, Expanding Community (Cesar & Lois)*

Hickey, Amber

Presenter: *Security Against the Settler State: Seeing Decolonial Care in Photographs*

Hicks, Janet

Session Chair: Workshop: Clearing Copyright for Scholarly Publications

Hiebert, Ted

Presenter: *Chasing Nightmares: Artistic Attempts to Access the Power of Dreams*

Higgs, Aurora

Presenter: *"Wake Work x Queer Production"*

Hiles, Timothy

Presenter: *Regarding Disability Tropes in Art*

Hills, Patricia

Presenter: *From Archives to Interpretation and Back Again: The Case of Eastman Johnson part 1*

Hindley, Victoria

Presenter: *Publishing Now: Visual Culture at the MIT Press*

Hines, Megan

Presenter: *The Archive as Feminist Critique: Judy Malloy's OK Genetic Engineering*

Hirsch, Liz

Presenter: *How to Have Fun in Dystopia: Harry Gamboa, Jr's L.A. Urbanscape*

Ho, Joseph

Presenter: *Interstitial Visions: Diasporic Religion and Transnational Vernacular Photography in Cold War Taiwan*

Hogden, Heidi

Session Chair: *Serious Play: A Project Share and Workshop*

Hogue Smith, Cheryl

Presenter: *A Cross-Disciplinary and Cross-Institutional Approach to Teaching Art History*

Holloway, Camara

Session Chair: *Harlem-on-Thames: NY/LON, 1919-1939*
Presenter: *Breaking Free? Anna May Wong in London*

Hornstein, Katie

Presenter: *Lion Attacking a Dromedary, or How to See Like an Imperial Citizen*

Hosseinioun, Delaram

Presenter: *De-Othering the Self Liberating the Feminine in Persian Contemporary Art through works of Samira Abbassy*

Houghteling, Sylvia

Presenter: *The Colors of Release: Dyes, Emotions, and the Seasons in Eighteenth-Century Rajasthan*

Hrychuk Kontokosta, Anne

Session Chair: *Contemporary Interpretations of Ancient Mediterranean Art*

Hsieh, Pei-chun

Session Chair: *Elemental Media and Asian Art from Postwar to the Present*
Presenter: *Spheres of Intimacy: The Aesthetics of Air and Tactile Politics in Wang Te-yu's Inflatable Art, circa 1996*

Huang, Erin

Presenter: *Formosa, An Unsinkable Aircraft Carrier: Cold War Military Systems, Operational Aesthetics, and the Art of Shake*

Huang, Michelle Ying-Ling

Presenter: *Visualising Memory, Identity and Artistic Expression in the Landscape Paintings by Wendy Yeo*

Huestis, Amy-Claire

Presenter: *walk quietly, ts'ekw'unshun kws qulutun: a guided walk in a Key Biodiversity Area*

Huet, Jacobé

Session Chair: *Emerging Solutions for Inclusive Surveys in Architectural History*

Hutton, Deborah

Presenter: *Bringing More Inclusive Pedagogy to the Art and Art History Classroom*

Hyman, Aaron

Session Discussant: *Meet the Editors: Book Publishing for First-Time Authors*
Session Chair: *The Dutch Americas*

I

Idu, Joy

Presenter: *Absence and Cheap Debasement: The Precarious Case of Textile Arts in African Galleries*

Igloliorte, Heather

Presenter: *Heather Igloliorte: Charting Constellations*

Iliadou, Esperia

Presenter: *Beyond the New Museum Definition: Museum Studies Beyond the Museum*

Irwin, Christa

Presenter: *Ice Breakers for the Art History Classroom*

Ittner, Claire

Presenter: *Haywood "Bill" Rivers and Quiltmaking's Collaborative Ethic*

J

Jackson-Beckett, Michelle

Session Chair: *Folk Fantasies: Exploring Folk Modernisms in Interwar Central Europe*
Presenter: *The Chocolate House: Austro-Hungarian Folk Modernism and Ceramic Technology in Viennese Architecture*

Jacques de Moraes Cardoso, Claudia

Presenter: *Andrea Room Offerings*

Jahanshahi, Pouya

Session Chair: *Graphic Design in Iran: Past and Present, Perspectives and Practices*
Presenter: *The Fifth Color: An Impulse To Create*

Jang, Moon Jung

Presenter: *Typographic Transformations for Creating Multiple Visual Narratives*

Jaquis, Michele

Presenter: *Uniquely Abled: Facilitating Inclusive Collaborations*

Jasperse, Jitske

Session Chair: *Visualizing Peace in the Global Middle Ages, 500-1500*
Presenter: *Concluding remarks*

Jenkins-Moses, Katie

Presenter: *Inaudible Screaming: Erin M. Riley's Introspection of Generational Trauma and Self-Harm Through Tapestry*

Jeżowska, Kasia

Session Chair: *Design History Society-sponsored panel: Administering design: the hidden practices of design work*

Jia, Ruo

Session Chair: *Asian Feminist Architecture*
Presenter: *The Architecturing of Modern Love and the Architecturing of Modern Architecture: Revisiting Huiyin Lin*

Jiang, Angel

Session Chair: The Print as Archive

Jijon, Cathryn

Presenter: *Diasporic Waterscapes: Rómulo Lachatañeré's New York & Puerto Rico Photographs (1947-1952)*

Jim, Alice Ming Wai

Session Discussant: Rethinking Museum Studies in an Era of Cultural Crisis

Presenter: *Global Art Histories as Method: A Case Study in Critical Race Museology*

Jimenez, Maya

Presenter: *A Cross-Disciplinary and Cross-Institutional Approach to Teaching Art History*

Johnson, Danielle

Session Chair: Global Design Practices and their Socio-Political Impact

Jon, Ihnmi

Session Chair: "Decentering" Art History: Space, Time, Polycentric Inquiries

Presenter: *"Japan is not Ajia but Ajia is one": The 20th Century Japanese Artworld as a Material-Discursive Field*

Jones, Caroline

Presenter: *"The Marine" – Representing as Intervening*

Joyeux-Prunel, Béatrice

Presenter: *A computational analysis of the transmission and impact of images in the periodical press*

K

Kader Herrera, Alexandra

Presenter: *Embodying migration with art: the work of Joiri Minaya and Cecilia Paredes*

Kaemmer, Hannah

Presenter: *(Re-)Producing England in Seventeenth-Century Newfoundland*

Kalb, Peter

Session Discussant: Drawing in Contemporary Art: Vulnerability, Implication, Activism

Kale, Gul

Presenter: *Islamic art and architecture in conversation with Indigenous, race, and gender studies*

Kaneko, Maki

Session Chair: Living with the Bomb: Atomic Anxiety and the Radioactive Wasteland

Kantor-Kazovsky, Lola

Presenter: *"Dreaming Awake" and 18th-century Visual Culture*

Kanwischer, Charles

Session Chair: CAA: Professional Practices Committee asks: What are best practices for a new era?

Session Chair: On the Contrary: Creating a Truly Inclusive Learning Environment

Presenter: *Interdisciplinary Curricular Pathways*

Kaplan, Paul

Presenter: *We Three Kings: The Magi and Slavery in an Illustrated Christmas Carol from 1865*

Katzeman, Aaron

Session Chair: Global Solidarities: Contemporary Art and Internationalism

Kauffman, Jordan

Session Chair: Drawing (New) Stories

Kavelina, Dana

Presenter: *Video as Means of Reflecting War in Donbas*

Kelleher, Philip

Presenter: *Shopping Politics in Jenny Holzer and Stefan Eins's Fashion Moda Stores*

Kent-Marvick, Andrew

Presenter: *A Feminine Gaze and the Presentation of Symbolist Imagination*

Kerner, Jaclynne

Presenter: *Alterity and Antiquarianism in the Illustrated Sheet Music of the Shriners*

Keshavjee, Serena

Presenter: *Serena Keshavjee: Charting Constellations*

Kessel, Erich

Presenter: *Image and Capture in the Late-1990s Black Music Video*

Keto, Elizabeth

Presenter: *Liquid Capital: Water in the King and Wheeler Survey Photographs of the American West*

Kett, Robert

Presenter: *Everyday or Not at All: Design Translations Across Mexico and California*

Keyghobadi, EdD, Roshanak

Presenter: *Where are all the Iranian Women Graphic Designers?*

Khandelwal, Vishal

Presenter: *Strategic Misfits: Design Work and Professional Values at the National Institute of Design in India*

Khaymaz, Sheyda

Presenter: *Indelible Resistances and The Mark-Making of Aouchem*

Khera, Dipti

Session Chair: Material Histories of Emotions in Early Modern South Asia

Khullar, Sonal

Presenter: *War Stories in Pictures: Parismita Singh's The Hotel at the End of the World (2009)*

Kim, JooHee

Presenter: *Fantasies of Korean Girls: This Isn't What It Appears*

Kim, Laura

Session Chair: Hybridity and Praxis: The Artist as Researcher
Presenter: *Flocks as Emergent Turn in Narrative*

Kina, Laura

Presenter: *Word of Mouth: Asian American Artists Sharing Recipes*

Kindsfather, Erika

Presenter: *Between Art and Activism: Unravelling the Transformative Politics of Participation in Evelyn Roth's Creative Recycling Practice, 1970-1975*

Kinew, Shawon

Presenter: *'Warm and soft as warm soft wax': Soft sculpture and its metaphors in the Seicento*

Kingsley, Jennifer

Session Discussant: Advocating for Art History

Kinsey, Monica

Presenter: *Modernism & Resistance: Eugenio Espinoza's Disruptions of the Grid*

Kinsley, Ben

Presenter: *What's In The Yard?*

Kirsh, Andrea

Presenter: *CETA Neglected by Art History*

Kisin, Eugenia

Presenter: *Reparative Cuts: Form and Freedom in Luke Parnell's Remediation*

Kitlinski, Sophia

Session Chair: In the Penal Colony: Art and Incarceration
Presenter: *Precarious Hereafters: Skulls and Spirits in Photographs of Cuban Deportees*

Klima, Alice

Presenter: *Growth in the Cathedral: Signs of Peace through Royal Display*

Koh, Jinyoung

Presenter: *Bringing More Inclusive Pedagogy to the Art and Art History Classroom*

Komie, Michelle

Presenter: *Princeton University Press*

Kong, Hyoungee

Session Chair: Queering/Queer in Nineteenth-Century Visual Culture

Koontz, Rex

Session Chair: Professional Practices Workshop: Graduate Students and Early Career Help in Framing Your Accomplishments for the Museum World

Korenblat, Joshua

Presenter: *Comprehensive Support for Students with Autism Spectrum Disorder (ASD): Visual Thinkers Seeking Inclusion in the Design Academy*

Korobkin, Tess

Presenter: *Skywatchers: Marion Perkins's Memorial to Hiroshima*

Korola, Katerina

Presenter: *An Extraction of Form: Modernist Encounters in and around the Mines*

Koss, Juliet

Session Discussant: Format/Formation: Photography, Scale, Identity

Koss, Max

Session Chair: The Art of the Periodical

Kravetz, Rachel

Presenter: *The Inky Greys of Walter Pater's Marius the Epicurean*

Krischer, Olivier

Session Chair: Wayfaring: Photography in Taiwan during the Martial Law Era (1949-1987)
Presenter: *Changing the Subject: Tsai Hui-feng and the 'documentary' image in 1960s Taiwan*

Krulik, Betty

Session Chair: Significant Findings: Object- and Archives-Based Reassessments of US Art (colonial–1945)

Krutak, Lars

Presenter: *Ancient Marks, Contemporary Tales: Prehistoric Tattooed Figurines and Tattoo Revivals in Japan and Alaska*

Kuipers, Grace

Presenter: *"Untapped Reservoirs:" Mineral Diplomacy, Developmentalism, and Spratling Silver*

Kuiumchian, Tsovinar

Presenter: *Somatic Agency as Creative Resistance in Contemporary Armenian Art*

Kulkarni, Aasawari

Presenter: *Connecting the Dots: The dot rangoli as a geometric model of generative systems*

Kumar, Aparna

Presenter: *Challenges and Opportunities for the Study of Islamic Art*

Kurczynski, Karen

Session Chair: Drawing in Contemporary Art: Vulnerability, Implication, Activism

Kwon, Marci

Session Chair: Hidden in Plain Sight: Reimagining Asian American Art

Kyo, Yi Yi Mon (Rosaline)

Presenter: *Remediating Landscapes: Lin Fengmian and Wu Guanzhong's Oil and Ink Explorations*

L

Laanemets, Mari

Presenter: *Engaging Abstraction: The Work of Sirje Runge.*

Laceste, Jillianne

Presenter: *A "New World" for Profit: Christopher Columbus' Search for Gold on Genoese Silver*

Laganse, C

Presenter: *Futurist Love Song*

Lagarde, Patricia

Session Chair: Intersections and Entanglements: Objects of Mobility in the Ancient and Early Modern Periods

LAI, Kuo-Sheng

Presenter: *Puru, Chang Dai-chien, and Their Significance to Taiwan in the Latter Half of the Twentieth Century*

Lake, Lauren

Presenter: *Now/Then: Leadership's role in developing inclusive educational systems*

Lamm, Kimberly

Session Chair: Outside Voices: Art, Visibility, and the Gender of Public Speech

Lancaster, Lex

Session Chair: Abstraction and the Everyday

Landau, Jessica

Session Chair: Curating Controversy: Interrogating Lion Attacking a Dromedary at Carnegie Museum of Natural History

Langley, Jessica

Presenter: *What's In The Yard?*

Lans, Aja

Presenter: *Altered Perceptions: An Ontography of Lion Attacking a Dromedary*

Lapin Dardashti, Abigail

Session Chair: Relocating Views on Global Art

Largo, Marissa

Session Chair: X Marks the Spot: Filipinx Visual Futurities in Canadian Universities

Larned, Emily

Presenter: *unCovering: A Practice & Pedagogy of Publishing*

Larson, Derek

Session Chair: Future Space, Trade and Capitalism in Digital Cities

Larson, Ellen

Presenter: *'Blast Off!' Picturing Utopian Nostalgia in Su Yu Hsin's Blast Furnace No. II*

Last, Nana

Session Chair: Revisiting "Commitment": Art and Politics Today

Lauricella, Natalia

Presenter: *Printing Ink: The Art and Industry of Color Lithography in Nineteenth-Century France*

Leahy, Brian

Presenter: *From Activism to Administration: Benny Andrews and the Drawn Archive*

Lechner, Amanda

Session Chair: Anachronist Cookbook: Ancient Ingredients, Contemporary Practice

Lee, Ja Won

Presenter: *Picturing Culture: The Role of Chinese Illustrated Catalogs in Nineteenth-Century Korean Paintings*

Lee, Jennifer

Session Chair: Disobedience and Contemporary Sinophone Art

Lee, Pamela

Presenter: *Hidden in Plain Sight: Reimagining Asian American Art*

Lee, Sandra

Presenter: *Toolbox: Techno Reflections*

Lee, Taekyeom

Presenter: *3D printing and parametric design as an alternate design solution*

Lee, Wing Ki

Session Chair: Disobedience and Contemporary Sinophone Art

Leight, Megan

Presenter: *Visualizing Cosmic Travel Between the Center/Periphery in Ancient Mesoamerica*

Leininger-Miller, Theresa

Session Chair: Illustrated Sheet Music in the U.S.

León, Ana María

Presenter: *Drawing as Action: Witness, Memory, Politics in the work of Miguel Lawner*

Leu, Felicia F.

Presenter: *Blood on your hands? Teresa Margolles' "Sobre la sangre" and the Audience as Witness*

Levin, Gail

Presenter: *Museum & Plunder from the Edward Hopper Estate*

Levit, Briar

Presenter: *Publishing and the Dissemination of Design History Research*

Levytska, Mariana

Presenter: *Pictorial Index of Decolonization: Ukrainian Graphic Art through the Lens of the Past*

Lewis, Sarah

Presenter: *Response*

LI, Qiuwen

Presenter: *Incorporate Augmented Reality (AR) in the Classroom*

Li, Xinyi

Presenter: *Mapping the Critique in Digital Space*

Li, Yifan

Session Chair: Transpacific Migration: Artistic Encounters between China and the Americas in the Long Twentieth Century
Presenter: *Staging Chinese Visual Modernity: Zhang Shuqi's Painting Demonstrations in the United States, 1941-1946*

Li, Yizhuo

Presenter: *Disobedience as Negotiation of the Experimental*

Liang, Yiyi

Presenter: *Fernando Zóbel and East Asian Art: A Southeastern Asian-born Artist's Transnational Dialogue with American Abstract Expressionism and Sino-Japanese Calligraphy*

Lichty, Patrick

Presenter: *Googled Earth – Relational Connections through Embodied Virtuality*

Ligmond, Katie

Presenter: *Predator and Prey: A New Look at Wari Bodies*

Limb, Matthew

Session Discussant: Weaving narratives into art
Presenter: *Colonial Entanglements: UNESCO and the Shaping of the Black Body in Haitian Ceramic Home Industries, 1946-1956*

Lincoln, Justin

Presenter: *Iteration in Pedagogy and Creative Practice*

Lindeman, Ashley

Session Chair: Materialità and Italian Visual Culture from Ancient to Contemporary

Linden, Delanie

Presenter: *Chromatic Futures: Color, Chemistry, and the Orient in Eighteenth-Century French Painting*

Lindsay, Nick

Session Chair: Smaller, Bigger and Better

Lloyd, Karen

Session Chair: Limits and Limitlessness in Early Modern Sculpture
Presenter: *Contrary to its Nature: Bernini's Braids*

Lo, Marie

Presenter: *The Craft of Empire: Industrial Education, U.S. Assimilation, and The Philippine Craftsman*

Lodwick, Leslie

Presenter: *Manufacturing School Space: Infrastructures of Public Education*

Loney, Katie

Presenter: *A "Ship-building Wood": The Oceanic Networks of The Ahmedabad Wood Carving Company's Teakwood Furnishings*

Longair, Elyse

Session Chair: Let's Get Digital!
Presenter: *Situating Pedagogy and Praxis in Art and Curation*

Lopez, Elaine

Presenter: *Making to Transgress: Risograph Printing as the Practice of Freedom*

Lopez, Philomena

Presenter: *Script, Image, and Graffiti: Chaz's Deconstruction of American Art*

Lorusso, Mick

Presenter: *Art and Science as Storytelling*

Louria Hayon, Adi

Presenter: *Echoaesthetics: John Cage and Robert Smithson after Dada's Unrestrained Nature*

Louvel, Liliane

Session Chair: From my Window: Explorations in Texts and Images

Love, M. Jordan

Presenter: *CLINICIANS IN THE ART MUSEUM: EXPLORING SUFFERING, LOSS, GRIEF, HEALTH, AND WELL-BEING USING VISUAL ART*

Lucero, Jorge

Session Discussant: Creative Practice as Pedagogical Practice IV
Presenter: *School as Material and Teacher as Conceptual Artist*

Luckmann, Alexander

Presenter: *"Putting Real Estate Values to Work for the Kingdom of God": Skyscraper Churches at the Chicago Temple and Broadway Methodist Episcopal Temple, 1923-1929*

Luengo, Pedro

Presenter: *Caribbean Forts by Guinean Hands: Enslaved Workers in Spanish Fortifications (1586–1810)*

Lukas, Alex

Session Chair: Alternative Exhibition Platforms in a Time of Emergence and Endemic Infection

Lukasik, Christopher

Presenter: *Racialized Viewing in Nineteenth-Century American Periodical Illustration*

Lukavic, John

Presenter: *Companion Species: Blankets, Community, and Intersectionality in the work of Marie Watt*

Lund, Sarah

Presenter: *Fingerprints: Female Lithographers and the Records of Touch in Nineteenth-Century France*

Luo, Chen

Presenter: *Collective Publishing: Embodied Making and Open-Source Building*

Luvera, Anthony

Presenter: *Overly Spoken For: Representing Experiences of Homelessness*

Lyall, Victoria

Presenter: *Counting the Days: Reconsidering Ek' Balam's Mural of the 96 Glyphs*

Lyon, Sahara

Presenter: *Self-Fashioning in The Studio: Barkley Hendricks' Portraits and African Studio Photography*

Lyons, Rebecca

Session Chair: Interpreting/Re-Interpreting Collections

M

MA, Clara Cho Wun

Presenter: *Localizing Sacredness: Imagery and Narratives of Monk Sengqie in Middle-Period China*

MacGibeny, Abigael

Presenter: *From Archives to Interpretation and Back Again: The Case of Eastman Johnson*

Magaña, Jasmine

Presenter: *El 'Todos Hacemos Todo': La Fiesta Ecléctica de las Artes and Collectivity as Pedagogical Tool*

Magnatta, Sarah

Session Chair: Professional Practices Workshop: Graduate Students and Early Career Help in Framing Your Accomplishments for the Museum World

Maimon, Vered

Presenter: *Afrapix and the Struggle Against Apartheid in South Africa: A reconsideration*

Mak-Schram, Sophie

Presenter: *Permissible solidarities and re-territorialising the museum*

Makhubu, Nomusa

Presenter: *Black Urban Gardening: On MADEYOULOOK's Ejardini*

Maksymowicz, Virginia

Session Chair: Art History in Search of a Historian

Malatjie, Portia

Presenter: *Technologies of Care: Multispecies Ecological Networks as Technological Praxes*

Malina, Roger

Session Chair: Smaller, Bigger and Better

Malone, Kelsey

Presenter: *Bringing More Inclusive Pedagogy to the Art and Art History Classroom*

Manapul, Julius

Presenter: *Erasing a Country*

Mangieri, Anthony

Presenter: *Object-Based Learning on a Gilded Age Campus in Newport, RI*

Mangione, Emily

Presenter: *The reclaimed legacies and radical futures of Meta Vaux Warrick Fuller's Ethiopia*

Mangone, Carolina

Presenter: *Model, Marble, Finish*

Manning, Madison

Session Chair: Joy as Resilience: Subverting the Hell Times through Play

Mansfield, Margaret

Presenter: *Contentious Approaches to Time, Color, & Religion in 17th-century Dutch Publications of the Avatars of Vishnu*

Manthorne, Katherine

Presenter: *Sculpted Truth: Lois Weber's silent film Hypocrites*

Maripelly, Praveen

Presenter: *Prayogillu: An Interdisciplinary Place*

Markus, David

Presenter: *LaToya Ruby Frazier and the Problem of Class Reductionism*

Marshall, Jocelyn

Session Chair: Contending with Feminist Methods: Posthumous Histories and Archival Ethics

Presenter: *Calling In & Out: Queer Feminist Writing at the Border(s)*

Marshall, Nancy Rose

Session Chair: INKS: Writing, Imaging and Medium in the Interdisciplinary Nineteenth Century

Martin, Dr. Frank

Presenter: *Image, Agency, & Issues of Identity: A Critique of Works by Four American Artists of African Descent: Sheila Pree-Bright, Fahamu Pecou, Michaela Pilar Brown, & Colin Quashie*

Martin, Sarah

Session Discussant: CAA: Professional Practices Committee asks: What are best practices for a new era?

Martin, Sarah

Presenter: *Art in the Age of AI*

Mascarenhas, Arun

Presenter: *Catholic Art: Mangaluru, A case study (1878-2020)*

Mathews, Karen

Presenter: *Materiality, Mapping, and Merchant Culture in Medieval Italy (12th-14th century)*

Matteson, Nathan

Presenter: *What we talk about when we talk about design: a diachronic investigation into the word 'design'*

Mayfield, Jordan

Presenter: *A Score for Planetary Rebirth: The Installation and Poetic Practice of Precious Okoyomon*

McCoy, Marsha

Session Chair: Women and Weaving: Textiles, Community, Art
Presenter: *Flowers and Feminism: Alice Forman and the Art of Domestic Space in Dangerous Times*

McCutcheon, Erin

Session Discussant: Ecocritical Art Histories of Indigenous Latin America

Presenter: *On Clotheslines, Classrooms, and Controversies: Mónica Mayer's El Tendedero as Transgressive Feminist Pedagogy*

McFerrin, Neville

Presenter: *Reality Suspended: Icarus and the Perception of Falling in the House of the Priest Amandus*

McGrady, Conor

Session Discussant: Portraits of Big Brother in Funhouse Mirrors: Testimonies of Dissident Artists and Art Movements of the Soviet and Post-Soviet Bloc

McGraw, Eva

Presenter: *The Artist as Archivist: The Smith Family Papers and the Promise of Archival Art History*

McGregor, Jennifer

Session Chair: Preserving our Heritage, The Importance of Community Arts Archives

McGuire, Mary

Presenter: *Walk to the Cemetery: Carmen Argote's Spiritual Cartography*

McKelligan Hernández, Alberto

Presenter: *Volcanoes, Postcards, and Pink Hearts: Contemporary Mexican Women Artists and Mónica Mayer's Legacy*

McKenzie, Louisa

Presenter: *'Squeezing out any roughness from the wax': reappraising wax as a sculptural material in Renaissance Florence*

McLaughlin, Laurel

Presenter: *"Artspace's Open Source Art Festival with the City of New Haven: A Case Study in Neighborhood Advisory Committees"*

McLean, Tamara

Session Discussant: Evolving Graphic Design with Creative Code since the 2000s.

McNair, Amy

Presenter: *The Journey of the Divine Omen Stele*

McQuiston, Lauren

Session Chair: Revisiting "Commitment": Art and Politics Today

Meeks, Donna

Presenter: *Bounce Back: Artmaking and Resiliency*

Mehta, Khushmi

Presenter: *Aar-Paar: Collaborations from across the Border*

Mei, Feixue

Presenter: *Constructing a Female Space Online: BL Culture in East Asia and Danmei in China*

Melendez, Cynthia

Presenter: *A Pink Army: Trans women Memory of the Peruvian Armed Conflict*

Menéndez Pereda, Alba

Presenter: *The Coricancha: Architecture of the Inca Sacred*

Meneses, Patricia

Presenter: *Feather Art, Environmental Impact and Brazil's "Agricultural Vocation"*

Menjivar, Mark

Presenter: *Borderland Collective: In Practice and Dialogue*

Meredith, Hallie

Session Chair: Engaged Art: Connections and Communities in the Classroom and Beyond

Merling, Mitchell

Session Discussant: The Print as Archive

Merrill, Emily

Presenter: *How to Build a Neighborhood from the Arts Up: The Nuyorican Visual Arts Movement in Loisaida*

Metcalfe, Megan

Presenter: *Committed Performances or Performing Commitment? New York Art Institutions Respond to Calls for Political Engagement*

Meyer, Anthony

Presenter: *The Generative Cut: Flint Knives and Religious Leaders in the Mexica World*

Meyer, Martina

Session Chair: Safe Haven? Plunder in/ as the History of Art
Presenter: *Prosecuting Verres: What we can Learn from Ancient Rome about the Culture of Plunder*

Meyer, Richard

Session Chair: Under the Radar

Meyer, Sarah

Session Chair: On the Contrary: Creating a Truly Inclusive Learning Environment
Presenter: *Bounding Boxes: Stretching the Perimeter of Discourse*

Meza-DesPlas, Rosemary

Presenter: *Marie Watt: Thousands of Little Pieces*

Mezur, Katherine

Presenter: *Between Girl Ornament and Dress-up: Girl-Shōjo dances across gendering acts, which leave us breathless and wild.*

Michalska, Dorota

Presenter: *The Afterlives of Serfdom: Teresa Murak and New Genealogies of Land Art in Socialist Poland*

Middleman, Rachel

Session Chair: Dead Stop: Feminist Artists' Legacies
Session Chair: Dialogue: Establishing Artists' Legacies

Milano, Ronit

Presenter: *From Dada to Post-Truth: Damian Hirst and the Treasures from the Wreck of the Unbelievable*

Mileva-Frank, Krista

Presenter: *"Cuevas civilizadas": Modernism, Primitivism, and Identity Politics in the Cave Projects of Carlos Lazo and Juan O'Gorman*

Miller, Alison

Presenter: *Undergraduate Student Travel and Research*

Miller, Rachel

Session Chair: Opportunities and Inequities in the Art History Classroom: Bringing Inclusive Art History Pedagogy to your Department
Session Chair: Reinvigorating Your Large Lecture Class: Fostering Interaction, Engagement, and Community in the Art History Classroom

Miller, Sarina

Session Chair: Global Design Practices and their Socio-Political Impact

Miller, Scott

Session Chair: Intersections and Entanglements: Objects of Mobility in the Ancient and Early Modern Periods

Miranda Zuniga, Ricardo

Presenter: *Virtual Worlds as Experimental Documentary*

Mirseyedi, Sarah

Presenter: *Ambiguous Archives and Tenuous Techniques: A Case Study of Manet's Illustrations for Le Corbeau (1875) and their Relationship to Industrial and Commercial Printmaking Processes*

Mirzoeff, Nicholas

Session Chair: Visual Culture at 25

Mitchell, Mark

Presenter: *The Spectrum of Moonlight: Ralph Albert Blakelock and Some New Tools of Art History*

Modrak, Rebekah

Presenter: *Can This Be A Community When You're Trying To Sell Me A Luxury Watch?*

Monoa, Thabang

Session Chair: Ecologies of Care: Toward Queer and Feminist Multi-Species Imaginaries

Montano, Roshii

Presenter: *Blanketing Truths*

Montes, Khristin

Session Chair: Body and Being in Precolumbian Art and Environment: ontological connections between place, material culture, and self.

Montgomery, Idroma

Presenter: *Unruly Desires, Unruly Geographies: Mapping Black and Queer Interwar London*

Monty, Emily

Session Chair: The Print as Archive

Moore, Brantly

Presenter: *Object-Based Teaching, 3 Ways: A Graduate Educator's Perspective*

Morabito, John Paul

Presenter: *For Félix (love letter)*

Morasse, Etienne

Presenter: *Nature Through the Prism of Garden Atmospheres: The Sensationist and Immersive Aesthetics of Girardin at Ermenonville*

Mordecai, Chandler

Presenter: *Retelling through Playlist Pedagogy*

Mordy, Gabrielle

Presenter: *How to be an artist until you are a very old man*

Morehead, Allison

Presenter: *Inventing caa.reviews*

Morgan, Emily

Presenter: *Rendering Rendering: Photographing Animal Extraction*

Morgan, Nicholas

Presenter: *Mike Glass and Problematizing the Oeuvre*

Morgan Evans, Thomas

Session Chair: Reimag(in)ing Homelessness: Exploring Representations of Homelessness in Different Geographical and Historical Contexts

Moro, Simonetta

Presenter: *Drawing the View*

Morowitz, Laura

Session Chair: Vienna 1900/Vienna 1938

Morris, Meggie

Session Chair: Art History and Social Justice in Action

Morse, Margaret

Presenter: *Devotion as Accessory: The Rosary and Religious Identity in the Early Modern World*

Mota, Adriane

Presenter: *Uniquely Aabled: Facilitating Inclusive Collaborations*

Motlani, Aisha

Presenter: *The Consuming Flame: Colonial Preservation, Climate, and Race Under the British Raj*

Moussienko, Natalia

Presenter: *Arts and Cultural Heritage in Wartime Ukraine*

Moynihán, Conor

Session Chair: Bodies and Borders: Dispossession, Migration, and Global Art

Mugnolo, Christine

Presenter: *The American Comic Strip vs. the Progressive Era*

Muhammad, Abdul-Aliy

Presenter: *Response*

Mullen, Denise

Session Chair: Closings and Mergers: Countering the Trend Through the Lens of Small, Private, Non-Profit, Single-Purpose Art and Design Colleges

Presenter: *Closings and Mergers as Seen Through the Lens of Small, Private, Free-standing, Non-Profit Art and Design Colleges*

Mundy, Joanna

Presenter: *Mapping Senufo: Embracing Uncertain Details*

Munson, Kim

Presenter: *The Art of Colleen Doran: Bringing the Stories of Neil Gaiman into the Gallery*

Musial, Aleksander

Presenter: *Vapours embodied: climate control and immersive experience inside Eastern European bathing architecture in the 1770s*

Musto, Jeanne-Marie

Session Chair: The Chinese Material Text in Intercultural and Historiographic Perspective, Part II

Myzelev, Alla

Presenter: *(Not) War: Diaries of Donbas-Reconciliation through Art*
Presenter: *Decolonizing Art Practices: Virtual Exhibition as a Teaching Tool*

Nabavi Nejad, Behrang

Presenter: *An Unfinished Manuscript in the Market: Illustrated Manuscript Production in the Seventeenth-Century City of Isfahan*

Naessens, Luke

Presenter: *Postminimalism, Indigeneity, and Temporal Difference: Kay WalkingStick's Chief Joseph Series, 1975–77*

Nagam, Julie

Session Chair: Charting Constellations of Oceans, Rivers, and Islands Through Artistic Interventions

Naidus, Beverly

Presenter: *Pandemic Makeover: Reimagining Place and Community in a Time of Collapse*

Nasadowski, Becky

Presenter: *Slowing Production, Increasing Socio-Political Context: Beyond "Spreading Awareness" in the Design Classroom*

Nasca, David

Presenter: *The Sculpture Shoppe at Ithaca Mall: Casts, Commerce, and Contemporary Art*

Nassif, Kristen

Presenter: *Blindness Through Blackness: A Silhouette of Laura Bridgman*

Nayaju, Riva

Presenter: *'Chhaupadi', bringing awareness on menstruation taboo, using design strategy*

Neal, Mark

Presenter: *"They Reminisce Over You": Death, Memorial and Archival Long Memory in 1990s Hip-Hop Videos*

Neckles-Ortiz, Shervone

Presenter: *Bless This House*

Neginsky, Rosina

Presenter: *Vrubel and Symbolist Theater*

Nelson, Roger

Presenter: *"If you take a hammer and hit the building, you will see sparks fly": Essayistic studies of the lifecycle of Phnom Penh's White Building*

Newbury, Darren

Presenter: *Imagined African Futures in the Cold War Archive*

Ng, Roy

Presenter: *Maneuvering a Monk: Photographic Scale and Buddhist Identities in Thailand and Laos*

Ngan, Quincy

Presenter: *The Homosociality of Golden Slumber: Male Bonds in Siesta Paintings from Early Modern China*

Nicewinter, Jeanette

Session Chair: Body and Being in Precolumbian Art and Environment: ontological connections between place, material culture, and self.

Nolan, Erin

Session Chair: Photographic Futurity and Global Archives of Empire

Nonaka, Natsumi

Presenter: *From Iconography to Infrastructure: Engaging with the Green World in Early Modern Rome*

Normoyle, Cat

Presenter: *6 Areas of Inquiry for Designing for Community Impact*

O

O'Neal, Lauren

Presenter: *A Sidestep: Inhabiting Invisible and Speculative Artistic Research*

O'Rourke, Kristin

Session Chair: Accessorizing the Medieval and Early Modern World

O'Rourke, Stephanie

Session Chair: The Extractive Nineteenth Century

Obalil, Deborah

Presenter: *Remarks*

Odden, Jonathan

Presenter: *Marta Fraenkel, GeSoLei, and Designing the Insurance State*

Oetting, Blake

Presenter: *Cornered: Adrian Piper's Dialogic Installations*

Oettinger, April

Presenter: *The Artist as Bird Catcher: Avian Poetics, Desire, and Deception in the Art of Lorenzo Lotto*

Oh, Hye-ri

Presenter: *Sites of Transculturation: Korean Modernist Photography and Its Connection to the Japanese Education*

Okore, Nnenna

Presenter: *African-inspired Eco-pedagogies*

Olin, Ferris

Session Chair: Disability, Difference, and Devotion
Presenter: *Promoting Feminist Transformation at Institutions through the Visual Arts*

Olsen, Kaia

Presenter: *The Praxis of Play*

Olson, Christine

Presenter: *The Surface of the Past: Drawing and the History of Ornament in Victorian Britain*

Ong, Joel

Presenter: *Writing in the Wind: Eco-poetics and Geo-interventions with the ubiquitous plant pathogen *P.syringae**

Onipede, Akinwale

Presenter: *Monuments, Ephemerality and Memories: An Examination of the Unique Perspective of Lagos Cityscape*

Oremus, Karen

Presenter: *Building Community Through the Collective Mark*

Orzulak, Jessica

Presenter: *Graphic Noise: Raven Chacon's For Zitkála-Sá*

Osman, Michael

Presenter: *Contractor as Capitalist: Building the Erie Canal(s)*

Osorio, Pepon

Session Discussant: Black Like Me: Blackness Quantified

Ostrander, Dana

Session Chair: Format/Formation: Photography, Scale, Identity

Ott, John

Presenter: *"A Tribute to the Negro People" (1946) and the Long Civil Rights Movement"*

Ö

Öztürk, Onur

Presenter: *Reimagining Introductory Architectural History Courses*

P

Packer, Allyson

Presenter: *Reimagining the Social: Wearable Soft Sculptures with Recycled Materials*

Paper-Evers, Jenna

Presenter: *Sex, Magic, and Madness: How 19th Century Gossip framed Posthumous Fiction on the Life and Works of J.M.W. Turner*

Pappas, Dianne

Presenter: *pawn-tificating*

Pappas, MaryClaire

Presenter: *Looking with the Artist: Somatic Citizenship and the Landscapes of Henrik Sørensen and Birger Simonsson*

Parent, Vanessa

Presenter: *Thank God for Abortion: Queering and Decolonizing the Struggle for Reproductive Freedom*

Park, SaeHim

Session Chair: Asian Girls: Racial Aesthetics, Affects, Fantasies
Presenter: *The Aesthetics of Love in Small Girl Statues, "Comfort Women" Miniatures*

Parry, Kyle

Presenter: *@dayanitasingh and the New Arts of Reconfiguration*

Patterson, Virginia

Presenter: *Equitable Design Pedagogy: A Case for Object-Based Learning*

Pauwels, Erin

Presenter: *Viral Pictures and Network Artistry in U.S. Sheet Music Illustration*

Pauwels, Heidi

Presenter: *Dialogues in Painting and Poetry: Affect in the Rajput and Mughal Portrait Gallery*

Pederson, Claudia

Presenter: *Merging Art, Media, and Ecology: Diego Rivera and Ariel Guzik at the Cárcamo de Dolores*

Peitsmeyer, Jerod

Presenter: *A Case Study for Somatic Museum Display*

Pennamon, Tiffany

Presenter: *Retelling through Rememory and Narrative*

Perlove, Shelley

Presenter: *Precious Hardwoods of Colonial America: Grueling Production and Material Splendor*

Persinger, Cindy

Session Chair: Advocating for Art History
Presenter: *Fostering Resilient and Sustainable Communities through Socially Engaged Art History*

Petcu, Elizabeth

Presenter: *Architectural Drawing, Information Management, and Early Modern Science: Wendel Dietterlin Drafts the Architectura (1593-8)*

Peters, Jevonne

Session Chair: Let's Get Digital!

Peters, Lisa

Session Chair: Significant Findings: Object- and Archives-Based Reassessments of US Art (colonial–1945)
Presenter: *John Twachtman's Yellowstone Paintings (1895) and the Yellowstone Park Protective Act (1894)*

Peterson, Laurel

Session Chair: Drawing as an Art: Invention and Innovation in Britain

Petridis, Constantine

Presenter: *Mapping Senufo: Embracing Uncertain Details*

Pfeiler-Wunder, Amy

Session Chair: Creative Practice as Pedagogical Practice IV
Presenter: *Binding, Stitching, and Layering: Books Arts as Pedagogical Practice-Reflecting Again*

Phillips, Natalie

Presenter: *Richard Hambleton and the Traces of Violence*

Phingbodhipakkiya, Amanda

Presenter: *I Still Believe in Our City: How Public Art Fuels Movements*

Pierce, Joseph

Presenter: *Response*

Pierce, Kathleen

Session Discussant: Digital Humanities and the Future of Art History

Pillioid, Elizabeth

Presenter: *Falling in the Choir*

Pires, Leah

Presenter: *The Polyphony of Simone Leigh's Chorus*

Platt, Verity

Presenter: *The Sculpture Shoppe at Ithaca Mall: Casts, Commerce, and Contemporary Art*

Plesch, Véronique

Presenter: *Tattooing and/in Art History*

Porras, Stephanie

Session Chair: The Dutch Americas

Potter, Melissa

Presenter: *Ecofeminist Politics of Care*

Powers, Holiday

Presenter: *Jilali Gharbaoui and Decolonization*

Praepipatmongkol, Chanon

Session Chair: Art and Climate Infrastructure

Praznik, Katja

Presenter: *The Emancipation of Art Work in Socialist Yugoslavia: Between Amateur Art and Class Character*

Preston, David

Presenter: *Materializing hidden labor in the administrative management of design: the case of Michael Farr (Design Integration)*

Presutti, Kelly

Session Chair: Liquidities: Seascapes as Subject and Method

Prokop, Ellen

Session Chair: Iberian Art in a Global Context. A Tribute to Jonathan Brown

Prophet, Jane

Session Chair: The Expanded Garden: Artists' Interspecies Collaborations with Plant Intelligences
Presenter: *Art and Ecological Imperialism: vegetal writing with Thale cress and the Hong Kong Orchid Tree*

Pruitt, Jennifer

Presenter: *It's Fine. I'm Fine. Everything is Fine: Islamic Art Fieldwork in the 2020s*

Przedpeński, Radek

Presenter: *Problematising the Notion of "Eastern European Art": Two Case Studies of a Multiplicity*

Purtle, Jennifer

Session Discussant: The Chinese Material Text in Intercultural and Historiographic Perspective, Part II

Putnam, EL

Presenter: *Emergent: Performing the Data Body*

Pyun, Kyunghee

Presenter: *Hypervisibility of Asian Girls in School Uniforms: Exoticism and Fetish in Visual Culture*

Q

Quinn, Heather

Session Chair: Design Incubation Colloquium 9.2: Annual CAA Conference 2023

Quinn, Therese

Presenter: *Museum Studies and Movements for Justice*

R

Raengo, Alessandra

Session Chair: Music Video as Black Art
Session Discussant: Music Video as Black Art

Rafie, Kaveh

Session Chair: Abstraction in and around the Middle East and North Africa in the Context of Decolonization

Raimundi-Ortiz, Wanda

Session Chair: Black Like Me: Blackness Quantified
Presenter: *Black Like Me: Blackness Quantified*
Presenter: *Radical Joy*

Raitt, Louisa

Presenter: *Women on the Frontiers of Faith: Profession Portraits in Viceregal New Spain*

Ram, Harsha

Presenter: *Niko Pirosmanni: Between the Local, the National and the Global*

Ramachandran, Kalyani

Presenter: *Phanigiri and the Deccan Idiom of Buddhist Art in South Asia (1st - 4th centuries CE)*

Ramos, Ivan

Presenter: *Breaking down, breaking together: Xandra Ibarra's Nude Laughing and the ethics of encounter*

Randolph, Noah

Presenter: *On "The Real Neurosis": Krzysztof Wodiczko's Projections and the Illumination of Displacement*

Rassi, Termeh

Session Chair: *Smaller, Bigger and Better*

Rattalino, Elisabetta

Presenter: *Better Call an Artist? Practices from Small Visual Arts Organizations in Rural Italy*

Ravasio, Matteo

Presenter: *Food, Authenticity, and Cultural Heritage*

Raymond, Claire

Presenter: *Indigenous Film and Photography: Activist Art Between the Stills*

Read, Heather

Presenter: *Colonial Plunder or Civil Rights Icon? The Changing Symbolism of a Benin Bronze at the University of Vermont*

Reed, Glynnis

Presenter: *Reverberations of a Black (Queer Woman's) Gaze in the Art of Mickalene Thomas and Deana Lawson*

Reeder, Christian

Presenter: *Decolonizing the Museum Space: Utilizing Blockchain Technology as a Mechanism for Truth-Telling*

Regan, Lisa

Session Chair: *Meet the Editors: Book Publishing for First-Time Authors*
Presenter: *Off the Beaten Path: Mobile Self-fashioning in 15th-century Northwestern Italy and Southeastern France*

Rhodes, Colin

Session Chair: *Contemporary Art from Supported Studios*

Ribeiro, Clarissa

Session Chair: *Ecologies-as-Cosmologies*
Presenter: *We Bring Your Microbiome Back*

Ricaurte, Paola

Session Discussant: *Cyberfeminism Now*

Rice, Yael

Presenter: *Artist Unknown: Hierarchy, Bias, and the Museum Database*

Richard, Ann-Marie

Presenter: *The End User's Perspective*

Ringelberg, Kirstin

Session Discussant: *Queering/Queer in Nineteenth-Century Visual Culture*

Rissler, Jennifer

Presenter: *Remarks*

Risteen, Nicholas

Presenter: *A Form of Care: Itsuko Hasegawa and a Rhetoric of the Social*

Rizkalla, Shenouda

Presenter: *Cultural Heritage in the Local Communities of Egypt: The Archaeological Museum of El-Minya*

Rizvi, Kishwar

Session Chair: *Challenges and Opportunities for the Study of Islamic Art and Architecture - Round Table Discussion*

Roberson, Emily

Presenter: *Mary Guillemine-Benoist's Innocence Between Virtue and Vice: Subversive Feminism during the Revolution*

Rockwell, Alethea

Presenter: *The Figure of the Child for Tim Rollins and the Kids of Survival*

Rodenbeck, Judith

Session Chair: *The Art of Walking*

Rodriguez, Juan

Presenter: *Based on a Feeling: Design, Pedagogy, and Emotions*

Rodriguez Vega, Silvia

Presenter: *Drawing Deportation*

Rogers, Denise

Presenter: *Decolonizing Art History: FIG at Mesa College*

Rogers Morris, Sarah

Presenter: *Stanley Tigerman, Homo Significans*

Rohozińska, Zofia

Presenter: *Disappearing Socialist Realism. A Macroanalysis of Polish Art Field's Magazines*

Ronan, Anne

Presenter: *Queer, Isn't It: Race, Sexuality, Species, and Feces in the Portrait of Mr. Remus Crowley, Chimpanzee*

Rosario, Nelly

Presenter: *Activating the Archives as a Resource for Writers*

Rosen, Rhoda

Presenter: *Art + Community: Art for Everyone with a Special Invitation to People with Lived Expertise in Houselessness*

Rosler, Martha

Presenter: *Presentation*

Ross, Christine

Presenter: *Coexistence Extended: Contemporary Art's Response to the Migrant Crisis*

Rossi, Maria Alessia

Session Chair: *What is Eastern European Art?*

Rote, Carey

Session Chair: *Beyond Boundaries: Latinx Artists Beyond the Southwest*
Presenter: *Opening Remarks*

Rother, Lynn

Presenter: *Introducing Mrs. John Doe: Towards Feminist Agency in Provenance Data*

Rottner, Nadja

Session Chair: Latin American Art before, in-between, and after Dictatorship

Rounthwaite, Adair

Presenter: *The Group of Six Authors' "Walk around Zagreb" and the Ambivalent Socialist Public Sphere*

Rousseva, Nicoletta

Presenter: *"Tear Down and Rebuild": New Political Horizons in Eastern European Art*

Roussillon-Constanty, Laurence

Session Chair: From my Window: Explorations in Texts and Images

Routhier, Jessica

Presenter: *The Mask of a Very Definite Purpose: Sculpture and Masquerade in Edith Wharton's "The House of Mirth"*

Ruby, Louisa

Presenter: *Discovering Treasure in Dutch New York*

Ruiz-Gomez, Natasha

Session Chair: Falling

Rutherglen, Susannah

Presenter: *Endymion between Venice and Naples: Cima da Conegliano's Tondi in the Galleria Nazionale, Parma*

Ryan, Caitlin

Session Chair: Format/Formation: Photography, Scale, Identity

S

Sacco, Gabriel

Presenter: *"Artspace's Open Source Art Festival with the City of New Haven: A Case Study in Neighborhood Advisory Committees"*
Presenter: *"Artspace's Open Source Art Festival with the City of New Haven: A Case Study in Neighborhood Advisory Committees"*

Sadaghiani, Roselynn

Presenter: *Decolonizing the Studio Critique: Exercises to Promote Community in the Visual Art Classroom*

Sagraves, Isabelle

Presenter: *"Playing Juliet," Painting Julie: Navigating Symbolism and Gender in Berthe Morisot's Paintings of the 1890s*

Saha, Indrani

Presenter: *Everyday Contemplative Objects: From Tantra to Non-Objective Painting*

Salas, Alexis

Presenter: *"Con colores resistimos": Queer Latinx Art and Activism*

Salvator, Marilee

Presenter: *Building Community Through Collective Marks*

Samudzi, Zoe

Presenter: *Response*

San Martin, Florencia

Presenter: *Alfredo Jaar's Art in the Context of Latin American Neoliberal Transitions*

Sanchez, Ph.D., Marisa C

Presenter: *"We are hearts beating in this world: Bringing Harrell Fletcher and Miranda July's 'Learning to Love You More' into Art History Classrooms"*

Santone, Jessica

Presenter: *Centering Indigenous Knowledges and Fostering Intimate Learning as Strategies for Climate Justice Art*

Santos, Dorothy

Session Discussant: Cyberfeminism Now
Presenter: *Sonic Futures: The Decolonization of Voice*

Saqfahait, Yara

Presenter: *Weighing Buildings and Goods: Architecture and Concessionary Capitalism in the Late Ottoman Empire*

Saracino, Jennifer

Session Chair: Ecocritical Art Histories of Indigenous Latin America

Sarnelle, Nina

Presenter: *Touch Praxis*

Sarro, Patricia

Session Chair: Open Session for Emerging Scholars

Satinsky, Abigail

Presenter: *Local solidarities: building relationship between university art galleries and regional communities*

Satterfield, Foad

Presenter: *Studio Notes: A Deep Dive*

Sauquet, Mathilde

Presenter: *Picturing the Other: a pre-modern history of camels and dromedaries in art*

Sawka, Hanna

Presenter: *Facing the Wall: Mimicry, Irony and Hyper-conformity in Artworks and Happenings of Jan Sawka, from the 1968 Protests until Exile*

Scacco, Debra

Presenter: *Building Agency from Classroom to Gallery: A Pacific Standard Time Exhibition Case Study (second of two presenters)*

Scagnetti, Gaia

Presenter: *Mapping the Critique in Digital Space*

Schaffzin, Gabi

Session Chair: Making the Design Academy Accessible
Presenter: *Critiquing the Crit: Accessibility in the Design Classroom*

Scherling, Ed.D., Laura

Session Discussant: CAA: Professional Practices Committee asks: What are best practices for a new era?

Schiff, Karen

Presenter: *Gender Flexibility: The Queer Potential of the "Sleeping (Borghese) Hermaphroditus" in Paintings of Nudes during the Long Nineteenth Century, in Paris*

Schneider, Erika

Presenter: *Meta Vaux Warrick Fuller and the International Origins of the Harlem Renaissance*

Schonberg, Lisa

Presenter: *Listening with The Flora: Environmental Sound Art & Forest Dynamics*

Schrader, Jeffrey

Session Chair: Four Perspectives on Tattooing in the History of Art
Presenter: *The Tattoo as a Font of Vitality for Classical Sculpture*

Schreiber-Stainthorp, Rose

Presenter: *Your Boasted Liberty: American History and Public Memory in a Contemporary Bust of George Washington*

Schulz, Anke

Presenter: *Visions Which Life Has Withheld From Us: An Archival Analysis of the Underground Experimental Film Movement in the German Democratic Republic (1976-1989)*

Schwartz, Sheila

Presenter: *Sheila Schwartz, Director Saul Steinberg Foundation*

Schwartz, Wylie

Presenter: *Ephemeral Interventions: The Radical Practices of the Danish Experimenting School (1961-1972)*

Seastrand, Anna

Presenter: *Temple Trees and the Sensoria of Devotion in the Southeast Indian Temple*

Secklehner, Julia

Presenter: *Composing the Folk: The Role of Stage Design in Interwar Rural Photography*

Sepielli, Rachel

Presenter: *"The Beauty of the Skeleton": Henry van de Velde and Maria Sèthe as Advocates of Artistic Dress*

Sessions, Lee

Presenter: *The Politics of a Cuban Fish*

Seu, Mindy

Session Chair: *Cyberfeminism Now*
Presenter: *Cyberfeminism Index*

Seymour, Brian

Presenter: *The Selfie Portrait: Meeting Students Where They Are*

Shah, Zahra

Presenter: *Architectural Knowledge in Early Modern India: The World of the Mughal Muhandis*

Shahi, Kimia

Presenter: *The Deceptive Shore*

Shaikewitz, Joseph

Presenter: *Julio Castellanos and Trans/gender Possibilities in Postrevolutionary Mexico*

Shapira, Elana

Presenter: *"Our Great Josef Hoffmann: Undoing the Austrian Profile of a Celebrated Architect"*

Sheffield, Clarence

Presenter: *Political Parody and Ecological Critique in the Landscape Paintings of Rolf Groven*

Shekara, Archana

Session Discussant: *Dichotomizing Pluralities: Visual Cultures of the Indian Subcontinent*

Shen, Kuiyi

Session Discussant: *Transpacific Migration: Artistic Encounters between China and the Americas in the Long Twentieth Century*

Shields, M. Kathryn

Session Chair: *Bringing More Inclusive Pedagogy to the Art and Art History Classroom*

Siaulyte, Viktorija

Session Chair: *Women Artists in Postwar Europe: Technology, Media, Intermedia*

Sichel, Jennifer

Presenter: *"An Impure Situation": Gene Swenson's Other Tradition*

Siefert, Rebecca

Presenter: *The Struggle is Real: Practicing Compassion and Play in the Classroom*

Silva, Sofia

Presenter: *Street View: Excavating Space & Place Between Archive & Repertoire in Manuela S-T-I-T-C-H-E-D*

Silver, Larry

Presenter: *Inventing caa.reviews*

Simonato, Lucia

Presenter: *Begarelli, Model for Algardi? Renaissance Clay Modelling as a Precedent of Baroque Marble Sculpting*

Singer, Brooke

Presenter: *Modest in Nature: We are All Lichen and Other Lessons Learned with Carbon Sponge*

Skov, Marie

Presenter: *"Oh Bondage! Up Yours!" — Punk Feminism and the 'Sadeian Woman'*

Skovmøller, Amalie

Presenter: *Imperial Materials: Extracting white marble during the 18th and 19th centuries*

Slaby, Christopher

Presenter: *Indigenous and Euro-American Representations of Lenapewihittuk*

Sleboda, Christopher

Session Chair: *Through the Lens of Design: Publishing, Writing, and Pedagogical Practice*

Slinko, Artist

Presenter: *Everything Must Go*

Slipp, Naomi

Session Chair: *American Art on/of the Atlantic Coast*
Presenter: *Seaweed Gathering in American Art: Intertidal Economies as Coastal Culture*

Sliwinska, Basia

Session Chair: *Feminist Visual Activism for Reproductive Rights*
Presenter: *'You will never walk alone': feminist contemporary visual activist practice in support of reproductive rights in Poland*

Smith, Cherise

Session Discussant: *Aesthetic Strategies of the Queer Racialized Femme: Affect, Adornment, Memory, and Materiality*

Smith Bohannon, Maria

Presenter: *Sustainable Design Pedagogy: a fifteen-week case study of sustainable and climate design methodology and outcomes*

Smulevitz, Cara

Presenter: *Decolonizing Art History: FIG at Mesa College*

Sneed, Gillian

Presenter: *Draped, Twisted, and Tied: The Postminimalist Fabric-Based Works and Artistic Exchanges of Rosemary Mayer and Ree Morton*

Solomons, Delia

Presenter: *Marisol's Masks and the Hypnotized Self*

Son, Bookyung

Presenter: *Always Already Intertwined: Elemental Media in Park Hyun-ki's Video Sculpture.*

Sova, Ilene Helen

Presenter: *Decolonizing Art Practices: Virtual Exhibition as a Teaching Tool*

Sperber, David

Presenter: *Jewish Feminist Art in Israel: Institutional Criticism of the Rabbinical Establishment*

Spicer, Joaneath

Presenter: *Mobility and Transformation: The Chinese Porcelain Fu Lion in Seventeenth-Century Peru*

Sridharan, Shriya

Presenter: *Architecture or Agamas: How is the Transcendental Experience Created in Hindu Sacred Spaces?*

Stan, Gorda

Presenter: *Colonial legacies in museum display practices: The role of contemporary art in decolonising museum collections*

Stanfield-Mazzi, Maya

Presenter: *Indigenous Artists as Activists in the Sixteenth-Century Americas*

Stang, Aandrea

Presenter: *Building Agency from Classroom to Gallery: A Pacific Standard Time Exhibition Case Study*

Steinberg, Kurt

Session Discussant: Closings and Mergers: Countering the Trend Through the Lens of Small, Private, Non-Profit, Single-Purpose Art and Design Colleges

Steinberg, Monica

Presenter: *Contrast Agents: JSG Boggs at the Border of Law*

Steinbock, Eliza

Presenter: *Response*

Stirton, Paul

Session Discussant: Folk Fantasies: Exploring Folk Modernisms in Interwar Central Europe

Stobaugh, Nathan

Presenter: *Queerer Mirrors: Identification and Disidentification in VALIE EXPORT's Television and Cinema*

Stockmann, Colleen

Session Chair: Implicit Lessons: The Sociality of Instructional Texts from 1793 to 1993

Presenter: *Unsettling the Syllabus: Applying the Principles of Emergent Strategy to Visual Culture Pedagogy*

Stone-Collins, Alice

Presenter: *Work From Home*

Stonestreet, Tracy

Session Chair: Joy as Resilience: Subverting the Hell Times through Play

Stowe, Isadora

Session Chair: Wearing All the Hats: Managing Professional Practices, Creating Sustainable Systems.

Stratford, Linda

Session Chair: Prophetic Imagination in Contemporary Art

Sturtevant, Elliott

Session Chair: Architecture Singular Plural

Sugawara-Beda, Nishiki

Presenter: *Landscape as Ways of Seeing — Exploring Polish Culture with its Materials —*

Sullivan, Alice

Session Chair: What is Eastern European Art?

Sullivan, Megan

Session Chair: Open Session for Emerging Scholars

Suman, Shantanu

Presenter: *Art or Craft? Indian Firecracker Label Design*

Sunderason, Sanjukta

Presenter: *Dialectical Visions: Chittaprosad, Socialist Art, and National-Popular Modernism in Postcolonial India*

Sung, Doris

Presenter: *Feminist Interventions and Social Activism in the Work of Jaffa Lam*

Sutton, Amanda

Presenter: *Venture Arts - Collaborative Practice in Supported Studios*

Swartz, Anne

Presenter: *Other Walks of Life: Strolling with Disabled Artists*

Sweet, Kevin

Presenter: *Flocks as Emergent Turn in Narrative*

Sweidan, Selwa

Presenter: *Touch Praxis*

Swensen, James

Presenter: *Excavated Sublime: George Anderson's Photographic Documentation of Bingham Canyon, The First Open-Pit Mine in the World, 1906-1913*

Swift, Christopher

Presenter: *The Limits of Control: Nonhierarchical modes of making, decentering the designer*

Szabo, Victoria

Presenter: *Visualizing Cities: Collaborative Approaches to Extended Reality (XR)*

Szasz, Emily

Presenter: *Denaturalizing Center Modalities of Making: Reading Yoko Ono's Grapefruit*

Sørensen, Tonje

Session Chair: Landscape and Ecology in Nordic Art

T

- Tal, Guy**
Session Chair: The Art of Sleeping in Early Modern and Modern Western World
Presenter: *Horror, Parody, and Demonology in Baroque Rome: The Cropped Devil in Witchcraft Paintings by Caravaggiati*
- Talu, Cigdem**
Session Chair: Eighteenth-Century Atmospheres: Science, Politics, Aesthetics
- Tan, Chang**
Presenter: *Grounded: Land Battles in Sinophone Eco Art*
- Tan, Yi-Ern Samuel**
Presenter: *From Metaphor to Technical Trace: Architectural Drawing in Issey Miyake's A-POC*
- Tanga, Martina**
Presenter: *Community Curation: Opening Process and Building Programming Together*
- Tanzer, Frances**
Presenter: *The Emigration of Egon Schiele: Jewish Refugees and Austrian Modernism in New York*
- Taroutina, Maria**
Session Chair: Resistance Aesthetics in the Age of Empire: Past and Present
- Tavinor, Marie**
Session Chair: Interpreting/Re-Interpreting Collections
- Tell, Connie**
Session Chair: Dead Stop: Feminist Artists' Legacies
Presenter: *Women Artists Archives National Directory (WAAND)*
- Terndrup, Alison**
Presenter: *Painted Glories: History Painting in the Late Ottoman Context*
- Terrono, Evie**
Presenter: *"Self-actualization and Modernist Experimentation: The International Style House of Amaza Lee Meredith in Virginia."*
- Terry-Fritsch, Allie**
Session Chair: Art and Somaesthetic Devotion in Late Medieval and Early Renaissance Italy
Presenter: *Fra Angelico and Secular Somaesthetics at San Marco*
- Thoman, Kim**
Presenter: *Delving In*
- Thompson, Cynthia**
Session Chair: Health Humanities Catalysts: Processing grief and loss through meaningful collaborations
Presenter: *Weighted with Sorrow*
- Thompson, Laura**
Presenter: *How can rural institutions utilize their collections or spaces to foster positive social impact?*
- Thompson, Sarah**
Presenter: *Gothic Images, Images of Gothic: The Promotion of Gothic in 19th-Century Photography*
- Thompson, Sarah**
Presenter: *Tattoos and Woodblock Prints in Nineteenth-Century Japan*
- Thomson, Hannah**
Presenter: *A Sacred Pastiche: The Controversial Styles of Madrid's Almudena Cathedral*
- Thurman, James**
Session Discussant: CAA: Professional Practices Committee asks: What are best practices for a new era?
- Tialiou, Kelley**
Presenter: *Toward a Cosmopolitan Commitment to the Displaced Stranger: Imagining the Nation Anew through Ai Weiwei's Flags (Greece, Europe, and Shadow) and Prince Nikolaos's State of Identity*
- Timpano, Nathan**
Presenter: *Suppressing Max Oppenheimer's Gay and "Jewish Traces"*
- Tin, CoCo**
Presenter: *On Privacy and Prevention: Asian Feminist Architecture's Matriarchal Blueprints*
- Tipton-Amini, Cammie**
Presenter: *Globalization is "Common Sense": Martin Parr Documents the 1990s*
- Tlaseca, Erik**
Presenter: *Landscape: Skin, Body and Archive*
- Tobia, Blaise**
Presenter: *The CETA Arts Legacy Project*
- Tomii, Reiko**
Session Discussant: Elemental Media and Asian Art from Postwar to the Present
- Torrivilla, Jesus**
Presenter: *Gego's Critique in the Face of Venezuela's Democratization Failure*
- Tortorici, Zeb**
Presenter: *Archivo El Insulto: Reimagining Archival Work Through Sexuality*
- Toteva, Maia**
Session Chair: Portraits of Big Brother in Funhouse Mirrors: Testimonies of Dissident Artists and Art Movements of the Soviet and Post-Soviet Bloc
Session Discussant: Walking with the Enemy: Subversive Mimicry in the (Post)Socialist, Postcolonial, and Post-Truth Eras
Presenter: *Traces of a Past that Never Was: Surveillance, Memory, and History in the Art of Dissident Artists*
- Treece, Madison**
Presenter: *Politics of Desire: Migrant Movement in the U.S.-Mexico Border*
- Trent, Mary**
Presenter: *Reappropriations of Paul Gauguin's Visions of Tahitian Sexuality*
- Trentinella, Rose**
Presenter: *Leveraging Core Competencies to Embed Art History Across University Curricula*
- Triandos, Theo**
Presenter: *Gender Deconstruction in Moving Image Art of the Stonewall Era*

Triburgo, Lorenzo

Presenter: *Shimmer Shimmer: Trans*Queer Glitter*

Trizoli, Talita

Presenter: *In the search of a Brazilian women art critic: Maria Eugênia Franco*

Tromble, Meredith

Session Chair: The Expanded Garden: Artists' Interspecies Collaborations with Plant Intelligences

Presenter: *"Eating Light" and Interscalar Esthetics*

Tseng, Shao-Chien

Presenter: *Bonding with Nature: Photographing the Wilderness and Eco-Cultural Land in Taiwan*

Tucker, Daniel

Session Chair: All Ears!? How Museums Use Community Advisory Groups to Listen and Act Towards Local Relevance and Engagement

Tullius, Traci

Presenter: *Meanderings in Metalpoint*

Tunić, Srđan

Presenter: *"Are You Waiting For Us?" Queering the Streets of Belgrade*

Tvetenstrand, Astrid

Presenter: *Owning An Ocean View: Possessing Sightlines from the Water in Nineteenth-Century Newport, Rhode Island*

Tyner, Barbara

Session Chair: Little Pink Papers in a Hurricane: New Perspectives on Mexican Feminist Artist Mónica Mayer

Session Chair: Under the Radar: The Art of Surreptitious Feminist Messaging in Dangerous Times

U

Ugwuanyi, J

Presenter: *Disempowerment, Exile and Imprisonment: Interrogating African Objects of Authority and Sovereignty in MAA, Cambridge*

Uhlig, Sue

Presenter: *Art Appreciation Scavenger Hunts and Other Engaging Assignments*

Ulug, Sila

Presenter: *The Blind Man(et): On the Aesthetics of the Blind Man after European Painting*

Um, Nancy

Presenter: *Inventing caa.reviews*

Underwood, Joseph

Presenter: *Curatorial Collaborations: A Case Study of 'TEXTURES: the history and art of Black hair'*

Urchick, Stephen

Presenter: *The Exile's First Step: Art as Appeal in the Realist Genre Painting of Vladimir Makovsky, 1874-1884*

Uribe Kozlovsky, Mia

Presenter: *Puro Chingón Power: Centering and Expanding Latinx Printed Matter through ChingoZine*

V

Valiavicharska, Zhivka

Presenter: *Plovdiv's Bratska Mogila as a Microcosm of the '60s and '70s in Bulgaria and the Socialist World*

Valkonen, Sanna

Presenter: *Sanna Valkonen: Human-environment relationality in Sámi art*

Valyi-Nagy, Zsofia

Presenter: *Programmed Intuition: Vera Molnar's Computer Graphics*

van Haaften-Schick, Lauren

Session Chair: The Limits of Use: When is Fair Use Unfair?
Presenter: *Reflections on Andy Warhol Foundation for the Visual Arts, Inc. v. Goldsmith*

van Loenen, Clare

Presenter: *Sources for Resistance*

Vanhaelen, Engeline

Session Chair: Making Green Worlds (1500-1700)

Vanover, Ty

Presenter: *Queer Muses: Homoeroticism and Academic Nude Drawing in Nineteenth-Century Dresden*

Vara, Celia

Presenter: *Perceptual and Embodied Methods Researching Performance: Kinesthetic Empathy*

Vázquez de Arthur, Andrea

Presenter: *Between the Sea and the Sky: Coastal Tides as Sacred Space on the North Coast of Ancient Peru*

Ventura, Gal

Session Chair: Revitalizing Dada Critically in a Post Radical Climate

Session Chair: The Art of Sleeping in Early Modern and Modern Western World

Verma, Neeta

Session Chair: Dichotomizing Pluralities: Visual Cultures of the Indian Subcontinent

Vermani, Neha

Presenter: *Tasting Pleasure: Food Connoisseurship in Mughal South Asia*

Vesna, Victoria

Presenter: *Hox Zodiac: Spinning the Wheel of Interspecies Collaboration*

Videkanic, Bojana

Session Chair: East European Art Between the Periphery and the Core: Narratives of the Local, National, and the Global

Session Discussant: Toward a Global Theory of the Socialist Amateur: Collective Pedagogies, Nonaligned Modernism, and Postsocialist Legacies in China, Yugoslavia, and India

Presenter: *Franjo Mraz: Naive Art and Nonaligned Modernism Between the Local and the Global*

Vigo, Laura

Presenter: *Global Art Histories as Method: A Case Study in Critical Race Museology*

Presenter: *Global Art Histories as Method: A Case Study in Critical Race Museology*

Villarreal, Matthew

Presenter: *Manifesting an Integrated Personhood*

Villela Balderrama, Marisol

Presenter: *Between Havana and Beijing: José Venturelli's Mural Camilo Cienfuegos (1962)*

Vinebaum, L

Presenter: *The Monument Quilt: A Patchwork of Survival*

Viramontes, Javier

Presenter: *Open-Source History*

Voelker, Emily

Session Chair: *Photographic Futurity and Global Archives of Empire*

Vogiatzaki, Dimitra

Session Chair: *Eighteenth-Century Atmospheres: Science, Politics, Aesthetics*

Volmensky, Catherine

Presenter: *Byzantine Embroideries and the Entangled Visual Traditions of Eastern Europe*

W

Wagner, Maike

Presenter: *Gender In (Dis)Order: The Emancipated Sex Prosthesis as Singing Provocateur in Peaches' 'Whose Jizz is This?'*

Wahlen, Samantha

Presenter: *Race Politics in the Playroom: A Survey of Historical Non-White Dolls and Other Playthings*

Waldburger, Natalie

Presenter: *Institutional Critique, Trauma-Informed Pedagogy, and Arts-Informed Approaches to Decolonizing the Institution*

Walker, Ericka

Presenter: *Building Community Through the Collective Mark*

Walker, Juliette

Presenter: *The Potential of a Cake Stand*

Walkiewicz, Alice

Presenter: *"The Free Market's Victims: Seamstresses, Sentimentality, & 19th-Century U.S. Visual Culture"*

Wallach, Alan

Session Chair: *CAPITALISM AND THE HISTORY OF UNITED STATES ART*

Walz, Emily

Session Discussant: *Preserving Auction Information and Ephemera in a Post-Print Catalogue Era*

Walz, Jonathan

Presenter: *Thinking Through the "Magic Windows of Alma Thomas," 1971*

Wang, Meiqin

Presenter: *Performing Eco-Public Art: Tseng Chi-ming and His Environmental Activism*

Wang, Shuchen

Presenter: *'I like your food!' The colonial leftover of Asian cultures to Finland in the contemporary era*

Wang, Yang

Presenter: *Landscape of Socialist Mobility and the Third World in Maoist China*

Wang, Yijing

Session Chair: *Transpacific Migration: Artistic Encounters between China and the Americas in the Long Twentieth Century*
Presenter: *Calligraphy as Transcultural Practice in Chinese Diasporic Art*

Ward, Tara

Session Chair: *Social Media: Medium/Exhibition Space/Cultural Context*

Wark, McKenzie

Presenter: *Future Space, Trade and Capitalism in Digital Cities*

Warren, Daina

Session Discussant: *BIPOC Art: Physical Spaces and Intellectual Capital*

Wasielewski, Amanda

Presenter: *AI and Objectivity: The Role of Humanistic Self-Criticality in Digital Humanities Research*

Wasserman, Andrew

Presenter: *A Terminally Ill Planet: Helene Aylon's Ambulatory Care*

Wasserman, Martabel

Presenter: *Call and Response- Capitalism and the Carceral Landscape*

Weber, Olivia

Presenter: *Dressed in His Wife's Devices: Fashioning the Image of Philip the Bold, Duke of Burgundy (1363-1404)*

Wegner, Susan

Presenter: *Sixteenth-Century Women in Warfare during Spanish Aggression in Mexico and Tuscany*

Weil, Kari

Presenter: *Animal Passions in the Desert*

Weisenfeld, Gennifer

Session Chair: *Asian Girls: Racial Aesthetics, Affects, Fantasies*

Wells, Lindsay

Presenter: *Sunflowers and Lilies: Plants, Race, and the British Aesthetic Movement*

Wells, Marina

Presenter: *Making Whaling Masculinity: Thomas Birch, Cornelius Hulsart, and Printing Saleable Trauma*

Wendell, Augustus

Presenter: *Visualizing Cities: Collaborative Approaches to Extended Reality (XR)*

West, Ashley

Presenter: *Picturing War and the Problem of Exemplarity*

Westenburg, Nadia

Presenter: *Depictions of Blackfeet in Great Northern Railway's Promotional Materials for Glacier National Park*

Westerby, Genevieve

Presenter: *Dredging the Seine: Impressionist Landscapes of Fluvial Sand Extraction*

Whitaker, Amy

Presenter: *Willful Inefficiency, Artistic Practice, and the Nature of Patents*

White, Heather

Presenter: *Constructivism and Student-Centered Learning in the Art History Classroom*

White, Johnnie

Session Chair: The Value Behind the Art: An Appraisers Perspective

Presenter: *Designated art appraiser: The path to success*

Williams, Ashley

Presenter: *Unfree Artists at the Edges of Empire: Wicker Chairs and Prison Labor in the Philippines after 1898*

Williams, Charles

Session Chair: Rural Art Museums & Galleries: Challenges and Impact

Williams, Tom

Session Chair: Walking with the Enemy: Subversive Mimicry in the (Post)Socialist, Postcolonial, and Post-Truth Eras

Williams Chant, Marie

Presenter: *Feminist Ethics of Care and Legacy Building at The Feminist Institute*

Williamson, Jacquelyn

Presenter: *Tattooing in Ancient Egypt: Flesh and Stone*

Wilson, Bronwen

Session Chair: Making Green Worlds (1500-1700)

Winter, Rachel

Presenter: *Crafting the Nation: Ethel Wright Mohamed's Embroideries at the Smithsonian Festival of American Folklife, 1974-76*

Winton, Alexa

Presenter: *The Idea Factory: Diversity, Autonomy, and Creativity in the Dorothy Liebes Studio*

Wise, Rachel

Session Chair: Bodies at War

Wissoker, Ken

Presenter: *Duke University Press*

Wolf, Caroline "Olivia"

Presenter: *Between Latin America and the Levant: Modern Arab-Argentine Artists and Diaspora as a Global Network of Exchange*

Wolf, Eric

Session Chair: Preserving Auction Information and Ephemera in a Post-Print Catalogue Era

Wolf, Reva

Presenter: *Banks, Artists, and Freemasons across Borders: The Banco de San Carlos, Goya, and Cabarrús*

Wolfram Thill, Elizabeth

Presenter: *Recontextualizing the Column of Trajan Through the Lens of the Portus Lighthouse*

Wolfthal, Diane

Session Chair: Visualizing Peace in the Global Middle Ages, 500-1500
Presenter: *Introductory Remarks*

Wong, Michelle Wun Ting

Presenter: *Material Manipulations: Ha Bik Chuen's Collagraphs and Motherboards*

Woodbury, Sara

Presenter: *Designing and Teaching "Museums and Crisis"*

Woodward, Hayley

Session Chair: Ecocritical Art Histories of Indigenous Latin America

Woody Nguyen, Melanie

Presenter: *Performing Toxic Ecologies in the Work of Maren Hassinger*

Woolsey, Caitlin

Presenter: *"The Sound Can Touch You Directly": On Christina Kubisch, Video Art, and the Performance of Subjectivity*

Wurm, Jan

Session Chair: Measuring Time: Pandemic Pursuits and Corona Clocks

Y

Yamaguchi, Mai

Presenter: *Picturing Knowledge: Cultivating Visual Literacy in Nineteenth-Century Japan*

Yang, Emilia

Presenter: *Collective Mourning and Memory as Resistance against Impunity*

Yang, Mary

Presenter: *Radical Characters: Studying Graphic Design and Typography through Chinese Characters (Hanzi)*

Yang, Yan

Presenter: *Art From My Culture: Teaching Students to Teach Their Own Culture*

Yap, Selene

Session Chair: Art and Climate Infrastructure

Yazzie, Melanie

Presenter: *Building Community Through the Collective Marks*

Yee, Michelle

Session Chair: Beyond a Basic Need: Circuitous Paths of Food in Contemporary Global Asian Art

Yoshimoto, Jave

Session Discussant: Beyond a Basic Need: Circuitous Paths of Food in Contemporary Global Asian Art

Youn, Jeffrey

Presenter: *Julio Aleni's "Map of the World": Displacing Europe from the Conventional Cartographic Center based on Sinocentric Recognition of the World*

Young, Allison

Presenter: *Notes on the Unfixed: Extraction, Landscape, and Photography at the End of the World*

Young, Megan

Presenter: *Ritual as Conduit Between Physical & Digital Realities*

Yu, Leqi

Presenter: *Modularity in Yuan Architectural Painting: A Case Study of Xia Yong's Yellow (Crane) Pavilion*

Z

Zadeh, Eli

Presenter: *Nothing to See Here: Richard Prince and the Invisible Imaginaries of White Masculinity*

Zalewski, Leanne

Presenter: *Revisionist Art Historiography: Clara Erskine Clement Waters' Art Surveys*

Zalman, Sandra

Presenter: *Revealing the 'invisible' collection: MoMA's 1964 expansion*

Zboralska, Marta

Presenter: *Problematising the Notion of "Eastern European Art": Two Case Studies of a Multiplicity*

Zeman, Frances

Presenter: *The Value Behind the Art: An Appraiser's Perspective*

Zhang, Gillian

Presenter: *From Stone to Paper: Materiality of Su Shi's (1037-1101) Encomium of the Snowy Wave Studio in Late Imperial China*

Zhao, Meng

Presenter: *A Concentrated Vision Made Portable: Round Fans, Aesthetic Staging, and the Lin'an Art Market*

Zhao, Wei

Presenter: *Celebrating Normal Life under the Shadow of Wars: Visualization of Peace in Three Paintings from Southern Song (1127-1279) China*

Zhao, Xing

Presenter: *Communist Utopia as Method: Remaking Maoist Pictorial Propaganda in Latin America*

Zhao, Yi

Session Chair: *Mobilities and Networks of Buddhist Art in India and China*

Presenter: *A Buddhist Transformation of Cosmology and Afterlife Travel: "Soul Urns (hunping)" in Third- and Fourth Century China*

Zhou, Jing

Presenter: *From the Mothers' Movement to Cradlr: An Interaction Design for Refugee Children*

Zhou, Ting

Presenter: *A mHealth Design for newly graduated nurses to deal with burnout: CareRN*

Zimmerman, Claire

Presenter: *Singular Multiplicity, But Iteratively*

Zohar, Ayelet

Presenter: *Hazy Moon, Eclipsed Sun: Between Art and Science: The Aesthetics of Astronomical Photography and Celestial Painting in Meiji Japan*

Zonno, Sabina

Presenter: *Creating virtual sacred spaces for heritage encounters with Medieval and Renaissance manuscripts*