



# *ABSTRACTS*



109th CAA Annual Conference  
February 10–13, 2021





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CAA acknowledges this conference was produced during the Covid-19 pandemic crisis of 2020, through many challenges for individuals and institutions within our membership.

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# 109th CAA Annual Conference

## February 10–13, 2021



### Program Abstracts

This content is current as of Tuesday, February 2, 2021.

#### CAA 2021 Session Abstracts

### "Cheap Nature" in Visualizations of Transatlantic Exchange

**Chairs:** Maura A. Coughlin, Bryant University; Emily W. Gephart, School of the Museum of Fine Arts at Tufts University

Global movements of animal-and-plant based commodities have long been situated amid networks of colonized exploitation that began with the Columbian Exchange. As Raj Patel and Jason W. Moore write in *A History of the World in Seven Cheap Things* (2017), narratives of capitalist overconsumption of "cheap nature" harnessed naive faith in modernity to an accelerating extraction of monetary value from "natural resources." From the late 15th to the mid 20th century, as the commons diminished and awareness grew of the loss of species on the land, in the sea and in the air, new forms of visual and material culture explored the mounting cost of expending seemingly inexhaustible natural materials. Alongside and entangled with the "slow violence" (Nixon, 2011) enacted by colonizers against indigenous populations, the depletion of extra-human natures was devastatingly short-sighted. This panel aims to unsettle the comfort with which art history has trafficked in the "cheap" natural products that were hunted, harvested, circulated and recombined in the modern era. We seek papers that trace evidence of exploitative inter-species relations; ones that examine the intertwined aesthetic, and cultural networks of resource exhaustion; or ones that show how image-and-object makers registered the consequences of extinction. Papers might consider settler colonialist land clearances, deforestation, agro-ecologies and Capitalocene frontiers, the production of ecological knowledge in the face of monetized nature, visualizations of migration, decimation, dispossession, and displacement of human and other-than human entities or the politics of "invasive" species.

*The Price of a Cup of Coffee: Environmental Destruction, Enslaved Labor, and the Visual Culture of Brazil's Coffee Fazendas, 1822-1888*

**Caroline Laura Gillaspie**

The sweeping view of Fazenda Montalto (1881) painted by Italian-born artist Nicolau Facchinetti displays a productive coffee plantation set within the mountainous region of Rio de Janeiro. The estate's owner (fazendeiro) commissioned this farm

(fazenda) scene amid widespread anxieties surrounding severe environmental destruction and the impending abolition of slavery in Brazil. Despite these existential threats to the fazenda, the artist framed the once-forested hillsides, now planted with coffee bushes, within a monumental landscape that optimistically suggests future expansion into the frontier. In examining artworks representing Brazil's nineteenth-century coffee industry, I argue that these celebratory scenes of cultivated landscapes also reveal the exploitative nature of this monoculture. Images that represented burnt and cleared forests and eroded soil illustrated shortsighted cultivation methods, yet still denied the long-term consequences of environmental degradation and climate change. Instead, exploitative practices are presented as an amelioration of the untamed tropical landscape and an expression of the fazendeiros' ownership over nature and enslaved workers. In satisfying the refined tastes of consumers in the Global North, fazendeiros advanced agricultural measures that rejected indigenous planting practices, stripped the soil of nutrients, and noticeably destabilized the local climate. Recent reports of massive fires in the Amazon—initially ignited to clear land for cattle ranching—recall the devastating consequences of exploitative and destructive practices in Brazil's nineteenth-century coffee industry. Amid such concerns over "Big Ag" and climate change in recent decades, I situate this paper topic within discussions of the "Plantationocene" and the intersecting threads of exploitative agricultural and labor practices.

*Los Ingenios and the end of Cuban sugar*

**Emily Sessions**, New York Botanical Garden

The thirty-five images of sugar plantations that the French artist Eduard Laplante y Borcou created beginning in 1855 for Justo Cantero's book *Los Ingenios* remain some of the best-known products of the Cuban lithography boom of the mid-nineteenth century. In these celebratory prints, Laplante manipulated contemporaneous landscape modes to laud the power of plantation owners, the technological advances they had instituted, and the glorious future of Cuban sugar. Reading the project against the mounting ecological, social, and economic collapses of its time, however, reveals the fractures in Laplante and Cantero's myth-making process. White elite Cubans of the period were becoming increasingly concerned about the extreme deforestation that the rapid expansion of the sugar industry had caused on the island. They were also intensely aware of the mounting pressures for the emancipation of the enslaved work force that plantations depended on. Finally, by

the end of 1857, the year Cantero finished *Los Ingenios*, the dropping price of beet sugar caused an economic crisis in Cuba and in other sugar islands, as plantations were forced to drive prices ever lower to compete. Laplante's triumphal landscapes seem, in light of these shifts, to have been almost desperate attempts to convince the reader of the success of Cuban sugar despite mounting evidence to the contrary. This aspect of these prints is made even clearer when we compare Laplante's prints to other contemporaneous plantation pictures as well as to other images of Cuban nature of the period.

*Rapid Growth: The Eucalyptus School and the Production of Settler Nature*

**Erin Stout**

*The Whiteness of Seeing Birds*

**Nicholas Mirzoeff**

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## "Life in 2020" - Online Creation and Installation of Narrative Art

ART HISTORIANS INTERESTED IN PEDAGOGY AND TECHNOLOGY

**Chair: Jenny Lamonica**

When faced with the possibility of having to cancel a summer program in narrative art due to the Covid-19 pandemic, this New York Metropolitan area artist and art historian team got innovative with their pedagogical approach, moving their narrative art workshop online. They felt strongly about providing this formal opportunity to students, who like countless artists before them, would use their craft to bear witness to the calamities unfolding around them, documenting events, and responding to profound moments of tragedy and even joy. This presentation will highlight the students' narrative works of art created using a variety of media and tactile approaches as well as the online gallery exhibition entitled *Life in 2020*. Many meaningful paradoxes are explored: stories being told without words, art being displayed in a space without physical dimension, and community being created in a time of social distancing.

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*Materials as Metaphor*

**Jenny Lamonica, Tim D Roda, Dylan Pigott, Brooke DeLuca, Isabelle Cayemitte**, Molloy College, **AJ Kochuba**, Molloy College and **Delanie Alexander**

*Artist's Presentation: "Blood, Sweat, and Tea"*

**Dylan Pigott**

*Artist's Presentation: "Justice"*

**Delanie Alexander**

*Artist's Presentation: Splinters of 2020*

**AJ Kochuba**

*Artist's Presentation: "Dualities"*

**Brooke DeLuca**

*Artist's Presentation: "Don't Shoot"*

**Isabelle Cayemitte**, Molloy College

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## "Our Ancestor was an Animal that Breathed Water": Non-Human Beings and Art of the Anthropocene

**Chair: Jody B. Cutler-Bittner**, St. John's University

Wildlife conservation and climate science have been linked substantively at least since Darwin, who also broached what we now call animal rights with noted sensitivity. Art in his orbit saw a broad turn to naturalistic landscapes and portrayals of animals. Yet, growing interest in the two veins proceeded somewhat independently until the postwar era, in the wake of a massive commercial livestock industry, global eco-bio organizations, and wide recognition of the Anthropocene. A 2019 UN Study indicated that related science as well as humanities discourses have increasingly cemented the interdependency of our fates with that of other species. Collectively, animal presence in art after PETA (c.1980) has been directed towards the cooperative interaction with animals, literally, metaphorically, and materially, also in close connection with habitats and global warming. Giovanni Aloï (2011), Steve Baker (2013), and Filipa Ramos (ed., 2016) have examined a breadth of related contemporary art, foregrounding questions of ethics, documentation, and ethnic and gender issues in the balance with aesthetics. Beyond the substantial number of artists featured in those studies, among other high-profile artists who tread on this terrain are Deborah Butterfield, Pierre Huyghe, Walton Ford, Nina Katchadourian, Wendy Redstar, and Nandipha Mntambo. Wildlife photographers may be relevant, as are painters and illustrators specializing in rescues and endangered species. The session presents papers that centralize theoretical aspects and art examples in terms of artistic intentions, vis-à-vis the above constellation.

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*Session Introduction*

**Jody B. Cutler-Bittner**, St. John's University

Chair introduction to the session: "Our Ancestor was an Animal that Breathed Water": Non-Human Beings and Art of the Anthropocene

*Humane Education in Visual Culture: Equine Speciesism*

**Linda M Johnson**, University of Michigan - Flint

As a pedagogical tool that fosters humane education, the methodology of art history naturally fosters experiential learning, individual reflection, critical inquiry, and personal meaning. This paper will shine a spotlight on those artists who employed various strategies in the way they put paint on canvas or carved a sculpture, that reveal individual and collective values toward non-human life. By exploring the various approaches that artists employed to represent the equine species, this paper will seek to identify how, donkeys have been subjected to speciesism. Considered utilitarian, difficult to manage and legendarily stubborn, donkeys have been seen as less desirable aesthetically in stature, as pets, and in myth and lore, thereby being disposed to over work, arduous transport, and implorable human labor conditions. Both traditional and contemporary artists have played an integral role in depicting the complexity of issues that arose from the realities of anthropocentrism and animal exploitation. They expressed these values pictorially as vehicles of ethical and moral transformation. The visual representation of donkeys (compared



to horses) contributed firstly to the cultural indifference toward them and secondly to their subjugation. These artistic forms may have influenced the humane attitudinal and ethical changes necessary to foreground questions of animal reform in the equine species within art historical aesthetics.

*Zoonotic Undemocracy: Cildo Meireles's Cattle Bones*

**Arnaud Gerspacher**, City College, CUNY

On a surreal day in August 2019, smoke clouds rising from the burning Amazon plunged São Paulo into darkness. Pasture-clearing cattle industries in Brazil, largely responsible for these fires, soon became a matter of global concern. In the year since, a different sort of crisis has taken hold—the COVID-19 pandemic, which likely originated in a bat or pangolin. These two events, although seemingly disconnected, both involve consuming animal bodies in ways that have compromised planetary habitability—one through deforestation and greenhouse gases, the other through confinement and a novel coronavirus. My paper argues for the urgency of re-thinking politics from a multi-species perspective, one that considers the impact of environmental harm caused by the uses of nonhuman animals. Democracy is shaped by such eco-political realities, as demonstrated in the multi-species authoritarianism of Brazilian president Jair Bolsonaro's "bancadas de bíblia, bói, e bala" ("senate seats filled with bibles, beef, and bullets"). I focus on Wilson Coutinho's short film 'Cildo Meireles' (1979) and Meireles's installations featuring cattle bones (1987-88). Coutinho and Meireles were prescient in their attention to the role of nonhuman animals within the histories of colonialism/neocolonialism and the immiseration of indigenous communities at the hands of undemocratic forces like corrupt politicians and ranchers. Their work offers a multi-species analysis of global warming, biodiversity loss, racist food politics, and the incubation of zoonotic illnesses—all of which have led to a withering of democracy within Brazil's borders and beyond.

*Invaders Underfoot: Night Crawlers and Nanoplastics*

**Lauren Ruiz**

Invaders can be quiet, slow, unmeasured and unassuming. Invaders can consume and transform a landscape from the depths of the soil engineering a new ecology in an uncharted land. Animal invaders are often unaware of their effect on new ecologies, traveling alongside their human counterparts as resources of free labor. The most commonly known earthworms in North America, *eisenia fetida* and *lumbricus terrestris*, also known as red wigglers and nightcrawlers respectively, arrived with the first wave of European settlers burrowed inside potted plants, the cracks of wagon wheels, and sacks of spoiled crops. These annelids, who's labor is routinely utilized in gardens, agricultural fields, and compost piles, now play a vital role in the complex systems of soil health and water treatment as humans confront the effects of micro- and nanoplastics and the resulting toxicants that cycle through soil, water, and animal bodies. I am conducting a research-based multimedia project alongside Cornell Cooperative Extension of Suffolk County to discover the connections between animal labor, eco-colonialism and the rapid invasion of nanoplastics into our water, soil, and bodies. This project also interrogates the interdependency between humans and these annelids as a natural resource while addressing postcolonial theory through the lifeworld of the earthworm. This paper will unpack details of the project and

explore how I am addressing the complexities between plastic pollution, animal labor, and eco-colonization within my creative practice.

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**"Reimagining human-museum interactions in the pandemic age: models for a sustainable future"**

**Chair: Francesca Bacci**, Zayed University

This session calls on the creativity and resourcefulness of curators, museum directors, educators and designers to share pioneering practices that enable new forms of engagement, interaction and storytelling in museums worldwide. Focusing on the unprecedented situation faced by museums during the pandemic of Covid-19, this session intends to foster the discussion of sustainable proposals that reimagine the newly termed "human-museum interactions". During this unprecedented pandemic time, the museum world has witnessed a significant shift, forcing its digital presence to become more prominent than its physical existence. This new intangible and immaterial status comes with challenges and opportunities, which range from an acceleration in the democratization of resources to financial conundrums on long-term sustainability. What will the new "visitor-center" curatorial practice look like in the current pandemic era? How can we reimagine education in order to capitalize on new and exciting multisensory approaches pursued by museums worldwide? How can we support museums and their indispensable social role in a time of such economic uncertainty? Can exhibition design ensure that we feel safe in this public space? This session seeks proposals from curators and stakeholders who would like to contribute to the discussion by sharing experiences, theoretical approaches, and exhibition design models that have the potential to become tools to reimagine new human-museum interactions. Both future and past projects can be presented as relevant case studies, as long as they clearly demonstrate sustainability during the pandemic time.

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*Museum Behavioral Analytics in the Pandemic Area*

**Roberto Montanari**, RE:LAB SRL - Università degli Studi Suor Orsola Benincasa

With the Coronavirus pandemic, the museum visit experience assumes a completely different connotation. During lockdown, the first reaction was a substantial blocking of visits and a decrease of them in the phase after the lockdown. As long as the pandemic is endemic, an alternation of opening and closing of museums will be necessary. The fruition of museums is profoundly changed and it is possible that, without foreseeing a situation of complete digital use, the alternation between the digital solution and the real visit will become standard. It is therefore necessary that museums undertake an integrated strategy of promotion and development of hybrid forms of interaction and fruition, partly linked to the digital experience, partly linked to the real visit. Consequently, elaborating analytical metrics turn out to be crucial. These metrics should have both a strategic and an analytical connotation in order to understand the who, the what, and the how of museum visits. These analytical indicators along well-consolidated digital marketing strategies should be used jointly to transform the virtual platforms of museums, in order to gain the maximum benefit. The main objective of this paper is to outline a framework of behavioral metrics to measure the experience of fruition of museum sites, considering the coexistence between

the real dimension and the virtual dimension. Moreover, the paper aims at allowing integrated communication strategies that combine both experiences in a strategic way, to grow users' numbers and to develop cultural elements appropriate to the mode of fruition.

#### *Models for human-museum sustainable interactions*

**Laura R. Fattal**

Museum mission statements boast of their educational goals without close attention to the needs of their school-age audience. The human-museum reimagining needs to embrace the pedagogical goals of the classroom and the museum and, in pandemic times, the home and the museum. This paper investigates pivotal educational platforms that invigorate museum teaching and learning to further intellectual, social and emotional understanding of our interconnected world for discrete age levels. Philip Yenamine's cognitive and affective visual thinking strategies offer a framework for transdisciplinary curricula. Co-teaching with shared objectives between classroom/home pod leaders and museum educators creates the structure for integrating museum objects and the national science and art standards to enrich student learning. For instance, studying folk art in the form of weather vanes assists elementary age students in understanding the geography and weather patterns of rural America and human creativity. Informed middle school observations and sketching of the ecology of the natural world encourages dialoguing/bloggging and showcasing new juxtapositions of the built and natural environment seen in the work of Sarah Sze, Jenny Holzer and Nancy Graves' sculptures. In secondary math and science classes the visualization of exponential growth, intrinsic to understanding the Covid-19 pandemic, is seen not only in the growth pattern of ferns, sunflowers, and pine cones but in the work of the contemporary artist Tara Donovan. Integrated curricular constructs embedded in the interdependent United Nations 21st century educational goals builds towards a sustainable future enhanced and realized through human educational/museum practices.

#### *Imagine a New Museum Structure for a Sustainable Future*

**Martina Tanga**, Museum of Fine Arts, Boston

As museums have increasingly become a pawn of the global neo-liberal order of wealth and patronage, how can we ensure equitable forms of access, engagement, and storytelling? While visitor-centered programs outwardly manifest a move towards a more democratic culture, they are fundamentally provisional, and at the discretion of our museum leaders. Instead, how can we embed such a culture within the very fabric of the museum itself to ensure a socially sustainable future? What if we rebuild museums differently, not following an insidious capitalist corporate model but one that placed 'human-museum interactions' of access, diversity, community, care, and people at its center? What if addressing the internal working structure—the static hierarchical power dynamic, stale departmental silos, and over-bureaucratization of larger institutions—could result in an institution that reflected twenty-first-century democracy ideals? This essay is the first to address the history of museum staff organization and envisions a different and sustainable model inspired by feminist theory, social entrepreneurship, and grassroots organizational structure. It will look at the way hierarchies of all types—between staff, objects, and sites—

overtly and covertly reinforce white privilege within our cultural institutions, and proposes a new structure based on individual self-determination, collaboration, and community.

#### *Plastic Heart: Surface the Whole Way Through*

**Kirsty M. Robertson**, University of Western Ontario

This paper considers an experimental exhibition curated by the Synthetic Collective for the Art Museum at University of Toronto. Originally set to open in September 2020, Plastic Heart was postponed due to the pandemic and will open in January 2021. It examines plastic as art material, cultural object, geologic process, petrochemical product, fully entangled with the human body. Organized by an international group of artists and scientists working on plastics pollution in the Great Lakes region, the exhibition took as a guiding question: is it possible to curate a zero-carbon exhibition? Bringing together early plastics artists, contemporary artists and data visualizations of research on pollution, the exhibition intended to do more than addressing the problem, through acknowledging its environmental footprint and taking active steps to mitigate its impact (beyond purchasing carbon offsets). Nonetheless, the exhibition took place during the COVID pandemic, when single-use plastics played a central role in providing safety and personal protective equipment to front-line workers, yet also amidst a vast increase in plastics pollution and a promise of a nation-wide ban on single use plastics in Canada. Caught in this conundrum, the curators worked to develop solutions that would keep visitors safe while also fulfilling their goals. This paper discusses the tactics used, ranging from incorporating anti-microbial copper into the gallery's infrastructure to abandoning aspects of the exhibition that could not be sanitized, and from working with loaner galleries and museums to strategize environmentally friendly shipping solutions, to favouring a methodology of reuse over building anew.



## (Re)Presenting the Old: Aging and Old Age in the Arts

**Chair: Shira Gottlieb**, Ben-Gurion University of the Negev, Israel; The Open University of Israel

Research of old age has been the focus of attention in various disciplines for the past few years, but in art history, this subject is still largely overlooked. The aim of this session is to highlight the instrumentality of aging and old age as theoretical frameworks in art history, and provide a platform which demonstrates the contribution of these frameworks in interpreting works of art. Evidently, aging and old age are not solely biological processes but also cultural and social constructions. For example, while the characteristics of an elderly person in ancient times were a symbol of wisdom and experience, the recent Coronavirus Pandemic has labeled the elderly population as vulnerable and excluded. This session will examine visual representations of aging throughout history and in several geographic locations: from Sienna in the renaissance, to nineteenth-century France, to Israel in the twenty-first century. The session will address questions on the narrative and symbolic roles of old age in the visual culture, the effect that political and medical processes have on visual expressions of old age, and the subjectivity of the viewer when facing depictions of aging. In addition, old age will be examined vis-à-vis social and cultural questions on gender, social marginality, and artistic self-fashioning.

*"Alternative Society": Isolation and Old Age in Jean-François Raffaëlli's Works*

**Shira Gottlieb**, Ben-Gurion University of the Negev, Israel; The Open University of Israel

Most of the research on Jean-François Raffaëlli (1850-1924) focuses on his depictions of Parisian suburbs (banlieue) and its inhabitants -- mainly ragpickers and déclassés -- while another prominent theme, that of older men and women, is generally overlooked. This lecture will focus on Raffaëlli's elderly figures in a socio-historical context of old age in nineteenth-century France. Throughout this century, the numbers of men and women over the age of 65 increased dramatically and France became the "oldest" country in Europe. In addition, these years also marked the beginning of medical research on old age. According to contemporary literature on aging, which was often based on empirical observations and common beliefs, solitude is an integral part of aging, whether the reasons for that are compulsive or the elder's conscious choice. This lecture will analyze Raffaëlli's representations of isolation, solitude, and seclusion at an old age. I will stress the different means he used to articulate such emotions, from stylistic choices of medium and color, to subject matter ones like placing older figures in the Parisian suburbs. Finally, I will argue that these representations evoke feelings of empathy by creating an "alternative socialization" for the old figures, formed by dogs and young children. Such "alternative society" further emphasizes the social marginality and Otherness of Raffaëlli's elderly figures, and also defines the identity of the viewer as younger and "normal".

*Spending Time: Sun City and the Advertising of Active Retirement*

**Dora Vanette**

For middle-class white American retirees of the early 1960s, old age was an exhilarating adventure. At least this was the image of aging presented by the advertising materials for age-restricted communities such as Sun City, AZ. This paper considers the persuasive rhetorical work of advertising imagery produced by these communities as they established a new narrative of old age. Active-retirement communities positioned themselves as an alternative to a medical model of aging and what Lewis Mumford described as "the push-button existence of nursing homes." The advertisements for Sun City sold this alternative story through dynamic graphic design, expressive typography, energetic color schemes, and photographic vignettes featuring silver-haired couples keeping busy out of doors. While retirees engaged in all sorts of outdoor activities in these ads, they were not pictured enjoying the comforts of their own homes. Indeed, the houses and lots that the ads were designed to sell were conspicuously absent from these layouts. I argue that the social construction of active aging in the early 1960s, which the ads for these communities helped shape, stigmatized rest, associating the home with isolation and idleness, and ultimately, death. The ads for these active communities replaced the domestic interior with visions of outdoor space carefully organized to facilitate the experience of active aging. My paper examines the visual operations and social effects of this visual culture of aging in order to demonstrate how active-retirement communities constructed and disseminated a fantasy of old age as an outdoor adventure that would never end.

*Art, Gender, Ageism: Feminist Intersectional Analysis of Old Age in Israel*

**Tal Dekel**, Kibbutzim College; Tel Aviv University

Art history has not paid much attention to the subject of old age and only few seminal researches have been dedicated to such aspects. Even fewer major projects were dedicated solely to a gendered analysis of representations of old women in the arts. Marking a clear distinction between old women as subjects and old age as a category which is socially constructed, I will analyze artistic representations created by women artists based in Israel who produce their art from a feminist perspective. The talk will reveal the many powers working upon and against old women, as the discussion will move from the widest aspects to the very personal ones: the public sphere, family relations, and the body and its physical abilities, while using intersectional analysis. I will suggest new understandings about old age and gender in contemporary Israel, a country which is burdened with ever-widening social gaps – between Jews and Arabs, rich and poor, religious and secular, old and young – which is constructed under specific ethos, norms and laws that shape the perceptions and actual lives of old women. Ideologies such as Zionism, militarism, separatist immigration policy on the basis of religion and ethnicity, and the combination of Middle Eastern and Western-Global conducts, all influence Israeli old women in unique ways. I will argue that the artworks can offer new understandings about social constructs such as age and gender that will enable us to decipher the variety of life experiences of old women living in Israel today.

## (Re)thinking the Archive: Women and Gender in the Artistic Iberian World in the 20th Century

AMERICAN SOCIETY FOR HISPANIC ART HISTORICAL STUDIES

**Chair: Carmen Gaitán Salinas**

**Discussant: Jordana S. Mendelson**, New York University

For several years now, researchers have been asking questions about the archive and the authority of the documents on which their scholarship is based. Traditionally, art historians have used official archives to search for information related to artists, artistic movements, documentation about artwork, and the social-political context of art. But these archives also present questions: Who is included in the archive? Which kind of documents are kept in it? Is this information related to private or public realms? Is the archive always composed of material objects? Beyond that, how has the archive been used by artists and researchers alike? All these questions make even more sense when we talk about women artists. Their archival materials help to better understand history, discovering untold stories which offer new ways to look at our cultural and artistic present. In the Iberian world, where dictatorships during the 20th century imposed their narratives and kept women “in the shadow,” studies that consider these questions are fundamental to telling broader histories of art. This panel focuses on specific cases of women artists in the Iberian world during the 20th century. Aiming to bring together an interdisciplinary group of speakers, the papers in this session examine the role of public/private archives, their presence in women’s artistic careers, the influence of Iberian dictatorships in the visibility of women’s works, the impact of the dictatorial imaginaries in their productions, and the problem of ephemeral creations, especially as these topics relate to broader questions of history and memory.

**Lost and Found: Women’s Landscape Films in 1930s Iberia**  
**Alejandra Rosenberg Navarro**, New York University

In the 1930s, Spain saw the rise and fall of the progressive Second Republic (1931–1939), while Portugal experienced the consolidation of the Fascist Estado Novo (1924–1974). This paper examines the recently discovered landscape films made by two Iberian women filmmakers between 1932 and 1937: Amélia Borges Rodrigues and María Forteza. Borges Rodrigues’ films were discovered in 2014 at the Portuguese Film Archive when researchers came across uncatalogued reels in their collections. Forteza’s film Mallorca was recovered by the Spanish Film Archive during the Covid-19 crisis when the archivists realized the film had been miscatalogued under a male name for decades. The recovery of Borges Rodrigues and Forteza’s films evidences the archive’s role in forming our epistemologies on women’s artistic work. Through the cases of Borges Rodrigues and Forteza, I ask: How do recent archival discoveries impact the imbricated histories of Iberian politics and moving images? Through formal and sociopolitical analysis, I argue that these films offer novel understandings of the political role of women filmmakers: Borges Rodrigues and Forteza participated in the reproduction of picturesque notions of the nation. Yet, the small percentage of accessible women’s early cinema signals the amount of understudied and uncatalogued materials within institutional archives and private collections. While recognizing the importance of these recent findings for scholarship on

women artists, this paper also argues that every archival discovery on women’s cinema signals an absence of moving images made by women.

***A Corpus in Flux: Rethinking Dance and Archive through Materialities***

**Raquel Lopez Fernandez**

Dance is a body in motion. Thus, dance studies places the body as its favorite subject, as an object, medium or, as André Lepecki has claimed, an archive. To turn the body into an archive is to emphasize temporalities, gestures, affections: the ephemeral. But what happens when the body stops being the same or when it disappears? That is to say, how can the study of dance, and therefore the body, be approached from a historical-artistic perspective? These questions run through an investigation that starts with the study of Spanish stage dance during the Franco dictatorship (1939-1975). The legacies of many dancers, including Mariemma, Pilar López and Trini Borrull, are at risk of disappearing. Their heritage is mostly formed by objects that exceed the historical-artistic canon due to gender, material, and conservation. Photographs, scrapbooks, clothing, and costume sketches survive scattered in public and private collections. The case of costumes is especially interesting because of they are reused by contemporary companies, like the Spanish National Ballet. These materials go beyond the category of historical document and push us to think about the archive as something alive. As a result, and following Derrida, we propose to think of these objects and their conservation through a new materialist approach or, in accordance with Thomas Ingold, outside the dichotomies of body/object, nature/culture. If we also consider these objects as bodies, we can question the rejection of embodiment in history, and incorporate new ways to rethink the history of Spanish art.

***Other Archives: The Role of Personal Photography in Making the History of Madrid’s Female Realist Painters***

**Maria Roson**, Universidad Complutense de Madrid

Personal photography and the album are sources rarely used in the history of Spanish contemporary art. Their powerful relationship with memory has generally led to their being interpreted as subjective; their origin from the sphere of the intimate and their contact with the affective world appear to lessen their documentary value for a discipline that has too often constructed itself in a positivist manner. However, when this type of material is put at the center of research, different stories are generated. These narratives often reveal subordinate histories that would otherwise remain hidden. This is the case of the group of realist painters from Madrid, including Amalia Avia, Esperanza Parada, Isabel Quintanilla and María Moreno, who lived and worked during the intermediate period of Franco’s regime. Their work has been interpreted as existing “in the shadow” of the artistic production of their husbands, whose careers were publicly recognized. By examining these women’s photographic corpus, we can understand and value artistic practices that interfere with motherhood or the domestic sphere while also showcasing the importance of friendship between women painters and the significance of particular spaces, such as the studio or the home, where sentimental connections with material culture were produced and given life.



*Guerrilla Españolada: María Cañas aka La Archivera de Sevilla*  
**Daniel Valtueña**, The Graduate Center, CUNY

María Cañas (Seville, 1972) is a Spanish multimedia artist whose work focuses on the demonstrated tensions between the official nature of traditionally assumed tropes related to Andalusian culture –flamenco, bullfighting, and Catholicism–and their actual enactment by local citizens today. Drawing on various visual recordings and materials, María Cañas develops critically ironic video installations and films which aim to underline the contradictions existing at the intersection of international expectations towards Andalusian culture, official Spanish legislations and customs on these imaginaries, and their actual embodiment until the present day. I argue that by contrasting video recordings drawn from Francoist cinema and Canal Sur TV shows with amateur video recordings and social media materials María Cañas expands the cinematic genre of españolada. More specifically, my aim with this paper is to demonstrate the political takes on españolada María Cañas embodies and to advocate for the political interventions she pursues by activating the archive through her cinematic work. Her mission not only as a filmmaker but as a digital archivist who collects a wide range of ephemeral documents online allows her to fight against the often erased impositions of official culture in Andalusia.

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## 20 Years of Critical Race Art History

ASSOCIATION FOR CRITICAL RACE ART HISTORY

**Chairs: Kymberly N. Pinder**, Massachusetts College of Art and Design; **Jacqueline Francis**, California College of the Arts

In 2021, the Association of Critical Race Art History (ACRAH) will celebrate twenty years as an organization. To commemorate this anniversary, we will revisit previous years' ACRAH sessions and consider future trajectories for critical race art history. Four panelists will present, each reflecting on the place of critical race art history in their past and present work. After these short talks, ACRAH co-chairs will discuss the organization's founding in an interview format with two discussants.

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*(Un)Critical Race Art History: What Are We Willing to Give Up?*  
**Linda Kim**, Drexel University

*Learning from Teaching: Critical Race Art History and African American Art*  
**Julia Elizabeth Neal**, The University of Texas at Austin

*Learning to Confront White Supremacy in PreModern Art History*  
**Maggie M. Williams**, William Paterson University

*A Conversation with Camara Dia Holloway and Jacqueline Francis (Part 1)*  
**Melanee C Harvey**, Howard University

*A Conversation with Camara Dia Holloway and Jacqueline Francis (Part 2)*  
**Camara D. Holloway**, Association for Critical Race Art History

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## A New Reality: Art Criticism After COVID-19

INTERNATIONAL ASSOCIATION OF ART CRITICS

**Chair: Noah Dillon**

In this discussion arts writers will discuss the state of art criticism after COVID-19. While the global pandemic may have exacerbated some of the challenges already faced by the field such as insularity, exclusivity, low pay, and folding publications, it also presents new questions and possibilities. This group of distinguished critics will draw on their unique perspectives to discuss the reality of the present and visions for the future of art criticism. Considerations of diversity, inclusion, and regional standpoints will be among the issues considered. So too, criticism's ever shifting relationship with art practice, and how modes of experiencing both art and criticism has shifted as a result of COVID-19. The following questions were given to speakers to guide their presentations: How did the COVID-19 pandemic affect your practice as an art writer? From your perspective, how did it affect the field of art criticism? How did it affect art practice? Are the challenges faced by Art Criticism the same as they were before COVID-19? If so, how? The pandemic necessitated a large scale shift to digital platforms for viewing, communicating, and organizing. What possibilities if any does this present for art criticism? What challenges? What is the most important contribution art criticism offers the world today? Has the relationship between art practice and art criticism changed? What possibilities exist for art critical practices outside of major cities like New York and Los Angeles? What are the most pressing obstacles art critics face today?

## A New Story About British Culture?: The Rhetoric of Display

HISTORIANS OF BRITISH ART

**Chair: Julie Codell**, Arizona State University

A New Story About British Culture?: The Rhetoric of Display Julie Codell This panel was inspired by The Metropolitan Museum's \$22 million reorganization of its British galleries and 2020 re-opening of its 11,000 square feet devoted to British decorative arts, design, and sculpture created between 1500 and 1900 that evoked a rethinking of British visual culture and its modes of display. Panelists investigate the themes of the Met's reorganization in relation to other transforming exhibitions in institutions in the UK and the US. Panelists consider topics of the colonial roots of British material culture, (2) the commercialism driving British design, and (3) socio-political hierarchic relations among cultural objects and their producers. The panel's overarching consideration is the rhetoric of display intended to persuade its public audience through a narrative about British visual culture: how display narrates/represents intertwined economic and aesthetic values and connections among culture, nation and empire. We will examine how display rhetoric speaks through objects for intended audiences in the British Museum's Townley Gallery's collection of antiquities, the Delaware Art Museum's 200 Pre-Raphaelite artworks, the Russell-Cotes Art Gallery and Museum's collection ranging from curios to important canonic artworks, and the curatorial and design decisions made for the Metropolitan Museums New British Galleries, 2021, to present a new international understanding of British visual culture.

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*Re-contextualizing the Townley Gallery of the British Museum 1808-1823: Museums, Collecting, Empire*

**Nicole Cochrane**, University of Exeter

Upon the death of Charles Townley in 1805, the British Museum purchased the collection of Townley Marbles, over 300 Greco-Roman antique sculptures, cineraria and inscriptions, originating mainly from Italy. Their purchase for £20,000 was financed by the British government, as well as allocating funds to build a purpose-built gallery for their display, an enormous sum when considered within the context of the growing conflict of the Napoleonic Wars. The acquisition of the Townley Marbles was only the second collection of Greco-Roman antiquities acquired by the museum and was the first collection to be given its own designated building extension, protruding from the seventeenth-century manor house which housed the founding collection of Sir Hans Sloane. In this paper I will explore the conception, building and display of the Townley Collection in the first half of the nineteenth century, examining the display and reception alongside those of the Egyptian and Parthenon Marbles. In doing this, I will show that the display re-contextualized the museum's growing collection of antiquities in the early nineteenth century, showing a marked shift in the museum's collecting and display, which in turn established and then reinforced the narratives and underpinning of the universal museum as a colonial and nationalistic institution.

*The Samuel and Mary Bancroft Collection of Pre-Raphaelite Art: Re-installed and Re-contextualized*

**Margaretta S. Frederick**, Delaware Art Museum

In this paper I will address the reinterpretation and reinstallation of the Delaware Art Museum's collection of approximately 200 works of Pre-Raphaelite art. This new presentation was planned to re-align the art of the Victorian period with the Museum's mission to "connect people to art, offering an inclusive and essential community resource." Curators were challenged with developing a narrative identifying those points of connection — to rethink the presentation of fine and decorative art created during a period of unfettered imperialist expansion and colonization; unrestrained industrial growth and associated pollution; and rising social and economic disparity. Points of alignment with present day political, cultural and social circumstances demanded a new approach to display. Rigorous re-examination of the rhetoric of traditional presentations was viewed as imperative, with new emphasis placed on shared points of contestation and concern. In the present day, museums find themselves in a particular position of relevance as a community locus, offering forums for dialogue, the opportunity for broader conversations extending beyond borders, oceans, and centuries. The intent of the Delaware Art Museum's reinstallation is to create a space for a reconsideration of today in the discovery of share points with the past. The reinterpretation process invited community input to identify particular points of connection. Through this dialogic process specific works of art which held particular resonance were identified. These works were then re-interpreted and re-contextualized within the design. I will present the process and end-result of this project.

*Re-interpreting the Aesthetic House Beautiful: The Russell-Cotes Art Gallery and Museum*

**Anne Claire Anderson**, Exeter university

In 1897 Merton Russell-Cotes, hotelier extraordinaire, planned the house of his dreams, East Cliff Hall. Completed in 1901 as a birthday gift for his wife Annie, the house was crammed with the couple's collections which had formerly graced the Royal Bath Hotel. Here they created a sophisticated ambience for the hotel's elite clientele which included Oscar Wilde and Prince Oscar of Sweden. Relocated to East Cliff Hall these objets d'art continued to be prized for their decorative effect, contributing to an ensemble known at the time as a House Beautiful. In 1908 Merton and Annie gifted the house and much of the contents to the city of Bournemouth. With three purpose built galleries added, the Russell-Cotes Art Gallery and Museum was officially opened in 1919. As a public institution the mission of the Russell-Cotes became clouded: was it intended to embody Victorian taste in interior décor as an art gallery or a museum? Furniture and ceramics told different stories as mementoes and souvenirs adding to Merton's and Annie's history and as culturally valuable artworks placed in an art historical framework/hierarchy and subject to cross-cultural, colonial interpretations. There are plenty of "unsung heroes" at the Russell-Cotes, as Merton collected commercial manufactures: one looks in vain for Morris and Dresser. Rather one finds Royal Worcester and Crown Derby, alongside Parian and Bisque figures. In my paper I track the presentation of selected objects from hotel curios to culturally valued works of art to illustrate the rhetoric of display.

*The Met's New British Galleries, 2021*

**Wolf Burchard**, The Metropolitan Museum of Art



In this presentation I will highlight the Met's new British Galleries and provide a summary of both the curatorial and the design decisions that were the foundation for this large renovation project. The new galleries seek to present the history of British decorative arts in a more nuanced light, focusing particularly on the creativity and entrepreneurship of British manufacturers. The goal of the curatorial team, which initiated this project, was to move away from a traditional presentation of their collection in the context of aristocratic patronage and the British country house (very much in the vein of the "Treasure Houses of Britain" exhibition, mounted at the National Gallery of Art in Washington in 1985) and to tell the story of the international cast of characters that markedly shaped British design over 400 years. The new physical and intellectual interpretation of the Met's collection of British furniture, sculpture and decorative arts is designed to allow for a dynamic and ever changing display that will keep both the museum and its visitors engaged in ongoing cultural discussions.

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## A Vision for Change: A New Media Architecture Uniting the Arts and Sciences

LEONARDO EDUCATION AND ART FORUM

**Chairs:** Gustavo Alfonso Rincon, Media Arts and Technology, UCSB; Erica Hruby, Leonardo Education and Art Forum

Today, we confront radical, accelerated change in all aspects of human existence. We recall stories of speculative futures that influence our present lives. Many questions are left unasked, but answers reside in our individualistic lived experience. Images, geometry, sounds and text found in our aesthetically driven world can now be quantified as the metaphysics of data. If algorithms are embedded in all forms of human existence, how can a new calculus be conceptualized, embodying the power of an existing computational language of cybernetic thought? Our world is confronting a series of existential challenges as computational experiments hypothetically unify human desire and survival capitalism. The world's inhabitants, quantified as a finite resource, is only a single proposed mathematical economic truth, for our existence at this moment is yet to be realized through art, story and science. This opportunity of global crisis is a time to think about our individualistic cores that embody a range of human existence. Our species has the ability and imagination to evolve by sharing new stories and our visions for an equitable future. Our contribution to world knowledge can be a newly realized future full of poetic promise. The power is in our aggregated voices being generated into one movement of energy for change—a series of compositions. A vision to inspire behavioral systemic change is required now more than ever. We ask our community of artists, scientists and researchers to share proposals for a better world by revealing their research as a paradigm shift engaging technology.

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## Access, Hygiene & Quarantine: Chronically Ill Art in the Age of Coronavirus

**Chair:** Amanda Cachia

In Spring 2020, the world was gripped/crippled with a deadly and unprecedented pandemic that disabled much of the population. Suddenly, artists with disabilities, chronic illnesses, autoimmune diseases or respiratory issues were feeling more vulnerable and anxious than ever given their extreme risk for contracting the disease. Forced to go into medical quarantine, many of these artists also faced financial hardship and loss. By the same token, these artists were also able to observe how the general population responded to the merits of virtual access and quarantine in order to instill safe hygiene practices – practices which chronically ill artists have been soliciting for decades, and which are typically ignored by the mainstream. This panel includes curators, artists and socially engaged activists who discuss work by chronically ill/pandemically ill artists in response to the novel coronavirus. How are notions of access, hygiene and quarantine changed, for better or worse, post coronavirus and how has or will this impact the livelihood of disabled and chronically ill artists and art-making? What are the complexities of living with chronic pain and disability during and after a pandemic? How does one navigate an already fraught care system when the care system is in crisis? Is there a changing and evolving definition of interdependence within this historical moment of mass hysteria towards public health? This panel will examine how temporary pandemonium over a health crisis can have contradictory, chronic and generative applications for marginalized artists, followed by a discussion with artist Ezra Benus.

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*LOCKDOWN-2020 : exhibiting experiential imaginings of illness for socio-cultural profit*

**Sally Annett**, Atelier Melusine

Through digital platforms, artists, especially those normally marginalized or excluded by their situation or diverse aspects of being; being visible, being heard and being included, have accessed new public spaces. The working methodologies the pandemic has enforced have highlighted preexisting barriers and inequalities. We must not return to the state of elite inclusion by physical location or social mobility. The consensus of artists is that the experiential, socio-economic stratification of technology means that if you have access to the internet, you are never truly in isolation. Conversely, those without internet access are potentially in a state of isolation; socially, economically, educationally and globally. A surge in the democratization of access to knowledge, research, skills and networks of our current mediascapes (Appadurai. 1996) have opened closed borders. The opportunities afforded quarantined artists have allowed them their most precious commodity; time. Isolation is part of many artists practice and 'extra' time to dive profoundly into their interior worlds, stripped bare by illness, to expand and explore the media and materials they have been quarantined with, means that this has been a potentially fruitful time for philosophical process and practical development. Artists have been resilient, they are used to continuous states of fiscal precariousness, and between artists who have been ill there is an unwritten bond, an awareness that this is an esoteric, politicised and ritualized practice which we share.

Problematically others have commodified and commercialized the pandemic. The exhibition described and discussed here: LOCKDOWN ([www.atelierdemelusine.com](http://www.atelierdemelusine.com)) was networked, made and delivered entirely online.

*How To Write An Abstract When Your Hands Are on Fire*  
**Aubree Penney**

Too often, the art historical canon treats artists' bodies as only worth mentioning in moments of narrative where they might lend profundity, rather than an ever present reality. We ignore that all art is born of physical acts and thus has the inherent potential to be a catalyst for pain. Pandemic has found many of us working from home, a situation for which chronically ill folks have long advocated. While many revelled in newfound freedom to wear sweatpants during the day, I struggled with the supposition that being home meant things would be physically easier, that because I could work from bed, things should be more comfortable. My illness was not seen as a valid excuse for delay or struggle because I was already home, and the often digital labor of curating was seen as divorced from my body. The expectation of a shared sense of comfort in working in domestic space rests upon an idea that labor done at home is inherently non-physical, with no impact on the body. Building out of my personal experience with chronic pain, this presentation takes as its starting point the development and ultimate cancellation of the exhibition *An Alarming Specificity* for Haverford College, which focused on embodiment and was called off to protect bodies in the wake of Covid-19. It will explore how to hold a space for pain in arts and arts administration by reconceptualizing sedentary labor as physical work and extricating an expectation of physical comfort from domestic spaces.

*Access Created & Denied*  
**Aislinn Thomas**

When the COVID-19 pandemic began, I was struck by the unique position so many chronically ill people find ourselves in – one of being both uniquely skilled to adapt and respond to the challenges posed by this moment, and simultaneously even more vulnerable. By this mean I mean not only vulnerable to the illness itself, but to the blatantly discriminatory triage protocols that treat sick and disabled lives as disposable. It's been incredibly surreal to witness so many abled people having to adjust to the inability to access and share public space in familiar ways. For myself, the pandemic has both opened up a great deal of access that I previously did not enjoy, while simultaneously creating new barriers. There is a pattern of contradictory truths co-existing: access being created and denied. For example, hygiene practices that result in safety and harm, or calls for community care that are embraced and rejected. Public discourse on our interdependence has the potential to be validating, but remains disappointing. My presentation will name some of these complex and contradictory experiences through a discussion of *Three windows*, an artwork I created in 2018 in response to the experience of feeling trapped at home. This video suddenly has wider resonance given that so many people with the privilege to do so have been forced to stay at home. Yet so far, chronically ill artists art still not having or relating to the dominant experience; rather, it remains particularized.

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## Accessibility & Disability in Contemporary Art

RADICAL ART CAUCUS

**Chair: Charles Eppley**, Oberlin College

The contemporary artists Carolyn Lazard, Constantina Zavitsanos, Park McArthur and Shannon Finnegan advocate for accessibility in museums, galleries, and other sites of cultural and artistic production. Using mixed-media installations, sculptures, performance and critical writing, they highlight the utility and urgency of accessibility as a mechanism for liberation and disability justice in the context of an ableist culture that manifests barriers, physical and social, in our museum spaces. Finnegan's sculpture *Museum Benches* (2018) tells viewers, "This exhibition has asked me to stand for too long - sit if you agree." In her accessibility guide, "Accessibility in the Arts: A Promise," Lazard says "accessibility is a primary tool that organizations can engage to dismantle ableism and create a more inclusive space." Curator and art historian Amanda Cachia argues curating could suffice disability activism and inclusivity throughout our museums, describing access as "vital" to nurturing a "critical disability curatorial practice." Museums have expanded access initiatives recently, but an imbalanced power dynamic persists, especially amidst the coronavirus pandemic, which triggered mass budget cuts nationwide, disinvesting two divisions most invested in access labor: education and programming. How does accessibility factor into contemporary art infrastructures? Who is provided space? How do museums respond to calls for access and inclusion? What roles do artists play? Are existing cultures of intimacy, empathy, and care embraced or denied by art systems: schools, galleries, nonprofits, museums? In economic collapse, austerity, climate change, political crisis, gender discrimination, and pervasive ableism, how does contemporary art respond - and what comes next?

## Addressing Design for Sustainability: Pedagogy and Practice

AIGA

**Chairs:** Neeta Verma, University of Notre Dame; Angela Iarocci, Sheridan College

**Discussant:** Eric Benson, School of Art & Design

The decisions that designers make have deep impacts on the way we curate the world around us and in doing so define our interdependencies with the environment that sustains us. In the postmodern world, designers have had a complicit role in responding to the demands of human consumption. The impact of design on the natural environment that threatens the ecological balance today is increasingly becoming more evident. In 1984, Victor Papanek wrote a scathing commentary, "There are professions more harmful than industrial design, but only a few of them." and that "designers have become a dangerous breed." While this might serve as an indictment of the design profession, it has also served to create a catalytic context for the profession to rethink the role that it needed to embrace. As a response to some of this retrospection, in 1990, the Design for Environment (DFE) initiative laid out the guidelines for incorporating eco-efficiency into the design process. The emergence of Eco-Design that countered consumerism by introducing the "environment" as an integral factor within traditional product development processes. (Luttrupp, 2006). In 2013, Michael Braungart and William McDonough set the stage for Sustainable Design with the concept of eco-effectiveness, "Human beings don't have a pollution problem; they have a design problem...Good design would allow for abundance, endless reuse..." The panel invites presentations that share historical perspectives, research, case studies, or pedagogy that explore responsibility and sustainability within design examined at the intersection of ecology, culture, and consumerism within current global and local contexts.

### *Elevating Emptiness in Architecture and Design*

**Heather Clydesdale**, Santa Clara University

Space: no longer an open frontier, but a globally observed distance of six feet. As the coronavirus spreads, government officials, business managers, and strangers on sidewalks have acknowledged the invisible as inviolate. For millennia, however, East Asian architecture and design granted primacy to void over mass. Empty areas are the cornerstone of traditional Chinese architecture where courtyards predicate complexes and open bays govern the proportions of architectural elements. In Japan, these concepts melded with beliefs that revere spatial and temporal intervals. This presentation examines the value of space in contemporary works by MAD Architects, Urbanus, and Kengo Kuma, showing how design principles promote connections between people and environments. These examples of architectural design revive philosophical or religious concepts that emphasize space as essential for humanity and nature. Preserving courtyards at a kindergarten upholds Neo-Confucian concepts of the role of nature in learning. Alternating space and structure in design reflects Daoist concepts that recognize void and mass as manifestations of the eternal play of yin and yang. Drawing on Japanese concepts of ma, or intervals, fuses interior and exterior spaces.

### *Sustainable Plastics in Practice*

**Geoff Isaac**, University of Technology Sydney

This paper uses Konstantin Grcic's Bell chair as a case study of sustainable use of plastic in product design. Completing a detailed life-cycle analysis (LCA) of a product is often a prohibitively complex, time consuming and expensive task. This case study will be used to illustrate a simple tool that can assist designers or consumers interested in exploring more sustainable alternatives to virgin fossil-fuel based plastics. It is forecast that the production of plastics will triple to 1.5 billion tonnes a year by 2050, by which time there will be more plastic waste in the sea (by weight) than fish. Designers help drive this unsustainable demand by constantly developing new products, the vast majority of which depend on plastics for at least part of their existence. As more is understood about the environmental impacts of virgin fossil-fuel based plastics, product designers are becoming increasingly pressured to find alternatives. An increasing range of bioplastics and recycled plastics (from households, industry, and the ocean) are being developed to meet this need. However, identifying which innovations actually result in more sustainable outcomes can become a surprisingly complex task. Overcoming industry and consumer resistance to these new materials is likely to be even more challenging. Through the lens of Transition Design I will examine the potential for these (niche) experiments with new materials to be scaled-up to make a significant impact on the prevailing socio-technical regime, challenging the dominance of virgin fossil-fuel based plastics.

### *Examining Sustainability through a Cross Cultural Prism*

**Neeta Verma**, University of Notre Dame

The paper presents and showcases the pedagogy developed through a course titled Social Design in India: Initiatives, Challenges & Innovation. Facilitated through an exchange program, students from the University of Notre Dame (UND) and National Institute of Design, India (NID), worked collaboratively to explore and address issues of sustainability in a classroom that spanned 8,000 miles. Working in small groups of two or three, their goal was to understand issues related to sustainability within a new paradigm and socio-economic parameter of a rapidly evolving country and its pluralistic culture and returning with re-energized perspectives on the very same issue. Areas of inquiry and research were defined under the larger umbrella of sustainability—all explored within the framework of social advocacy and design. Working within the pedagogy of social design, the design process placed a far greater emphasis on the understanding of cultural contexts. The goal for the student was not only to seek a resolution but also to understand in greater depth the social ecology within which their design solutions will find congruity. The cross-cultural contexts necessitated the development of both a depth of understanding and breadth of social competency of the frame of reference within which the solutions offered were finally expected to function. The civic learning goal for the students was to explore problems through a cross-cultural prism with an emphasis on collaboration and innovation.

### *Power Signifiers: strategies for critically reflective design interaction*

**Seher Mirza**, Royal College of Art

This research asks whether textile practice may offer empowerment strategies for critically reflective spaces, that



allow for social transformation, in the context of traditional textile communities of women in rural Pakistan where development opportunities are limited. It uses the reflective practice of its researcher, an urban western-educated designer/maker and Pakistani woman, to explore established power relations, as well as search for new dialogues that build meaningful relationships for creating new forms of power in interrelated social, development, and design contexts. This practice-based Ph.D. study approaches the research context with a phenomenological epistemological mindset informing my overall thinking. I use action research for investigating the relations and links to design through agencies, NGOs, and government bodies while using participatory design research for collaborative exploration of new creative expressions with a central focus on improving power relations for the women I worked with. I reflect on my own practices in relation to creative outputs as the central focus of my development as a design researcher. This research study makes an original contribution by developing a combined methodology, through 'Power Signifiers', for a critically reflective approach for social and design practice building on the discourse of the social sciences of power analysis and power relations frameworks through forms of non-obvious power in developing contexts. It makes an original contribution to the field through the use of the 'textile' as a flexible space, both as language and a surface for stimulating dialogue and exchange that could generate new meaning and relationships of power.

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## Affective and Generative Dimensions in Covid 19 Activism

**Chair:** Georgia Traganou, Design Studies Forum

**Discussant:** Thomas Markussen, University of Southern Denmark

The panel will explore the role of art/design in activist work generated by either professional or non-professional artists and designers in the context of the COVID-19 pandemic. These material, spatial, visual or sonic practices might have been created by solidarity/mutual aid movements; within specific professions or workspaces (e.g., healthcare providers, distribution centers, gig economy employees, other essential workers); efforts to relieve an impoverished population and restore the social net (e.g., stop-rent and anti-eviction movements); or as extension of existing activist work (e.g., decarceration, tenants' or immigrants' rights). Work of these movements not only utilize art/design languages that communicate emotion and messaging, but are also based on methods and processes akin to art/design in their iterative, prototyping, and prefigurative capacity. Some of these project also reveal the generative capacity of art/design, as seen in the creation of innovative supply lines for 3-D printed equipment, the restoration of human connection through rooftop musical performances and patient portraiture, and the performance of everyday collective practices such as #clapbecausewecare. Each panelist's 10-minute presentation will include one or two case studies interwoven with theoretical analysis, addressing issues such as collective processes and spatiality of activist work, the emotional and affective registers of their material or immaterial articulations, and their short- or long-term ambitions and impact. Reflection by a respondent, followed by a panel discussion, will raise broader questions on the role of material, spatial, visual, and sonic practices in redistributing agency, and evoking collective possibilities for change now and beyond the COVID-19 crisis.

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*Design Activism at a Distance: Uses of Prototypes in Grass Roots PPE Supply Chains during the COVID-19*

**Veronica Uribe-del-Aguila**, UC San Diego

Upon the collapse of the global circulation of goods, makers worldwide deployed their logistical and organizational knowledge to create socially distanced supply chains to help first responders. In Mexico and the United States, where I conducted interviews between April and July 2020, makers reoriented their practices towards facial Personal Protective Equipment (PPE) production. With diverse degrees of success in those months, makers' strategies for managing uncertainty, risk, and opportunity benefited first responders and often helped keep makerspaces afloat across both countries. These strategies included the production and distribution of sanitation protocols, certified open-source designs, prototypes, instructions, legal disclaimer templates, or what STS scholar Lucy Suchman might call "ordering devices" (2007). Furthermore, makers' practices produced different meanings, arrangements, and configurations. This paper explores the generative capacity of prototypes by analyzing their use within grass root supply lines for PPE fabrication. I sustain that prototypes had three functions within these aid networks: to build trust between makers and them and first-responders, manage uncertainty regarding contradictory health information and material shortages, and organized labor

in a context of social distance. By focusing on two grassroots networks, one in the United States and one in Mexico, I address the relationship and collaboration between these two countries during the COVID-19 Pandemic. In doing this, I also explore the essential but problematic role Mexico plays in the United States' supply chain needs and critical infrastructure workforce and how that affects the success of local design for social justice projects in both countries.

#### *Home Face Mask Production as Covid 19 Activism*

**Serena Newmark**, Freie Universität Berlin

As the Covid-19 epidemic spread and the wearing of protective face coverings became increasingly recommended, homebased mask makers (defined as individuals creating masks with non-professional equipment for personal use or to sell on a local, non-industrial scale) created a vast virtual reference library including sewing patterns, advice forums, and video tutorials on material selection and construction methods. Homemade masks quickly became a vehicle for activism, as an amplification of extant activist logos and symbolism, such as the pride rainbow, but also for mask wearing itself, which became a political statement against the actions of mask hostile civic leaders and groups. Since face masks can be made with upcycled materials, minimal equipment, and with the no-cost instruction available in the homebased mask making online reference library, the price of entry to mask activism is very low, and many homebased mask makers are new to home sewing. Homebased mask making also serves as a form of identity celebration and historical commemorative object creation. Some Native American homebased mask makers placed the Covid epidemic among the history of epidemics that have ravaged Native populations by creating ceremonial Covid masks featuring traditional designs and made of traditional materials and with ancestral artistic methods. Vast numbers of homebased mask makers have used protective face coverings as innovative and significant vehicles for activism, historical markers, and expressions of identity.

#### *Do buildings clap? Housing estate agency in COV-19 conditions*

**Maria Theodorou**, School of the Built Environment and Architecture. London South Bank University UK

Housing Estates in the UK, and in London in particular, have recently been the battleground for numerous activist groups and their attempts to revert the effects of neo-liberal policies. The paper touches on 'activism' to propose a move away from its standard understanding, i.e., as a set of actions with specific aims initiated by human agents. The main question concerns not only the thinking of attachments humans can form with buildings to 'perform activist interventions'; this is in fact a standard practice of activists who produce intimate and unhabitual attachments to buildings to draw attention to their cause. The paper will focus instead on the ways the material configuration of a specific social housing Estate in London enforced attachments with its human inhabitants in the occasion of Covid-19 weekly clapping. The case of the Primrose Hill Court Estate will be presented and discussed within B. Latour's approach to the concept of 'attachment.' Built in the 1950s, on a site of demolished houses destroyed during the London blitz, the Estate displays a design that shows architectural care for the provision of hygienic conditions (natural sunlight, ventilation, etc.) to safeguard its inhabitants' healthy bodies. In the context of Covid-19, the Estate's material

configuration deployed the bodies of its inhabitants to generate multiple attachments with adjacent buildings and other bodies to reverberate the clap for/of care.

#### *The Lockdown Collection: A visual art activist campaign*

**Kim Berman**

The invisible SARS-COV2 virus has had the unexpected effect of making visible the wounds of structural violence as experienced by young people. As an educator, artist and academic, I find myself asking how we can begin to address the trauma of gender based violence and the structural violence of poverty that far too many young people face in their everyday lives? How can we create safe spaces and the opportunities for vulnerable artists not only to express the impact of abuse in their lives, but receive emotional and material support. This paper presents some students artwork as part of a broader visual artists activist campaign that has raised over R2,5m and has awarded over 450 grants to vulnerable artists left destitute during the lockdown in South Africa. The images by these young voices express their instability, anguish, optimism, resilience, despair and anger. They provide a lens through which to see and manage a world undergoing unprecedented change. Their visions are not about rainbows towards a post-coronavirus future, but about the virus as an ongoing presence. They are visible representations of the hard questions their generation need to ask in finding opportunities for renewal, making adjustments and permanently adapting to change. The works were created as part of The Lockdown Collection, an initiative engaging established and emerging artists to express their personal and the collective impacts of COVID-19. See (<https://artistproofstudio.co.za/pages/student-collection>; <https://www.thelockdowncollection.com>)

#### *Tactic as Art: Everyday Digital Resistance and Covid-19 in China*

**Xinyi Li**, Pratt Institute

Designers and artists traditionally have been producing communicative and persuasive aesthetic content for engaging with activism. With the relational and service turn of design, the responsibilities expanded to include the organizational and strategic level of community activism. While platform capitalism prioritizes digital platforms' marketing values, online platforms are also venues for activism across borders. Actions of resistance involve the opposition of power and the care for a common. COVID-19 has accentuated a common and prompted resistance at unseen scales. In addition to the persuasive and mobilization function of activism, coordinating actions and materials, digital resistance during COVID-19 also function at the informative and emotional levels. The author presents a taxonomy of different forms of resistance from the Chinese community, highlighting two cases where tactics are used as art to engage with a performative dimension. This paper outlines a framework of everyday digital resistance characterized as tactics of micro-interventions integrated into life, which stands at the opposite of radical confrontations on the continuum of activism. Often spontaneous and unorganized, the actions collectively create impact and potential of undermining power, but individuals can remain relatively unnoticed and low-risk, especially valuable for actors in high-risk contexts. As a form of embedded resistance, everyday digital resistance works from within the system, sharing strategies with mainstream design practice. The changing landscape of resistance and new modes of

involvement with artists and designers demand new skills and new literacies, calling for the integration of platforms education in art and design pedagogy.

*Material-human resistance in times of Covid-19. The story of the erasure of National Theater in Tirana, Albania*

**Dorina Pllumbi**, TU Delft and **Doriana Musai**, Polis University

This is a story of the formation of a collective body in the form of material and human assemblage in a contact zone loaded with tension. It mushroomed in the very heart of Tirana, as a resistance for the protection of the historical building of the National Theater. The state institutions abandoned their role in safeguarding the public interest and partnered up with private parties to serve to the eagerness to grab and capitalize public land. This triggered a citizens' movement to protect the historical theater building recognized by European partners in the field of cultural heritage, endangered by a Public Private Partnership that proposed its replacement with a new alien theater and luxurious towers designed by BIG. The human-material collective body spontaneously started to host, promote, and generate protocols of mutual care, intra-action, communication, activating, and empowering unheard voices. Human bodies that anchored to the building protested peacefully through art, free speech, exhibitions, turning the protest into the only legitimate institution, and the building into a fortress of resistance. Unfortunately, the much-loved building, that triggered a more than two years long resistance, was demolished on May 17th, in an unprecedented shocking way, early in the morning at 4:00 am, the last day before the lockdown from the Pandemic would end. The act of the erasure of the theatre is a material expression of the rise of authoritarianism during Covid-19 times which generated affective relational resistance before and after it.

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## Affordances: Writing Domestic Furniture as Global Art History

**Chairs:** **Yanlong Guo**, Smith College; **Fan Zhang**, Tulane University

This panel investigates physical objects and visual representations of furniture in the domestic space of the premodern world, a time when skilled craftsmen created decorative and functional individual works not subject to mechanical reproduction. Domestic furniture thrived in various cultural contexts, encompassing such items as Roman chaise longues, Song Chinese dressing tables, American Chippendale chairs, Ethiopian headrests, Edo Japanese folding screens, for instance. Primarily made of wood and sometimes adorned with fabrics, lacquer or other precious or semi-precious materials, movable home furnishings simultaneously fulfilled everyday needs and aesthetic tastes. Situated within residential interiors, domestic furniture afforded the private reaches of human experience, allowing us to consider codependences between human beings and objects. Drawing upon the concept of affordance, this panel explores ways of understanding materiality from the evidence of direct physical interactions between people and interior furniture before the age of Industrial Revolution. Recent material culture scholarship has enlivened the phenomenological approach by emphasizing experiential parameters of material properties: the ways we experience things and the reciprocal effects things have on our experience. This approach challenges us to interrogate the affective potential of objects such as furniture, too often marginalized and trivialized in art historical writing. Instead of holding a fixed gaze at objects as discrete, inert entities, the study of furniture engaging with the theoretical framework of affordance explores the sensory aspects of material cultures from different parts of the globe.

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*The Affordances of the ji and an Tables in Early Imperial China*  
**Yanlong Guo**, Smith College

Before "the chair's conquest of China" in the medieval period, low platforms named *ji* and *an*, rather than high tables, dominated the interior spaces of the Han dynasty (206-220 BCE). Various designated in translation as tables, desks, trays, and rests, these platforms held objects and provided surfaces for working, dining, and resting. Typically measuring from seven to fifteen inches in height and made of pottery, lacquer, bronze or jade, *ji* and *an* were ideal for the mat-level mode of living of early China. This paper first attends to the interdependent relationship between the material properties, morphological features, and multivalent functions of *ji* and *an* articles. Shifting from these direct, physical affordances to mediated, symbolic affordances, it explores how *ji* and *an* helped to foster appropriate behaviors and define ritual norms associated with the body. For example, transmitted texts reveal the court bestowing a *ji* -rest upon officials over the age of seventy to demonstrate the emperor's respect for the elderly. Similarly, a married woman lifted an *an*-dining tray to eyebrow-level to show admiration for her husband. Engaging with literary accounts of *ji* and *an*, as well as pictorial representations and actual objects recently excavated from tombs across the vast Han empire, the paper argues that *ji* and *an* were both practical and ritualistic objects that molded embodied human experience



and produced codified cultural knowledge in early imperial China.

*Hierarchical and Sensory Affordances of Couches in Early Medieval China*

**Fan Zhang**, Tulane University

In the 1960s, American psychologist James J. Gibson proposed the concept of affordance to decode the codependent relationships between humans and their environment through the lens of senses. Engaging with this theoretical framework, the paper seeks to examine the hierarchical and sensory affordances of the couch, a common type of furniture in China from the third to the sixth centuries. I argue that the couch in early medieval Chinese society was not merely furniture for sitting or sleeping in the private space, but also a public platform to stage social hierarchy. Investigating the visual representation and textual records of couches in early medieval China, I contend that this furniture played a crucial role in constructing the social status of the sitters. The hierarchical affordance of couches is manifested in two aspects: first, the elevation and augmentation of the sitter by the couch; second, the perception of the couch by the surrounding people standing or kneeling in front of the sitter. The paper further addresses the issue around materiality by studying the physical remains of the couches excavated from underground tombs with those used in the above-ground residential space. While the funerary couches were made of stone, an inorganic, durable, and cold material, their residential counterparts were made of wood, an organic, perishable, and warm material. Thus, the sensory difference between stone and wood embodies the symbolic demarcation between the sphere for the dead and that for the living.

*"Unseating" Michelangelo's David: A Domestic Affordance and the Damaging Dawn of Art History*

**Roger J. Crum**, University of Dayton

Long before its protective, late 19th century placement in the museum of the Accademia in Florence, Michelangelo's David stood in the open air on the steps of the Palazzo della Signoria. The Palazzo, fully equipped with furniture, served as the Florentine city hall that was actually considered and regularly described in notably domestic terms as the "home" of the city's ruling elite; citizens literally resided there during their prescribed, limited periods of governmental service. There, outside this civic "domicile," Michelangelo's David was as much a political symbol of Florentine republicanism as it was a masterpiece of art, and this was made clear 1527 when a bench was hurled in its direction from an upper window during an uprising against the usurping Medici family. Whether intentional or accidental, the blow shattered the statue's left arm into three pieces which, days later, were gathered up by the young Giorgio Vasari who oversaw the repair to the work. Several decades later, Vasari would write Michelangelo's biography, celebrate this work, and arguably give conceptual and canonical birth to the modern history of art around the celebration of artists like Michelangelo and works of art like his David. Drawing upon but extending the concept of affordance, this paper gives affordance in discussing this tripartite interaction of furniture, statue, and Florentines as it gives historiographic "agency" to that long, unheralded but clearly damaging, domestic bench that broke David's arm and reset it as the first "strong-armed" act of modern art history.

*The Luxurious, The Exotic, The Nabobian: The Curious Case of Anglo-Indian Ivory Furniture in the Eighteenth-Century English Country House*

**Kaitlin Rae Grimes**, University of Missouri-Columbia

During the long eighteenth-century in England, furniture became an integral part of the upper class's illustration of wealth, particularly during the Georgian period (ca. 1714-1830/37). In a market saturated with home-grown furniture makers, like Thomas Chippendale, furniture from exotic locales drew attention in English polite society. As such, this paper focuses on Anglo-Indian ivory furniture brought to England by East India Company officials and its agency in the English domestic landscape. I look towards the second half of the eighteenth-century in England and how ivory furniture interacted and projected imperial luxuriousness and exoticism within the homes of Company officials, commonly referred to as nabobs. What makes these objects "Anglo-Indian" is their unique hybridity of English visuality with Indian materiality. I argue that Anglo-Indian ivory furniture, created in colonial British India, became a material signifier of the nabob in the English country home during this period. I posit that this was achieved through three avenues: the debated notion of luxury in eighteenth-century England; the comprehension of the exotic through ivory's performative surface ornamentation; and the positioning of ivory furniture in the eighteenth-century English country home. I contend that it was the furniture's hybridity that propagated the tenuous English and Indian identity of the nabob. It was also ivory's mutability that materially and visually projected the nabob's status as it acted as a sign of economic expansion and as a signifier of the growing unease of the empire at home.

## African American Art in the International Arena: Critical Perspectives

**Chairs:** **Eddie Anthony Chambers**, University of Texas at Austin; **Richard Anthony Hylton**, University of Pittsburgh

Largely unattended to dimensions of African American art history include the ways in which its related practices have existed in the international arena. But examining such histories offers important and nuanced understandings of the perennial tensions that exist between 'African American' art and 'American' art. During the 19th century, artists such as Robert S. Duncanson sought both racial and artistic freedoms by travelling to other parts of the world, such as Canada and Britain. In the mid 20th century, artists such as Elizabeth Catlett, Lois Mailou Jones, and Benjamin Patterson gravitated to countries such as Mexico, Haiti, and Germany respectively, again, in search of racial and artistic freedoms. These international considerations are further complicated by the significant, though partial upswing in the profile of African American art outside the United States in the 21st century. Blockbuster exhibitions such as *Soul of a Nation: Art in the Age of Black Power*, which originated at Tate Modern, London in 2017 represented important, though arguably problematic manifestations of African American art outside of the US. Such large group exhibitions contrast with major solo exhibitions by the likes of Faith Ringgold at the Serpentine, London, and Nick Cave at Tramway, Glasgow, as does the representation of African American artists such as Robert Colescott and Martin Puryear in the US Pavilion at Venice Biennale. What are the critical ways in which we can read or understand such histories? How do African American artists in the international arena complicate notions of 'American' art?

### *American Modernism on the Rue du Dragon: Beauford Delaney and Darthea Speyer*

**Mary K. Campbell**, University of Tennessee, Knoxville

In 1961, Darthea Speyer included the Tennessee-born painter Beauford Delaney (1901-1979) in an exhibition at Paris's American Cultural Center. Speyer was the cultural officer of the United States Information Service at the time, as she had been when she helped New York's Museum of Modern Art to open its 1953 exhibition *12 Modern American Painters and Sculptors* at Paris's Musée National d'Art Moderne. Although the American Cultural Center was not as impressive a venue as the Musée Nationale, it was nonetheless "considered a very important pole of attraction in the arts," as Speyer later remembered. In keeping with this importance, Speyer had the art critic Julian Alvard write the introduction to Delaney's 1961 exhibition, which also included the work of the American artists Joe Downing and Caroline Lee. Alvard began his essay with a provocative question: "Beauford Delaney et Downing sont-ils encore des peintres américains?" Alvard sounds more than a little like Henry James on John Singer Sargent here, musing in 1893 about whether "Mr. Sargent [was] in very fact an American painter." Obviously, however, the stakes were different for Delaney. As a queer black Southern man, he had no place in the story that museums like MoMA were spinning about America's heroic post-war artists—artists who, in their collective performance of straight, white, hard-living masculinity seemed like a paintbrush-wielding precursor of the Mercury 7 astronauts. In

this paper, I explore the ways in Speyer complicated this vision of American modernism with her ongoing support of Delaney and his work.

### *Fellow Travelers: African American Artists and Fellowship Travel at Midcentury*

**Claire Ittner**, University of California - Berkeley

This paper examines the role that funded research travel played in the practices of African American artists in the 1940s and 1950s. It considers the work of Elizabeth Catlett, Eldzier Cortor, and Haywood "Bill" Rivers, each of whom won the prestigious, year-long Rosenwald Fellowship, which supported promising young African American scholars, writers, and artists. Such fellowships allowed for critical encounters among African American artists, artists and thinkers from across the African diaspora, and other "fellow travelers"—yielding not a singular solidarity, but many different kinds of exchange, misapprehension, and affiliation. Examining the new paths these artists broke, I also attend to the way they traveled in currents of movement alongside other travelers—the stream of Chicago artists drawn to Mexico City (Catlett), the circulation of ex-Surrealist figures and ideas between New York and the Caribbean (Cortor), and the flow of Black veterans and students to postwar Paris (Rivers). These currents carried the artists to places where their American identity was heightened as difference, even as they engaged in larger debates around alternative, non-nation-based configurations of affiliation. The paper attends in particular to the way that these artists positioned themselves as travelers and researchers, distinct from tourists or migrants—engaged in serious, sustained study, often drawn from deep if temporary co-residence. I ask how the position of researcher was occupied and expanded by African American artists, how it intersected or conflicted with their sense of "Americanness," and how it affected their encounters with those they met on the road.

### *Challenging the Canon: African American Artists Abroad*

**Sophie Sanders**, Institute of Art and Design, New England College, NH

African American art has challenged ideas about 'American' art from its inception. Nineteenth artists Henry Ossawa Tanner and Edmonia Lewis worked in Europe, as did Harlem Renaissance artists Richmond Barthé and Aaron Douglas in the early 1930's. In the 1960s, many black artists travelled throughout postcolonial Africa to define connections between their African heritage and American identities. They expanded the story of American art and identity. Recent exhibitions, such as *AFRICOBRA: Nation Time* at the 2019 Venice Biennale and *Soul of a Nation: Art in the Age of Black Power* at the Tate Modern in London suggest that international audiences continue to be fascinated by African American art, but the question remains if their work will permeate international museum collections and result in a more nuanced appreciation of their art. Whether African American art is perceived as pivotal to the narrative about American art or something exotic and romantically tragic is a persistent question. How will scholarship about African American art in international contexts represent the terms and philosophies of artists themselves? My presentation investigates historical and contemporary issues surrounding African American art abroad, focusing on increased opportunities for international visibility by African American artists and

enthusiastic responses to transatlantic exhibitions. This talk considers large traveling exhibitions and the singular experience of artist Sonya Clark at Kehinde Wiley's Black Rock residency program in Senegal.

*Alma W. Thomas: Unexpected Presence on the Global Stage*  
**Jonathan Frederick Walz**, The Columbus Museum

An archetypal trope that permeates the Alma Thomas mystique is of the David-and-Goliath type: how the first African American woman to mount a solo show at the Whitney Museum of American Art took the art world by storm—especially when it was discovered that the artist was a Washington, D.C.-based arthritic, octogenarian, former schoolteacher. Thomas undeniably inhabited the nation's capital for over half a century, and it's accurate to say that the artist remains strongly associated with her adopted city, where the majority of her extant oeuvre resides. This broad-brush narrative has tended to obscure the artist's engagement with the globalism of the 1970s. For example, when President Kennedy initiated the U.S. Art in Embassies program in 1963, Thomas had yet to formalize her signature "Alma's stripes," but between 1969 and 1975, the artist exhibited over a dozen paintings in U.S. embassies abroad, in State Department public rooms and offices, and at the White House. With renewed popular interest in the artist, the Archives of American Art's 2018 digitization of their Alma Thomas records, and the inclusion of *Mars Dust* (1972) in *Soul of a Nation: Art in the Age of Black Power*, the time is right to reconsider Alma Thomas's transcultural interests, cosmopolitan network, and international activities. Thomas's unexpected presence on the global stage exemplifies the need for us scholars to push harder on received notions, to search in unlikely places, and to read against the grain.

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## After Theory? On the relation between art history and theory today

**Chairs: Kamini Vellodi**, University of Edinburgh; **Jae Emerling**, University of North Carolina, Charlotte

Bringing together four scholars who have been at the forefront of these interrogations, this panel explores the meaning and role of theory for art history today, after theory's 'golden age' in the late 20th century. A designation that included 'post-structuralist theory', 'critical theory', and 'French theory', theory was integral to the seismic shifts within the discipline: its self-critique, the explosion of its disciplinary borders, the rise of new methodologies, and the branching of new subdisciplines. This radicalization reflected the radicalism of theory itself - its nature as a para-discipline, a vehicle of critique that instigated the transformation of received paradigms. As theory became integrated into the academy, however, its radical character was absorbed into new disciplinary norms. Yet the provocations and targets of theory surely remain as pertinent as ever. Is theory merely a historical phase of art history, an interpretative fashion existing for two decades beginning in the 1970s and whose moment is over? Or does its presence at the very heart of the rethinking of the discipline not require us to affirm its continuing role? For Georges Didi-Huberman, 'Art historians who glibly dismiss 'theory' are actually dismissing, or rather expressing their dread of, the strange fact that questions can outlive answers.' So, what are we to make of theory in the aftermath of critique, in a historical threshold wherein theoretical questions survive? What are the insistent and the new questions that compel us to turn to theory today?

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### *Art History and the Tyranny of Humanism*

**Whitney M. Davis**, University of California

This paper considers the double binds - analytical, historical, theoretical, and institutional - of art history 'as a humanistic discipline' (to use the title of a famous essay by Erwin Panofsky prepared for a 1938 volume on 'the humanities' in liberal arts education in the United States). Hubert Damisch, among others, has argued that what he calls 'the plastic fact' cannot be considered in its 'transhistorical contents', its 'generality', under the 'tyranny of humanism': for him, this is the general 'problem for theory' in art history. What are some of the contours of this problem in 2021? In particular, how do 'human' and 'plastic' interrelate inside and outside humanism and 'the humanities'?

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### *After Named Theories and Disciplines*

**James P. Elkins**, School of the Art Institute of Chicago

Art history once defined itself as a small set of interpretive methods such as style analysis and iconography. By the beginning of the 20th century that list had grown into a list of several dozen theories, among them feminisms, strains of psychoanalysis, semiotics, postcolonial and decolonial theory, and affect theory. Conservative and introductory texts like *Art Since 1900* pared that list down, while other understandings of art history declined to identify the discipline with named theories. We live in the curious aftermath: on the one hand, our curricular offerings imply that the disciplinary identity of art history can be understood in terms of its theories, but on the other hand our texts often imply we no longer need to name-check or engage with theories. Neither of these is a faithful



inheritor of theories that mesmerized the discipline in the late 20th century. The actual effect of those theories can be seen in experimental texts that begin with art historical questions, but risk blurring the image and purposes of art history.

### *The Tain of Art History*

**Donald Preziosi**, University of California, Los Angeles and

**Claire J. Farago**, University of Colorado at Boulder

As a vehicle of critique that instigated the transformation/interruption/dismantling of received paradigms and norms, theory is an ongoing event, a praxis. To make the problematic historiographical: art history is a philosophical praxis, which makes it an ethical undertaking. The existential threat facing all life on this planet is the climate emergency. For art history, it is an opportunity to dismantle human exceptionalism in the realm of culture. Whose life is worth telling? Whose history is worth saving? What do we want to see in the mirror when we tell our stories?

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## Agitators and Aggregators: New Cycles of Contemporary Art History

SOCIETY OF CONTEMPORARY ART HISTORIANS

**Chair: Katie Anania**, University of Nebraska-Lincoln

**Discussant: Megan Driscoll**, University of Richmond

In the spirit of coalition-building and with an eye to the future, this panel brings together emerging scholars and leaders of several CAA affiliate societies that are blazing new paths in contemporary art history. We will debate shared investments, common problems, pressing concerns, and new narratives currently propelling our discipline forward. As we turn to forms of collaborative and transdisciplinary research, have we abandoned late-20th-century concerns of overcoming modernist precedents, methodologies, and/or hegemonic canons? Recent scholarship increasingly looks for alternative sources of inspiration: vernacular histories; science and technology studies; queering and/or decolonizing methodologies; critical studies of race, gender, and ethnicity. As contemporary art historians keep abreast of these developments and their intersections, are they merely playing catchup or are they reterritorializing art history itself, changing how it is written and whom it addresses?

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### *Agitators and Aggregators: New Cycles of Contemporary Art History*

**Rose G. Salseda**, Stanford University

Informal Roundtable Discussion

### *Agitators and Aggregators*

**Andy Campbell**, USC-Roski School of Art and Design

Informal Roundtable Discussion

*Participant in a roundtable discussion on the proposed topic.*

**Johanna Gosse**

Participant in a roundtable discussion on the proposed topic.

### *Presenter 4*

**Jacqueline Francis**, California College of the Arts

Participant in a roundtable discussion on the proposed topic.

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## Alternative Cartographies in Art and Art History

**Chair: Izabel Galliera**, Susquehanna University

Cartography, or mapmaking, is an act of power. Historically, maps have been used to advance national, political, and economic interests. They have constituted powerful instruments in processes of colonization and domination, military surveillance, navigation, business transactions, and commercial advertising. Current political campaigns and elections are impossible to imagine without maps that designate the political fabric of a nation. Despite its presumed objective basis, mapmaking represents a highly subjective, selective, and flexible practice. Traditional uses of maps that visualize cities, structures, topographies, and demographics employ the model of the base map. Increasingly since the beginning of the twenty-first century, initiatives of collaborative cartography such as Waze, the real-time user-powered navigational application provided by Google, have challenged the static components of the base map. Artists and art historians have been employing cartography in various conceptual and formal ways as a valuable tactic in their art and activist practices to map political power, visualize connections within a field of study or artistic moment, identify patterns of behavior, or transform strategies of mapmaking into aesthetic and formal renderings. This panel invites contributions from both art historians and artists that work in diverse artistic media to address the multitemporal and subversive potentials of cartography.

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### *Alternative Worlds: The Cartographic Reconstructions of David Wojnarowicz*

**Mysoon Rizk**, The University of Toledo

David Wojnarowicz spent a life rearranging the terms of engagement into which he was born. In many writings, he relentlessly chronicled the “pre-invented world”: hetero-normative, systemically discriminatory, hyper-bureaucratized, increasingly technologized, radically alienating — especially for anyone beset by chronic health conditions. In hundreds of works of various media (sculpture, painting, printmaking, photography, performance, etc.), he spectacularly upended this “pre-invented world” — perhaps no more effectively than when he remade maps. He fractured, cropped, re-configured, and re-sutured cartographical imagery, deployed as ciphers for a “pre-invented world,” into which he repeatedly injected new forms of being. Continuously raising alarms regarding human compromise of life on Earth, and the eminent collapse of civilization, Wojnarowicz’s recombinant cartographies foster respect and appreciation for biodiversity. No doubt, recovery from many aspects of the Anthropocene seems likely, given the planetary body’s compulsion to thrive, buoyed as it is by the solar system’s cyclical phases. Thus, even given his apocalyptic intimations, the artist’s aerial, long-range, and Archimedean perspectives prove grounding. Such acts of re-mapping foster new avenues of agency, landscape architect James Corner argues, rendering as well as re-dressing situations in ways that may “emancipate potentials, enrich experiences and diversify worlds.” (See Cosgrove, ed., 1999: 213)

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### *Time To Reflect Reality*

**Synne Tollerud Bull**

This paper discusses the artistic research processes that emerged in the above work by artistic duo Bull.Miletic (Synne T.

Bull and Dragan Miletic). Taking Norway's rapidly expanding capital Oslo, as a study object, TTRR investigates different modes of knowing and experiencing the city through a practice-based research on machine vision. In her essay "The City is Not a Computer," Shannon Mattern shows how city metaphors frame conceptions of urban knowledge. A current trend points to the city as a computer, where so-called "smart city" solutions open for urban planners to think in terms of optimization to maximize profit. Countering this trend, our project develops a method to recognize, study and discuss the multiple other forms of urban intelligence, be they human or nonhuman that figure in the urban environment. The title refers to the metric of lag time between the world as it is and the world as it is known to machines. Here we employ our artistic method *cinéma trouvé*, which in this project involves recording the motion view from Oslo's intricate tram network. This footage is then combined with drone and satellite recordings in the exhibition space via autonomous vehicles and kinetic projection techniques. Our intention with this work is to produce an alternative cartography in the exhibition space that re-examine how ecology of urban sensor technologies can be studied and explored through historical mediation. The project thus develops a more-than-human approach to material knowledge and parallel ecologies that already figure in the urban environment.

#### *Geographic Decentralization: Mapping Evolutions of a Digital Artwork*

**Jessica Walthew**, Cooper Hewitt

Digital maps subvert the conventions of traditional museum objects. Web-based live maps, like those tracking traffic, electoral results, census data, or virus spread, evolve over timescales of varying lengths whereas analog maps are static representations, remaining fixed in time as soon as they are published. As Cooper Hewitt builds its nascent digital design collection, these media have challenged the museum's collection and preservation capabilities and practices. Seeking to understand the boundaries of these works has surfaced issues of temporality and geographic decentralization (of components/assets as well as users). This paper explores how internet-based works challenge our conceptions of the temporospatial delimitations of "an artwork." In 2012, San Francisco-based Stamen Design created a series of open source mapping tools that render the world in different styles, from a conventional terrain map to a rendering that imbues the digital map with the hand-hued quality of watercolor (but actually utilizing complex image-processing algorithms). The process of acquiring the Watercolor Maptiles website is revealing its complex content delivery network (CDN), linking users requesting information to servers in the "cloud" (metaphorically ethereal, but actually data encoded in physical servers in physical places). Collecting and preserving the map website is requiring decentralization of the acquisition process, collaboration from parties in multiple states, and is yielding a challenge to what we mean by acquiring a museum "object" for this digital interactive web-based work.

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#### Ana Mendieta

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#### *Embodied Ecology: Enacting Relationships with Land in the Work of Ana Mendieta*

**Matthew Harrison Tedford**, University of California, Santa Cruz

It has been argued by some ecologists, philosophers, and historians that the ecological crises we find ourselves in are in large part due to the proliferation of worldviews that see humans as set apart from the non-human world. Though such thinking has a long history, the rise and expansion of European rationalist and mechanistic philosophies in the early modern period is posited as playing a central role in the proliferation of instrumentalist relationships between humans and the non-human world. Taking these arguments as a starting point, this paper will look at the mechanisms by which ancient organic and holistic relationships with the non-human world were suppressed and severed and how is countered in contemporary visual art practice. In particular, this paper considers how 20th-century Cuban American performance artist Ana Mendieta, and her *Silueta* and *Rupestrian Sculptures* series, challenge the ideologies of mechanist philosophy by enacting non-instrumental relationships between herself and the landscapes in which she worked. Symbolic communication is a key means of mediating and actualizing relationships between two subjects, and so, if a non-instrumental relationship is possible between the human and non-human, visual art ought to be a possible means of enactment. With Mendieta as a case study, and drawing on Potawatomi ecologist Robin Wall Kimmerer's concept of a "grammar of animacy" and philosopher and biologist Andreas Weber's concept of "elivenment," this paper examines Mendieta's work in light of its complication of the dualities of human versus non-human or body versus land, offering a model for more just relations.

#### *Mendieta's Abstraction*

**Sherry A. Buckberrough**, University of Hartford

Mendieta's Abstraction Hailed by many in the 1980s as postmodernist, Ana Mendieta nonetheless employed visual abstraction as consistently as any modernist luminary. Yet modernist art history's normal understanding of abstraction is too narrow to do justice to the expansive nature of her work. Mendieta clung to the form of the female body, seemingly repeating it in every piece. She tested that form with alterations of medium, simplification of contours, elaboration of pattern, or any of these in combination, pushing it toward ever-increasing abstraction. But she used abstraction differently. Rather than seeking a singular essence, the goal of most modernist abstraction, Mendieta used it to accumulate meanings, to safeguard the past while exploring the present in the multiple locations of her increasingly nomadic life. Because of her displacement as a Cuban refugee in the wake of that country's revolution, much of the critical literature on Mendieta has privileged the theme of exile. Other interpretations have focused on issues of identity. Yet others have examined her interests in ancient art, indigenous cultures, feminism, Latin American culture, Catholicism, Santería and contemporaneous art movements. Finally, authors have proposed that the power of Mendieta's work lies in its ability to contain so many different allusions. This presentation asks how her accumulation of allusions relates to the increasing abstraction of her signature form. With Mendieta as a lens, this reconsideration of abstraction may allow a rethinking of its relevance for other

artists whose work rides a line between modernist and postmodernist approaches.

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## Analog Research and the Limits of the Digital in the Age of COVID-19

ART LIBRARIES SOCIETY OF NORTH AMERICA

**Chair: Eric Michael Wolf**, Art Libraries Society of North America

**Discussant: Chantal Lee**, New York Public Library

Over the past twenty years, mass digitization has transformed the way we do research. It has made the world smaller, and allows students and faculty to consult works that were previously only available to those who had travel grants and time for sustained field work. During the COVID-19 pandemic, such electronic resources became our only means of academic research. This has really demonstrated how much we still rely on physical collections, and how there are still large areas of scholarship that can only be conducted with such resources. This panel looks to discuss some of the limits of, and challenges to, the notion that "someday all research will be done online", from the points of view of a librarian, an art history professor, and a curator, through specific recent case studies.

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*Nothing Like the Real Thing: Anna Atkins's Photographs of British Algae and The Myth of the Digital Surrogate*

**Emily Walz**, New York Public Library

During the COVID-19 crisis, with libraries and cultural institutions closed, researchers came to rely heavily on digitized versions of print resources. Although undeniably useful, these resources simply can not replicate all aspects of the physical object. The author examines these losses through the lens of the first photographically illustrated book, Anna Atkins's *Photographs of British Algae: Cyanotype Impressions*, a work which in many ways defies categorization. British Algae's representation in the digital sphere varies widely as some institutions catalog it as a rare book, while others treat it as a museum object. Digital platforms often exclude data essential for Atkins researchers, including plate arrangement, recto and verso views, and binding characteristics. Further complications arise as we examine Atkins's own process and the resulting objects, which were ultimately shaped as much by their recipients as by their primary creator. The atypicality of Atkins's work allows us to explore the difficulties and complexities surrounding the digitization of print resources as a whole.

*Why Examining Physical Library Books Still Matters for Research and Publishing: Thoughts on Picasso's Demoiselles d'Avignon*

**Suzanne Preston Blier**

This paper addresses the need for physical books in doing art and architectural history research, writing and publishing. Specifically this paper will take up the unique ways in which my recent book on Pablo Picasso's iconic 1907 painting *Les Demoiselles d'Avignon* took root in a visit to the Tozzer Library at Harvard where I chanced upon a 1898 book on African masks by German ethnographer, Leo Frobenius that led me to realize that he was using illustrated books as key source material for this painting. Over the course of the next few years I discovered

several other books (one in the Harvard Medical School Library) that not only confirmed my initial observation about his book sources. These (and other) physical library books in turn became essential after I completed the writing and began the long work of publishing this research. Using a Fair Use model meant that most of my images had to come from books such as these, today largely only available in libraries.

*The Making of Ray Johnson c/o Caitlin Haskell*

In 2018–19, the Art Institute of Chicago acquired the William S. Wilson Collection of Ray Johnson, a body of work more than fifty years in the making. Originating as the personal archive of Bill Wilson (1932–2016), one of Johnson's earliest and most steadfast collaborators, the collection ultimately came to consist of many hundreds of works of mail art, as well as numerous artists books, dozens of drawings and design fliers, and more than 75 collages. Although the curators would never have put it in these terms initially, creating an exhibition from this collection was intended to be an analogue exercise; and between June 2019 and February 2020, the collection was catalogued in a decidedly hands-on manner: opening envelopes, examining postage marks for dating clues, and folding and unfolding countless letters that had once circulated through the postal system. In the midst of exhibition planning, however, the outbreak of COVID-19 necessitated a change in method, whereby the archive was experienced exclusively through photo documentation, namely via digital images that had been created in anticipation of one day opening the Wilson Collection to online research. In this talk, I will discuss the experience of making a wholesale shift from analogue to digital research in the making of Ray Johnson c/o as well as the Art Institute's future ambitions for facilitating access to its growing Ray Johnson collections both through exhibitions and library-based research, as well as to audiences online



## Anti-Semitism in Modern and Contemporary Art

**Chair: Steven Bleicher**, Coastal Carolina University

There has long been an underlying current of anti-Semitism in modern and contemporary art. The Impressionist group was torn apart by the Dreyfus Affair in France at the end of the 19th Century. Degas and Renior had become so fervently anti-Semitic that they refused to show their work in any exhibition that also contained the artwork of Camille Pissarro. Even Cezanne who once considered himself a pupil of Pissarro refused to acknowledge him. Many other examples can be seen throughout this century. Artworks by Anish Kapoor and Jaume Plensa have been vandalized with anti-Semitic graffiti. Most recently, Banksy's work showing two Hassidic men kissing, was painted on the Wailing Wall, a segment of the walls surrounding the area of the Temple Mount (Har Habayit), which is the holiest site in Judaism. Was this a guerilla art installation or anti-Semitic vandalism? Except for a few brave writers and a few organizations, such as the Jewish Museum, this form of bigotry has gone underreported or ignored. There is a pervasive view that it is unthinkable for artists to be anti-Semitic. We like to feel we are above that. Or are we? Why have so many arts organizations, critics and artists remained silent? This session will explore all dimensions of the issue. Papers are sought from art historians, critics regarding this issue as well as artists who have had their work censored, vandalized or refused because of their religious affiliation.

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### *American Antisemitism and the Reception of "Degenerate Art"*

**Jennifer McComas**, Eskenazi Museum of Art, Indiana University

The Degenerate Art exhibition of 1937 has achieved fame as one of the Nazi regime's most notorious propaganda spectacles—a haphazard display of over six hundred works of modernist art accompanied by racist and antisemitic slogans. The exhibition and the related purge of 21,000 works of art (mostly German Expressionism) from German museums was widely reported in the contemporary American press. Yet commentators went to great lengths to emphasize that this cultural travesty resulted purely from Nazi aesthetic barbarism, even ascribing it to Hitler's "philistine" taste alone. The sympathetic reception of "degenerate art" in 1930s America, I argue, was contingent, in large part, on its dissociation from the Third Reich's antisemitic ideology. Thus, a MoMA press release in 1939 stated that the "degenerate" works "were not excluded from German museums on racial grounds," emphasizing that they were not by Jewish artists. The separation of "degenerate art" not only from Nazi ideology, but from the plight of European Jews, was informed by the antisemitic climate permeating 1930s America. American antisemitism similarly forced Jewish artists to downplay their cultural identities and fueled anti-immigrant policy in the World War II era. Unfortunately, most recent scholarship perpetuates misinterpretations of the Degenerate Art exhibition, failing to analyze its antisemitic underpinnings or to examine how antisemitism also shaped responses to it. Thus, the Degenerate Art exhibition's intersections with the Holocaust, as well as the influence of American antisemitism on World War II-era art criticism, remain misunderstood, clouding our understanding of a critical historical event.

### *Situating Anti-Zionism in Art and Academic Spaces*

**A. P. Vague**, DePaul University

This presentation addresses the complexities surrounding "anti-Zionism" in art and academic spaces. Issues regarding the state of Israel and Zionism as an idea are often at the core of contemporary Jewish experience, as well as forming a sociopolitical lightning rod among artists and their cohort. As this can leave Jewish artists in difficult positions to navigate, my research provides direct explanations of how an individual such as myself can simultaneously belong in spaces critical of Israeli policies and those which celebrate Jewish identity. The bulk of this project involves forming direct definitions for a variety of words that carry thick concepts; namely, the plurality of definitions that the word "Zionism" can hold. Drawing from personal experience, I describe examples such as serving on a panel with a self-described "proud antisemite," finding antisemitic rhetoric in my colleague's published work, and needing to explain to my peers why certain hashtags on Twitter are triggering for Jews who have experienced hate and violence, among others. My hope is that my sensitivity and approach to building understanding can help answer questions about the line between antisemitism and anti-Zionism, the role of the artist in progressive spaces related to the Palestinian cause, as well as what tikkun olam can mean for academics today.

### *Modern Art Collecting and Antisemitism in the Age of Dreyfus*

**Mia Laufer**

At the turn of the twentieth century as the Dreyfus Affair shook French society to its core, the Parisian press often described French Jews as greedy, cosmopolitan, materialistic, traitors—and avid collectors of modern art. While several of these characterizations are mere anti-Semitic stereotypes, French Jews did make up a disproportionately large number of the supporters of modern artists (particularly of the Impressionists and Symbolists). This paper introduces this kind of collector, highlighting patterns of behavior within the group. It argues that they played an active part in the canonization of modern art through strategic museum donations and had an unwitting role in its vilification by attracting the attention of the anti-Semitic press.

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## Archi/Papel: Paper Practices in the Caribbean

**Chairs: Sonja Elena Gandert**, The Graduate Center, City University of New York; **Gwen A Unger**, Columbia University

This session will explore the potency and potentiality of paper as a vehicle singularly suited to illuminating the complexities of the Caribbean archipelago. Beyond its materiality, we draw on Robb Hernández and Tatiana Reinoza's claims in their article "The People of Paper/La Gente de Papel," which probes paper's generative and transgressive possibilities through an invocation of both the material's "fleshy contours" and the embodied modes of creation and reception that paper as medium and substrate enables. Just as Hernández and Reinoza consider the ways in which *culturas de papel* shape our understanding of *latinidad*, we propose a connection between the ubiquity of paper practices in Caribbean art and the continual (re)shaping of experiences and subjectivities in the region. Michelle A. Stephens's catalogue essay for the recent exhibition *Relational Undercurrents: Contemporary Art of the Caribbean Archipelago* surveys the linguistic and structural links between the arc, the archive, and the archipelago in the Caribbean imaginary to attest to the perpetual revealing and concealing, the simultaneous connection, disjunction, and flux that render the archipelagic both inscrutable and radically open. We contend that affinities between the archipelagic and artistic practices that center paper—whether printmaking, installation, sculpture, photography, mixed-media, or performance—warrant focused and cross-disciplinary exploration, particularly due to the marked contrast between paper's affordability, portability, and ease of circulation and its fragility, ephemerality, and susceptibility to deterioration in tropical climates. We welcome proposals from practicing artists, scholars across disciplines, and curators and other museum professionals and encourage interactive, virtual, or other non-traditional formats.

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## Architectural Sculpture in the Ancient and Early Modern Periods

**Chairs: Gretel Rodríguez**, Brown University; **Meghan Rubenstein**, Colorado College

In the ancient world, architectural form and ornament were inextricably linked, with elements such as the Caryatids on the Athenian Erechtheion or zoomorphic masks at the Maya site of Kabah serving both structural and aesthetic purposes. In these early settings, architectural sculpture conveyed historical narratives and evoked symbolic messages. This session seeks to expand our understanding of architectural sculpture in various contexts throughout the ancient world, broadly defined to include from the emergence of the earliest cities (circa 3000 BCE) to the Early Modern period. Considering it a topic that could benefit from cross-cultural, comparative analyses, we welcome submissions addressing all aspects of architectural sculpture in ancient and Early Modern contexts. We are interested in studies that theorize the topic within current scholarly discourses of art and architectural history, to include approaches such as phenomenology, materiality and geo-aesthetics, reception, and sensory studies, among others. Papers that advance a global perspective in the study of visual culture are especially welcome. Please submit proposals to [gretel\\_rodriguez@brown.edu](mailto:gretel_rodriguez@brown.edu).

*Sculpting with the Sun: Phenomenology of Light in Architectural Sculpture at Chavín de Huántar, Peru*

**Patricia Alexander Lagarde**, Tulane University

In the ancient Peruvian highlands, architecture and sculpture were inextricably linked to the mountainous Andean landscape. The character of light in this environment and how it illuminates architectural sculpture can fundamentally alter the way we perceive these objects. The dimensionality and placement of the tenon heads and cornice stones at Chavín de Huántar (1200-500 BCE) offer a unique opportunity to understand the role of the natural environment within architectural programs. Through a discussion of the sun's role in casting dramatic shadows in the stones at Chavín, this paper shifts our focus from object to shadow and demonstrates the powerful visual effects intended for pilgrims approaching the site. Utilizing the strong highland sun, sculptors leveraged the shadow-producing effects of these three-dimensional pieces to create spectacularly ornamented buildings. The dark shadows underneath these pieces illuminated the sculpted faces and drew attention to the sculptural program. Although these vistas are lost today, archival photographs provide glimpses of these original perspectives. Black and white prints from the early 1900s heighten the darks of the sculptural shadows and document how they changed over the course of the day. The ever-changing position of the sun generated movement of otherwise static sculptures, animating the heads mounted within the walls. Utilizing phenomenology and kinesthetics this paper positions the sculptures at Chavín within a cross-cultural dialogue on the role of natural light in the built environment. Together, the sculptures with their shadows animated the structure and focused the viewer's attention on the monument from afar.

*Achaemenid Syntax: Architecture, Metalware, and Imperial Modularity*

**Breton Adam Langendorfer**, University of Pennsylvania

At the site of Dahan-i Ghulaman, an Achaemenid provincial capital located in southeastern Iran, excavators discovered an official structure with an unusual architectural element: an ornamental stucco fragment with the characteristic lobed shape of a phiale. These vessels, called "wine-drinkers" in Old Persian, were one of the most recognizable implements of elite life in the Achaemenid realm, and are found in numerous materials from sites across the empire. The excavators also uncovered corridors with vaults supported by squat terracotta columns. Although modified in form and size, the multiplication of these columns suggests the layout of a miniature apadana, the vast columned halls used in official structures throughout the empire. Such features reveal an extraordinary flexibility in the use and application of forms within the Achaemenid Empire, as well as the capacity for such forms to migrate from one artistic context to another. This paper seeks to investigate this aesthetic approach, and to consider the proposition that Achaemenid imperial art was essentially modular, composed of a non-narrative stylistic vocabulary of forms that could be utilized across media and recombined with one another in surprising ways. Focusing specifically on the relationship between architecture and luxury silver vessels, I examine the manner in which certain forms came to be associated with both the royal palace and courtly life more broadly. Ultimately, I argue that the endless recombination of the same royally associated forms paralleled the dissemination of political authority within the

Achaemenid Empire, and served to construct an all-pervading sense of royal presence.

*Roman Architectural Sculpture at Ancient Corinth: New Discoveries*

**Aileen Abootian**, University of Mississippi

Over 100 years of excavations at Corinth have produced several distinctive but very fragmentary Roman architectural sculpture programs. Most of the related material was discovered in two trenches filled with burned and broken marbles. These sculptures, dated to ca 2nd century C.E., probably adorned public buildings in the Roman Forum. A balustrade decorated with bulls' heads and garlands in relief may have adorned the upper story of the Lechaion Road basilica. Another program, composed of panels at least two meters high, preserved intersecting raised bands with heads carved in rondels where they crossed. At least eight column capitals in the form of woven baskets may have been supported by caryatids. In addition, we have recognized more fragments associated with the so-called Captives Façade. In this paper, I will present an overview of these recently discovered sculptural programs at Corinth and discuss the basket capitals in more detail.

*Repossessing the Sculptures on the Arcus Argentariorum in Early Medieval Rome*

**Gregor A. Kalas**, University of Tennessee

The revision and reuse of the Arcus Argentariorum, dedicated to Septimius Severus in Rome in the early third century C.E., repositioned the arch's sculptural reliefs at various points from antiquity to the early Middle Ages. This paper focuses upon the architectural reframing of sculptural reliefs that had occurred centuries thereafter, during the seventh century C.E., when a transformation of the Severan arch connected it physically to the church of San Giorgio in Velabro. My discussion explores the possibility that written hagiographic narratives about St. George, particularly those concerning this saint's free food distributions, were recounted to audiences inside or close to the church. Medieval viewers thereby understood the saint's activities as having improved upon imperial-era conditions, such as the religious offerings of sacrificial animals that were depicted on the arch's ancient reliefs. Given the location in the Forum Boarium, and therefore close to the ongoing site of the cattle market, lay sponsors and collegial members of a confraternity-like institution affiliated with the charity center (diaconia) transformed the ancient arch into a market stall. In so doing, these early medieval sponsors acquired the history of guild sponsorship and third-century imperial politics recorded on the arch's extant inscriptions. Using records about patronage by Byzantine military officers, I present the case that narratives about the soldier-saint George allowed viewers to perceive the elite easterners living in Rome as providing both military and social protection—including charity—and these perspectives sanctioned the reuse of ancient sculptures.

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## Art and Cultural Heritage Spoliation in Time of Peace

**Chair: Joanna Smalcerz**, University of Bern

For several years now, the organised clandestine excavation and export of antiquities out of war torn Syria and Iraq to Europe and beyond has thrust the Western demand for such artefacts and the resulting spoliation of Middle East into the centre of an international controversy. As the community of scholars addresses the legal, social, and ethical aspects of this situation, it is worth remembering that art and cultural heritage spoliation is seemingly an unstoppable process, which has a long history and occurs also in peacetime and within contexts permitted by law. The aim of the session is to give attention to the historical situations when a large demand and competition for artworks or artefacts stemming from a certain geographical or cultural territory has led to effective acquisition campaigns that spoliated entire regions and countries of parts of their cultural heritage, as for instance Greece during the era of Grand Tour or the Ottoman Empire and the Netherlands in the late nineteenth century. What were the responses of the affected communities? What role did the differentiation between the local and the national patrimony play in the institutionalised response, especially in the late nineteenth century, driven by the idea of a nation? How did the loss of cultural heritage to (foreign) actors such as collectors and collecting institutions resonate within various social groups of the deprived communities? When does the economic benefit for a source area turn into damage of its cultural ecosystem?

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*Taken! French Spoliation in Greece and How Venus de Milo and Nike of Samothrace Got to the Louvre*

**Lee Ann Riccardi**, The College of New Jersey and **Ryan Abramowitz**, The College of New Jersey

In modern discussions of the spoliation of Greece's cultural heritage in the 19th century, the Parthenon sculptures get much attention. But many other 19th century examples exist. This presentation centers on two case studies spotlighting France's exploitation of Greece in the 19th century, a time when Greece had little wealth and power. Two highlights from the Louvre's collection, the Venus de Milo and the Nike of Samothrace, were taken from the Greek islands Milos and Samothrace, in 1820 and 1863 respectively, by Frenchmen seeking to enrich the Louvre's collection and to raise France's prestige in the competition among the great powers of Europe to acquire the best antiquities and show themselves to be the true descendants of classical Greece. The sculptures were taken to France with little regard for their original context and despite opposition by the Greeks. This presentation provides the results of our investigation of the historical circumstances of the discovery of the sculptures, their acquisition by the French, the objections of the Greeks to their removal, and their installation in the Louvre Museum in Paris. We also examine other 19th century French activities in Greece including the establishment of the École Française d'Athènes, and their 'big digs' in Delos and Delphi. The French acquisition of Greek antiquities like the Venus de Milo and the Nike of Samothrace represent clear cases of spoliation and exploitation of the small and powerless by the wealthy and powerful to bolster their own standing as a culturally superior nation.

*The Restitution of Cultural Goods: A Beninese Hegemony in Addressing the Issues of Spoliation*

**Brenda Houadjeto-Koffi**

The Restitution of Cultural Goods: A Beninese Hegemony in Addressing the Issues of Spoliation Current relations between France and Benin are intrinsically linked to the colonial past of both countries. From the end of the 19th century until its independence in 1960, Benin was one of the French colonies in Africa. An important part of Benin's cultural heritage still resides in France, which is disrupting the construction of the country's cultural identity. Beninese institutions became aware of the role of heritage and its protection in the legitimization as a nation with the drafting of the Cultural Charter of Benin in 1991. To repatriate its heritage, the traditional monarchies supported and backed by the government have developed campaigns for the restitution of their cultural property. By responding favorably to Benin's requests for restitution during the president's speech, France tends to recognize its colonial "liabilities" and the spoliations committed. Finally, the construction of a museum celebrating the last Beninese king to house these 26 objects underlines the will to make its heritage an economic, political, and diplomatic issue as announced by Beninese President Patrick Talon during his speech to UNESCO in 2018. Benin, which has established itself as one of the precursor countries in terms of the restitution of cultural property, is today an actor in the creation of an international framework to address issues of spoliation.

*Spoliation and Peacetime Rebuilding in Syria: Rethinking the Military-Heritage Complex*

**Fiona Greenland**, University of Virginia

During the Syrian civil war, the majority of cultural heritage sites that suffered damage were damaged by military actors. Archaeological looting by insurgent groups was a widespread problem, to be sure. But mainstream media focus on that issue downplayed the role of organized military strikes in destroying and displacing artworks and artifacts, museums, mosques, archaeological sites, and historic marketplaces. Post-war, foreign governments are contributing funds and materials to rebuild cultural sites and objects – sometimes the very sites and objects they destroyed with heavy artillery and missile strikes. The circularity of this “boom and bust” relationship presents a dilemma for local people trying to rebuild their communities for a lasting peace. This paper focuses on the role of Russian and Syrian government responsibility for cultural heritage destruction and the partnership of the Russian State Hermitage Museum and the Syrian Directorate General of Antiquities and Museums (DGAM). Unveiled in December 2019, the partners have pledged to rebuild the ancient city of Palmyra. Syrian artists, journalists, and human rights activists have spoken out against the effort, on grounds that it both glosses over the two countries' culpability and extends the reach of Russia into Syria's natural and cultural resources. Drawing on critical cultural heritage theories and methods and concepts from cultural violence studies, I will use satellite pictures, digital protest art, and witness testimonies to argue that that post-war rebuilding phase brings the risk of a second wave of symbolic and political spoliation.

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**Art and Ecology in the Middle East and West Asia**

**Chair: Samine Tabatabaei**, Brown University

**Discussant: T. J. Demos**, University of California, Santa Cruz

This panel examines the interplay of ecological aesthetics and affectivities within global/local systems and cycles of exchange. Energy transitions in the Middle East and West Asia during the last century have been investigated in tandem with national projects of modernizations. Yet, study of how art in the region has engaged with the issues and materials of energy and ecology remains wanting. This panel seeks to focus attention on art practices and discourses of ecology that emerged in 20th and 21st centuries in the Middle East and West Asia, where the force of the Anthropocene has been expedited by early oil concessions to Western countries, colonial plunders and war, oil spills, environmental despoliation, deforestation, global warming, and expediency to waste. Currently, ecological emergencies and nuclear rivalries are being exacerbated by the spread of COVID-19 with its trans-scalar impact on already struggling economies and health care systems in the region, instantiating a distinct phenomenology and modality of living. Artists and curators who treat energy and ecology as cultural codes for checking reality render legible their positionality within energy cultures. Their work is not merely symbolic -- it is a form of ecological activism that seeks environmental justice. It does this by relating art to ecological cultures, entertaining new materialities as mediums (petroleum, waste, plastics, garbage etc.), and reevaluating the creative responses of art so as to divulge underlying ecological anxieties and the correlation between social-justice environmentalism and artistic practice.

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*Petro-affectivity*

**Samine Tabatabaei**, Brown University

The transition from coal to oil as a primary energy source in early 20th century had major consequences for local politics and the path to democracy in the Middle East. The discovery of oil in Iran in 1908 led to the creation of new social, political, economic and cultural realities at local, national, regional and international levels. Oil interferes in the narrative of art history at different sociopolitical junctures during the nationalist movements and again later as a subject of ecological consciousness. The cultural significance of oil exploitation, its role in reimagining the nation, and artists' subjective interactions with the petro-economy in modern and contemporary art have sparsely been acknowledged in the scholarly literature. By considering these entanglements, this presentation attempts to explicate how oil has worked in tandem with artistic creativity and critical innovation in the Middle East. Oil has been an actor in human/non-human relations at particular political junctures: in labor movements, through energy deepening campaigns, in mass uprisings, and in the tragic form of ecological disasters. Yet, in art criticism and history, consideration of the agency of oil is wanting. The revised model for art history that I offer here embraces the fluidity of oil as it oozes across the boundaries of any neatly formulated account of national art historical projects.



*Ecologies of Loss: Memory and Forgetfulness in Environmental and Other Disasters*

**Nat Muller**

In this paper I examine how the science fictional trope of the apocalypse images and imagines the Anthropocene in contemporary art from the Middle East. By drawing on memory and trauma studies I offer a close reading of Palestinian artist Jumana Manna's film *Wild Relatives* (2018) and Palestinian artist Larissa Sansour's video installation *In Vitro* (2019), both are works that collate ecological and political disaster. I argue that the apocalyptic is predicated on a dynamic of memory and forgetfulness and that in these two works disasters are not singular, but many. In Manna's work *Wild Relatives* (2018) the fate of seeds, originally at a gene bank in Aleppo and then moved to Lebanon, is entangled with the fate of Syrian refugees. Here human and nonhuman disaster resonate. While in Manna's film it is primarily the preservation of memory, however distorted, that fuels the plot, in Sansour's *In Vitro* (2019), memory is much more problematized. Portraying Bethlehem after ecological catastrophe, here a plea for forgetfulness is reluctantly offered as a way to survive. In both works historical and political catastrophes (from the aftermath of the Lebanese Civil War and the ongoing war in Syria, to the Nakba and the ongoing occupation of Palestine) and ecological catastrophe (from climate change, loss of bio-diversity, to aridification) cumulate, suggesting that trauma and disaster are not singular events.

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**Art and Gentrification: Urban Aesthetics in the Changing Neoliberal Landscape**

**Chair: Tijen Tunali**, Aarhus University

**Discussant: Robin Balliger**, San Francisco Art Institute

Gentrification arguably forms a key component of neoliberal urban growth strategies inspired by the so-called promises of the creative city. Its hegemonic effects on the urban sensorium have an essential role in producing and reinforcing socio-spatial divides. Since the 1980s, the controversial phenomenon of the art and artists' role in gentrification has been at the forefront of the urban geography research in the subjects of housing, regeneration, displacement, and new urban planning. In these accounts, the artists have been historically noted to contribute at all stages of gentrification, from triggering it to ultimately being displaced themselves. However, in tandem with the critique of neoliberalism, there is compelling artistic activism to reclaim equal access to urban space and resources for all urban inhabitants. The current presence of art in the urban space illustrates the constant negotiation between power and resistance and there is a growing need to recognize art's multiple, conflicting and uneven relationship with gentrification and displacement. This panel acknowledges the accumulated discussions on art's positive role in gentrification but changes the focus to the growing phenomenon of cultural and artistic protests and resistance in the gentrified neighborhoods. The presenters discuss how art captures and, in some instances, subverts the experience of the gentrified urban space, reveals the hegemonic and counter-hegemonic interactions among city authorities, urban developers, and activists and empowers the communities in the gentrified neighborhoods.

*Reflecting Community and Shaping Change in a Mid-Sized Urban Setting: Public Art's Role in Promoting, Resisting and Controlling Gentrification in Three Distinct Neighborhoods*

**Heather M. Shirey**, University of St. Thomas

This paper explores how public art in a mid-sized urban setting reinforces identity, spotlights community aspirations, and fights to protect long-term residents from a wave of development that is financed and planned by outsiders. Specifically, the project examines murals in three distinct, adjacent neighborhoods in Saint Paul, Minnesota to investigate, in a comparative fashion, how artists, residents and community leaders & activists understand the role of urban art as it relates to development, gentrification, and issues of spatial justice. Using three neighborhoods as case studies, the project explores how outside entities shape the urban landscape and how communities use art as a means of speaking back, resisting, expressing dissent, and reclaiming space. This research draws on interviews with artists, organizers, community members, and neighborhood residents as well as analysis of the artworks and exhibition strategies and spatial analysis. Using these approaches demonstrates the different ways that the urban art of each of the three neighborhoods varies in aesthetics and content. Furthermore, this paper argues that these differences can be attributed to several factors having to do with the demographic characteristics of each neighborhood, the mission and prominence of organizations funding and organizing art projects, the experiences of neighborhood residents and their relationship to the art, the degree to which each faces the pressure of development, and the political realities and challenges each neighborhood faces.

*Indigenous Cultural Resurgence, Hotel Murals and Neo-colonial Urbanism*

**Michelle H. Veitch**, Mount Royal University

This paper examines Indigenous political aesthetics and anti-gentrification resistance in the context of creative city discourses and neo-colonial urbanism focusing on the collaborative wall mural, *Through the Eye of the Raven* (2010) at the Orwell Hotel in the Downtown Eastside (DTES), Vancouver, Canada. Situated in an economically depressed city district where predominantly Indigenous inhabitants live and work, the mural was completed by intertribal artists and an author in consultation with the hotel management and locally based community groups. The project contributes to culturally driven revitalization schemes in the area, yet it also redresses colonialist histories of displacement and disempowerment underlying city redevelopment. As such the hotel mural raises the following questions: How and why do Indigenous creative initiatives redefine the cultural and political tensions and contradictions surrounding art gentrification that both enfranchises and disenfranchises local residents and workers?; and to what extent do such projects engage in Indigenous cultural resurgence that re-envision territorial and sovereigntist rights by foregrounding Indigenous practices of placemaking and stewardship? In answering these questions, this paper develops Indigenous studies and cultural geography in order to explore the paradoxical workings underlying Indigenous muralist art that intersects opposing and dissenting ideological and epistemological discourses enacted, contested and legitimated through creative reform in the framework of neo-colonial urbanism. Such collaborative art projects reimagine and re-politicize Indigenous urban spaces by addressing

intertribal philosophies and ontologies embedded in conflicting and overlapping Indigenous and settler geographies and histories.

*Participatory Media Art & the Politics of Gentrification: Guadalupe Rosales's Veteranas and Rucas & Map Pointz*  
**Nicholas Gamso**, San Francisco Art Institute

This paper explores the intersecting themes of art and neoliberal gentrification via a critical engagement with participatory practices—specifically artist/archivist Guadalupe Rosales's work in East LA. Rosales collects photos and videos of '90s Latinx youth culture (dispossessed by the gentrification of neighborhoods like Boyle Heights) and exhibits them on social media sites such as Instagram and in local gallery spaces. Rosales' major projects, *Veteranas* and *Rucas & Map Pointz*, have cultivated a place-based digital counter-public through users' engagements (submitting photographs, recalling memories). The work in this way generates an aesthetic continuity across changing neighborhoods, personal archives, and networked digital media space. Yet much of the work's conceptual richness with regard to such a politics comes from its evident contradictions. The artist has hedged commercial and institutional complicity by working with galleries accused of driving minority displacement and by convening an audience via proprietary social media platforms. In exhibiting these contradictions, Rosales' work visualizes the triangulated character of art, tech, and creative urbanism—a complex which has become the heart of neoliberal development paradigms, especially since the 2008 financial crisis. Rosales's practice could thus be said to mark a shift between the problems of the normative public square (who can appear there without harassment or endangerment?) and the novel predations of new digital technologies (are participants not also marketing vectors?). The work thus invites us to understand the changing urban sensorium as a dynamic expression of power and resistance.

*Public Art Contestations in the San Francisco Bay Area: Gentrification, Visual Provocation, and the Space of Politics*  
**Robin Balliger**, San Francisco Art Institute

As neoliberalism reconfigures the meaning of politics, the public, and urban space, public art has become an intensified site of debate over civic values, as well as a proxy battleground for polarized political positions. The United States has experienced increased contestation over public art, particularly historic statues, with responses ranging from direct action defacement, protests, removal, and lawsuits. Debates over public art in the San Francisco Bay Area emerge from the historical context of progressive political movements, the rebranding of SF as the quintessential "creative city," and the dominance of the tech industry which has produced the most gentrified and unequal region in the country. Through ethnographic research in the Bay Area, I address public art projects in relation to race and class dispossession. In this paper, I focus on changing political ideologies and spatial practices by analyzing two different sites of public art. San Francisco's famous Clarion Alley murals have been subject to right wing vandalism, particularly artworks in solidarity with immigration struggles, Black Lives Matter, and the Palestinians. This space visually indexes far Left and Right political divisions in the context of a once-radical neighborhood's struggle against gentrified erasure. Concurrently

in Oakland, city representatives scrutinize public artworks that bring attention to victims of police violence, demonstrating insipid liberalism among Oakland politicians against struggling black and brown communities. Analyzing these two different spatial locations, governance contexts, and visual provocations serves to demarcate the dominant political tensions that characterize the public in the contemporary moment.

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## Art and its Geological Turns

**Chairs:** Nina Amstutz, University of Oregon; Emily Eliza Scott

**Discussant:** Nicholas Mirzoeff

In the last decade, there has been a surge of interest in geology and its attendant fields – such as stratigraphy, paleontology, and geomorphology – among scholars and practitioners outside of the earth sciences, including art historians and artists. Partly catalyzed by the thesis that we have entered a new, post-Holocene epoch, in which anthropogenic activity is being indexed in the Earth's material record at the planetary scale, geological references have increasingly permeated theory in the arts and humanities, from new materialist philosophies including Jane Bennet's exploration of "vibrant matter" to work on "geosocial formations" by critical geographers, Elizabeth Povinelli's concept of "geontology," Jussi Parikka's "geology of media," and forensic research carried out by Eyal Weizman and his collaborators. Together, this work points toward new frameworks for understanding the origins of the human, its fate in the Anthropocene, and its relationship to inhuman life and matter, even while Juanita Sundberg, Zoe Todd and others have noted the extent to which some of this same theory elides longer-standing indigenous epistemologies. This panel invites papers both historical and contemporary in nature, which explore the myriad ways that artists have mined the geological imagination. Presentations might address, for instance: the agency attributed to rocks in Pre-Columbian architecture, the preoccupation with "figured stones" in early modern Europe, artistic interest in fossils since the advent of paleontology, earth art's movement of dirt and minerals in the 1960s-70s, or ways that contemporary artists are engaging subterranean realms to address extractive industries, petroculturalism, and climate breakdown.

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### Introduction

**Emily Eliza Scott**

Emily Eliza Scott and Nina Amstutz will give a brief introduction on the session theme of art and its geological turns.

### *Transformative Rocks in a 14th-century Painting and Contemporary Chinese Geopark*

**Elizabeth Kindall**, University of St. Thomas

The rocks "were like people in having ears, eyes, mouths and noses, yet not one form was the same...[some forms] had a hare lip, a dented head, a lifted head, a bulging-nose, wore scarves, were leisurely and carefree, were hunch-backed, had open-mouths, turned their heads, bowed and peeped, or soared above...the mountains were like a person's stomach, ribs, back, and rump...from the front and back they looked different." This 14th-century record describes the Yandang mountain range, just south of Hangzhou, China. This talk focuses on the extraordinary anthropomorphic and zoomorphic topographical rock formations that cover this mountain range. These unique formations range

from 900 to 1,100 meters high and were created when an ancient cretaceous rhyolitic volcano exploded four times, collapsing in on itself each time. The number and unique shapes created over the course of these explosions earned the Yandang caldera the designation World Geopark. I will introduce the geography, history, and character of the Yandang mountain range. Then, using contemporary geological reports, on-site analysis, the mythical history of the range, and early travel reports, I will examine traditional viewers' reception of the range as recorded in a unique 1316 painting of the scroll. I will argue that, when mediated through the senses (sensiotics), the painted geological characteristics of the site not only transported viewers there, but enabled them to perceive the somatic elements of a physical journey, that would have been indescribable in words or images.

*Arthur Lakes in Dinoland: American Fossil Fuels and the Paleontological Imaginary*

**Michaela Elaine Rife**, University of Michigan

American fossil fuel extractors have long turned to a fantastical underground imaginary to promote their endeavors. In the nineteenth century, boosters likened mines to the wonders produced by Aladdin's lamp, which was found in an underground cave. More recently, a fracking company gave Pennsylvania children a coloring book featuring a "Fracosaurus" in 2011; meanwhile, the Koch name dominates the Smithsonian Natural History Museum's Hall of Fossils. Each of the above examples demonstrates an affinity between extraction and the geologic. This paper will explore exactly what fossil fuel promoters hoped to gain by enlisting the underground, specifically the paleontological imagination. In order to understand their goals, I will examine two case studies: late nineteenth-century geologist-miner-artist Arthur Lakes and the Sinclair Oil company's Dinoland exhibition for the 1964-1965 New York World's Fair. Lakes documented the 1870s "Great Dinosaur Rush" to the American West and he later established the Colorado School of Mines. Sinclair Oil expanded on their ubiquitous "Dino" icon with a monumental exhibition of animatronic fiberglass dinosaurs that travelled down the Hudson River. While these instances are separated by nearly a century, both operate at the intersections of dinosaurs and fossil fuels. I will argue that this paleontological obsession not only taps into an American fascination with deep time, but also allows for settler Americans to bypass the Indigenous history and present of extractive landscapes. Sinclair's pageantry and Lakes's paintings demonstrate how visual art is an instrumental tool in the propagation of a settler colonial relationship to land and "fossil fuels."

*Camera Geologica*

**Siobhan Angus**, Yale University

In 1839, Louis Daguerre announced his method for fixing images on a metal plate. The same year, the "heroic age" of geology was proclaimed by the Reverend William Whewell, the president of the Geological Society of London. Geology as professionalized science came into being in the same decade that photography was announced to the world. To consider the significance of this parallel history, I situate photography in geological time through a focus on metals, minerals, and fossil fuels used in photography as light-sensitive materials, developers, and metal plates. A reorientation to the geology of media locates a history of

photography in deep time. Through case studies of contemporary artists who are using nineteenth century photographic processes to document and critique environmental injustice in extractive regions, I consider how utilizing early methods allows for a direct engagement with materiality that probes photography's functions and effects in the context of climate change. Once set in the photograph, the image-object forms an archive of its extraction and transformation. Some of these materials become a vehicle for environmental activism. The materiality of climate crisis necessitates thinking about materials—and the tangible consequences of their use—alongside questions of representation.

*A Phenomenology of Iceberg Collisions*

**Saadia Mirza**

In the year 2000, a group of scientists made the "Tahiti Observation", a pattern of earthquake signals reaching Hawaii from the Antarctic. Some years later, a group of glaciologists discovered that the signals were coming from the Ross ice shelf in Antarctica. Headlines flashed across world media later that year, when the world's largest recorded iceberg called B15 broke and wandered off into the sea, a proof that the ice in the poles was melting at a speed faster than previously imagined. Somewhere in the American Midwest, a group of scientists had been listening to the sounds of the ice shelf for over a year, studying the fragile structure of the ice through them. An experimental method was being born, as scientists realized it was possible to hear the "singing of the ice" as it cracked, sheared, slid and trembled beneath the surface. In conversation with these glaciologists, this audiovisual work targets an experience of sound and image mapping to immerse viewers in the unique and important meanings of these sounds that are used to understand the geology of the bedrock underlying glaciers and ice-sheets, as well as the fragile structures of the ice itself. This proposal for the annual CAA conference will target the deployment of sound and physics—in both its visual and acoustic dimensions—as an example of how sounds and images and their conversions across media allow scientists to render meaningful natural objects (Helmreich 2007).

*Ring of Fire: Critical Tectonic Cultures*

**Jeannine Tang**, The New School

I examine the The Ring of Fire (2014 - ongoing) project by Irwan Ahmett and Tita Salina. While primarily situated in Jakarta, Indonesia, the artists and their project trace the climate crises, art and cultures of the Asia-Pacific Rim using essay films, site-responsive performances and long-term community-based research. Prevailing accounts of The Ring of Fire have situated the project within Indonesian contemporary activist art and environmental discourses of recycling and sustainability. This lecture repositions The Ring of Fire—and an emerging body of contemporary art practices within Southeast Asia, including practices by Ho Tzu Nyen, Jason Wee and others—within anticolonial ecologies. By focusing on the artists' use of gesture to signal states of territory and states of grief, along with the nomadic character of their production and conceptualist approach to Asia-Pacific geologies, I emphasize the project's treatment of fire as spanning the tectonic basis of volcanic eruption, its exacerbation by the colonial economic repositioning of cash crops resulting in widespread deforestations by fire, and depictions of fire in modern art

history—put another way, the embodied experience of fire as the interaction of atmospheric and symbolic economies. Arguing for how the artists link regional extractivism with an institutional critique of acquisition—of the state as a territorializing institution, and the state museum's holdings of pictorial fire in modernist art—I propose *The Ring of Fire* as an instance of what I term “critical tectonic cultures” in which the ongoing life of anticolonial thought, experimental form, institutional history and elemental media are fundamentally entwined.

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## Art and Legacies of Conflict

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*Henryk Ross and the Lodz Ghetto: the Affirmative Qualities of Photography and Humanity*

**Egon Schiele**

During World War II, the Polish photographer Henryk Ross (1910 - 1991) was interned at the Łódź Ghetto where he worked for the Judenrat, a Nazi controlled Jewish Council, producing propaganda and making administrative documents. Clandestinely, he also risked his life photographing Nazi atrocities and the daily life of the ghetto. This archive proved incredibly important as evidence in the war tribunal of Adolph Eichmann, in which Ross testified. But Ross' most vital photographs may be from his relentless documentation of daily life: celebrations, family portraits, domestic scenes, births, and even young love. Ross' unique portraits affirm the humanity of the Jewish people even as the Nazis were simultaneously dehumanizing them through any means available. Applying John Berger's Marxist conception of photography which cleaves the image away from its object (property and commodification) through its reproducibility, a claim can be made through Ross' work that photography's strength resides in its capacity for social reproduction. As this work has been displayed, it has even expressed a use-value as when visitors have identified images of lost family members, adding to the whole of Jewish legacy. Interpreting Ross' work this way prompts questions about photography as an art form, particularly in consideration of its ability to construct reality outside of our lived experiences. While Ross' images of Nazi abuses hold a widely important historical value, his portraits of social life generate a psychological impression of oppressed peoples outside of expectation, expanding the value of this archive well beyond the historical.

*Air War and Art: On the Ruins of Immediate Postwar German Art*

**Peter M. Chametzky**

*Air War and Art: On the Ruins of Immediate Postwar German Art*  
Peter Chametzky Professor of Art History University of South Carolina  
In 1997 German writer W.G. Sebald delivered the lecture “Luftkrieg und Literatur,” published in 1999 and in English as “On the Natural History of Destruction.” Sebald claimed that German postwar literature had failed to respond to the trauma of the allied aerial destruction of German cities. This paper evaluates whether the same can be said for visual art and whether, as Sebald argued in words and photographs, “this total destruction has been represented not as the horrific ending of a collective aberration, but as the first step in a successful reconstruction.” On February 14th 1945, the Dresden artist Wilhelm Rudolph began his series of over 200 drawings and

watercolors, “Dresden Destroyed,” depicting his city's aerial destruction, then still in progress. He later said, “I drew, I drew obsessively,” creating a graphic record of ruined buildings and streets—but not of people or lives—that he later turned into woodcuts. This paper considers Rudolph's project, and works by such artists as representational painters Otto Dix, Heinrich Ehmsen, Karl Hofer, Karl Hubbuch, and Jeanne Mammen, experimental photographer Edmund Kesting, and abstract artists Willi Baumeister and Fritz Winter, in relationship to documentary photographs and films and to Sebald's thesis. Questions to address include whether these depictions address their own historical moment, and if so how, or represent a return to the German Romantic cult of the ruin.

*Remembering the Land: Art, Direct Action, and the Denial of Extractive Realities on Bougainville*

**Amber Hickey**, Colby College

In the late 1960s, Rio Tinto laid claim to Bougainville's rich copper deposits. After years of struggle against the mine, locals dug up the guns that littered the soil after World War II and waged an armed defense of their territory and livelihood. This successful defense was waged primarily without the use of fossil fuels — instead Bougainvilleans powered their military vehicles with coconut oil in a decade-long campaign that became known as the Coconut Revolution. This paper mobilizes Bougainvillean artist Taloi Havini's *Habitat* series as a lens through which to understand this movement and its implications in relation to global resistance against extractive violence. This highly sensory series of video installations illuminates the continuing manifestations of mining impacts, the complexity of the Bougainvillean independence debate, and the subtle ways in which practices of generative refusal continue. Havini's work encourages viewers to critically engage with colonial and extractive legacies within Bougainville and to rethink dominant modes of understanding land, methods of exchange, and collective memory. Ultimately, I argue that through looking toward this example of successful creative resistance, we can create space within which to imagine and enact contemporary methods of generative refusal against the extractive industries across global geographies of struggle.[1] [1] On generative refusal, see Audra Simpson, “Ethnographic Refusal: Indigeneity, ‘Voice’ and Colonial Citizenship,” *Junctures: The Journal for Thematic Dialogue*, no. 9 (2007): 67–80.



## Art at the Edge of Democracy in the Americas

**Chairs:** **Nicole F. Scalissi**, University of North Carolina, Greensboro; **Laura Almeida**, The Denver Art Museum

Across the Americas, "democracy" is held as a modern value, yet in practice it is often under threat, continually challenged, undercut, or destroyed. For example, instances of conservative governmental censorship, such as the shutdown of Queermuseu [Queer Museum] exhibition at the Santander Bank's Cultural Center in Porto Alegre, Brazil (2017), remain pervasive. This session seeks short case studies for a dynamic conversation about democracy in the Americas—as failure, experiment, success, and more—as experienced, activated, or envisioned by artists since the mid-20th century. How do artists, curators, exhibitions, and art institutions enact democracy, or reveal its limits, both at macro and micro levels? This conversation is deeply invested in the edges of "democracy" from the perspective of the Americas (including spaces of colonial legacy, such as Guam and Puerto Rico): who has access to freedoms within these systems? How do urgent issues of human rights, environmental justice, and public health pressure democratic values and processes? Presentations that address issues of censorship; border crossing and borderzone autonomy; citizenship and statelessness; conditions in immigrant or asylum-seeker detention camps; and democratic elections and rising populist sentiment are especially encouraged. We welcome scholarship on artworks in any media from across this geographic and cultural region, as well as case studies in curatorial, activist, or artistic practices. Research-based presentations (with images) should be between 10-15 minutes in length. Most of this session will be allocated to conversation among panelists guided by questions from the co-chairs, and opened up to the audience.

### *The Inoculation of History in the Censorship of Kara Walker's Work at Newark Library*

**Nancy Wellington Bookhart**, Institute for Doctorial Studies in the Visual Arts

The headline as it appeared in the 2012 *Art in America* magazine in an article by Brian Boucher was shocking. It read "Kara Walker Censored at Newark Library." The censoring of Walker's work is apropos for this reason: we live in a country that sells democracy in the global marketplace as a means of transcending one's station. Since her initial showing, Walker's work has been controversial by traditional standards of slave representation. The depiction of the slave theme in Western art history has become the sacred cow for a large percentile of the African American community, where the art lay silent on the multitudinous atrocities, and untold narratives. Arguably, Walker's images are difficult to encounter at times. Walker's work challenges the tradition of seeing where master and slave conjoin in a type of hybridity of humanity as a new community? What Walker has done in her work is to return to history to excavate what has been veiled, to recoup subjectivity. To do so she returns to the primal scene of history as history to emancipate the stereotypes of history. In Walker, the master nor the slave exist as their former selves. Instead, transplanted in their place is a suspension of both positions and a giving way to a new law of perception vis-à-vis Jacques Ranciere's concept of the decentered gaze. In the censorship of Walker's work, history has been inoculated. This inoculation is not a healing, it is a forgetting.

### *Tania Bruguera's INSTAR and the dynamic for cultural and political change in Cuba*

**Maria Marino**, Temple University

Cuban artist Tania Bruguera has had a long-term commitment to denouncing global social issues of human rights violations through art. Bruguera's performances and experimental institutional practices involved alternative forms of education that promote civic engagement. For this conference, I would analyze the impact of the Institute of Artivism Hannah Arendt (INSTAR) in Cuba's current context. Arbitrary detentions of artists, curators, hip hop musicians, and poets have become a common practice by Cuban police since Decree 349 was put in place in 2018. INSTAR, which was founded after a 100-hour performance reading of *The Origins of Totalitarianism* by Hannah Arendt, was a public action to raise attention to the political harassment of Bruguera and her collaborators, but it also followed a restriction on the artist to enter the National Cuban Art Museum where some of her art was displayed. My goal is to present Bruguera's concept of "Artivism" as a viable alternative to promote social change in critical contexts. Moreover, I would analyze how INSTAR deals with memory and identity issues from a civic perspective and how it engages in a transformative process with the everyday Cuban.

### *Art, Memory, and Archive in Extreme Contexts*

**Priscilla Arantes**, Paco das Artes and Pontifícia Universidade Católica

Arte, memória e arquivo em contextos extremos [Art, Memory and Archive in Extreme Contexts] investigates contemporary artistic productions which incorporate the dimension of archive and memory in two distinct moments of the country's history: the civil-military dictatorship and the 2000s. Throughout the essay we attempt to show how the constitution of the archive-work strongly relates to the history of the context of Brazilian art, and also how the development of this production can be understood as a kind of device for new "re-writings" of history by artists in contemporaneity. In 2018, as a case study, we performed a reading of the *Estado(s) de emergência* [State(s) of Emergency] exhibition, held by Paço das Artes in partnership with Oficina Cultural Oswald de Andrade.

### *Brasil Zero-Zero - from Personal Visual Archive to Public Potential History*

**Paula Damasceno**, UNC Chapel Hill

Brasil Zero-Zero, 2019, is Gustavo Piqueira's visual articulation of three distinct visual sources of political elections in Brazil. In this artist's book, Piqueira uses his private collection of political advertisement posters from the 1980s along with the 2018 presidential election visual war of online posts and photographs taken on the 2018 election day. The result is a rich and complex visual guide to what has changed in Brazil between the first democratic elections held after twenty years of a military dictatorship in the 1980s and 2018, the year Brazilians elected a president who has among his heroes a notorious military general who tortured political adversaries during the military dictatorship. Piqueira uses his personal archive to provoke thoughts on public memory and to look at potential stories that emerge from it. The writings of Benjamin, Sekula, and Azoulay offer that production, reproduction, and distribution of images are operations that can cut both ways either to foster or repress democracy and civil rights. What happens when such operations

are compiled and compressed into a book? Piqueira brings three visual narratives together to enhance the contrast and dodge dark areas where thicker layers of antidemocratic promises are revealed. Piqueira allows for visual silent pauses among the prolific visual discourses printed on the pages and short texts that, I argue, make Piqueira's archives serve contemporary public history as a challenge as is Brasil Zero-Zero.

more voices into the classroom In this panel, I would like to speak about the system we have created as well as specific successes I will carry forward.

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## Art Foundations: Core Values and Remote Learning

FOUNDATIONS IN ART: THEORY AND EDUCATION

**Chair: Lauren Kalman**, Foundations In Art: Theory & Ed (F.A.T.E.)

Art Foundations education has historically been a hands-on process involving real-time and in-person feedback, demonstration, practice, and dialog. In the wake of COVID-19, 2020 saw the remarkable shift of higher education programs across the world from predominantly in-person to fully online. Faculty and programs had to pivot online swiftly, selecting key values, concepts, and experiences to take with them. What became a priority to keep and what new content did we discover? With the threat of reemerging global pandemics combined with the flexibility of online learning, we could be looking at a future where online teaching may be more frequent or even required. With this shift also comes a need to address inequity in access to digital tools and resources through Art Foundations courses and curriculum. Facing the possibility of a changing paradigm, and in the wake of a global catastrophe, what are the new core values that emerge for Art Foundations classes and curriculums both online and in face-to-face learning? Foundations in Art: Theory and Education is hosting this panel in collaboration with College Art Association Education Committee

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### *Updating a Foundations Program during COVID-19*

**Rachel Leah Cohn**

In Summer 2019, I came to Ball State University to overhaul the Foundations program and develop the new 4D Foundations curriculum. Over the course of the year, we experimented with performance, public intervention, analog film processes and shadow theater. In summer 2020, I had to completely reevaluate the first-year experience for a fully asynchronous online context. Through a collaborative process, my team adapted successful past projects and defined new projects to meet similar objectives. One of the most positive gains from COVID-19 has been the accelerated awareness of accessibility as well as how students can and need to use technology right now. How can I create a collaborative classroom with emphasizes their engagement with one another and streamlines my experience as an instructor? Adapting materials lists to what was readily around them has helped shift from skill-based exercises to concept development. Concept needed to address themes relevant to right now, such as social justice, archiving and self-care, which was also a radical shakeup for the faculty. A main goal is to provide avenues for student to have a space within a community to talk about their current lived experiences, while also building technical skills. This online modality has increased the capability to share materials between courses and faculty, which both eases the load for the instructors, as well as brings

### *Build an active learning community with fun*

**Muyuan He**, City College of New York

The first core value is fun, because humor can help us cope with the difficult reality. After the lockdown, I designed some quarantine-themed exercises to keep the students continue learning skills. One is to animate the droplets from a spray bottle from their favorite germ-killing brand. Another one is to animate the apocalypse food in their fridge. Currently, I am asking my students to imagine a day full of good news, write the news and design a newspaper. The second core value is community-building. Students, while stuck at home, might not get physically close to any people of their age. Thus, it is especially important to give them tasks to work on together. The third value is critical thinking. Having the privilege to read the news in multiple languages, I am concerned about how each country's citizens are fueled by the sensational language that their local news is using against another country. We need to address this more urgently because the pandemic makes everyone more isolated and vulnerable. Educators should equip them with critical thinking during our discussions, to bring up a generation that can understand diversity and respect differences.

### *Unmarketable Skills: Foundational Practices for a Volatile Climate*

**Allyson Packer**

A worker's marketable skills retain value only as long as they remain relevant to external forces like technology and industry demand. This reality means that solely equipping students with these skill sets leaves them vulnerable to an increasingly volatile political and economic climate. Addressing this vulnerability demands that we also teach unmarketable skills. These skills, as defined by the author, are skills that allow students to recognize opportunities to seize agency and maintain value within their peer network. They are unmarketable precisely because their benefit is lateral: They include things like collective organizing, hacking or bypassing inaccessible technologies, or exploiting institutional blind spots. They often do not visibly benefit institutions or future employers, and result in artwork that is not easily captured in a single image. Yet, unmarketable skills are foundational because creative forms of advocacy and resistance are essential to the survival of cultural workers, as evidenced by the recent wave of organizing by museum workers and creative organizing actions by groups like Artists for Workers and #Tate\_United. Students who practice unmarketable skills within the semi-protected context of a Foundations classroom are better equipped to advocate for themselves and others in the face of precarity. Beginning with insight from the author's own experiences, this paper will also draw on interviews with faculty across the country, addressing how they incorporate unmarketable skills into their curricula, as well as the risks involved in teaching them in an institutional environment.

### *Building a Curriculum Centered on Inclusion*

**Rachel Marie Debuque**

Times of chaos and uncertainty become teachable moments for

educators and their institutions. Covid-19 not only thrust faculty into a new learning environment, it illuminated the long enduring virus of racism that infected the polices, curriculum, and structure of our institutions. In the wake of these dual health emergencies, we are presented with an opportunity to ask ourselves big questions like - what is essential to our curriculum and the future of education? The instability provides a moment for rewriting, recalibrating, and reimagining paradigms in teaching. By centering our efforts on inclusion, we lay the groundwork for a strong curriculum that is adaptable to futures unknown and unpredictable. Inclusivity begins in the classroom. It entails training in anti-racist pedagogical practices, evaluating individual blindspots, and addressing inequity in hiring. Centering on inclusivity clarifies our curricular goals. It challenges us to create dynamic learning environments that serve the students whom the status quo has historically left behind. In both an online and face-to-face curriculum, inclusivity demands that faculty engage in a responsive pedagogy which leads with compassion, promotes community building, and supports diverse learning styles. Although 2020 laid bare our significant problems in equity, it has also provided a moment that is begging educators and institutions to do better. Our response will define our future.

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## Art Historian as Ethnographer

INTERNATIONAL COMMITTEE

**Chair: Sonal Khullar**, University of Pennsylvania

In his essay "The Artist as Ethnographer," Hal Foster identified an ethnographic turn in "advanced art on the left" from the mid-1980s and warned against reifying otherness, reproducing primitivist fantasies, and reducing art to politics (and vice versa). This session takes up Nora A. Taylor's provocation that art historians adopt ethnographic methods in writing on contemporary art in postcolonial societies, in part to engage legacies of colonial anthropology and historiography. We aim to reimagine boundaries between the professions and positions of art historian, anthropologist, historian, and artist. Despite the rise of scholarship on intersections of art and anthropology in recent years, exemplified by art historical engagements with the work of Alfred Gell, Bruno Latour, Franz Boas, and Claude Lévi-Strauss among others, there has been relatively little attention to writing art history and 'writing culture,' to use James Clifford's phrase. How might our knowledges and practices of art history be transformed by engagements with ethnography? Which historical precedents might we consider, including Aby Warburg's mythic ethnography in his Kreuzlingen lecture (1923) on the Hopi snake ritual and Octavio Paz's autoethnography in *Essays on Mexican Art* (1993), with their rethinking of modern and primitive selves and western and nonwestern cultures? What directions for future scholarship might such a project yield, as in Winnie Wong's study of contemporary painters in China and Philip J. Deloria's study of the artist Mary Sully (1896-1963) in the United States?

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*Double Woman Ethnography: Making Sense of Mary Sully's Boasian Edges*

**Philip Deloria**, Harvard University

Dakota artist Mary Sully developed the aesthetics of her Personality Prints Project—134 triptychs, each reflecting on a "personality" from the popular culture of the 1930s—in close

dialogue with her sister Ella Deloria, a linguist and ethnographer situated in Franz Boas's Columbia University circle. From participating in early race-focused social psychology intelligence testing to preparing illustrations for Ella Deloria's major ethnographic work, Mary Sully was both object and collaborator in an intimate ethnographic exchange with her sister, situated within the larger context of Boasian anthropology and Dakota survivance. As early as 1927, she anticipated the methods of Boasian ethnography later employed by Ella Deloria. Her own project sought to reverse the anthropological gaze, offering a Dakota ethnography of American culture, created case by case through a popular culture-based version of participant observation. Art historical interpretation of her work, then, requires not simply knowledge of her cultural contexts but an ethnographic imagination and method of its own. Returning to its original context Janet Berlo's influential framing of the Lakota Double Woman as a trope for Native American women's arts, I'll suggest, allows a complex understanding of doubling and multiplicity in Sully's work: her interior doubledness, her frequent twinning with her sister, her status as the subject and object of ethnography, and our own imperatives to interpret through a doubled ethnographic lens, simultaneously a Boasian reading of Dakota culture and a Dakota ethnography of white America during the Depression era.

*Material Primitivisms, Lyrical Abstractions: On Ethnographic Authority and Histories of Craft in Mid-twentieth-century China*  
**Christine I. Ho**, University of Massachusetts Amherst

In mid-twentieth-century China, Shen Congwen (1902-1988) advanced a theory of "lyrical abstraction" alongside his work documenting ethnic cultures at the National Museum of History. Describing himself as a "ragpicker" and "beggar woman," Shen collected traces of lived human experience from sutra wrappers to embroidered borders and traveled in rural communities to observe firsthand the rituals of ethnic minorities. This paper examines emerging concepts of abstraction and primitivism within the broader project of ethnographic studies in mid-twentieth-century China, when large-scale state surveys advanced social-scientific concepts of ethnicity, diversity, and plurality. Tracing his ancestry to the majority Han Chinese elite and the Miao ethnic minority, Shen Congwen was uniquely positioned to embrace as well as to resist ethnographic authority: he occupied the friction between subject and object, the dichotomies of peripheral identity and exotic otherness that constituted the modern self in China. As a writer of country customs often characterized as primitivizing, he raged against the rapid disappearance of ethnoregional cultures, especially handicraft techniques and folk habits, and sought to redress textual absence through observational evidence that could record unseen, unacknowledged, and uncontextualized vernacular practices. The decoration and construction that were material traces of such practices became the subject of his magisterial *History of Ancient Chinese Costume*, which stages a confrontation between the particularity of ethnographic method and universalizing tendencies of art history. Paradoxically, it was Shen's status as participant-observer that allowed him to describe the universalizing impulse as lyrical abstraction, developed out of a material primitivism that complemented civilizational, scientific progress.

*Incomplete Commissions: Relating Art History and Ethnography through Palestinian Art***Kirsten Scheid**, American University of Beirut

An anthropologist conducting fieldwork with Palestinian artists since 1992, I was strong-armed into co-curating the 2018 Jerusalem Show. For its ninth iteration, we revamped this event devoted to bringing contemporary art into the Old City and putting Palestine on the global art map, by making Jerusalem the subject rather than the background for art production. Seeing the city itself as an artwork inverted conventional spatial, temporal and political framings of it, and foregrounded the artists' labor to develop their projects and meet audiences. But how do we see art that creates that which it allegedly represents? What can the process of art projects' unfolding tell us about "cultural densities" and political strategies (Deloria 2019)? I focus on two incomplete commissions: Yazan Khalili's Center of Life which diagrams techniques Palestinians use to meet or subvert Israeli residency requirements; and Basel Abbas and Ruanne Abourahme's *And Yet My Mask Is Powerful* enlivens "visits" to historically destroyed Palestinian sites. Involving deputization and displacement, both tested how our exhibition-project transformed theories of art as a "system of action" (Gell 1998) and a "critical space" (Mittermaier 2011) for "anticipatory representation" (De Cesari 2011) into opportunities for shifting social relations and reflecting on their limits. I explore the unfinished projects with two aims: Ethnography may en flesh without concretizing the subjects we tend to find represented in art. Writing art history where people are institutionally suspect due to their relation to place and populace might provide an ethnography of the possible.

*Hunter-Gatherer or Ethnographia Collector? The Artist in the Age of the Exhibitionary Complex***Nora Annesley Taylor**, School of the Art Institute of Chicago

In her review of Vietnamese-Danish artist Danh Vo's Guggenheim retrospective in February 2018, Roberta Smith hesitated to call the artist an artist. Instead, she dubbed him, somewhat pejoratively, a "hunter gatherer" and called his collection of historical objects to be illustrative of the "usual fate of non-Western countries: the debilitating progression of missionaries, colonization, military occupation and economic exploitation." Her review exemplifies the bias of a contemporary art world that an artist such as Danh Vo, and others who have been marginalized from institutions such as the Guggenheim, have been fighting. Not once did Smith consider the specificity of Danh Vo's historical references – not to mention that most of them concern the fate of the United States' policies toward Asia – or how history as a medium has been the focus of the work of so many artists from Southeast Asia precisely to recall, reclaim, reenact, rethink and recontextualize historical events. This essay will look at Danh Vo's trove of historical material as more than memorabilia, loot or gathered goods, and instead consider his method of acquiring objects through auction sales, and negotiations with their owners to be the work of a specialized curiosities collector. His methods of obtaining documents, excavating objects from their sources are akin to the methods of an ethnographer, historian or archaeologist who presents his findings as evidence of human behavior.

**Art Historical GIS: Mapping Objects, Artists, and Intellectual Exchange****Chair: Dana Hogan**, Duke University**Discussant: Edward Triplett**, Duke University

Over the past fifty years there has been a 'spatial turn' in art history scholarship resulting in an evolution of discourse articulating layered relationships among created objects, visual experiences, and multifaceted spatial environments. Art historians have more recently explored the utility of digital tools for historical analysis through spatial questions. *Art Historical GIS: Mapping Objects, Artists, and Intellectual Exchange* will be the first CAA panel on Geographic Information Systems (GIS) composed of graduate students. This panel offers four productive lines of historical inquiry, from the Byzantine to early modern eras, utilizing GIS to enrich traditional methodologies. Presenters will engage with the following questions: How do the transregional and transnational circulation of material objects impact viewers' use and understanding of these objects, and shape conceptualizations of the cultures from which they originated? What patterns emerge when examining artists' mobility over time with consideration of their gender, class, and birthplace identities? In what ways do innovations of art and architecture create legacies in the physical and cultural fabric of a place, and find purchase or resistance through diffusion? Critical dialogue will address how this tool has been beneficially leveraged to analyze art historical subjects across cultural spheres and time periods, while also reflecting on its limitations.

*Mapping Migrations of Italian Women Artists, 1500-1700***Dana Hogan**, Duke University

The 2020 Uffizi exhibition "The Greatness of the Universe in the Art of Giovanna Garzoni" celebrated one Baroque artist's global imagination, largely formed through her remarkable mobility. While travel has long been identified as an important factor in artists' professional development, this project proposes that systematic mapping of migrations by women artists is necessary to contextualize Garzoni's movements within larger patterns. ArcGIS is used to map the transnational and transregional movements of women artists of Italian origin 1500-1700, attending to patterns of temporal and spatial overlap. Seeking to challenge popular narratives that present early modern women artists as "magnificent exceptions" or as the products of an unusually tolerant cultural environment, these maps will show that there were many nodes of activity among women artists in the Italian peninsula to support migration. The artists in this data set migrated for various reasons: at patron invitation, for artistic training, to relocate with family, or to leave unsatisfactory locations. As a result, their careers benefitted from overlap with fellow artists as companions and trailblazers. Through categorization of temporal, spatial, and source data, this paper also offers methodological strategies for managing levels of certainty and ambiguity inherent in historic data specific to this field. The project of recovering records of women artists has been largely dependent on semi-legendary and incomplete historical accounts. By integrating evaluation of speculative data with geographic information systems, this mapping approach permits a broadening of the conversation by uncovering layered relationships among artists, their social



conditions, and spatial environments.

*The Sevillian Market for Paintings (1500-1700) through GIS: Indeterminate Historical Information and Statistical Analysis*

**Felipe Alvarez de Toledo**, Duke Art Law and Markets Initiative

The question of how space and place affect production and consumption is of special interest to a scholar of early modern art. The period was molded by a market revolution based on trade between far-flung places, a fact especially true for Seville, Spain. This city was the exclusive port of trade with the Spanish colonies between 1503 and 1714, linking Europe and the Americas. Paintings soon crossed the Atlantic by the thousands, to the benefit of painters and dealers alike. The study of markets has a natural referent in the field of economics, which, like the humanities, has also faced a 'spatial turn'. The field's quantitative bend, the proliferation of datasets and economists' adoption of GIS have coalesced into the sub-fields of urban economics and economic geography. Yet in contrast to art historians, who tend to use maps as a visualization tool, economists view GIS as a means to an end, a way of creating geographic data for statistical analysis. This approach opens possibilities, but also challenges, for the socioeconomically-minded art historian. In this paper, GIS is used as a means for producing quantitative historical data while dealing with indeterminacies and lacunae of historical information. We transform evidence from Sevillian archival documents into geospatial data of two types: artist addresses and painting destinations. With these, we study the intra-urban organization of painters over the period and the geographical distribution of demand. We use this data to measure and visualize changes in production and consumption of Sevillian painting from 1500-1700.

*Medieval and Early Modern Hospitals: The Benefits of Geotemporal Analyses*

**Brittany Forniotis**, Duke University

In this paper, I argue that due to their significant geotemporal relationships, the medieval and early modern hospitals of the Mediterranean benefit from an analysis in which they are considered as part of a broader system of ongoing intellectual exchange around architectural practices and the sciences. The medieval Mediterranean saw the birth and expansion of hospital building. In the fourth century, hospitals, charitable institutions open to the public and offering health care for extended periods of time, emerged in Byzantium. During the ninth century hospitals likely existed in both Lower Egypt and Baghdad, in the eleventh century urban hospitals functioned in the Italian peninsula, and by the twelfth century both Egypt and Syria had major hospitals in their urban centers. The tradition of hospital building in the Mediterranean continued to develop and spread steadily throughout the thirteenth and fourteenth centuries, until it became a standard practice in large cities in the fifteenth century. Although the interconnectivity of the premodern Mediterranean is no longer in dispute, scholarship concerning medieval and early modern hospitals remains disparate, siloed by disciplinary, geographic, and temporal interests that ignore the interconnected intellectual and architectural histories between these institutions. In this study, ArcGIS is used to visualize and analyze the spatial and temporal relationships between hospitals across the region. Architectural, scientific, medical, and political data about a continuously growing dataset

of hospitals are layered to produce rich analyses that enhance previous findings from traditional methodologies.

*Reconsidering the Monza Holy Land Ampullae through Digital Spatial Analysis*

**Clara Pinchbeck**

The Monza-Bobbio ampullae collection has been celebrated as the material legacy of the Holy Land pilgrimage that flourished between the fourth and seventh centuries. The small flasks date to 600 CE and held oil from the Holy Cross in the Holy Sepulchre. They were intended to be worn and displayed by individual pilgrims who had visited Jerusalem. The topographic imagery on the ampullae collapses past and present by depicting scenes from the life of Christ alongside elements contemporary to the pilgrims. In the seventh century, the collection came to be connected to the northern Italian Lombard Queen Theodelinda (590-628 CE) who gifted them to the royal basilica in Monza and monastery in Bobbio. The Monza-Bobbio ampullae have been studied by art historians and archaeologists through various lenses including iconography, material culture, object agency, and sensory theory. The collection's spatial relationship has been previously neglected despite its geographically-oriented social, cultural, iconographic, and architectural history. This paper will consider the ampullae's multiple relationships to space through digital analysis. The flasks in Jerusalem, Italy, and the greater geopolitical landscape will be mapped using ArcGIS, a digital geographic information system. These maps allow for the visualization of the multidimensional role of the ampullae in pilgrimage, patronage, and geopolitics. I argue that spatially analyzing these objects adds to the larger understanding of Byzantine constructions of kingdoms, religion, gender, and identity.

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## Art Historical Practice Across International Borders: East Asian Fellowships at ARIAH Research Institutes

ASSOCIATION OF RESEARCH INSTITUTES IN ART HISTORY

**Chairs: Cynthia Roman**, The Lewis Walpole Library, Yale; **Catharine Dann Roeber**, Association of Research Institutes in Art History

**Discussant: Jan Stuart**, Smithsonian Inst. Freer&Sackler; **Zhixin JASON SUN**, Metropolitan Museum of Art; **Stephen Dole Allee**, Smithsonian Institution

Following a successful three-year East Asia Fellowship Program ending in 2019, and in keeping with ARIAH's goal "to promote art historical research throughout the world and to encourage interchange and collaboration among research centers internationally," this session will explore the benefits and outcomes from the East Asia Fellowship initiative toward broadening our mutual understandings of art history practice across international borders. ARIAH's East Asian Fellowship Committee Members will work with host institutions to identify three fellows from the program who will be invited to participate in a panel discussion on the diversity of methodological and professional practices in art history. We will strive as much as possible to select fellows from different East Asian countries. Each panelist will be asked to deliver a short presentation (15 minutes) on their research in the United States with special focus on the methods they brought with them from their home institutions and on any new methods they encountered at their host institutions. Representatives from ARIAH institutions who hosted program fellows will also be invited to join the conversation. A leading U.S. scholar with expertise in the subject of Asian art history or engagement with Asian methodological approaches to art history practiced in Asian institutions will be engaged as a respondent. Generous support from the Getty Foundation will help cover costs of travel and accommodations. We will entertain options for remote participation as pandemic circumstances may require.

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*Discussant*

**Jan Stuart**, Smithsonian Inst. Freer&Sackler

### *Investigation of Chinese Paintings in American Museums*

**Ziru Li**

During the seven-month period, Li Ziru reviewed 794 works at Freer&Sackler Gallery of Art and took photos of the details, especially for the silk styles and fabric of most of them. In the following nearly three months of the museum visiting in other states, he visited six other museums with collections related to his research. He consulted around two hundred works most of them not published. This research supported multiple projects including research on the Chinese Horse Painting in Yuan Dynasty; research on the collection of Chinese painting and calligraphy in the United States in modern times; research on the collection structure and history of Freer Art Museum; comparative study of early domestic paintings in China from materials and seals. These opportunities will inform his future thinking and research directions.

### *Eiko Yamazawa's Photography and America*

**Tsukasa Ikegami**, The Museum of Modern Art, Shiga

Tsukasa Ikegami conducted research in several collections with the goal of building a comparison between abstract color photography in the United States and the work of the US-trained photographer Eiko Yamazawa, the first woman professional photographer in Japan. While in residence at the Center for Creative Photography, Ikegami studied correspondence between American photographers and Yamazawa, consulted library works about U.S. photography between 1920 and 1960, and viewed 80 prints from the collection. He also visited the San Francisco Art Institute to study records related to Yamazawa's time as a student at the California School of Fine Arts; the Brooklyn Museum to view a work by Yamazawa's mentor, Consuela Kanaga, as well as correspondence from Kanaga; the Archives of American Art to view archival collections from Albert M. Bender and Imogen Cunningham. Ikegami met with Maki Kanedo, a specialist on Japanese-American artists at the University of Kansas, and with Barbara Kasten, a Chicago-based artist who conducted an interview with Yamazawa. He also traveled to Los Angeles to attend the College Art Association conference and attend panels about photography history.

### *The Architectural Images in Duke Wen of Jin Recovering His State*

**Ziqi Wang**, Renmin University of China

Duke Wen of Jin Recovering His State (晋文公复国图) is an important Chinese painting collected in the Metropolitan Museum of Art. While scholars disagree on the date of this painting, it is generally attributed to the Northern and Southern Song Dynasty painter Li Tang (李唐, ca. 1070–1150). By analyzing the architectural images in the painting, the following conclusions can be drawn. First, illustrating an event that took place in the 7th century B.C., the architectures depicted in the painting belong to the late Northern Song Dynasty but were painted in the early Southern Song style, suggesting the architectural images may come from an earlier draft of the work. Second, the artist of this painting is someone trained in the imperial painting academy and depicted the scroll in a very careful and meticulous way. Furthermore, by studying the architectural images not only the Chinese architecture history research will be enriched and benefited but also the understanding of the paintings and artists. Last, but not least, close reading of the paintings is a very important way of studying the architectural images. Then, the interesting details and subtle differences will be highlighted and become meaningful. This case study is particularly benefited by the fellowship opportunity at the Metropolitan Museum of Art, which possesses a rich collection of Chinese paintings, especially a series of the landscape paintings and ruled-line paintings of the Song to Yuan Period.

## Art History with(in) Crisis: “Communovirus” and Class Conflict

**Chairs:** Tijen Tunali, Aarhus University; Brian S. Winkenweder, Linfield College

Jean-Luc Nancy appropriates the term “communovirus” to describe how isolation paradoxically creates a way of experiencing community—as the pithy #alonetogether reductively proclaims. In contrast, there are alarming developments amidst the COVID-19 crisis: the turbulence of state apparatus in managing the crisis and questionable assertions of states’ authority, an increase in domestic violence and the rising vulnerability of refugees in camps and the incarcerated. Sheltering in place is a secure option only for the reasonably affluent—divisions are starkly laid bare in such times as our lowest-paid workers are deemed “essential”. Such volatile conditions make many of us question: what roles and responsibilities do the visual arts shoulder as society undergoes such sudden and profound change? As educators, practitioners and curators of art and its social history, how can we contribute to the emergent forms shaping humanity’s understanding of community, both at local and global levels? Does art have the power to unite and connect in times of crisis, as Audrey Azoulay, the head of the UNESCO, proclaims? Papers in this session analyze art produced during periods of extreme societal rupture (such as war, famine, drought and illness) to reveal the necessity of creative expression in defiance of overwhelming hopelessness. Through a Marxist lens, presenters seek to understand parallels between art’s response to today’s pandemic and its precedent during prior episodes of collapse, both epidemiologically and economically.

### *Complicating Melancholia: The Hopelessness and Redemptive Potential in Alfons Mucha’s Late Paintings*

**Julian Adoff**, PhD Student, University of Illinois at Chicago.

Sigmund Freud’s work on mourning and melancholia (1856-1939) transformed the study of melancholia from its medieval perception as a consequence of imbalanced humors, and into a condition of the mind. These psychoanalytic studies situate melancholia within the individual psyche, which reacts to external pressure by retreating into itself, where it then becomes trapped. Escape becomes impossible. Working concurrently with Freud, the Czech artist Alfons Maria Mucha (1860-1939) and Polish artist Jacek Malczewski (1854-1929) created paintings that allow us to either confirm Freud’s notions of melancholia or question his findings. The two Slavic artists created artworks responding to the precarious national situations of their people, celebrated their eventual freedom after WWI, and then saw their hard-fought freedom come under fire as WWII drew closer. In the face of war, oppression, and threats from abroad, Malczewski and Mucha’s artworks engaged with melancholia in distinct ways. The unresolvable tension between the secular and the theological typified both artists’ relationship with melancholia. In this paper, I intend to show that Malczewski’s paintings can be defined by the Freudian, psychoanalytic version of melancholia. Conversely, Mucha’s intense study of mysticism and theology ultimately resulted in a worldview that denied the Freudian variant of melancholia. By contrasting Malczewski and Mucha’s versions of melancholia along the secular-theological divide, I intend to analyze Mucha’s struggle with melancholia through the lens of Walter Benjamin’s (1892-1940) understanding of the

term, which combines the hopelessness of melancholia with the potential for later redemption.

### *Pandemic Visual Regime: Strategies and Tactics*

**Julia Ramirez Blanco**, Universitat de Barcelona and **Francesco Spampinato**, University of Bologna

Visuality and performance have such a major role in the COVID pandemic, to the point that we can even speak of the emergence of a “pandemic visual regime”, a very specific way of seeing and representing the world under such a global sanitary emergency. This paper addresses the role of COVID-related visuality and performance from a twofold viewpoint. On the one hand, those ways of seeing and being that are imposed on citizens by power structures, notably governments and media, creating infographics or urban signaling systems. On the other hand, those visual and performative responses developed globally by citizens, often collectively, to cope with the effects of epidemic-control measures such as social distancing and domestic isolation adopted by many countries. These community practices include performances on balconies, speculative design projects, bottom-up forms of solidarity, and artistic interventions. By echoing Michel de Certeau’s dichotomy of strategies and tactics, we aim to address the role of creativity as an approach to resilience and resistance, investigating the renewed role of the visual arts, design and performance in reinforcing community bonds and demanding for transparency and the right to health care, also taking into account issues of class and gender. A crucial element for the understanding of this “pandemic visual regime” is the continuous shift between online and offline activities, as a proof of the major role that digital technologies and the Internet play in this new uncanny scenario.

### *Drop My Body on the Steps of Mar-A-Lago: ACT UP in the age of COVID-19*

**Josephine Zarkovich**, Stony Brook University

In June 2019 the Queer Liberation March brought together over 45,000 people to the streets of New York, demanding protections for the LGBTQ community. One of the most visible actions of the march was a mass ‘Die In’ organized by the AIDS Coalition to Unleash Power (ACT UP), drawing attention to the 17 HIV+ asylum seekers who had recently died in ICE custody. One year later, ACT UP’s strategies and tactics have gone through a significant change as the 33-year-old organization expands its focus to address the impact of a new pandemic, Covid-19. The group, which was founded in 1987, has a long history of using dynamic graphics and public spectacle to draw attention to AIDS deaths. By repurposing and updating these images, slogans, and actions, to respond directly to COVID, the group has used its own well-publicized history to draw important parallels between the two pandemics. This paper looks at specific actions taken by the New York chapter of ACT UP in response to COVID-19 in order to analyze how the group is evolving beyond its original mission. Social media has played a key role in this evolution, with posts being used to publish lists of demands made to the government, an update of the 1987 AIDSGATE poster with an image of NYC major Bill de Blasio demanding that public schools be closed, and an image of a facemask with the text “If I Die of Covid-19—forget burial.

*"Where Shall We Place Our Hope?" COVID-19 and the Imperiled National Body in South Africa's "Lockdown Collection"*

**Pamela E. Allara**

During April 2020, for the first twenty-one days of the South African "Lockdown" (the quarantine), prominent South African artists were invited to create work that spoke to COVID-19 and its unfolding crises. A second series was organized in May 2020 as the national Lockdown was extended. Termed "The Lockdown Collection" (TLC), this project was underwritten by sponsors in business and cultural communities and has generated funds to support vulnerable artists as well as the South African President's Solidarity Fund. The initiative also occasioned an open call to other South African artists and the creation of a special collection devoted to works by student artists. We will discuss representative works from each series. Our presentation explores how the initial project came about, and how this diverse group of creative figures engaged with the challenges of representing Covid-19 disasters. In contrasting ways, these artists approached the Covid-19 crisis as an opportunity to pose challenging questions about the nation's past and its uncertain future, grappling with climate change and environmental catastrophe, socioeconomic inequality, social fragmentation, and the unresolved legacies of colonialism.

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## Art Journal at Eighty

PUBLICATIONS COMMITTEE

**Chair: Karin J. Zitzewitz**, Michigan State University

**Discussant: Tatiana E. Flores**, Rutgers University

In the Winter 1991 issue of Art Journal, CAA President Ruth Weisberg published an editorial that celebrated its fiftieth anniversary. She summarized the journal's history before turning to its present. CAA had recently made key changes to their handling of publications to more broadly represent the organization's membership. That included lifting the requirement that editorial board members all live in New York. The concern with representation was also reflected in Art Journal's changing approach to content, which, she noted, had become more inclusive of art from outside the West and contemporary art and more reactive to key issues of the time, such as tussles over censorship at the National Endowment for the Arts. Indeed, the issues Weisberg identified as important to Art Journal at fifty continue to be relevant thirty years later. They reflect our common effort to understand and represent the vital field of modern and contemporary art in as engaged a way as possible, while identifying and addressing the most crucial issues that artists, curators, art historians, and CAA members more broadly confront in the present. We invite submissions of abstracts for papers that mine the Art Journal archive, exploring the historiography of the field of modern and contemporary art and art history. What modes of scholarship and forms of art practice has the journal championed? What critical possibilities has it foreclosed? What sort of unrealized possibilities for the field might we locate in its pages to help usher in the next phase of Art Journal?

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### *Before Art Journal*

**Barbara Jaffee**, Northern Illinois University

Before Art Journal there was Parnassus, CAA's monthly journal of news and opinion, first published in 1929. In its twelfth year, the

journal reinvented itself: "Devoted to Modern Art, Art Criticism, Art Education, and Art News," its new masthead proudly proclaimed. For some eight numbers starting in October 1940, Parnassus promoted the integration of intellectual ideals with more specialized, technical concerns in teaching art. But this synthetic and (it turns out) partisan approach (the editors would conflate the cause of modern art with anti-fascist sentiment) came to an abrupt end when incoming CAA president Sumner Crosby announced in May 1941 that the publication was to be suspended permanently. Acknowledging continued interest in the interrelationship of instruction in art history and art practice, CAA replaced Parnassus with a more modest, quarterly trade journal—The College Art Journal (today's Art Journal). Still, this denouement begs the question, why? Was Parnassus c1940-1941 sui generis (definitely not: I will argue that interest in integrating fine arts with art history and design was widespread, particularly in the Midwestern United States during this period). Or was the problem that its editors' tastes were. . . a bit "immature" (as Meyer Schapiro so delicately phrased it)? In fact, both Schapiro and Crosby would contribute vitally over the next two decades to a reshaping of the modernist canon, each in his own way helping to fashion what has come to be called the "great divide" separating modernism from mass culture in the second-half of the twentieth century.

### *The Art of the Interruption: Scholarly Becoming and Art Journal* **Rebecca M. Brown**, Johns Hopkins University

How might a journal—in its quarterly, steady rhythm and its location at the institutional center—create productive interruptions of our scholarly practice, our disciplinary thinking? Art Journal has been a venue for debating pedagogy, for shaping the trajectory of the field as a whole, for artist's voices and for artistic work. It has been a space focused on 20th and 21st century art, a space for guest-edited special issues, a space welcoming individual submissions. This paper traces my own moments of intellectual rupture with and through Art Journal as it has challenged, supported, and reshaped my scholarship and even my very being as a scholar and teacher. In its pages I saw that South Asian art, and South Asian contemporary art, were vibrant spaces for debate and research; I saw scholars grappling with the format of the survey and reshaped my own practice with their ruminations in mind; I offered my first foray into twentieth-century Indian art history to Art Journal and as such was afforded a space to experiment in its pages; and in taking on the position of editor, I engaged with the physicality of the journal alongside and with artists, rediscovering a joy in art and creativity at mid-career. I offer here my own set of productive interruptions from the 1990s to the 2010s in hopes that these echo others' experiences with the journal, to trace moments of struggle and epiphany that continue to unfold in and through the journal.

### *Writing Art Criticism and Art History in the age of Black Lives Matter*

**Eddie Anthony Chambers**, University of Texas at Austin

None of us can help but be aware of the ways in which dreadful events in Minneapolis, and other equally shocking manifestations of the US's ongoing war against Black lives have impacted the ways we think about our fields. Those of us who are art historians face a particular number of increasingly urgent challenges. These range from increasing the diversity of our



students within the art history programs of universities with which we might be affiliated, through to addressing questions of what it means to write art criticism and art history in the age of Black Lives Matter. Art Journal has a distinguished history of expanding the discipline of art history and it's very much the case that this trajectory, this identity is needed now, more than ever. What strategies can be enacted, or redoubled, to ensure Art Journal remains fit for purpose? How can we ensure that Art Journal is the journal of choice for emerging and established scholars to publish pioneering scholarship that both advances our field as well as taking to task the many ways in which art history has failed so many people? With a number of new and recent PhD graduates undertaking wonderful research that contributes so much to our field, it is perhaps the responsibility of Art Journal to ensure it increasingly presents itself as a worthy home for progressive scholarship. Eddie Chambers, the Editor-in-Chief designate, will briefly expound on some of these matters.

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## Art, Science and the Beginnings of Environmental Awareness: Depicting Climate Change in the Long Nineteenth Century

**Chair: Vasile Ovidiu Prejmerean**, The Institute for Archaeology and Art History of the Romanian Academy Cluj-Napoca/ University of Fribourg, Switzerland

Turner's stirring chromatics made sure that his trains and ships resonated perfectly with the blazing sunsets, smoke and light blending together into an all-encompassing atmosphere which always strikes the right key, irrespective of the artist's mode. One generation later Monet's Saint Lazare series offers us quite a different perspective as steam and sky forthrightly resist osmosis and the train station's modern architecture looms large in between man and nature. George Perkins Marsh's writings and Eunice Newton Foote's pioneering experiments show us that despite its current perception as a young discipline climate science actually originates in the XIXth century, the clear awareness of the massive upcoming changes becoming painfully obvious in Spitzweg's Gnome Watching Railway Train. This panel will seek to address the way painters, photographers or sculptors -but not only, proposals discussing new intermedia techniques, as well as the rejuvenation of classic ones, being welcome- understood and interpreted this fundamental change. Given the necessarily global scale of the phenomenon (e.g. both the depiction of the Meiji Era innovations and New York's modern architecture's impact on Pictorialism will be understood as early facets of the new and complex world we are facing now) no geographic restrictions will apply in the choice of subjects. In the hope of learning the gnome's lesson, we encourage proposals discussing artworks depicting trains, steamboats, engineering works or factories, along with the new sciences and technologies impacting on society and the environment, as the indispensable markers of a fundamental paradigm shift within the transhistorical mindset of humankind.

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*Painting vile air in the age of Turner and Ruskin*

**Sarah Gould**, Paris1-Panthéon Sorbonne

In his February 4, 1884, lecture at the London Institution, John Ruskin described an uncanny meteorological phenomenon: what he called "the storm-cloud," or "plague cloud". In his attempt to

name something that had not yet been conceptualized— "There is no description of it, so far as I have read, or by any ancient observer"— Ruskin manifested his concern with the atmospheric pollution produced by the age of industry. By doing so not only was Ruskin making his audience aware of the negative impact of the Industrial Revolution, he was also coining a term which enabled him to point to a broad, European phenomenon that had already been the subject of some of J.M.W. Turner's paintings. In such works, industrial fumes and mists fuse with the natural fog. They aptly echo both Ruskin's "storm-cloud" and contemporary paradigms of ecocriticism, such as Timothy Morton's concept of "hyperobject" (2013). This paper wishes to investigate the extent to which Turner's experimental handling testifies to the ever-changing experiences of early industrialisation and globalisation that were later described by Ruskin. While recent research in aesthetics and epistemology influences the theoretical underpinnings of this paper, its approach will not merely retroject an anachronistic analytic of the "Anthropocene" onto 19th-century works. Rather, it will seek to understand contemporary ecology within a broader historical framework of reckoning with the environment in ways that in Turner's art and Ruskin's writing ramified aesthetically and materially.

*Momentous and Catastrophic: Origins of the Oil Industry in Edwin Austin Abbey's 'The Spirit of Light' (1908)*

**Josephine W. Rodgers**, Yale University Art Gallery

In 1902, Edwin Austin Abbey (1852-1911) accepted the commission to design a series of murals for the rotunda of the Pennsylvania State Capitol. 'The Spirit of Light', one of four lunettes measuring thirty-eight feet in length by twenty-two feet in height, narrates the origin of the American oil industry by depicting flames illuminating a dark sky against the backdrop of seemingly endless oil derricks. In March 1908, the final canvases, including 'The Spirit of Light', were exhibited at the University of London Imperial College before being permanently installed within the dome of the Pennsylvania State Capitol in Harrisburg. My research draws upon international contemporary reviews and preparatory studies of 'The Spirit of Light' within the Yale University Art Gallery collection to reveal the struggle Abbey endured to develop a new innovative style of mural painting. The narrative defines a history that prioritizes economic growth and competition over the environment. I argue the flames of kerosene and oil derricks do not simply aestheticize an industrial landscape, instead Abbey offers an interactive description of the Pennsylvanian landscape at the peak of the nineteenth-century oil boom to portray the origin of the American carbon economy. He fractured and foreshortened the composition to engage his audience in a visceral response or immersive experience. As the Pennsylvania government continues to grant licenses for oil wells, themes that emerge today can help broaden a new global understanding of this history and reclaim elements of culture that existed prior to the permanent scarring the region's landscape.

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## Artists' Career Development in a Time of Crisis

**Chair: Angie M. Wojak**, School of Visual Arts

**Panelists: Stacy M. Miller**, Parsons The New School for Design

Now more than ever, it's important for artists to understand the new landscape that COVID-19 has imposed on all our careers. In these fast-changing times, with perilous climate change and the current epidemic changing new restrictions and challenges for MFA graduates, emerging, mid-career and seasoned artists, they will most likely need to reassess their options, issues, and opportunities facing them today. Bringing together leading authors of books on professional practices for artists including Heather Bhandari of *Art/Work*, Rhonda Schaller of *Create Your Art Career*, and Stacy Miller and Angie Wojak of *Starting your Career as an Artist and Career Management for Artists*, this panel will highlight current breaks with traditions, new spaces to consider, unique possibilities and collaborations as well address the many concerns and issues in the current landscape of our profession. The authors will also address the closure of galleries and exhibition opportunities in the wake of the virus and discuss how both artists and educators are now having to work remotely and manage their careers. In times of profound change, there are always opportunities, which is what this panel will be able to assess and address. Panel Chair will be Angie Wojak, Director of Career Development at the School of Visual Arts. She specializes in creating collaborations and cultivating relationships with industry creatives, talent recruiters, and inspiring cultural figures in animation, art, design, and film.

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*Presenter Rhonda Schaller*

**Rhonda Schaller**, Pratt Institute

Presenter Rhonda Schaller Rhonda Schaller is a Visiting Associate Professor, Assistant Vice President for Student Affairs, and founder of the Meditation Incubator project at Pratt Institute. She is the Mindful Making immersion fellowship recipient for Made in NYC, and founding chair of the Mindfulness in Student Affairs Committee and Mindful Pratt at Pratt Institute. A recent scholar in residence teaching creativity and meditation at UNSW, Sydney and 2018 Fulbright Roster Specialist in Mindfulness in Higher Education, she is the author of *Create Your Art Career* (2013, Allworth Press), *Called or Not, Spirits are Present* (2009, Blue Pearl Press), and contributed chapters for *The Mindful Eye: Contemplative Pedagogies in Visual Arts Education* (2018, Common Ground Publishers) and *Starting Your Career in the Fine Arts* (2011, Allworth Press).

*Presenter Heather Bhandari*

**Heather Bhandari**

Presenter Heather Bhandari is an independent curator; a co-founder of the project-based curatorial team and podcast, *The Remix*; an adjunct lecturer at Brown University where she teaches professional practice to visual arts majors; and Partner and Program Director of Art World Conference (AWC), a business and financial literacy conference for visual artists which debuted in New York City in April of 2019 and Los Angeles in February of 2020. The second edition of her book, *ART/WORK*, was published by Simon and Schuster in October of 2017. Bhandari is on the board of directors of visual arts at Art Omi (an artist residency in Ghent, NY) and the advisory board of Trestle Gallery in Brooklyn. She was on the board of NURTUREart for nearly a decade. From 2000 to 2016 she was a director of Mixed Greens, a commercial gallery in Chelsea where she curated well over one hundred exhibitions while managing a roster of nearly two-dozen emerging to mid-career artists. Most recently, she was the Director of Exhibitions at Smack Mellon, a nonprofit in Brooklyn. Recent curatorial projects include a solo exhibition of Keith Lemley's work at Urban Glass in Brooklyn and the group exhibition, *Fertile Ground*, at the David Winton Bell Gallery in Providence, RI, that included work by Maria Berrio, Zoë Charlton, and Joiri Minaya. Bhandari received a BA from Brown University and an MFA from Pennsylvania State University. Her career began at contemporary galleries Sonnabend and Lehmann Maupin, both in New York City.

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## Arts and Humanities Multidisciplinary Education Collaborations

SECAC

**Chair: William M Perthes**, The Barnes Foundation

Multidisciplinary collaborations bring together practitioners from diverse fields who cooperate across expertise to generate imaginative solutions to often challenging problems. In education, where disciplines often exist in silos of specialization, collaboration offers the opportunity to learn by synthesizing ideas from diverse perspectives and by considering alternative way of acquiring knowledge. Contributors from the arts and humanities bring fresh perspectives and creative problem solving skills to such projects. These cooperative efforts move beyond old right-brain vs. left-brain dichotomies by encouraging participants to bridge disciplinary boundaries, to consider other viewpoints, and to compare and contrast concepts across subject areas. This session seeks examples of unusual and/or unexpected multidisciplinary educational collaborations which engage the arts and humanities, particularly ones resulting in surprising or unanticipated outcomes.

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*Co-Teaching Problem Solving + Collaboration Using STEAM Principles*

**Kristen Tordella-Williams**

*Follow the Money: A Case Study in Multidisciplinary Documentary Film Production*

**Becky Beamer**, American University of Sharjah

Financial crime analysts crunch the numbers to uncover questionable spending, human rights violations, and controversial environmental practices buried in public documents. Their processes and outcomes are typically reported through spreadsheets and then follow-up by governmental institutions. While it is essential to document and convey this information to the government, it is equally vital for evidence to reach stakeholders and the general public. One solution involves visual documentation of the narrative and investigation through a medium like a documentary film. In this exploratory case study, an Art & Design Assistant Professor, Becky Beamer, teams up with a Finance Department Professor, Dr. Kim Gleason, to develop a cross-discipline project to united students across the college in the visual documentation of financial crime violations and risky behavior. Teams of students from the Financial Crime Course and Junior Multimedia Studio Course collaborate on a semester-long investigation. This opportunity breaks invisible boundaries between silo-ed disciplines and between the general public's understanding of financial crime. Faculty and students are challenged to build new connections, learn unfamiliar vocabularies, work remotely in teams, and creatively document finance. Experimental processes, outcomes, benefits, and areas for improvement will be presented as a starting point for the conversation for continued educational and multidisciplinary collaboration.

*12 Big Ideas: An Interdisciplinary First Year Seminar*

**Nina L. Bellisio**, St. Thomas Aquinas College

The First Year Seminar (FYS) at most colleges is an introduction to the college experience, emphasizing the skills necessary for academic success. A main goal of the seminar is to familiarize

students with the academic and social norms of college and to support them as they learn to navigate them. Additionally, the seminar aims to establish a foundation of civic knowledge to help students to engage in a more informed way with their community. To that end, the FYS exposes students to enduring questions concerning identity, diversity, inequality, citizenship, democracy, privilege, social responsibility, and ethical action. Spurred on by COVID-19 and the desire to create an experience that more closely reflects the mission of St. Thomas Aquinas- a small, liberal arts college- the structure of the seminar drastically changed in the last year. Instead of teaching individual sections focused on an overarching theme, each week, one of the twelve FYS faculty members delivers a lecture on a particular Big Idea that they feel is essential to academic success. Students have the opportunity to work directly with their assigned faculty member and also indirectly with the eleven other professors that teach in other disciplines at the college. At the same time, students also work to produce a podcast that is a mash-up, reflective response to two or more of the Big Ideas. The inclusion of this creative project provides a platform for students, working collaboratively, to demonstrate how they connected with and synthesized the multi-disciplinary material.

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## Arts of the Screen in Latin America, 1968-1990

**Chairs: Benjamin O Murphy**, Princeton University; **Daniel R. Quiles**, School of the Art Institute of Chicago

This panel highlights a neglected area of inquiry in Latin American art and cinema history: the ubiquity of screens from the end of the 1960s through the 1980s. Figuring as a surface for projection, a point of transmission, a medium of broadcast, or an interface for participation, the screen emerges during these decades across a range of time-based media among artists and collectives of Latin American origin. Such practices can be linked with prevailing tendencies of the 1960s such as media intervention, conceptualism, mail art, and protest aesthetics, strategies which coincided with the dramatic expansion of commercial and state television throughout the region. We welcome papers that yoke together this prior era to the increasingly technologized 1970s and 1980s, as well as ones that critically re-visit well-known experiments in film, expanded cinema, slide projection, video, and television from these decades by taking the screen as a new angle from which to address this historical context. In foregrounding the screen, furthermore, we seek a focal point from which to consider the importance of transnational networks in Latin America, particularly in relation to the circulation of expensive communications equipment such as the Portapak. In shifting emphasis from recording apparatus to substrate of projection, we seek to both engage and challenge recent theorizations of video, such as Ina Blom's conception of the medium as a uniquely de-anthropomorphized agent. The panel thus seeks to open up a technologically non-specific field as it pertains to the geopolitical and economic exigencies of the Latin American region.

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*Lent for Exhibition Only: TV Screens at the São Paulo Biennial*  
**Paulina Pardo Gaviria**

*Argentina Intermedios: A two-night show and a fitting descriptor of Buenos Aires at the turn of the 1970s.*

**William Henry Schwaller**, Temple University

Argentina Intermedios was organized by the newly founded Centro de Arte y Comunicación as an event of live performances for the proscenium stage of the Teatro Opera in Buenos Aires by a diverse roster of dance, theater, experimental music, and visual artists. The event's line up of interdisciplinary and "intermedia" performances aspired to present total works of art, unions of aesthetic disciplines, multisensory effects, and collaborations with professional technicians. My presentation will analyze the historical significance of the evening's events, despite its few and uncharitable reviews, for what they reveal about the state of intermedia and interdisciplinary collaboration of artists and technicians in Buenos Aires by 1969. Notable visual artists Antonio Berni, Osvaldo Romberg, and the Equipo Frontera staged audio-visual performances with actors, musicians, and various forms of projected lights and imagery. In its form and its ambition to provide a venue for interdisciplinary and experimental performance, the event bears resemblance to events like 9 Evenings: Theatre and Engineering by the group that would become Experiments in Art and Technology. Beyond resemblance this event betrays CAYC's director Jorge Glusberg's attempts to establish an Argentine branch of the E.A.T.'s international network and foster similar efforts to connect artists and industry professionals in the development of new media arts. I will assess Glusberg and CAYC's indebtedness to E.A.T. and earlier local examples of new and intermedia arts, including the environments and performances presented at the Instituto Torcuato Di Tella.

*From Screen to Shroud: Burying the Criollo Republic with Juan Javier Salazar*

**Dorota Biczal**, University of Houston

*Out of the Human and into the Screen: Leopoldo Maler and Television in the 1970s*

**Agustin Ricardo Diez**

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## ARTWORKS OF THE FUTURE / ARTWORKS FOR JELLYFISH

**Chair: Ted Hiebert**, University of Washington Bothell

In a 2015 lecture, Mark Dion spoke the usual facts of accelerating climate change, global warming, resource depletion, and overpopulation that define the age of the Anthropocene, noting that as we impact the planet we are quite literally ruining the world for ourselves. But he also said something else, that, strangely, these changes are not equally terrible for all species—and while humans might be sealing our own fate by ruining the planet, in the process we may be actively creating a world that is conducive to the flourishing of, among others, jellyfish. This is almost certainly not what Joseph Beuys had in mind when he so eloquently spoke of how "everyone is an artist" and together we are creating the "total artwork of the future social order." But what would happen if we brought together these two perspectives? We are living in what, for Beuys, would have been the future, and collectively this is the future we have made—an unintentional human creation or an artwork of geological scale? It may not be a very good artwork, but perhaps by taking ownership of our collective creative impact there are lines of artistic and political speculation to be found. This panel invites submissions from artists, theorist, curators and scholars interested in the question of how art can mediate and mitigate imaginations of the future and/or how we can make art for jellyfish.

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*Nonhuman Judgments and the Aesthetics of Marker Horizons*

**Amanda Boetzkes**, University of Guelph

If the Anthropocene is a paradoxical sign of human power but also its impotence, as Bruno Latour contends, then we might wonder how nonhumans will interpret it in the future. The marker horizons of the Anthropocene may well be sites of aesthetic flourishing for nonhumans. We might therefore pose the question, will nonhuman interpretations of the Anthropocene be inflected by judgments that we could properly call "aesthetic"? This paper will imagine aesthetic judgment as a sensorial-minding process undertaken from the perspective of nonhuman beings and of the earth itself. I will therefore consider how the Anthropocene demands that we consider nonhuman criteria of judgement of earthly environments. Deliberation over the most significant marker horizons of the Anthropocene frequently orbits around discipline-specific objects of study from the plastiglomerate (geology) to concentrated greenhouse gas emissions and glacier melt (climate science), to animal extinctions (biology). But rarely is the marker horizon considered in aesthetic terms. Yet if nonhumans experience the Anthropocene through their very aesthesis—their sensorial navigation of the planet's affordances—do they not also experience the Anthropocene according to species-specific forms of judgment, and perhaps even as a work of human art? I will suggest that not only do nonhumans demonstrate aesthetic judgment, they also cultivate their own criteria at these marker horizons. I will develop a working notion of nonhuman aesthetic judgment through a discussion of Pierre Huyghe's *Influants* (2011), and Linda Stupart's video *After the Ice, the Deluge* (2018).



*Molting together: using artscience to explore gender and otherness with songbirds*

**Silas E Fischer**, University of Toledo

Gray Vireos (*Vireo vicinior*) are under-studied, arid-land migratory songbirds that serve as proxies for how we “Other” different bodies and objects as mere commodities. Gray Vireos generally breed in overlooked, remote habitats across the southwestern USA and migrate to rugged nonbreeding sites primarily along the Baja Peninsula and mainland Mexico within the Sonoran Desert. I collected field data on Gray Vireo breeding and migration ecology from 2016-2020 in New Mexico and simultaneously created a body of data-informed work that conflates songbird migration with my gender transition as a queer, transsexual person. The urge to migrate in birds can manifest as a form of object anxious restlessness (i.e., *zugunruhe*), induced by the endocrine system (e.g., hormonal changes). Prior to and even during these migrations, migratory songbirds must prepare for their journeys by molting. Molting is a “profound disturbance of endogenous metabolism,” a process wherein animals shed worn tissue (e.g., feathers, hair, and exoskeletons), often prompted by annual life cycle stages such as the transition from breeding season to migration. I use process as memorial to draw parallels between my transition through hormone replacement therapy (i.e., testosterone) and the transition between annual life cycle stages that many migratory songbirds, such as Gray Vireos, undergo. In effect, Gray Vireos and I are molting together. Here I propose to present this work and to raise questions about how scientists, artists, and non-human kin can collaborate to transgress binaries of gender and discipline for a more equitable world that reimagines “Otherness.”

*How to make Art for jellyfish? Self-world of a jellyfish*

**Ryuta Nakajima**, University of Minnesota Duluth

Due to climate change, the world ocean is changing rapidly. Some of these changes include increasing water temperature, acidification of seawater, expanding the no-oxygen zone, and increased volume of plastic pollution. These changes cause detectable and visible consequences such as bleaching coral reefs, declining world fishery, depreciation of natural resources, integration of plastic into marine organisms, and seafood. However, human society driven by market economy has shown little remorse for these impacts and seems to continue with its agendas. In the past ten years, my creative practice has investigated invertebrates' visual communication systems by designing corroborative projects with squid, cuttlefish, and octopuses. The results suggest a shared schematic of visual communication between humans and cephalopods, an essential sign recognition ability that is important for the longevity of the species. To produce an art for jellyfish, one must understand the selfworld a jellyfish governed by the hierarchical organization of their sensory system. A world of jellyfish, which has no central nervous system, is significantly affected by stimulus inputs gathered by its sensory organs. Instead, it is directly proportional to the input. The known behavioral response of scyphomedusae to sensory stimuli includes sun compass navigation, diel vertical migration, avoidance of low salinity, and escape from contact predators, and formation of aggregates. Considering these behavioral repertoires, artwork for them will need to be tactile, chemical, and light-based interactive installation that offers a sensory overload. This presentation will

present my ongoing project with cephalopods and attempt to design an artwork for jellyfish.

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**Art's Undoing: Impermanence, Degradation, and Destruction in Eighteenth- and Nineteenth-Century Art**

**Chairs: Michelle Foa**, Tulane University; **Jennifer Van Horn**, University of Delaware

This session seeks papers that shed new light on art produced in the eighteenth or nineteenth century that was affected by physical impermanence, damage, or destruction. While the session has specific chronological parameters, we welcome examinations of art works from any geographic or cultural context as well as cross-cultural topics. What developments either fostered the production of ephemeral or impermanent works of art or led to art works' demise? What particular forms of iconoclasm emerged during this period? How did changes in the manufacture of artists' materials influence the physical integrity and durability of art works? In what ways did the practice of conservation reflect evolving views on the longevity, originality, and materials of art? How did artists' attitudes towards the preservation or deterioration of their work shape their practice? What political, social, or economic ruptures manifested themselves in acts of artistic destruction? We invite submissions from art historians, curators, or conservators whose research engages with these questions in new ways. Papers might take the form of case studies, broader considerations of impermanence, degradation, or damage in the art of the period, or discussions of interpretive models and tools that are useful for approaching these issues.

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*Clodion, Terra Cotta, and the Commodification of Fragility*

**Oliver Wunsch**, Boston College

What is the difference between the fragility of the disposable commodity and the delicacy of an artist's transcendent touch? This was the question posed by the proliferation of fragile terra cotta sculptures in late eighteenth-century France. The medium itself, which consists of clay fired in a kiln or baked in the sun, is an ancient one, and sculptors had relied on it for preparatory studies throughout the early modern period. During the 1770s and 1780s, however, it became a lucrative medium for finished works, which were purchased by a newly wealthy class of merchants and financiers. These objects played into a critique of ephemeral consumption, earning the ire of critics who regarded material decay as emblematic of French moral degradation. Yet skillful practitioners in the medium presented its fragility in nobler terms, appealing to the emerging discourse of artistic spontaneity and the temporal instability of inspiration. Claude Michel, better known as Clodion, was the most notable among these artists, producing fanciful terra cotta sculptures with a tantalizing sense of weightlessness and fragility. While Clodion's work has often been interpreted as a swan song of Rococo frivolity before the onset of the Revolution, this paper argues instead that he represented the beginning of a new paradigm. By reframing the debased temporality of the marketplace as the transcendent instantaneity of artistic creation, Clodion embodied the union of artistry and commercial spectacle that would endure long after the fall of the old regime.

*Napoleonic Dress and Accessories during the French Restoration*

**David O'Brien**, University of Illinois at Urbana-Champaign

The fall of the Empire and the restoration of the Bourbon monarchy in 1814/15 unleashed an iconoclasm in France, as the government destroyed—or encouraged the destruction of—Revolutionary and Napoleonic objects on a massive scale. It also forbade the production and possession of objects with Revolutionary and Napoleonic themes or motifs. These policies notwithstanding, an abundance of such objects appeared. Some were produced and consumed clandestinely, others openly, in brazen defiance of official policies. They spanned the full range of material culture, from high art to the most ephemeral, vernacular, and banal things. My paper focuses on the latter, and in particular on clothing and accessories that proclaimed allegiance to Napoleon and/or his political legacies. The practice of incorporating national politics into everyday objects had expanded greatly during the Revolution—and Revolutionary images continued to be produced throughout this period—but never before did a contemporary or near-contemporary figure dominate their decoration to such an extent. These objects, I argue, solidified social and political networks while simultaneously articulating difference, not just in politics, but also in other aspects of identity such as class and gender. They highlight the weaknesses of iconoclasm and censorship as modern political strategies, as well as the emerging intersections between mass culture, politics, and the cult of personality. Clothing and accessories, in particular, drew attention to the relationship of politics to, on the one hand, the individual and the body, and on the other, fashion and consumption.

*"A [Nearly] Complete State of Decay": Exhibiting Wreckage in the 19th-century Musée de la Marine*

**Kelly Presutti**, Cornell University

One of the first things the nineteenth-century visitor to Paris's Musée de la Marine encountered was a monument, seemingly, to impermanence, degradation and destruction: a towering obelisk adorned with the rusted, decaying ruins of a shipwreck. The obelisk celebrated the famed eighteenth-century explorer, Jean-François de Galaup, comte de Lapérouse. Lapérouse's two ships had been lost off the coast of Australia in 1788 and for forty years his disappearance remained a mystery. In the 1820s, some of the wreckage was recovered and the findings were one impetus for finally opening a long-anticipated naval museum within the Louvre. Yet the recovered objects hardly made for compelling display: rusted bits of iron rigging, remnants of swords, pieces of anchors and loose cannons. One contemporary commentator put it plainly: "nearly all of this debris is in a complete state of decay." The solution was to affix the scraps onto an obelisk, whose proud form would presumably lend grandeur to a monument intended to "perpetuate the memory of Lapérouse's glory." The tension, however, between the structure of the obelisk and the materiality of its adornments speaks to a more ambivalent relationship to Lapérouse's memory—and to the French marine more broadly. The decades between his ships' disappearance and recovery were fraught with war and political upheaval that left the navy in tatters. This paper will trace the ways in which the refashioning of the wreckage of the last great ancien régime voyager under the Restoration negotiated a complex politics of materiality, history and (failed) ambition.

*Big Enough to Fail: Monumental Oil Paintings in Early Nineteenth-Century Britain*

**Catherine Roach**, Virginia Commonwealth University

On the crowded gallery walls of early nineteenth century London, larger canvases had a better chance of standing out. Reputations could be made and coveted Royal Academy memberships secured on the strength of a single monumental picture. Profits could also be garnered from admissions to standalone displays of grand works. But vast scale could prove detrimental: it was an open secret that large, prestigious works could prove difficult to sell—rare was the buyer willing to house eight, ten, or fourteen feet of canvas. As a result, many of these works are now lost, known only through fragments, studies, and engravings. Even such now-canonical works such as Théodore Géricault's *The Raft of the Medusa*, which was successfully exhibited at Bullock's Egyptian Hall in London in 1820, narrowly escaped being cut up for resale. The most extreme example of a canvas big enough to fail is perhaps James Ward's *Allegory of the Battle of Waterloo*, also shown at the Egyptian Hall (and later destroyed). Ward conceived his picture on an epic scale, over twenty feet wide. Because the work was too large to fit in his studio, the artist designed a mechanism that allowed him to roll up portions of the canvas. But rolling cracked the paint, leading to a Sisyphean process as Ward repeatedly furled and unfurled, damaged and repainted the work. This paper argues that we should think of such canvases as ephemeral performances in which oil painting served more immediate ends, rather than as a quest for permanence.

*Deliberate Defacement: The Institutional "Vandalism" of a Portrait of a Black Woman from Antebellum Louisiana*

**Mia Bagneris**, Tulane University and **Lucia Olubunmi Momoh**, UC Berkeley

In 1985, the Historic New Orleans Collection (HNOC) announced the acquisition of its first portrait of a Black sitter, an 1837 work by Franz Fleischbein. An image reproduced with the announcement in HNOC's newsletter depicted a regal woman of colour in a gold tignon (headwrap), her brown face set off by accessories that underscored her status—a sparkling, jewel-encrusted gold brooch with matching earbobs and a voluminous double collar of delicate lace accented with a gold silk bow. However, by the time the portrait was displayed in the HNOC galleries, the woman appeared significantly diminished. Among other changes that compromised the integrity of the portrait following its "restoration", the sitter's elegant collar and bow had conspicuously vanished! Asserting that no antebellum Black woman could have owned such finery, HNOC's contracted "restorer" took the liberty of removing them. The "theft" of these adornments also robbed the sitter—almost certainly an elite free woman—of her social identity. Instead, HNOC advanced a fictitious narrative identifying her as "Betsy", an enslaved woman in the painter's household. In demoting a free Black woman to the status of "slave", both the vandalism of the portrait and the invented narrative produced an image for the sitter designed to align with white viewers' expectations and comfort. Simultaneously, they denied the historical reality of free women of colour that the portrait, in its original state, represented. Moreover, the treatment of this painting, steeped in anti-Black racism, represents a common pattern for portraits of Black sitters in Southern art institutions.

## Asian American Art and Internment

**Chairs:** **Yinshi Lerman-Tan**, Trinity University and San Antonio Museum of Art; **Eunice Uhm**, The Ohio State University

This session invites papers focusing on Asian American artists, from nineteenth-century to present, whose work was in some way shaped by the cultural, political, or historical forces of internment. Thinking of internment both as a watershed historical moment in Asian American history and as a political discourse, this panel explores questions of citizenship and confinement in the work of Asian American artists. How did making and/or teaching art in the context of internment produce particular aesthetic subjectivities? How did the aftermath of internment continue to ripple through the production of artists who were both directly and indirectly impacted? How does Asian American art trouble the boundaries of citizenship and nationhood within political and cultural realms? How does discipline of art history articulate and reproduce the cohesive nation-based framing principles of art history? Consciously rejecting the singular notion of Asian American culture, this panel seeks papers which center the political and aesthetic subjectivities of Asian Americans, investigating how artists have navigated historical trauma, surveillance and othering of their body, and racist policy and rhetoric. We expect this panel to trouble the cohesive nation-based framing principles of art history, and also highlight the presence and contributions of Asian American artists to modern American art. We welcome papers on a range of media, including illustration and material culture.

*Self-Effaced Views of Modernism: Soichi Sunami and Exhibition Photography at MoMA*

**Ye Chen Zhao**, Stanford University

Soichi Sunami (born Okayama, Japan, 1885-1971) was an Issei artist who worked as a staff photographer for nearly four decades at the Museum of Modern Art, producing some 20,000 images of its exhibitions and acquisitions. This talk proposes his exhibition photographs constituted a visual strategy of self-effacement that, despite helping construct Alfred Barr Jr.'s 'ideal' disembodied spectator of modernist art, was indelibly shaped by the personal and professional opportunities available to a Japanese-American artist before, during, and after internment. Specifically, his skill as a photographer—having worked with modern dancers like Martha Graham—allowed him to adapt modernist pictorial conventions to exhibition photography, crafting an illusion of objectivity based on erasing the photographer and his labor from the image. Such effacement was not only crucial to making photographs that embodied an understanding of modernism as universal and autonomous, but also helped Sunami evade the scrutiny and surveillance of anti-Japanese policies in the 1940s. Focusing on the exhibitions he photographed that bookend internment—*Modern Primitives* (1941) and *Art of the South Seas* (1946)—I show how Sunami composed views of modernism that have shaped scholars' understanding of modern art's history and theoretical premises. Analyzing these pictures only deconstructs the apparent neutrality of exhibition photography but also complicates the idea that modernism is premised upon whiteness: working at MoMA Sunami was able to be everywhere and nowhere at once in the history of modern art.

*Constructing Asian American Political and Aesthetic Subjectivities: Contradictions in the Works of Ruth Asawa*  
**Eunice Uhm**, The Ohio State University

In *The Making of Asian America*, Erika Lee writes, "to be Asian American [...] is an exercise in coming to terms with a contradiction." Indeed, Asian Americans are simultaneously included in and excluded from the assurances of US citizenship on the basis of race. This is particularly evident for Japanese Americans during and after World War II. Ruth Asawa (1926-2013) was excluded legally and culturally, despite her legal and physical belonging to the US. Calling attention to the racialized experience of Asian Americans, this paper explores the ways in which the notion of contradiction provides a framework not only to examine the formal qualities of Asawa's work, but also to discursively contextualize her work within the cultural politics of the US. In Asawa's work, the contradiction becomes a generative force that allows formal arrangement to be re-structured. In consideration of the contradictory impulses in Asawa's work, my research further asks: how does Asawa's work strategically intervene in the hegemony of American modern art? How does her work navigate the politics of Asian American femininity? Through a critical engagement with Asian American and feminist theories, I interrogate the ways in which the contradictory impulses generate aesthetic subjectivities that articulate and negotiate the cultural politics of Asian Americans. Asawa's works not only bear witness to the deeply complex and contradictory experiences of displacement of Asian Americans, but they also become a site in which she challenges the notions of belonging and nation(al culture) at large.

*Reframing Photographs of Japanese American Women Internees: An Examination of Tomie Arai's Topaz (1995)*  
**Kylie Ching**, University of California, Irvine

My paper considers how late 20th century Asian American visual art serves as a site for alternative memory practices and a vehicle to navigate historical trauma. During the 1990's, artists revisited and (re)presented internment in light of the fiftieth anniversary of the end of World War II. I analyze representations of women in a work entitled *Topaz* (1995) by third-generation Japanese American Tomie Arai. Although Arai was not interned, she (re)envisioned her grandmother's camp experiences at Topaz. Arai's work contests government-sanctioned photographs of the internment camps from the 1940's. For example, Ansel Adams' portraits of women at Manzanar seen in the exhibit and accompanying catalogue *Born Free and Equal* (1944) attempted to fashion internees into loyal American citizen subjects. He portrayed women smiling and wearing American-style clothing, particularly military uniforms, and using decontextualized close-ups. In contrast, Arai reclaimed an image of an unidentifiable woman as her grandmother's proxy. The proxy-grandmother refuses any notion of assimilation through her downcast gaze and kimono. Additionally, Arai connects the female body to motifs like a steamboat alluding to longer histories of immigration. I argue that Arai's highlighting of familial memory foregrounds a feminist epistemology of internment, one that examines notions of citizenship and the inaccessibility of memory.

## Asian American Art, Activism, and Intervention

**Chairs:** **Laura L. Kina**, DePaul University; **Chang Tan**, Penn State University

This VERGE: Studies in Global Asias journal sponsored panel brings together artists, curators, and scholars to consider the intersections and interventions of art and activism. Our panel discussion is framed by a series of open ended questions. How can Asian American art trouble politics as usual? How have Asian American and Asian diasporic artists and cultural workers intervened in and critiqued US imperialism or other forms of oppression within or beyond our communities? How does Asian American art function as activism? And what are the impact and consequences? How have radical epistemologies such as indigenous, decolonial, feminist, Marxist, and queer informed our relational understanding of local, regional, global, transpacific, oceanic frameworks? At the same time, how has Asian American art with its cultural politics of identity and history of liberal multiculturalism been complicit with white supremacy? How have our arts and creative practices been bound to or co-opted by “good” or “bad” politics? How are Asian American artists currently complicating, challenging, or troubling political boundaries? **Việt Lê** looks at **Trinh T. Minh-ha’s** film *Forgetting Vietnam* to ask, “What does it mean to forget, and to remember? Does one foreclose the other?” **Terry Park** examines the incorporation of volcanic rock in Korean American artist **Michael Joo’s** installation *Migrated* (2016) and *Absentialis* (2018). **Emily Putnam** introduces “*Inheriting Redress*,” an exhibition she curated for the Ottawa Japanese Community Association Archive. **Balbir Singh** discusses Sri-Lankan-Canadian artist **Rajni Perera’s** *A Primordial Culture* (2020), which explores how forms of ornamentation can be reimagined as anti-colonial armor.

*It Takes Two: Trinh T. Minh-ha’s Forgetting Vietnam*  
**Viet Le**, CCA

What does it mean to forget, and to remember? Does one foreclose the other? “It all begins with two”: departure/return, earth/water . . . --the film *Forgetting Vietnam* evokes dyadic relations to then unsettle them. This paper unsettles binaries between national and transnational, local and diaspora, high and low art forms through **Trinh T. Minh-ha’s** latest film. From the mundane to the metaphysical, *Forgetting Vietnam* holds both in tandem: images of a torrent of motorbikes filmed in 1995 in Hi-8 video; temples wafting incense captured in HD in 2012. Yet to behold (to look, to gaze) is to be bidden, bound by history and memory’s unflinching gaze. Case in point: in 1995, President Clinton normalized diplomatic relations with **Việt Nam**. **Việt Nam’s** image within the Western imaginary partly shifted. A year earlier, the U.S. lifted its trade embargo with **Việt Nam**. **Đổi Mới**, **Việt Nam’s** shift into a socialist market economy, instituted in 1986, can be traced in between these vignettes of markets and mandalas, rivets of highrise constructions and rice field rivulets. For all this migration of images and people, however, **Steyrl** and **Trinh** suggest that spectacular excess camouflages the growing divide between the haves and have-nots. Artist and theorist **Hito Steyerl** notes that like classes of migrants, ranging from the privileged to the dispossessed, images are hierarchical. *Forgetting Vietnam* thus trafficks between the borders of “hi-rez,” high theory, limited run art house auteurship and “low brow” vernacular videos uploaded by residents and tourists for all to access.

*Demilitarizing Animacies: Michael Joo’s Migrated*  
**Terry Park**, University of Maryland College Park

“Demilitarizing Animacies: Michael Joo’s Migrated and Absentialis” looks at the incorporation of volcanic rock in two installations by Korean American conceptual artist **Michael Joo**. As part of his 2016 show “*Perspective: Michael Joo*” at the **Freer|Sackler Gallery** in Washington, D.C., *Migrated* consists of a large mobile sculpture made up of ten brass rods of varying lengths. The position and scale of each rod is based on satellite images that chart the migration patterns of the red-crowned crane, an endangered species that makes the DMZ its temporary sanctuary. Hanging overhead, *Migrated’s* balance is maintained by the measured interdependence of each component, as well as by small basalt rocks affixed to certain rods. Scavenged in South Korea, these rocks are thought to have originated in volcanic eruptions that flowed down from what is now North Korea. Similarly, the site-specific *Absentialis* (2018), part of **The Real DMZ Project** near the Korean Demilitarized Zone (DMZ), revolves around seven volcanic boulders in the **Peace and Culture Plaza** in **Cheorwon**, a town located in a patrolled area adjacent to the DMZ. These boulders surround a sculpture that is itself made up of digitally scanned and enlarged fragments from small samples of volcanic rock collected by local schoolchildren. Drawing on **Seo-Young Chu’s** understanding of the DMZ as a **myeongdang** or auspicious energy site within the context of Korean geomancy, I analyze *Migrated* and *Absentialis* as “**countermyeongdang**,” aesthetic reconfigurations of a landscape marked by war, empire, and militarization through a kinesthetic choreography of its animacies—avian, lithic, human.

*Community Archives as Visual Culture: A Legacy of Activism for Japanese Canadians*

**Emily Putnam**, Carleton University, Ottawa, ON

*Inheriting Redress: The Ottawa Japanese Community Association Archive* exhibited at **Carleton University Art Gallery** in Ottawa, Canada in 2019. A community-driven curatorial initiative, *Inheriting Redress* explored the visual culture and history of the redress campaign, through objects generously loaned by the **Ottawa Japanese Community Association (OJCA)**. The exhibition, realized through situated knowledge, brought to the forefront the significance of community-built archives for understanding and articulating a legacy of activism for Japanese Canadians. My presentation postulates questions about the importance of community-built archives of activism: What does it mean to build a community archive, who inherits it, and what can future generations learn from it? How does a community archive both empower who it represents and mobilize anti-racist solidarities? As with the parallel campaign in the United States, Japanese Canadians mobilized during the 1980s to gain acknowledgment and reparations for the human rights violations of WWII-era incarceration of 22,000 Canadians of Japanese ancestry. Redress was a significant historic moment not just for the Japanese Canadian community, but for the nation, marking the first time that a large-scale campaign of redress proved successful and garnered widespread public support. Its success has been a defining motivator for the actions that have followed since including redress campaigns for Chinese head tax, and numerous apologies by the state. Despite this, it remains largely unacknowledged within the public sphere, making the display, and further archiving of the **OJCA** community archive – and archives like it – invaluable to understanding a



terrain of activist history in Canada.

*Divine Adornment: Weathering Diaspora in Rajni Perera's "A Primordial Culture"*

**Balbir Singh**

In this paper, I examine work by contemporary Sri Lankan-Canadian artist Rajni Perera, specifically a 2020 photo-essay titled "A Primordial Culture." This work features Perera herself donning masks; various form of head dress; and textiles adorned with patterns, multiple textures, and ornamentation. Along with the artist's text, the garments provide a particular divinity to the artist as subject, highlighting a collective need for protection from the elements in everyday movements, forms of migration, and the making of diaspora. Using Perera's work as part of a larger body of textile-based arts by minoritarian artists, I theorize "divine adornment" as a means of exploring the ways in which forms of dress have been transformed and reimagined as forms of anti-colonial armor. I study how these forms of ornamentation—their forms of covering and layering—can be understood as both the exaltation of a particular people, as well as a way of shielding oneself from the overwhelming elements—the climate—that animate social worlds. I analyze the way that Perera's collaborative textiles have been designed with migrant personal security in mind, given the imminent danger and the forms of weathering that diasporic, racialized bodies face: through quotidian and spectacular forms of inhabiting space, navigating boundaries, and migrating beyond national borders. Such forms of collective self-protection are particularly creative and aesthetically singular, responding to the dystopian, colonial, hierarchical order that dominates our planet.

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## Assess the Unexpected: Remote Assessment During Crisis

EDUCATION COMMITTEE

**Chairs: Alysha Friesen Meloche**, Drexel University; **Jenna Ann Altomonte**, Mississippi State University

**Discussant: Laura Ahola-Young; Jenna Ann Altomonte**, Mississippi State University; **Robin Cass**, Rochester Institute of Technology; **Susan M. Altman**, Community College Professors of Art and Art History

For practitioners of art, art history, and design, teaching remotely presents challenges to what was considered possible in these diverse fields. Although the fields of art and design have maintained efforts to remain at the forefront of technological advancements, certain pedagogical experiences were thought to be sacred, necessitating face-to-face interaction. In the move to emergency remote instruction, during a remarkable period in history, art and design education shifted methods of delivery to replace experiences and practices that were heretofore unthinkable. These reimagined policies necessitated a new level of assessment regarding online/remote teaching. After a presentation of emergency remote assessment in action, members of the Education Committee of the College Art Association will lead group discussion and brainstorming sessions that address emergency remote assessment of unusual pedagogical practices and experiences. Facilitated breakout sessions will address assessment of studio teaching in the pandemic, advantages and disadvantages of the discussion board platform and ways to assess online participation, using learning-management-system-provided metrics to assess online courses, and facilitating and assessing student-led critique. Virtual break-out groups are expected to propose or begin work on a deliverable that can be shared with CAA participants.

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*Discussion Board*

**Jenna Ann Altomonte**, Mississippi State University

*Transforming Critique: A Conversation - Assess the Unexpected: Remote Assessment During Crisis*

**Susan M. Altman**, Community College Professors of Art and Art History

*Engagement Metrics in Online Education*

**Robin Cass**, Rochester Institute of Technology

*Transformative Learning & Teaching: Strategies for Creative Assessments in the New Normal*

**Sohee Koo**, UMass Amherst

The Covid-19 global pandemic has required many teaching professionals to develop not only effective teaching strategies but also emergent assessments. Yet we are just beginning to study how such emergent educational approaches and thinking could help us to fully engage with students in these new and experimental digital infrastructures in remote art education. This presentation will encourage participants to explore questions: When and how did students engage for the first time in meaningful learning in virtual art classes? How might students creatively be successfully and authentically assessed in remote art classes? At what point did students and instructors realize the need for open learning apart from fixed conventions? Why

did students engage or not engage in remote learning tasks? What were the critical incidents that sparked students' identities as creatives and their perspectives about the arts in the midst of the pandemic? This presentation will share early findings and strategies of a pilot action research of remote art classes using Critical Incident Analysis to assess not only student learning outcomes but also to foster instructors' reflective teaching practices. I draw on Transformative Learning (Mezirow, 1991;2007) and Critical Incident Analysis (Tripp,1993) as gateways for creative art pedagogy and assessment. Specifically, the presentation will share in-class activities and assignments as well as retrospective surveys, peer assessment, focus group interviews, and learning & teaching evaluations.

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## Association for Latin American Art (ALAA) Open Session for Emerging Scholars of Latin American Art

ASSOCIATION FOR LATIN AMERICAN ART

**Chairs: Barbara E. Mundy; Beth M. Merfish**, University of Houston-Clear Lake

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 U.S. 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, Pre- Hispanic/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. Subject Areas: Latin America, U.S., Mesoamerica, Andes, New Spain, Peru, Caribbean, Central America, South America, ancient art, indigenous art, colonial art, nineteenth-century art, modern art, contemporary art, Latinx art, innovative methodologies, historiography.

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*The Flesh Made Word: Indigenous Catholicism and the Met Feather Mosaic Triptych*

**Nathalie Miraval**, Yale University

This paper examines a sixteenth-century feather mosaic triptych housed at the Metropolitan Museum of Art. Crafted in New Spain by Indigenous featherworkers called *amanteca*, the object presents Biblical images and text related to the Last Supper. While the Met Triptych is in some respects a representative example of *amanteca* craftsmanship in service of European conversion projects, it also bears unusual features that direct our attention beyond the entanglements of material base and iconography. Indeed, the object resists easy categorization, as the *amanteca* drew from and manipulated myriad European and Indigenous artistic forms to create a multivalent object—one capable of negotiating multiple notions of the sacred and its relationship to the material world. The nature of the triptych's engagement with both the sacred and the material comes to the fore through one of its most prominent features: the text. This paper examines the role of text in featherworks by situating the Met Triptych within its historical context, and locating it among

the competing theological programs of the sixteenth century. It argues that the triptych materializes the prototypical book, that is, the Word of God. The feathers in which the words are depicted, however, also fold the triptych into a Nahua aesthetic program concerned with manifesting sacred wisdom. The Met Triptych's text thus facilitates its function as a multivalent vessel of divine knowledge, one that effectively addresses diverse conceptions of the sacred.

*Anarchist Muralism: Rosendo Salazar and the Revolutionary Art of Post-Revolutionary Mexico*

**Rosalía Romero**

This paper explores the art theory and practice of the Mexican anarchist Rosendo Salazar (1888-1971). Known primarily as a radical anarchist leader during the Mexican Revolution and co-founder of the anarcho-sindicalist organization Casa del Obrero Mundial, scholars have long recognized Salazar's contributions to the political landscape of revolutionary Mexico. Yet Salazar was also a painter and wrote extensively about the role of art in Mexican society. This paper excavates his largely unknown role proponent of Mexican modern art between the 1920s and 1940s. In contrast to his contemporaries who interpreted Mexican muralism through the lens of state and communist ideologies, Salazar argued that anarchist philosophy and politics provided the key to understanding mural painting and its relation to the Mexican nationalist project. This notion emerges in Salazar's writings about murals by Diego Rivera, José Clemente Orozco, and Dr. Atl in the Ministry of Education in Mexico City. Yet it also emerges in the subject matter and form of Salazar's own paintings between 1929 and 1939, a period when this political leader transformed into a "pintor-revolucionario" (revolutionary painter) whose work reveals a commitment to the muralist aesthetic.

*Envisioning Modern Life in the Unincorporated Territory: Puerto Rican Graphic Arts, 1950-1960*

**Ana Gabriela Rodríguez**, The Courtauld Institute of Art

In 1952, Puerto Rico officially became a Commonwealth and unincorporated territory of the United States. While the years from the late 1940s to 1960s saw impressive economic and modern industrial growth on the island, this period also brought profound socio-political transformations. In order to address these changes, Puerto Rico's first democratically elected governor, Luis Muñoz Marín, initiated a program of community education in 1946, renamed the 'División de Educación de la Comunidad' (DIVEDCO) in 1949. The government agency produced an array of films, posters, and booklets to promote awareness on essential issues such as democratic principles, health, sanitation, and modernization. Local graphic artists working for the print department of the DIVEDCO, however, were also producing independent artwork that in contrast to their government-sponsored work, revealed a more critical response to the island's new political status. Contrary to the earlier utopic visions of modern urban spaces propagated by the government both in print in and film, local graphic artists were envisioning an alternate decadent and conflicting city landscape. This paper will particularly focus on a select series of prints produced by Puerto Rican artists during the 1950s, a decade permeated by both economic promise and political anxieties. It will consider the binaries of democracy and the print's power to both promote and oppose.

*Misaligned at Nazca: Juan Downey's Ruptured Video Landscapes*

**Julia Bozer**

Juan Downey first presented footage from his Video Trans Americas (1973-1979) in "Nazca," a video-performance mounted at The Kitchen, New York, in February 1974. Onstage, he recreated and interpreted a 1937 episode in the construction of the Pan-American Highway, which plowed through a figure from the Nazca Lines, a series of pre-Columbian, zoomorphic geoglyphs in the southern Peruvian plains. Downey's performance -- coming in the direct wake of the US-backed Chilean coup -- broke from his earlier approach to the Trans Americas project. Originally, he had hoped to drive across the Americas, from New York to his native Chile, alternately recording and screening video to promote a "holistic perspective" among isolated populations. In this paper, I demonstrate how Downey's series in fact unfolded as a multilayered interrogation of American identity -- one that (like the Nazca incident) progressively deconstructs, rather than prescriptively performs, any fantasy of hemispheric coherence. Through a close reading of the Nazca piece -- as well as attention to Downey's ambivalent use of transnational infrastructures, cartographies, trade networks, and communications -- I explore why the VTA is not a "Pan"-American project, but a "Trans"-American one -- which, as it travels through space and time, responds to shifting natural and political landscapes. My analysis takes into account not only the immediate global context of the Cold War -- and related US interventions into Latin American affairs -- but also the histories of colonial travel and exploitation that have attended cultural exchange in the Americas since the European conquest.

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**Aviva Rahmani: From Ecofeminism to Climate Justice**

**Chair: Robert R. Shane**, The College of Saint Rose

**Discussant: Aviva A. Rahmani**, University of Colorado at Boulder

Ecoartist, feminist, and composer Aviva Rahmani has been engaged with transdisciplinary art practices and social/ecojustice for over 50 years. Leading her performance group American Ritual Theater (1968 to 1971), Rahmani was one of the first artists to treat the topic of rape and went on to play a formative role in Ablutions (1972) with Suzanne Lacy, Sandra Orgel, and Judy Chicago. Since 1989 Rahmani has been pioneering ecoart projects, including Ghost Nets (1990-2000) and her continentally-scaled Blued Trees Symphony and Opera (2015-present). These projects not only address climate change, but make major changes to ecosystems through small-scale but strategic interventions she calls "trigger points"--the focus of her interdisciplinary PhD research. This conference session is similarly an intervention that seeks to make a major change by introducing Rahmani's body of work to art scholars, evaluating her legacy thus far, and engaging with her current projects that address the most pressing issues of our time. This session's four papers by curator Rebecca Lowery (MOCA, Los Angeles), art historian and curator Monika Fabijanska (independent, New York), art historian Chave Maeve Krivchenia (MA, School of the Art Institute of Chicago), and lawyer Gale Elston (Law Offices of Gale P. Elston, PC, New York; Cardozo Law School, JD; European Graduate School, Switzerland, ABD) will illuminate Rahmani's work with feminist art, ecoart, and law. Rahmani herself will participate in the session as a discussant. This session aligns with both the Committee on Women in the Arts 50/50 Initiative and the CAA's 2021 theme of climate crisis.

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*Tender Investigations: The Early Work of Aviva Rahmani*

**Rebecca Skafsgaard Lowery**, The Museum of Contemporary Art, Los Angeles

Young artists across Southern California developed, in the late 1960s and early 70s, a loose, geographically diffuse, dynamic performance art scene in which they sought, in various ways, to explore the possibilities of creating art in situations of experience rather than in physical objects. Reacting against the violently charged and turbulent historical context, some of these artists sought to their give their work politically cogent shape via thoughtful countermeasures, using collaborative, horizontal, and communitarian strategies. Aviva Rahmani, who enrolled at the University of California, San Diego in the late 60s, began investigating the social form, following a sense that art could be a field of freeform experimentation with true ameliorative potential. In her work, Rahmani followed an intuition that substantive shift in human behavior, and thus society, could be aided by attentive consideration of the human behaviors; thus quotidian practices, ingrained habits, and the negotiations of interpersonal relations were all areas that could be creatively studied. This state of observation could as well be deemed a state of wonder: a patient attitude of not-knowing, both in terms of defining the task at hand and predicting or steering toward its outcome. This paper explores Rahmani's early such work as an artist, following her student years in Southern California from her founding of the American Ritual Theatre (1968-1971) and

the formative impact of Herbert Marcuse's lectures at UCSD to her enrollment and performance activities at the California Institute of the Arts.

*Models of Healing after Rape and Ecocide: The Art of Aviva Rahmani*

**Monika Fabijanska**, Independent Art Historian and Curator

The recognition by pioneer ecofeminist artists that patriarchal philosophy and religions serve to subordinate and exploit both women and nature is particularly resonant in the era of #MeToo and climate change. One artist who made the connection between rape and ecocide the subject of her art is Aviva Rahmani. Her pioneering ecological art projects are rooted in works about rape she created as part of early California performance scene. Predating the now iconic "Ablutions" (1972), realized with Judy Chicago, Suzanne Lacy and Sandra Orgel, they remain relatively unknown. This paper discusses Rahmani's earliest, experimental body of work concerned with rape, and how it inspired theory and strategies on which she built her ecological art practice. Performances, such as "Pocketbook Piece" (1968) inspired by both consciousness-raising feminist groups and Fluxus, "Physical Education" (1973) connecting ecocide and female sexuality, "Ablutions" (1972), and the film "Meat Piece" (1969), along with "Synapse Reality" (1970)—a living sculpture with communal farming intended as ecological art model, formed the base of Rahmani's later "practical ecofeminism"—"the work of artful repair to damaged ecosystems." Analyzing disturbance theory, she realized that just as some people never survive PTSD, neither do some ecological systems; but she also imagined means for possible healing and partial repair. Her first ecological site-model to explicitly identify rape as a metaphor for ecological devastation and to initiate partial repair and healing was "Ghost Nets" (1990-2000), where she restored the site of a former town dump in Maine into flourishing wetlands.

*Rock Formations: Aviva Rahmani's Blue Rocks (2002)*

**Chava Maeve Krivchenia**, Alumni SAIC (School of the Art Institute of Chicago)

Formation is a flexible term referring to the uniting or developing of a whole. A group of agents, often with varying strengths and capabilities, working in relation to one another as a whole or formation. This paper was inspired by a desire to examine artworks that lead to formations, in particular formations that result in successful ecosystem conservation. Aviva Rahmani's "Blue Rocks" (2002) is an exemplary artwork that implemented strategies of aesthetic activism to create a focused and specified formation. "Blue Rocks" contributed to the subsequent investment of over \$500,000 by the USDA, contributing to the restoration of degraded wetlands in Knox County, Maine. The artwork's impact can be appraised as the twenty-six acres of wetlands that were restored, or by the shifting of consciousness of the town's inhabitants about a local wetland. My analysis of "Blue Rocks" is guided by ecological thought that entangles elements of science and aesthetic activism. In particular I will focus on strategies implemented in the artwork which result in altered relationships and perceptions. This study considers "Blue Rocks" in connection to Rahmani's contemporaneous works with specific regard to process and temporal conditions. I claim that this work is pertinent to the discourses of both environmental justice and art of the Anthropocene, providing a method to face environmental

degradation.

*Law as Medium: VARA and Eminent Domain Law in Aviva Rahmani's "Blued Trees Symphony"*

**Gale Elston**, CUNY

Aviva Rahmani uses the Visual Artists' Rights Act, 17 USC 106A(a)(3)(B), (hereinafter referred to as "VARA"), and Eminent Domain Law as a material aspect of her artwork "Blued Trees Symphony." Rahmani pioneers the use of VARA by stretching its current definition to include protection for the trees and rocks that she paints with a blue buttermilk slurry to create a geographic sculptural composition, which is also a representation of her musical notations for a symphony. The legal system has rarely been used as a portion of an artist's artwork and her usage is unique and effective. The legal system is a political and juridical system resulting in case law and statutes as a social product. In fact, society is both the subject of the legal system as well as the object of it. Rahmani uses the legal system as a tool to highlight the destruction of the environment, often referred to as "ecocide." She also uses the legal system in an effort to strengthen protection for the environment by using VARA and Eminent Domain common law and statutes to increase protection for the environment. She does this through the visionary and novel action of declaring artwork a part of the "common good" and thereby protected by Eminent Domain. Eminent Domain is an area of law in which property can be taken for the "common good." This paper will examine the novel ways in which Rahmani uses the legal system as part of her artwork.

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## Behind the Scenes of Object-Based Art Histories

CATALOGUE RAISONNÉ SCHOLARS ASSOCIATION

**Chair: Carl Schmitz**, Catalogue Raisonne Scholars Association / Independent

"I guess what I'm asking is this: are these the only kind of questions that art historians should be asking: Whodunnit? Or whatisit? Is there nothing else we can say?" (Michael Ann Holly) From the proposition that the ontological basis of art history remains a ground for discovery, this session seeks perspectives on the relationships between the objects and subjects of study within the discipline. How can the single artist catalogue raisonné —perhaps the ultimate expression of subject and object specificity—be recontextualized as part of a speculative art history? Through all of the genealogies within art historiography, what are the conditions of possibility for an art history oriented toward the art object? What other ontologically dichotomous or even non-dichotomous art histories are possible?

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*Exit the Artist (Again)? Enter the Artwork: On Object-based Art History*

**Dan Karlholm**, Dep of Culture and Learning, Södertörn University, Sweden

Despite numerous theoretical efforts during two centuries to conduct art history based on something else than the subject, academic art history as we know it is basically artist history. Although Hegel's presumption to read artistic monuments as so many materializations of Spirit was largely rejected in the nineteenth century, the dominating perception of early art history was still that art documented the inner aspirations of a



people, a nation or a disembodied will. Artists were seen as mediators rather than the creators of art. Even Wölfflin envisioned a pure morphology of art, a record of shifting sense perception, almost like a slowly projected film on art's formal developments. While it was only a through-away remark, he did envision, in 1915, "an art history without names". Such a project was not only left unrealized, it probably appeared unrealistic and odd at the time. Regardless of the theory referred to here, art history was already, in practice, deeply invested in establishing the output of the most eminent artists, in Vasari's phrase. During the twentieth century, a matrix of national schools and international styles was used to compartmentalize the achievements of an increasing number of great names. Contemporary art history in our time is more preoccupied than ever with canonical art stars. To think of an alternative is hard, and most welcome. The problem with object-based art history, however, is that it is subject-based. In so far as this is a label for museum-based efforts to determine authorship and authenticity, via art conservation and technical art history, the most distinctive discursive format of which is the catalogue raisonné, we have a subject first, and objects or works second. The tradition aiming to "research a single artist's body of work to establish a reliable list of authentic works, their chronology, and history" is certainly important for documentation, archiving and musealization, thus also a basis for the nomocentric art market, but what could a different kind of object-oriented account entail? An object-based art history "without names", centered around the body of the object, the literal corpus of the work? What would a catalogue raisonné of the work encompass, and accomplish? That is: to establish the work's intrinsic change (aging, relative deterioration countered by restoration) as well as extrinsic connections (literally through collecting and exhibition, figuratively through reception and representation); to index the properties of the work (material and conceptual) along with its capacities (to affect, reflect, symbolize, dramatize, perform, etc.); to consider the work's history and proverbial life as ongoing and potentially never-ending, instead of viewing its history as the record of its past. Only at the operation table is an artwork reduced to an object or mere thing. Outside of such a state of exception, artworks are better seen as assemblages or singular multiplicities, between various ingredients and materials, between a material composite and a conception of art, but also in the sense that the work, as (once) worked but (still) working, is able to produce inexhaustible effects and attachments. To paraphrase W.J.T. Mitchell: what does the artwork want? To be collected as the legitimate infant of a parent, or to have a life, adventurous at best, tedious at worst, but fundamentally perpetual? To be listed as an inventory or the element of an obituary, or to be acknowledged as an individual able to make a difference in the world?

*The Art Group Zvono: A Catalogue Raisonné of Institutional Critique*

**Sandra Bradvic**, University of Bern

*A Biography of the Ionides Collection: Public and Private Transformations*

**Helen Glaister**, Victoria and Albert Museum, London

A biographical approach to the study of individual or groups of art objects has increasingly gained favour in recent years, building on the formative work of Appadurai and Kopytoff (1986)

as a means of teasing multifarious meanings from objects traditionally categorised as ethnographic. Anthropologist Alfred Gell and later scholars emphasised the agency of objects in motion and the application of these interdisciplinary methodologies to the field of Art History may illuminate the variety of ways in which art objects have been classified, interpreted and understood in diverse spatial and temporal contexts. Taking the Ionides Collection of Chinese Export Porcelain as its subject, now in the national British collections at the V&A and British Museum, this short paper will consider the transformations which occurred in the life of the collection as objects passed from the private to the public sphere, the impact of methods of display and interpretation and the relationship between subject and object, from the private residence of the collector to the public gallery and museum. Once at the national museum, this paper will consider the impact of classificatory boundaries which defined the manner in which individual objects were situated within established museum taxonomies, questioning the role of museum specialists and institutional priorities which shaped the shifting status of this specialist category of ceramics. As a result, objects were inserted into multiple museum narratives, from the history of Chinese art, the ceramic history of China and global ceramic history where they continue to play a significant role.

*"I must be seen whole": Seeing Manet Anew*  
**Kathryn Kremnitzer**, The Art Institute of Chicago

This paper breaks from historically medium-specific divisions within museum collections and catalogue raisonnés to consider a series of object-based case studies that attest to Édouard Manet's working methods across media in the 1860s, from painting through drawing to printmaking. Throughout the early decade of his career (1860-1867), Manet made watercolors after his own oil paintings to reproduce them in etching, a practice he repeated for several of his most accomplished and controversial canvases. These drawings helped Manet translate painted compositions onto printing matrices, affording the artist an opportunity to reimagine each iteration according to the material attributes of whichever medium. Guided by collaborative efforts in conversation with curators and conservators, this project offers new technical images and findings, particularly for often overlooked works on paper, that demonstrate how a revised account of Manet's works could be more productively organized, according to what I call image genealogies, to consider related works across media—taking the "whole" of Manet's production together, the way he wished to be seen, as he told Antonin Proust: "I must be seen whole." This methodology was put to practice in recent and forthcoming projects at the Art Institute of Chicago which demonstrate how object-based study can guide curatorial strategies in and beyond the galleries from installation to labels, catalogue, lectures, and online interactive features.

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## Best Practices and Lessons Learned from the Digital Shift to Prepare Students for Professional Success

**Chairs:** **Kate Kramer**, University of Pennsylvania; **Martha M. Schloetzer**, National Gallery of Art

Right now is not an easy time to be an emerging professional in the arts. Tenure track teaching jobs are scarce. Competition for museum work is stiff. The art world as we know it will not be the same one that emerges from the other side of the pandemic. This session will explore how to best support undergraduate and graduate students by considering the digital shift in education and professional practice. We seek lively, ten-minute presentations that develop the knowledge and skills art, design, and art history students need for the transition to a professional career. A significant portion of the session will be dedicated to discussion. Presentations might share teaching strategies that transfer well from brick and mortar classrooms and studios to the virtual classroom; explore how digital or online teaching brings new perspectives on curricular and training standards like internships or guided research; or recommend ways that practitioners can apply these strategies to their own courses or suggest new approaches within their departments or institutions. Topics may include: interviewing and networking, putting together a portfolio, preparing students to be adaptable and resilient in career pursuits; and reckoning with the often-invisible digital divide. This session will benefit from a variety of perspectives. We encourage submissions from faculty and staff in higher education, museums, arts advocacy organizations, and libraries.

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*Researching in a Pandemic: Setting Realistic Goals for Success*  
**Giana Ricci**, New York University

The nature of art research changed dramatically with the onslaught of the international COVID-19 pandemic. As we pivoted practically overnight to a mainly online environment, librarians have been working to ensure that students and faculty have as much digital access to resources as possible. Those working in the humanities, especially in the arts, have been faced with extra challenges due to our fields' traditional reliance on print materials, slow acceptance of digital publishing and open access, and often limited access to high resolution images of artworks. How can currently enrolled students and those pursuing careers in academia set realistic goals for overcoming these research challenges? Many students and researchers of all levels were not fully prepared for how the pandemic would affect their research. As we move forward, it is necessary for us to understand how the landscape of arts research has changed during the pandemic, and as we continue to battle COVID-19 worldwide, making a long-term game plan for our research needs is proving to be essential. Some questions that will be addressed in this presentation include: Why are so many art resources not available online? What are some ways that students and faculty can work around this challenge? How should we expect the landscapes of art research and publishing to change as a result of the pandemic?

*An Educational Crisis or an Exciting Breakthrough? A Case Study of Transitioning from F2F to an Online Format*  
**Kimberly Marie Mitchell**, University of Tennessee

Because of past experiences developing several traditional face-to-face art and design courses to be taught entirely online, when COVID happened and we were told to quickly change the format of our classes to be taught virtually, adrenaline ran strong through my body as I prepared my senior students for an exceptional online conclusion of their college career. As an active freelance designer myself, I work with clients from all over the world, remotely. In fact, a lot of the design industry is now remote – so instead of seeing this as a crisis, I quickly turned to the tools that I've used as a remote designer in helping the creation of my courses, and knowing that by doing so, I'm helping prepare my students for remote work success. During my presentation I will discuss current technologies and trends of successful online courses, and how to successfully transition from traditionally in-person graphic design courses to a rich online format utilizing appropriate technology, guest lectures, unique critique methods, and patience.

*Remote possibilities: Virtual Internships in the Time of COVID-19*

**Martha M. Schloetzer**, National Gallery of Art

In response to COVID-19, museums canceled internships, or transitioned to a virtual experience, in many cases for the first time. This year of disruption meant students and emerging professionals missed out on traditional museum internships. As a program administrator for internships and fellowships at a large museum, I will recount some of the challenges and successes of pivoting to virtual internships. The following topics will be discussed: setting expectations, on-boarding, communication, team building, networking, and transferable skills. In addition, I will make the case that museums should continue to offer virtual internships as an option even after a return to "normal" operations. Meaningful learning can be done online. In addition, virtual opportunities offer flexibility and help break down barriers to internship participation, benefiting candidates who cannot afford to relocate to a new city, those with school and care-giving responsibilities, and people with disabilities.

*The real-world skills that art history can teach*  
**Leda Cempellin**, South Dakota State University

I am the solo art historian in the School of Design at South Dakota State University, with a solid interdisciplinary background and serving undergraduate students in the studio art and design disciplines. Clearly, art history is not their priority, so I have been wondering how to make art history relevant to design practitioners? After the sudden shift online in spring due to Covid-19, over the summer I took three courses at South Dakota State University towards the online instructor certification. I have redesigned all my fall online and hybrid courses. The online pedagogy, combined with my recent self-training in two modern languages, have helped me understand that even if art history is a very structured discipline that needs to be built progressively by adding and connecting content, there is a possibility to use the online platform to create a more flexible pedagogical structure with multiple entry points. I will share how I structured the online LMS shell of some classes into weekly modules that create a rhythm alternating content understanding and team activities involving higher levels of Bloom's taxonomy. I will discuss how to build scaffolding activities within the art-history discipline to help students from

professional backgrounds to learn the transferable soft skillset that will enable them to collaborate at distance. I will share my experience and learned strategies in structuring teams, monitoring student productivity, communicating leadership and collaboration concepts to pre-professional students, encouraging and enabling self-regulatory behaviors within a team.

*Online Peer Mentoring between Museum Studies MA Programs*

**Lisa M. Strong**, Georgetown University and **Laura Schiavo**, George Washington Univ

As professors and directors of Museum Studies programs, we felt the impact of the pandemic in the disruption of professional mentoring and internships as well as teaching. Our experiences teaching and advising over the spring and summer immediately revealed the need for wider peer interactions, both for professional development and networking opportunities. Students quickly adapted to studying and socializing with their own cohort over Zoom, but they lacked the introduction to a wider network of emerging museum professionals that their internships ordinarily offered. When Laura put out the call for another Museum Studies Program' class to join hers in a shared activity and discussion, Lisa answered. Our classes and assignments were similar, so we decided to bring the two cohorts together to hear and respond to each other's group presentations on museums and social justice. While we have yet to see the results of the meeting, we view this project as more than just a step towards enriching our programs. Recent discussions on the future of higher education have focused on the importance of increased cooperation between universities in order to save costs. Sharing resources, courses, administration or programming offer a chance to save money and reduce the cost of tuition (and debt) for our students. Although the shape and scope of those changes are beyond our administrative reach, we see our partnership as laying the groundwork for more substantial resource sharing, with the goal of reducing the high cost of tuition in the future.

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## Between Point Zero and the Iron Curtain: International Cooperation in Art, 1945-1948

HISTORIANS OF GERMAN, SCANDINAVIAN, AND CENTRAL EUROPEAN ART AND ARCHITECTURE

**Chairs: Eva Forgacs**, Art Center College of Design; **Barbara Jaffee**, Northern Illinois University

The period between 1945-1948 was one of great hopes and initiatives to culturally reunite the war-torn European continent and the world. The 1945 Yalta Conference issued the Declaration of Liberated Europe promising the European nations "to create democratic institutions of their own choice," while Stalin would increase Soviet influence in Eastern Europe and by 1949, an 'iron curtain' would descend, cutting the region off from the Western half of the continent and the world, placing it under Soviet rule. After the war, many artists in Europe pursued a new, united, internationally open European art and culture. The Stedelijk Museum in Amsterdam, the Salon des Réalités Nouvelles in Paris, the "European School" in Budapest, worked on reestablishing continuity with interwar modernism as well as supporting nascent postwar art. The international CoBrA group was one of the first to reach out to such Eastern European artists as the Czech "Ra" group, hoping to develop further contacts. Papers discussing the apparently wide open possibilities of the post-World War II period internationally, or within the boundaries of any one country, are invited to discuss this chapter of art history, when the recovery of pre-World War II modernism and the fostering a new internationalism was a worldwide effort, anticipating the global, international culture of the late twentieth and early twenty-first centuries. Send paper proposals by August 17, 2020. Contact Eva Forgacs (Art Center College of Design, Pasadena) at: [eva.forgacs.ac@gmail.com](mailto:eva.forgacs.ac@gmail.com)

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### *International Architectural Exchanges of the Immediate Post-WW II Era*

**Anna Jozefacka**, Hunter College, CUNY

### *Ruin and Regeneration in Hella Nebelung's Postwar Gallery*

**Lauren Elizabeth Hanson**, Harvard Art Museums

### *K.O. Götz and Meta: The International Journal for Experimental Art and Poetry*

**Lynette Roth**, Harvard Art Museums

The art of the immediate postwar period in Germany was an extremely diverse product of dispersed pockets, unwieldy networks, and a host of self-organized artist organizations. Initiatives and exhibitions took place across a country—and a capital—divided in defeat into four allied sectors. In January 1948, German artist K.O. Götz published the first issue of "Die Metamorphose" (The Metamorphosis), thereafter known as "Meta." Produced on the inexpensive paper available at the time, the journal featured art and poetry by Götz and fellow artists such as Willi Baumeister, Anneliese Hager, Karl Hartung, Heinz Trökes and Hans Uhlmann. "Meta" drew the attention of the Dutch group Reflex and, as a result, Götz was invited to participate in the definitive CoBrA exhibition in Amsterdam the following year. There, he was both participating artist and curator of the German contribution to the show, which he carried

to the Stedelijk rolled up under his arm. This paper will look more closely at the ten issues of "Meta" (1948-1953), as well as the "German edition" of the CoBrA journal that Götz produced in 1950, as a key platform connecting the German art scene to proponents of a postwar global surrealism. While groups such as CoBrA may have been short-lived, the close contact between artists established in these early postwar years often continued. Later issues of "Meta" were categorized by country of origin: France (Paris), England, Holland, Austria and Denmark, and Mexico.

*Democratic Art Par Excellence? The 1947 Polish–Czechoslovak Exchange of Modern Graphic Art Exhibitions*

**Petra Skarupsky**

In May 1947 in Prague, the Hollar Society of Graphic Artists welcomed an exhibition of 'Contemporary Polish Graphic Art,' prepared by the Polish Ministry of Culture and Art. In return, in September 1947 the Polish audience was able to attend a presentation of 'Contemporary Czechoslovak Graphic Art' organized by Hollar, the National Museum in Warsaw, and the Polish Committee for Cultural Cooperation with Foreign Countries. Based on archival material I examine how the presentations portrayed the tradition of inter-war modernism, which new tendencies they highlighted, and how they positioned graphic art within art history. The Czechoslovak presentation featured works by Czech Cubist Emil Filla as well as by Group 42, whose bold formal solutions were described as new realism for the new social system. The Polish show praised Józef Pankiewicz as a master of etching who followed Western Impressionist tendencies. It highlighted the continuity of inter-war masters' teaching visible in students' works. Interestingly, the youngest generation of artists was represented by renowned Polish art historian Jan Białostocki. The choice of graphic art for the show was justified by reference to the democratic properties of the medium. Analysis of the 1947 exchange offers an insightful case of cooperation between a well-established artistic society and the controlling institutions of a newly formed socialist state. It also illustrates attempts to create a new modernist narrative and to negotiate a balance in the appraisal of the modernist tradition and upcoming Socialist Realism.

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## Beyond the Painted Surface: Trompe l'oeil and Material Illusions in Art and Material Culture

**Chairs: Chih-En Chen**, SOAS, University of London; **Julie Bellemare**, Bard Graduate Center

"Trompe l'oeil," which means to "deceive the eye," is often used to describe an illusionistic depiction of three-dimensional space on a two-dimensional surface. While trompe l'oeil has been produced for hundreds of years, existing scholarship has largely been limited to its deployment in European painting, yet the basic mechanisms of trompe l'oeil extend beyond painting to a variety of material emulations. Roman glass was cast to imitate precious stones, sixteenth-century potter Bernard Palissy recreated scenes of aquatic life in ceramics, and Chinese artisans fired enameled porcelain resembling fruits. Trompe l'oeil fools the eye, producing an object that appears real while being materially different from its referent, and is typically so skillful that it can be visually mistaken for the original by an uninformed viewer. This panel understands trompe l'oeil as an artistic device that has been employed transnationally and across mediums. Moving across time and space, we invite submissions of papers that aim not only to explore the scope of trompe l'oeil in a global context, but also to decipher the manufacture and operation of this device in the history of art and material culture. Themes and questions worth considering include: What are the intentions of makers when using trompe l'oeil, and what are the responses of viewers to illusionistic surfaces? What are the technical means by which verisimilitude is achieved? How does trompe l'oeil relate to forgery, authenticity, and value? And in what ways do trompe l'oeil works serve to facilitate the transmission of artisanal knowledge across mediums?

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### *Material Emulations and the Arts of the Ancient Americas: A Study of Ica Visual Culture (c.1000–1600CE)*

**Sara Morrisset**, The University of Cambridge

Although the practice of trompe l'oeil has been widely studied in European contexts, few have discussed how the mechanisms of trompe l'oeil can also be found in the arts of the ancient Americas. Related to the concept of skeuomorphism, the mechanisms of trompe l'oeil can be found in Prehispanic indigenous contexts of modern-day Peru. My research has brought to light how ceramics of the coastal Ica society (1000–1600CE) were painted to emulate the appearance of Ica textile designs, despite the differences in artistic production and material affordances of the mediums. Textiles are highly valued in Andean societies and served as the foundation for entire aesthetic systems of the ancient Andes. Architecture, sculptural reliefs, and ceramic painting in many Andean contexts share the forms of fiber arts, although these examples have rarely been discussed in the global context of skeuomorphism and trompe l'oeil. Investigation of Ica visual culture has revealed a temporal delay between the style and design of Ica textiles and ceramics, suggesting that design elements may have been experimented with and codified in textiles before being translated to other mediums, such as ceramic painting. This practice would have major implications for the transfer of knowledge and workshop structure of Ica artisans. The influence of the fiber arts on other mediums in the Ica Valley, such as carved wood and pyro-engraved gourd, will also be explored. Ultimately, my research contributes to discussions of the global



context of trompe l'oeil through investigating material emulations in the arts of the ancient Americas.

*Fragile Architecture: Seventeenth-Century Italian Quadratura and the Non-Functional Image*

**Nicholas Pacula**, Yale University

Seventeenth-century Italian quadratura is a painterly technique focused on the representation of illusionistic architectures and the ensuing transformation of the tectonic surface over which it has been applied. Although quadratura appears in a variety of art-historical studies, little work has been done to examine the tension between the significant labor involved in producing these illusionistic images and the lasting fragility of the illusions' cohesion and legibility. Three rooms in the Pitti Palace painted in the quadratura style by Angelo Michele Colonna and Agostino Mitelli between 1639 and 1641 confirm that the instability of these illusionistic images is due the painters' attempt to bring the laws of one-point perspective out of two-dimensional pictorial space and into three-dimensional lived space. It follows that the "station point" from which these illusions are geometrically projected onto multiple vertical walls and domical as well as vaulted ceilings coincides with the ideal position at which a viewer is intended to take in the resulting composition. Given the expansive rooms that these paintings occupy, viewers are far more likely to encounter non-functional, non-illusionistic pictorial fragments than a singular and immersive image. In conclusion, this paper turns to two contemporary examples (one artistic, the other architectural) in which fragile images have not been treated as liabilities but assets, demonstrating that in a time when we are wholly engrossed by illusionistic images and the surfaces that carry them it is productive to recast the historical precedents from which they descend.

*Calculated Trickery: To Weave an Engraving in the Age of Mechanical Reproduction*

**Hampton Des Smith**, MIT

In 1842, Charles Babbage deceived British intelligentsia with a portrait that appeared to be an engraving, but was actually woven upon a Jacquard loom. Titled *A La Memorie De J.M. Jacquard*, the silken trompe l'oeil depicts the loom's inventor. Two years later this woven visage would reappear. Still mimicking ink on paper, but now as a *mise en abyme* -- a woven picture within a woven picture. Textiles like these flourished during the nineteenth century and prompted transatlantic accounts of the Jacquard technique's ability to mime engravings. But unlike other period trompe l'oeil, these woven images engage a 'trick of the eye' through an altogether different pictorial syntax: binary punch-cards coordinating warp and weft. These binary operands of the Jacquard loom are often said to prefigure contemporary digitality. But however integral to histories of computation, these discussions are based upon reading back into history of what came to be. This paper remedies this deterministic oversight by taking the illusionistic ambitions of these images -- using art's most self-conscious of devices -- seriously. By better accounting for the uneven networks of craft labor central to such images, I contend weavers recursively engaged the social and political nature of their trade through trompe l'oeil: an artistic device that "works" only through erasing the labor it requires. I reveal how these woven metapictures engaged the changing conditions of labor

in France's silk empire, thereby recovering flows of materials and labor between Lyon, Northern Africa, and a global luxury market.

*Vija Celmins: Nature morte*

**Harrison Adams**, Tsinghua University

My talk will examine Vija Celmins' unorthodox use of trompe l'oeil over the course of her career. While trompe l'oeil has traditionally served as an opportunity for an artist to demonstrate her virtuosity, I argue that Celmins' intense commitment to verisimilitude has the opposite effect. Rather than invigorate her work, it drains it of life. In her most sustained and complex engagement with the trompe l'oeil tradition, *To Fix the Image in Memory* (1977-82)—a collection of 11 found stones and 11 painted bronze facsimiles thereof—Celmins' fidelity to appearances, on the one hand, does indeed call attention to her skill, but on the other, her skill is so advanced that any trace of the artist is erased. The irony of *To Fix the Image in Memory* is that by placing the facsimile next to the real thing—and that this thing is a rock, the most inert of objects—the frisson of uncanniness we expect when looking at a work of trompe l'oeil is lost. The copy is so good and the object so banal that we are inclined to ignore it altogether, or undertake an especially tedious kind of looking, one that feels anticlimactic even once you learn to tell the difference between the two stones. Celmins' self-effacing practice of trompe l'oeil underscores the highly theatrical nature of the genre, going back to its Western origins in the competition between Zeuxis and Parrhasius, and her difference from it. I ultimately connect this deadening impulse in her art to Robert Smithson's roughly contemporary interest in entropy.

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## Biodegradable Art: Towards Regenerative and Circular Systems

**Chair: Nichole Van Beek**

In this session, artists and educators using biodegradable materials are invited to present their work and their process. The focus is on artwork made with materials grown in-house or locally, or obtained through waste collection or foraging, that can be composted in personal or municipal facilities. Examples may include myocomposites or mycofoam, kombucha leather, bioplastics, recycled paper pulp, or bio-based colorants. Presenters will discuss how the life-cycle analysis of materials contributes to the conceptual framework of their practice, and connects to larger conversations about climate change mitigation, waste reduction, and regenerative systems. How might art reflect the necessary shift away from a destructive linear economy to refocus on a circular economy? The question of archivalness of materials and the possibility of reframing a limited life-span as an asset will also be addressed. Presenters will talk about the interdisciplinary nature of their projects: how they intersect with design, architecture, agriculture, biology, or material science for example, and how this might be utilized as a pedagogical cornerstone.

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*Agar garden: A flower making process explores between bio, digital and recycled fabrication*

**Yi Hsuan Sung**

*Living with Mycelia*  
**Maria Whiteman**

*Biodegradability as process within interdisciplinary art practice*  
**Katie Taylor**

*Biohue*  
**Judi Pettite**

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## **Black and Latinx Feminisms: Disrupting White Hegemonic Art Canons in a Pandemic Crisis Climate**

**Chairs: Christen Sperry Garcia**, University of Texas Rio Grande Valley; **Indira Bailey**, Claflin University; **Leslie C Sotomayor**, Edinboro University

Systemic institutions and Eurocentric White academic canons have historically marginalized, oppressed, enslaved, and deemed inferior underrepresented people in the United States, making it difficult for underrepresented learners to thrive within higher education. Our COVID-19 environment exacerbates student and educator challenges and further exposes disparities. With decreasing enrollments in light of uncertainty and social distancing, universities are forced to re-envision inclusive education that serves diverse learners impacted by the COVID-19 pandemic in a multitude of ways. This panel focuses on re-imagining pedagogy via virtual environments as we work towards disrupting historically patriarchal White academic canons through feminist practices. We seek papers, performances, and presentations that consider how the intersectionalities of our identities produce new ways of thinking for online higher education curricula. Questions to consider: how, as educators, curators, designers, art historians, and artists are we re-imagining virtual spaces and teaching practices? How do we disrupt White hegemonic canons in our fields? What new possibilities for inclusivity are available through virtual teaching? As faculty of color, how do we embed our experiences and perspectives into our curricula that serve White students and students of color? Using Latinx, Chicana and/or Black feminism, how can we situate ourselves within our lived experiences, observations, and critique suppressed knowledge in order to reform and re-imagine teaching?

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*Teaching Chicana, Chicano, and Chicana Art Histories: Pandemics and Pedagogies*

**KarenMary Davalos**, University of Minnesota

This presentation argues that teaching in any modality (online or in-person) against the Eurocentric pandemic through Chicana/o/x art histories, a term that attempts to represent various gendered, trans- and non-gender binaries, triggers white fragility and the desire for an alibi. Using decades of classroom observation at Predominantly White Institutions (PWI), the presentation documents how efforts to disrupt historically patriarchal White academic canons, particularly art historical canons, requires both the teacher's vulnerability and imperviousness. PWI are particularly difficult settings for challenges to Eurocentric art histories because white students are emboldened by enacting entitlements with impunity. These entitlements are enacted in many ways and correspond to defensiveness associated with white fragility (DiAngelo) and

rationalization, liberalism, and minimalization of racism (Bonilla-Silva). White fragility is most unsettling because it manifests as as annoyance at and dismissal of the material as well as verbal attacks against the teacher, especially when the teacher's intersecting identities are read as biased. Framed as feminist pedagogy, the dual response of vulnerability and imperviousness support the survival of the teacher and students of color. Although the online modality can decrease enacted violence and direct forms of resistance to Chicana/o/x art histories, the virtual classroom is not safer for teachers and students of color. In effect, this presentation questions the romantic view of the online environment, finding that students whose privileges align with the pandemic of Eurocentric thought and dominate in virtual space just as they do in physical classrooms.

*Contestation and Subversion of Racial and Gender Constructs in Works By Artists Kerry James Marshall, Kehinde Wiley, and Other Black Artists*

**Glynnis J Reed**

The artist Kehinde Wiley presents complex conceptualizations of race, gender, class, and sexuality through his paintings of Black men and women that appropriate the style and subject matter of masterworks by European painters from art history. Wiley subverts the established order by positioning people of color at the center of a movement that is bending the trajectory of art history towards the inclusion of Black bodies imagined by Black artists. Arguably, Wiley has constructed a new canon in which he has imploded existing narratives around identity and developed a sovereign terrain for himself and his cohort of artists of the African diaspora. The paintings of Kerry James Marshall contest the dominant cultural regime through critique from within rather than by overt subversion. While poised in opposition to legacies of racial domination, Marshall's work brings heteronormative representations of black female and male bodies, in contrast to Wiley's multifaceted and often homoerotic views of masculinity and femininity. I will examine the male gaze in relationship to the treatment of black male and female bodies as subjects and objects in Marshall's paintings. I will discuss strategies of student engagement employing feminist and queer informed readings of Wiley's and Marshall's work to disrupt White hegemonic canons within virtual teaching spaces. I will share images from my own artistic practice, and analyze works from other black artists to support feminist and queer re-imaginings of Black representation in an inclusive higher education art curriculum.

*What are you? Bringing the Personal into the Professional*  
**Maryanna G. Ramirez**, Jordan Schnitzer Museum of Art at Portland State University

My father is Cuban, my mother is American, and they adopted me from Saltillo, Mexico. Throughout my life, I have been asked, what are you?, by strangers who are curious about my ethnic identity. Quite often, I will deflect the question, saying, "I'm from Michigan," or "I'm Latina." Sometimes, if a stranger presses, which they often do, I will say, "My father is Cuban" and leave it at that. I imagine there are other professionals, like me, who downplay their racial identity. If you were a high achieving student, you didn't want your peers to think you earned your place because of a quota. Look at my accomplishments, not my race, was my mentality for the first 30 years of my professional career.

However, over the past several years, I have reconsidered my identity and the need to share it with others because representation matters. In August 2020, I co-curated an exhibition featuring Mexican and Mexican American artists, and I began my virtual tours, presentations, and panels by identifying my racial identity. I did this because I felt it was important for students and members of the public to see me as a Mexican American professional. I would like to suggest that instructors, educators, curators, or other professionals in our field consider sharing their unique identifiers as a way for those emerging in our profession to see themselves represented.

*Drawing Out the Mycorrhiza: An Arts-Based, Latina/x, Ecofeminist Approach to Fomenting Vital Forms of Care During Coronavirus Capitalism*

**Xalli Zuniga**, The Pennsylvania State University

This paper offers a Latina/x, ecofeminist conceptualization of the arts-based practice of 'drawing-out,' which entails conducting a series of virtual drawing encounters between underrepresented individuals experiencing precarity. This introspective, yet playful practice involves convivial artmaking and is designed to help participants identify situations and instances in their lives where labor-based subordination becomes oppression. 'Drawing-out' is meant to foster the creation of reflective works that point to the crisis of care within what cultural theorist Naomi Klein has called 'coronavirus capitalism'. The present crises we face are considered symptomatic of the shortcomings of capitalism, from the perspective that frames it as an institutionalized world order. As Professor Nancy Fraser contends, care encompasses broader social-reproductive roles that have been historically assigned to inferiorized populations (primarily women and people of color), and that range from housework, healthcare, childcare, eldercare, as well as sustaining community ties. Fraser explains that this crisis is inherent to the operational contradictions of financialized capitalism, where production is overemphasized and reproduction occluded, unwaged and undermined. Drawing-out is thus an ecofeminist theory-informed practice that entangles Maria Lugones's concept of 'hanging out' with Chela Sandoval's 'differential consciousness'. Its purpose is to, literally, draw out insightful considerations toward care as theorized from the perspective of a visual metaphor inspired by plant-fungal symbiosis, or mycorrhiza. For this project I am consequently framing the mycorrhiza as a 'caring' network of nutrient exchange, through which different plants are able to tend to the needs of each other as members of the same forest-like community.

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## Blackness as Process: Liquid Practices Across Generations

**Chairs: Alessandra Raengo**, Georgia State University; **Lauren Cramer**, University of Toronto

**Discussant: Nikki A. Greene**, Wellesley College Department of Art

Toni Morrison described the artistic entanglement in Romare Bearden's work as not just porous but liquid, a liquidity denied by rigid disciplinary frameworks--including art historical discourse. As Founder and co-editors in chief of liquid blackness: journal of aesthetics and black studies, we find this assessment affirming and descriptive of our investment in shaping a new critical discourse for the way black art practice has "indexed" its own liquid processes, i.e., not only the entanglement Morrison describes, but also how these practices might challenge disciplinary frameworks. This panel examines an eclectic, intergenerational group of artists-- David Hammons, Akosua Adoma Owusu, Bradford Young, and Jenn Nkiru--who focus on processes of black art making that are also processes of blackness-making: whether that blackness is produced by art history's definition of black art/black artists; the attachment of black movement, rhythm and style to the mechanics, aesthetics, and poetics of the photographic and cinematic apparatus; or, more radically, through the association of art-making with the proprietary subject. These artists reflect on blackness's liquid processes by thinking about the conditions of their objects' own making. After organizing a session on the "color theory" implicit in the contemporary art and discourse on black abstraction (CAA 2019), we are now exploring black liquidity as an antidote to the dispossessive properties of abstraction and addressing "indexing" in the fullest terms possible, to address ways artists ignite forms of social gathering, archiving, and stylistic transformation while refusing proprietary attachments to both the artwork and the critical discourses surrounding it.

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*How David Hammons Has Us All Wound Up*

**Sampada Aranke**, School of the Art Institute of Chicago

"HAS ANYONE ELSE SEEN THESE" Scribed on a wall in pencil, this fragment served as crude wall text for a vitrine in David Hammons's 2019 exhibition at Hauser & Wirth in Los Angeles. The vitrine, filled with memorabilia, photocopies, and rare primary documents, was but one of many locations where Hammons displayed Hammons. To ask, "has anyone else seen these" is to slyly ask a question that already has an answer: yes, or maybe, or no. Any answer to that question proves Hammons's point: that Hammons himself is the subject and object who sees and to see. This methodological maneuver is part and parcel of Hammons's decades-long practice and serves to enact a Black aesthetic determination already sleeved in its own method. This paper will work to unpack how Hammons throws into methodological disarray the question of art's histories by his relentless invocation of Black aesthetic practices that deform, if not refuse, their own making.

*Blackness: An "Intermittent Delight"*

**Lauren Cramer**, University of Toronto

Akosua Adoma Owusu's short film *Intermittent Delight* (2007) is part of a body of work that addresses black style as the tie that binds. Owusu's films about braiding hair and weaving fabric are

themselves intricately knitted together in ways that graphically and rhythmically explore the entanglement of black bodies and mass production. *Intermittent Delight* combines a Westinghouse Electric Corporation commercial for refrigerators from the 1960s with contemporary images of Ghanaian women weaving fabric. Initially these distant worlds are divided by thick black gridlines, but as the film's percussive score quickens, the domestic work that separates black and white women disappears. In the end, white couples wearing African batik patterns dance frantically, and even mechanically, around appliances covered in the same print. Using archival and documentary footage, the film constructs a record of labor and property relations, but it also visualizes the accumulation of blackness (black aesthetic traditions, black bodies, and black cinematic space) as the inevitable breakdown of one archive for the creation of another. In other words, style transforms. This presentation explores the ways Owusu's film visualizes the process of coming apart and coming together through her ambivalent use of interlocking gridded shapes that function as ornament on fabric and are repeated as order in the film's framing. I argue blackness is an intermittent delight, much like the intermittent mechanism first used in sewing machines that was essential to cinema's animation of still images; it is an aesthetic suture that dismantles ontological distinctions and revitalizes the order of things.

*Bradford Young's Futural Archives: Practicing Black Intentionality*

**Alessandra Raengo**, Georgia State University

ReKognize (Bradford Young, 2017, Carnegie Museum of Art) is a 3-channel installation that stages the working process of African American photographer Teenie Harris who famously only took one shot of anything. And yet, Harris was seemingly everywhere in the African American community in Pittsburgh from the 30s to the 70s: weddings, funerals, baptisms, parties... The film's two outside channels show the code derived from software that processed Harris's use of light, dark tones, and figure placements. The middle channel flashes the original photographs from which the data was retrieved. In this work, Bradford Young studied Harris's "black intentionality," i.e. his commitment to his own artistic process as it manifested in his praxis. Black intentionality is both Young's object of study—the careful examination of works of "masters" of the past: Teenie Harris and Roy DeCarava, primarily—and the inspiration for his praxis. It is both archival and futural. My paper explores the implications of this double temporality by discussing ReKognize alongside Young's *Black America Again* (2016), a short music art film made in collaboration with rapper Common, in which black intentionality as praxis spends its futural possibilities. The "again" Young inherits from Common's title propels two aesthetic strategies: the saturation of DeCarava's black photographic aesthetics and the elongation of Common's original track, stretched out by a cappella breaks including a Spiritual, a Ring Shout, and Common rapping in a deserted Baltimore intersection. In each case, Young's black intentionality intensifies previous practices while indexing its own processes of "black study."

*Jenn Nkiru's Critique of the Proper: Black Sociality in "Hub Tones" (2018)*

**Jenny Gunn**, Georgia State University

For our 2019 research project on British-Nigerian filmmaker, Jenn Nkiru, the liquid blackness research group approached her work as a mode of black study as an aesthetic practice. Demonstrating this methodology, this presentation analyzes Nkiru's music video for jazz musician, Kamasi Washington's *Hub Tones* (2018). While my reading strategy emerges from the collective study of liquid blackness, in this paper I will describe its application in my own research. As a critical media study of digital technologies of self-mediation, which I argue suggest a reinvestment in the proprietary subject, my current book project necessitates the radical disavowal of the Enlightenment subject as so cogently articulated in black studies. In *Hub Tones*, Nkiru's intensive study of three female dancers' improvisatory movements enacts black performance in all its fugitivity. Recalling Fred Moten's analysis in *Black and Blur* of an 1882 Thomas Eakins photograph of a young African-American girl whose sudden movement away from the camera disrupts its ethnographic gaze, fugitivity similarly emerges here through the performance of *Hub Tones*' central dancer who continually refuses (for the entirety of the video's lengthy nine minutes) to meet the look of the camera. As I argue, *Hub Tones*' denial of the look achieves a radical rejection of the subject as a form of property, both to have and to be had. Forgoing individuation, *Hub Tones*' assemblage of female dancers enacts the collectivity that black studies describes, improvising blackness as social life and expenditure, lived in the present tense.

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## Bodies and Landscapes in Crisis 1

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*After the Hurricane: Art, Race, and Climate Change in the Modern Caribbean*

**Joseph R. Hartman**, University of Missouri - Kansas City

Hurricanes are not solely catastrophic meteorological events. They also effectively made the complex visual cultures of the greater Caribbean. This essay examines, in particular, how hurricanes have framed modern art histories of the region, alongside narratives of imperialism, racism, and disaster capitalism. The discussion opens with Winslow Homer's series of watercolor paintings made in the Bahamas circa 1899. Of particular importance is his work *After the Hurricane*. Identified only as a "luckless man," the image depicts a half-nude, Black male subject, whose unconscious (or perhaps deceased) body has washed ashore along with his wrecked craft after a recent storm. Scholars have commented on the painting's formal characteristics -- its "frothy" waves and "surprising" green strokes. Yet, the main figure has received relatively little attention. Analysis of Homer's watercolor exposes the often overlooked and ongoing cultural life of hurricanes in Caribbean art and society. The image is a synecdoche, revealing how "natural disasters" have disproportionately affected communities of color within both colonialist and capitalist social structures. Taken alongside earlier images of Atlantic storms, such as J.M.W.'s Turner's *Slave Ship* of 1840, a counter-formalist history of art, environment, race and racism emerges, rooting back to the plantation economies of the colonial period; and projecting forward to the inequities of our present-day climate crisis. Angelika Wallace-Whitfield's post-Dorian humanitarian project *Hope is A Weapon: Bahamas Strong* (2019) thus concludes our discussion, showing us how art may serve to combat, as it once recorded, the historic effects of human-made catastrophe,



climate change, and capitalism today.

### *Ozhope Collective, Racial Capitalocene and the Politics of Oil in Malawi*

**Emmanuel Ngwira**

This paper focuses on an art project titled “Row” by a Malawian art group called Ozhope Collective. “Row” is based on the dugout canoe and is produced in conjunction with fishing communities along the shores of Lake Malawi. The project is a response by Ozhope to Malawi government’s plan to drill for oil in Lake Malawi. Using the concept of racial capitalocene especially as championed by Jason Moore, this paper argues that, through “Row”, Ozhope unmask and critiques social and environmental injustices that local communities are likely to suffer once the project takes off. By working with local fishers in producing these artworks, Ozhope does not only ground their work in the quotidian summarily neglected by those at the deal-negotiating tables. Such an approach also ensures that the local community’s perspectives become central to Ozhope’s artistic expression.

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## **Bodies, Geographies, and Ecologies Under Threat**

### *Crip Ecologies: Vulnerable Bodies in a Toxic Landscape*

**Amanda Cachia**

This paper addresses how contemporary disabled and chronically ill artists navigate the toxicity of the environment insofar as its violence on crip embodiment through the coronavirus pandemic. Even though COVID-19 has affected the old and unhealthy, sick and disabled people have also been disproportionately affected by the pandemic. While the world was crippled by the coronavirus, where entire infrastructures were thrown into disarray, people who are chronically ill, disabled, or immunocompromised noted that the world experienced life as their bodies always already did. Just like within crip ecologies, during the pandemic, there was an inability to move freely or access information with ease. There was isolation, frustration with institutional procedures and practices, and anger that one’s plans had been disrupted. Chronically ill artist Ezra Benus states, “Suddenly, people are realizing that better hygiene and access to remote work and learning are societal obligations. Until something like the coronavirus affected the general population, these things were presented to disabled people as impossibilities.” This paper will explore art practices by chronically ill, disabled and immunocompromised artists including Ezra Benus, Jeff Kasper, Alex Dolores Salerno and Yo-Yo Lin and also the collective care work of Crip Fund, an ad-hoc care collective comprised of disabled, chronically ill, and immunocompromised people who pooled funds for direct distribution to chronically ill, disabled, and immunocompromised people in serious financial need living in the United States during COVID-19.

### *Climate of Violence: Art and Warfare in the Arab World*

**Amin Alsaden**

Militarization and organized violence are the primary causes of environmental degradation today. Informed by recent studies in political theory and environmental science, this paper argues that the war enterprise—rooted in the history of colonialism, slavery, and genocide, and sustained by extractive capitalism—is

a force that has structured and continues to shape much of the world. Western Asia, or the region known as the “Middle East,” is highlighted here as the fulcrum of prolonged conflicts and frequent international intervention, largely motivated by a desire to control fossil fuels. From regular testing of new intelligent weapons and frequent deployment of lethal drones, to armed factions waging guerrilla attacks on governments and civilians alike, violence in all of its contemporary manifestations cripples the region, and has a ripple environmental effect on the rest of the globe. Ongoing warfare serves to obfuscate pressing issues such as rising temperatures, water scarcity, and deteriorating air quality, which are in turn exasperating existing economic disparities and other socio-political predicaments that have plagued the region for decades. The paper surveys works by artists who interrogate the impact of modern conflict, including Mona Hatoum, Thomas Hirschhorn, Shona Illingworth, and Abbas Akhavan, shedding light on issues that geopolitics constantly attempt to suppress. Beyond critique, these artistic practices invite us to revisit our understanding of the environment in ways that transcend the customary focus on climate change.

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## **Both Here and Nowhere: Rethinking the Role of Place in Design**

**Chairs: Lilian Crum**, Lawrence Technological University;  
**Meaghan Barry**, Oakland University

As designers, we think a lot about the role of place in our research and practice. Whether we are working on a site-specific project, responding to cultural or environmental conditions, moving through a building in virtual reality, or taking our students on a study abroad trip, both physical and virtual locations factor into our collaborations, discovery, and decision-making in significant ways. The Covid-19 paradigm shift poses limitations to our physical mobility as well as our ability to share physical spaces with others, forcing us to “shelter in place” and embrace the virtual realm. How will collaboration be affected? How will design education evolve? How will the nature of our projects change? What would McLuhan say about tomorrow’s “global village”? This session asks design practitioners, researchers, and educators to speculate about the role of “place” in design under these new conditions. The format is a panel discussion that includes seven-minute presentations from four panelists (~30 minutes), followed by a panel discussion (~40 minutes) and a Q+A from the audience (~20 minutes)

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### *Rural Engagement through Design: In-person and Virtual Ways to Impact our Communities and our Students*

**Peg Faimon**

We often think of design within a large, urban context, but how can design practice and partnerships impact our small, rural communities and cities throughout the country? Using a case study approach, this presentation will showcase and describe the process of studying “place” and the implementation of design projects that solve rural problems and engage people where they live with respect and authenticity. Problems such as recording rural histories, solving housing shortages, marketing the benefits of small cities, and promoting the growth and revitalization of small downtowns are all issues that can benefit from the analysis of design students and educators. Engaging

with the “local” is of growing importance. How do we teach our design students the power of place, the role of their disciplines, and their social responsibility within this local context? How can we partner with communities to prepare students for lifelong civic engagement in an increasingly diverse and complex society? How do we start the process and how do we respectfully partner with community leaders and place makers, whether virtually or in-person? Our design students have the power to positively impact our rural communities and to better prepare themselves through engaged learning. What is the best way forward?

*Role of Collaborative Design Tools in International Design Teams*

**B. Nur Saltik**, Lawrence Technological University

Even before the pandemic, we started to see shifts in the importance of place in creative practices. When we all “sheltered in place” under the global pandemic, it was proven that most of us can work from anywhere. The communication and the creative tools we use to collectively design became the key aspect of the design process. As the director of the international design studio Form&Seek, I have been working with international team members for over seven years. The time difference and physical location might be seen as barriers for some practices, but I have always seen it as an advantage. The time difference naturally created time pockets that we work alone and work together. This helped us to build on each other's ideas. To be able to create and work together we developed a system that includes a series of creative digital tools for ourselves. Have you heard from your colleagues recently that they are ‘zoomed out’? Their overwhelmed reactions suggest these tools without a system won't function alone, so an established etiquette is required for studio culture. Like we developed our craftsmanship and habits for sketching as designers, we also need to develop good craftsmanship and habits for these digital tools for a healthy studio culture. The new work structures suggest there will more and more international collaborations in the future of the design industry and the physical places are irrelevant as long as we find the right tools to create and collaborate.

*Mixed Realities as Design Intervention for Communities: Blending digital and physical experiences*

**Catherine Normoyle**, East Carolina University

Design interventions can contribute to creating a strong ‘sense of place’ for communities and citizens through the activation of spaces and the built environment. Design interventions that merge both real and virtual worlds, where physical and digital experiences co-exist and interact in real time, can result in particularly engaging mixed realities within the built environment and beyond that can connect with audiences in multiple ways across multiple platforms. By integrating and overlapping physical and digital experiences that emphasize community engagement and participation, designers have the opportunity to create stronger, more authentic experiences between people and places, particularly in public, shared spaces where community members can interact and engage with one another and their environments. This presentation discusses concepts of mixed realities as design interventions for communities, specifically those that attempt to contribute to a community's sense of place through a combination of

overlapping digital and physical experiences in public, shared spaces. Additionally, this presentation will share projects that exemplify these principles to show how they create mixed realities for communities by offering unique experiences for audiences. The takeaway will offer suggestions for best practices in designing mixed reality interventions in community for diverse audiences by showing a range of work that spans multiple scenarios and reflecting on benefits and challenges that result. With the added complexity and challenges of COVID-19 and designing mixed reality experiences in the age of social distancing, this presentation will also attempt to discuss case studies within and through the lens of our current social-cultural landscape.

*Lean into the Chaos, Fall into the Void*

**Lindsey Larsen**, Oakland University and **Wes Larsen**, University of Wisconsin Milwaukee

The new COVID-19 paradigm has placed extreme limitations on physical place, but graphic design research and practice have been disconnected and disassociated from place (the communities for which they design) long before the pandemic. In fact, it has only exacerbated issues of class struggle, social inequality, intellectual activity, and productivity. Franco ‘Bifo’ Berardi: “As connective engines are embedded in the general intellect, the social body is separated from its brain,” separated from possibilities of self-organization, collective action, even representation. He explains that “the production of knowledge and technology [design] is deployed in a privatized corporate space which is disconnected from the needs of society, and responds only to economic requirements of profit maximization.” The majority of contemporary graphic design practices and research reflect, amplify, and perpetuate this disconnect. So, we are instead concerned not with the role of place in graphic design practice and research, but rather the role of graphic design research and practice in place. Compounded by our current paradigm, place has become increasingly chaotic. We propose to explore graphic design research and practice through the lens of chaos theory to dissect the frantic, uncertain, disorienting state of place. Further, we propose a refrain from drawing conclusions about the future of collaboration, design education, the nature of projects and instead call for the creation of space for questions, discussion, complexity, and uncertainty. Lean into the chaos, fall into the void, reconnect to the needs of society.

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## Browning the Design Canon

US LATINX ART FORUM

**Chairs:** Sam Romero, Florida Southern College; Gaby Hernandez, University of Florida

What do Latinx and BIPOC (Black, Indigenous, People of Color) graphic visual languages in the design fields look like? How are our mixed/multiracial populations reinterpreting design and/or conceiving and circulating powerful graphical images and statements, particularly but not limited to social justice movements, causes, and cross-cultural solidarities? This panel seeks to explore the intersections of US Latino/a/x design with that of BIPOC designers' visual narratives and approaches, whether in the present moment or historically. Our objective is to create dialogue and unseat traditional design canons, while looking forward to a decolonial design future from the Latinx and BIPOC designer perspective. We welcome paper proposals that consider or explore the concurrence, circulation, and exchange of identities, symbols, patterns, colors, etc. as well as the visual languages of historical US Latinx, indigenous and Native American, Asian American, and Black political movements and expressive traditions. Proposals may include historical case studies, discussions of design professional's own work, or design pedagogy practice, among other topics.

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*Finding Purpose in the Design Canon*

**Alexandria Victoria Canchola**, Texas A&M University—Corpus Christi

What about living as a Latina today is making me feel unAmerican? I'm from McAllen, Texas, a border town. In recent years McAllen has been on the news a lot. It's where immigrant children are detained, where a border wall is being built, where people speak Spanish before English, it's where I call home. I'm American, but I'm asked where I'm from originally countless times, forcing me to doubt myself. I sit in a privileged position, as a Latinx/Chicanx/Hispanic designer and professor, but it's a position in which I feel alone. This isolation manifests as a reoccurring theme in my work both professionally and personally. I have been working in design for over a decade. In that time, I've focused my client work on designing for non-profits that serve Latinx communities or clarify Latinx issues. In designing for non-profits versus the corporate client world the work carries an emotional burden. Additionally, there are much higher stakes in failing to meet client goals. My design practice works to dispel fear, share resources, and communicate the realities of working and living in a country that shames you for the color of your skin. This work goes beyond aiming to understand the visual language of the Latinx community but to communicate accurate information in a way that is accessible to multilingual audiences. As surprising as it may sound it is never my intent to fit into the traditional canon of graphic design, rather to push past design's goals of aestheticism and find purpose.

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*Exploring the Indian culture through Devanagari*

**Shantanu Suman**, Ball State University

*N7 Nike Cortez: Who Does It Honor?*

**Sadie Red Wing**

2/2/21, 2:21 PM

*Conversations on Design and Race*

**Kelly A Walters**, The New School, Parsons School of Design

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## CAA Conversations Podcast Live Edition!

**Chairs:** Ellen Mueller, Minneapolis College of Art and Design; Karen Gergely, Graceland University

The CAA Conversations Podcast is an initiative from the CAA Education Committee that continues the vibrant discussions initiated at our Annual Conference. Educators explore arts and pedagogy, tackling everything from the day-to-day grind to the big, universal questions of the field. In this session we will record up to two conversation podcasts with a live audience that will later be published on the CAA website, iTunes, and Soundcloud. In an attempt to align with the 2021 conference theme, we are interested in topics addressing pedagogical solutions to address the Climate Crisis. Individuals or pairs may apply.

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*Sustainable Design: Beyond the Stuff, Towards the System A conversation between Rachel Beth Egenhoefer and Peter Dean*  
**Rachel Beth Egenhoefer**, University of San Francisco

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## CAA Open Forum on Assessment and Evaluation in Art and Design

PROFESSIONAL PRACTICES COMMITTEE

**Chairs:** Robert Ladislav Derr; Michael Grillo, University of Maine

**Discussant:** Denise A. Baxter, University of North Texas

CAA's Professional Practice Committee invites members to participate in an open forum on assessment and evaluation in Art and Design. Discussion regarding the importance and purpose of learning, curriculum, and program assessment of visual art and design at the undergraduate and graduate level, both resident and online will be explored. Now that the terms assessment and evaluation are familiar, and likely common practice in many institutions from research universities, to community colleges, to art schools, we are at the initial stages of drafting official guidelines. These new guidelines are intended to promote understanding and utility of various assessment and evaluation methods without creating confusion or contradictions with accrediting associations. This session's aim is to define assessment and evaluation, and discuss usefulness, as well as gather input from educators. Some questions to generate discussion, feedback, and more questions include: Why is there a need for diagnostic, formative, and summative assessment and evaluation methods? How can these methods substantively help improve art and design education? Why is it important to collect, store, and analyze data regarding student, curriculum, and program achievement? Why is assessment a powerful tool? How can guidelines on assessment and evaluation help educators deliver robust curriculum and programs for 21st century students?

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*Writing Guidelines for Assessment and Evaluation in Art and Design*

**Michael Grillo**, University of Maine

Introduce the purpose of writing guidelines for assessment and

evaluation in Art and Design.

### *Purpose and Types of Assessment*

**Richard D. Lubben**

Presenting purpose and types of assessment.

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## CAA-Getty Global Conversation I: The Migration of Art and Ideas

**Chair: Georgina G Gluzman**, Conicet

**Discussant: Frederick M Asher**, University of Minnesota

Nowadays, information seems to spread rapidly around the world, even as we are getting used to consuming information at an unprecedented speed. Art is no stranger to this process: works, discourses, practices, and events are constantly flooding our social media feeds and our e-mail accounts, promising a sense of immediacy with the artists and their works. However, the circulations of information and people (both as slow leaks and as massive inundations) have a long history. The blurring of physical and political borders through art and ideas constitutes a key topic for art history, across generations and geographies. While some artistic productions have engaged with hybridity and have highlighted cultural mixes, others have insisted upon local (national or regional) identities. This session aims to explore four different case studies that deal with matters of artistic networks, deterritorialization, virtual collaborations, forced migrations, defiant categories, and art historical imaginations. By examining the specific ways in which artists, ideas, objects, and concepts travelled, were appropriated, remained in the shadows, and questioned the center/periphery model, we hope to move away from the notion of art history as a nation-centered discipline and from the role of art historians as “spokesmen of our civilization,” to use Gombrich’s contested term (1993). Through different approaches and methodologies, the four papers included in this session decenter national art histories, individual authorship, and the passive reception of art and ideas.

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### *“Home Is Where the Heart Is”: Foreign Women Artists in Argentine Art History*

**Georgina G Gluzman**, Conicet

This paper explores the connections between women artists and migration by focusing on two case studies of European women artists who moved to Argentina in the first half of the twentieth century: Andrée Moch (1879-1953) and Mariette Lydis (1887-1970). Their condition as women and outsiders is at the origin of their negation in art history. Their careers and reception shed light on the ways in which gender, home and displacement intersect. Andrée Moch, born in France, settled in Buenos Aires in 1908. Throughout her life, Moch recorded her experiences in memoirs and poems. The space she gave to her many trips is a testimony to their relative importance. This topic constitutes a central element of Moch’s memoirs: creative freedom is achieved through displacement in space and the joy of finding a new home away from one’s own birthplace. The Austrian-born Mariette Lydis also chose Buenos Aires as her haven, after having escaped World War II. Topics like vulnerable children and religious figures replaced her preferred theme of the 1930s: sensual female nudes. Her new home was the place for adaptation to new mores and explorations of neglected

realities. The history of modern art in Argentina is still a masculinist tale of discovery. These case studies incorporate the female participation in the art scene, explore women as agents in search of new homes, shed light on the impact of the distance from the familiar in art, and analyze how the detachment from family ties allowed a new sense of freedom.

### *Movement Inside The Flow of Images*

**Richard Gregor**, Trnava University

Bratislava Conceptualism exemplifies the flow of images and ideas through the Iron Curtain. It represents a long-lasting problem of the exclusion of East-Central European art and historical systems from the dominant Euro-American narratives. The inner structure of what I call Bratislava Conceptualism 1963-1993 shows that the artistic society of Slovakia worked in a very particular dialogic manner. The artists couldn’t publish their opinions freely, but they could keep the dialogue going by using their particular artworks as communicative tools. In my research I have identified dozens of examples which function in a similar way to Warburg’s Atlas. I will discuss examples by Július Koller, Alex Mlynárčik, and Michal Kern in this paper. These works suggest that the local art scene was engaging with its peripheral status in idiosyncratic manner. The artists symbolically and metaphorically simulated the rules of the free world’s artistic expressions. As the problem of non-compatibility between East-Central European and Western narratives persists, I suggest that the dialogic relationship between East and West has a much longer tradition. I am strongly convinced that the ‘flow’ of images, seen as an independent dialogue, is a common way of solving this problem. So we need to return to pre-WWI modern art to search for similar critical positions (e.g. Bohumil Kubišta’s critical dialogue with Picasso at the beginning of Cubism). I will discuss aspects of this topic using Slovak, Czech, Hungarian and Polish examples.

### *Revolutionizing Metal sculpture: A Hybridization of Junk and Ingenuity*

**Adepeju A. Layiwola**, University of Lagos

This paper discusses a unique collaboration between a Nigerian based artist, Dotun Popoola, and a US metal sculptor, John Lopez. In 2015, Popoola connected with Lopez via social media, and instantly, they struck a bond that unveils a collaboration that has spanned five years thus far. John Lopez grew up in Lemmon, a South Dakota town in the area around the grand rivers, a place where thousands of buffalos were killed during the westward expansion of settlers and gold miners. Lopez draws from a rich source of historical scraps comprised of discarded machinery, relics of a past cowboy civilization. In a sense, his works reveal an occupational history of his people. Popoola, a painter and sculptor from Obafemi Awolowo University, Nigeria, underwent tutelage as an intern with Lopez, learning new methods of metalworking and the culture of branding horses. They became involved in joint projects that impacted the community at Lemmon. Popoola, on returning to Nigeria, became an instant sensation. Using a wealth of metal scraps from generators, motor parts, and detritus of a urban environment in Nigeria, his work speaks to a complex social and cultural history. The bringing together of Western and African iconography in Popoola’s paintings and sculptures reflect a hybridity that is unique and inspired by his sojourn in South Dakota, Abeokuta, Lagos, and Ile-Ife. His engagement with social



media propagates his new experimentation. The attention his work receives continues to grow. Popoola's art, which he terms 'hybrid sculptures,' reflects a reinvigorated metalworking culture amongst younger sculptors in Nigeria.

*Flows of Objects and Ideas: A Government of India Donation for University of Malaya Art Museum, Singapore (1959)*

**Priya Maholay-Jaradi**, National University of Singapore

This presentation problematizes a key donation in 1959 of artifacts from the government of India to the National University of Singapore (NUS) Museum (formerly the University of Malaya Art Museum, UMAM) in the wider context of Cold War diplomacy, the Non-Aligned Movement and decolonizing postures adopted by Afro-Asian colonies and new nation states. The presentation examines discursive trends in art history and exhibition-making within India and Singapore as arbiters of ideas underlying this donation. As opposed to reading this gift from an exclusively Indian or Singaporean position of cultural diplomacy and its attendant national cartographies, the presentation uncovers the roles of ideologues and curators who sought to decolonize museological imaginations within a transcultural framework. Informed by their own mobilities and worldviews they displayed a determined transcendence of colonialist binaries, Eurocentric parameters and geo-political logic through the cross-country migration of objects and ideas. This presentation seeks answers to the following questions: Can these individuals be regarded as early proponents of a "global art historical imagination" which seeks to de-territorialize objects by facilitating trans-national flows? By the same token, can museological narratives which are typically bound within enquiries of nation- state and formal diplomacy be opened to a porous realm of trans-boundary circulation and its plural agencies? And lastly, and most importantly in theoretical terms, can the notion of flows be grasped via the methodological tool of transculturality to write revisionist art histories?

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## CAA-Getty Global Conversation II: The Climate Crisis, Pandemics, Art, and Scholarship

**Chair: Judy Peter**, Cape Peninsula University of Technology

**Discussant: Anne Collins Goodyear**

Recent times have seen the East Asia currency crisis of 1997, the 9/11 attacks in the United States in 2001, the SARS outbreak in 2003, the economic downturn that followed the global financial crisis of 2007-08 and now COVID-19, the "ultimate crisis" – plagues that infect our tangible realities. The question underlying "the ultimate crisis" is: how do we plan for the public good as global citizens and sustain our environment? The daily news headlines on COVID-19 point to extreme partisan contestations in relation to its origin, diagnosis, prognosis, cases of state failure in the Global North, and examples of strong leadership in the Global South. Similarly, there are strong polarities in theoretical assumptions from modernists, postmodernists, and environmentalists underpinning land art and "post-pandemic art". How has the discourse been mutated, disinfected, and contaminated in global, local, transnational, and simulated spaces? This panel explores a range of multidisciplinary frameworks embedded in technological, ecological, modernist, necropolitical, and postcolonial interpretations. Against this background, complex and symbiotic relations between climate, land, pandemics, art, and scholarship argued by the panelists further support the UN agenda to reach the seventeen Sustainable Development Goals (SDGs) target in 2030. This session will provide contemporary readings and antidotes on simulated installations, transnational and local exhibitions. The panellists will further provide visual and theoretical interpretations of how we disrupt prevailing socialist, post socialist, post-apartheid, neo-liberal, and global capitalist canons.

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*Environmental Crisis, Technology and the Intelligence of Nature in the Amazon: Case Studies of the Installations Desbosque: Unearthing Signs and Fireflies Memorial*

**Giuliana Vidarte**

In recent decades, various artists have carried out research that brings together knowledge from the scientific and technological fields, with knowledge referred to as "intelligence of nature", learned from non-human forms of life. By linking natural intelligence and methodologies adapted from the natural world, some of these artists have created installations that address the issues of deforestation, ecosystem destruction and violence generated in the Amazon region. My proposal analyzes two of these projects, which have become particularly relevant in the current context of health and environmental crises. Both, from different perspectives, affirm the need to rethink the way we build the links that connect us as living beings, by making us aware that our subsistence depends on many others, some human and most of them "more than human." These projects are Desbosque: Unearthing Signs (2020) by the FIBRA collective and Fireflies Memorial (2017-2020) by the Peruvian-Swiss artist Francesco Mariotti. In Desbosque the artists create, in collaboration with oyster mushrooms, a space in which humans experience the intensity of the deforestation of the Amazon ecosystems, through light and sound stimuli, together with sculptures made of mycelium. In Fireflies Memorial, Mariotti reflects on this insect, which in some cultures is identified with

the spirit of the dead. He does this by constructing installations which bring together LED lights that simulate the flashes of fireflies, recycled materials and natural elements, to make visible the murder of indigenous leaders and environmental activists.

*A Planetary Folklore against Contamination: Victor Vasarely in Cleveland*

**Márton Orosz**, Museum of Fine Arts, Budapest

In the early 1930s, the yet-to-become father of Op Art, Victor Vasarely, came up with an unusual set of drawings focusing on various types of diseases. His meticulously detailed sketches were referring to imaginary medical products, however, they were not commissioned by any pharmaceutical companies. He first showed them to the public some 40 years later, in 1976, at his own Foundation in Aix-en-Provence, which was modeled after a laboratory. In the same year, he asserted that a contemporary painter must “turn the urban landscape into a place of aesthetic beauty that would be as indispensable to man’s health as oxygen, vitamins, and love.” In fact, Vasarely’s concept, titled “Plasti-Cité,” was based on the idea that art is a type of vitamin that we need to digest in order to protect our immune system. Enlarging the scope of this idea from the individual to the civic he was seeking to express his obligation in the revitalization of ailing urban communities through artistic medi(c)ation, which he believed helps prevent the contamination of the cityscape. My presentation will focus on the artist’s forgotten urban vision in Cleveland, “the most polluted city of the United States” where Vasarely aimed to translate the concept of the polychrome city into reality. This utopist project was never realized, however, some of its aspects are still overdue today. Most importantly it raised the question of art as a universal language that can be taught, enjoyed, algorithmically programmed, and biologically coded as an antidote against the odds.

*Anthropocene and Capitalocene: Soil, Land, and Territory in the Artistic Research of Anca Benera and Arnold Estefan.*

**Cristian Emil Nae**, George Enescu National University of Arts, Iasi

What can art historians learn from artists, whose undisciplined approach, employing transdisciplinary methodologies, subjective commentary, and hybrid technologies of visualization defy traditional scholarship? What new perspectives can artists bring in researching the climate crisis? As Maja Fowkes has already shown, Eastern Europe was a suitable matrix for rethinking ecology from a non-capitalist perspective. Neo-avant-garde artists from Eastern Europe during socialism were already involved in ecological art practices, searching for alternative ways of living together and for more sustainable ways of inhabiting the Earth. For many artists, post-humanist philosophical ideas transformed nature into a space for alternative action art, while becoming often an opportunity for rethinking industrial modernity based on locally-informed epistemologies. Echoing such virtues of socialism, post-socialist artists in Eastern Europe identified and criticized the conjunction between geological changes and capitalist exploitation, that is, between anthropocene and what some philosophers, sociologists and art historians (Haraway 2015; Moore 2016; Demos 2017) described as “capitalocene.” In my presentation, I intend to analyze critical research-based art projects generated by Romanian artist-duo Anca Benera and Arnold Estefan in the

past decade, which proposed alternative genealogies of the climate crisis by mixing necropolitical analysis with geological research to address the imbrication between globalization, war, and climate change.

*Agenda 2030 - COVID-19: A Cutoff Date for Colonial Distancing and Disinfecting Pedagogies in Global Visual Art Histories...*

**Judy Peter**, Cape Peninsula University of Technology

Reaching Sustainable Development Goals (SDGs, from the UN Climate, Education and Partnership agenda) in Global Africa, the Global North, Global South and the Asia-Pacific region could not be more relevant than during the COVID-19 pandemic. Ubiquitous catchphrases advocating preventative measures, albeit from a contested position of privilege, such as ‘social distancing’, ‘self-isolation’, ‘non-essential’ and ‘quarantine spaces’, permeate our fragile realities even as the World Health Organization (WHO) declared a global health pandemic on 11 March 2020. At the same time, seventeen SDGs require responsible leadership in all spheres of social, economic, cultural and political justice challenges by 2030. Here, I reference two collaborative transnational exhibitions organized in 2015 and 2016 that seemingly respond to the UN goals 4 – Quality education—and 17 – Partnerships—to achieve the goals. I argue that the pedagogic agenda still needs to provide more balanced readings of local and international narratives. I debate the idea of redressing quality education through the decolonization process and the impact of transnational collaborations; in this case, the influence of collaborative research projects. Artists who have participated in the two aforementioned exhibitions, have agreed to share their work produced in response to COVID-19. Therefore, I consider visual representations in the context of colonial distancing and disinfecting pedagogies in the multimedia works of Vusi Beauchamp – ac, and in the filmic readings of Igor Grubic – bc and ac. Other areas analyzed include the renegotiation of identities and political landscapes in the work of Tanisha Bhana – ac, and Cedric Nunn – bc.

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## CAA-Getty Global Conversation III: The Challenges, Disobediences and Resistances of Art in the Transnational Imagination

**Chair:** Daniela Lucena, University of Buenos Aires - CONICET

**Discussant:** Jacqueline Francis, California College of the Arts

This session explores power relations from the perspective of artistic initiatives that sought to negotiate and destabilize hegemonic visions. We seek to problematize the links between art and power using a perspective that understands that the political content of a work of art depends as much on the artist's creative strategies and methods as it does on the outward appearance of that art. When addressing these critical practices, we must examine aesthetic decisions, concrete ideological positioning, de-hierarchized forms of conceiving art, as well as social emancipation projects through aesthetic tools and in association with social movements, cultural organizations, gender roles, geopolitics and political parties (predominantly left wing). A Latin American female artist in New York during the apogee of the New York School, the resistance narratives of a new generation of artists from Kurdistan in the last decade, women's photography throughout the 20th century in Eastern Europe, and the aesthetic-political program of the Argentinian Concrete Avant-Garde post WWII are the four case studies to be discussed. Even though the subjects vary, they all allow a consideration of the critical power of art and its potential to reconfigure discourses and conceive disruptive experiences. By studying the artists as symbolic producers of meaning and worldviews, and thinking about their possibilities to reinvent and dispute hegemonic senses, we can have a deeper comprehension not only about the ways in which power shapes relations and subjectivities, but also about the challenges, reinterpretations and disobediences against it.

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*Stories that need to be told: Forgotten women's photography in Eastern Europe*

**Sandra Krizic Roban**, Institute of Art History

Historically, women's photography existed outside the scope of major events. Nonetheless, it is directly related to the development of modern society, its culture, arts, and science. Active as assistants in photography studios, as photojournalists, painters, and photography club members, women photographers have recorded unique understandings of privacy, gender identity, public space, and politics. Viewed from the perspective of Western art history canons, Eastern European photography has received less attention than other regions, and the lack of in-depth analysis and interpretation of its specificities is particularly noticeable in the field of women's photography. Although there is a belief that in Eastern Europe, especially after WWII, gender differences were overcome, and employment and education opportunities reached equality, research in many areas does not support these claims. Women enter photography late and not without problems. Through a series of individual stories—focusing on work by Nadežda Petrović, Erika Šmider, Bojana Barltrop, and Ana Lazukić—this presentation will introduce the development of women's photography in Eastern Europe throughout the 20th century, including the impact of print media and photoclubs. The privileging of male power and control, and the marginalization of women, continued to be the

reality in which Eastern European women artists were formed and worked until recently. Despite this, the camera in the hands of many almost unknown women photographers became a powerful weapon, allowing them to interpret every single aspect of human activity. As a result, women ceased to be “marginal participants” and moved away from traditional hierarchical values.

*Art and Revolution: The Experience of the Argentinian Concrete Avant-Garde*

**Daniela Lucena**, University of Buenos Aires - CONICET

My paper explores the experience of the Argentinian Concrete Avant-Garde during the 1940s and the 1950s, considering their artistic practices in relation to social transformation. Using conceptual tools from the sociology of art and cultural history, I focus on the materialist aesthetic of Concrete artists and on the disruptive program expressed in their interventions and works. My analysis also reflects upon the effects they had within a complex web of relationships and ideological positions, including debates within international communism, the strengthening of the first Peronist government, and the emergence of design disciplines in Buenos Aires. As I will show in this presentation, the artistic program of Argentinian Concretism inextricably tied together the aesthetic and the political. With an original interpretation of Marxist theory, Concrete artists defined their art as a tool for revolution, capable of creating new, more just, and classless realities, where human beings reconnect to their creative essence and transform the world that surrounds them. Contrary to the popular belief that abstraction lacks political content, I will discuss that the theoretical framework and the creation processes involved in Concrete art provoked deep symbolic disputes over artistic expression and its possibilities to reconfigure hegemonic power relations.

*Overcoming, Surviving and Thriving as a Latin American Woman Artist in New York in the 1960s*

**Valeria Paz Moscoso**, Universidad Católica Boliviana

The influential Latin-American art critics, Marta Traba and José Gómez Sicre, each praised Bolivian artist María Luisa Pacheco, who had migrated to New York City in 1956 and forged a successful international career. While these critics' ideas on art were influenced by their desire to point to new aesthetic possibilities for the region, they also reflected their political positioning in a period marked by the Cold War. Argentine Marta Traba was a stern critic of art associated with late capitalism while Cuban writer Gómez Sicre was a paladin of an abstract lyricism in tune with the New York School and with the fight for personal freedom. Pacheco's painting was valued by these antagonistic critics for her inspiration in Bolivian motifs and use of a “universal” language in art. Although her view of art was undoubtedly influenced by this paradigm, being a Latin American woman artist in New York during the apogee of the New York School had a definitive impact on her aesthetic decisions and artistic career. In this presentation, I will analyze the strategic choices she made, informed by the renewed inspiration she found in New York but also by her understanding of the power relations of a male and market-dominated art system during the Cold War. I will argue that although she managed to navigate this context successfully, she also struggled to overcome the invisible restrictions that female

artists from Latin America faced in New York in the late 1950s and 1960s.

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## CAA-Getty Global Conversation IV: Disruptive Pedagogies and the Legacies of Imperialism and Nationalism

**Chair:** Ana Mannarino, Federal University of Rio De Janeiro

**Discussant:** C. Jean Campbell, Emory University

This session will discuss the urge to develop disruptive pedagogies in the discipline of art history and the limits and possibilities of effecting change, especially in countries outside the established centers of Europe and North America. The Eurocentric canon of the discipline has resisted major revisions thus far despite past efforts to rethink and rebuild art and art history from local viewpoints. Nonetheless, recently, the canon has increasingly been called into question, demanding a more urgent revision. Universities across the globe face the demands of students and society for a more inclusive and representative discipline. Despite local singularities, similar demands take place in very different contexts, suggesting a wide and plural movement, which requires multiple and decentralized outlooks. With papers from three different countries and continents – India, South Africa and Brazil – this panel will provide a debate about art history that considers possible pedagogies, methodologies and theoretical models that demand new epistemological approaches to the discipline. Topics such as the consequences of postcolonial theories on the field; the meaning of decolonization when it comes to the discipline; different iconoclasms and their risks; the limits of visual studies as an alternative to art history; new approaches to old canons; and the achievements of past modernist attempts to defy Eurocentrism will pave the way for a wider discussion about art history today.

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*Retooling Art History via Disruption: Postcolonialism Reconsidered*

**Parul Dave Mukherji**, Jawaharlal Nehru University

What does disruption mean today when postcolonialism has come under scrutiny with the global rise of hyper nationalism? Disruption was one of the claims made by postcolonial discourse to critique logocentricism of Western thinking (Said, Bhabha, Spivak). However, its promise of disruption is far from being realized even today. While this has ramifications across the world, its predicament is acute in global south and its resurgent ultra-nationalism. Ironically, these very disruptive strategies, such as the rewriting of history, have been usurped by the cultural right for its nativist agenda. Under these fraught conditions, how do we place disruptive pedagogies? Has the discipline of art history seriously taken note of postcolonialism? After so many years of postcolonialism, the art practitioners and theorists from the global south continue to face the charge of derivative discourse! A disruptive pedagogy takes up this issue and situates it within the politics of canon formation. Even after decades of postcolonialism, the question today still remains: does the rest of the world still submit to the canon produced in Western art history? Unfortunately, the answer is still yes. Is it possible to seek a radically different model of disruption which may derive from a different knowledge system (African, Indic, Chinese, Japanese, Islamicate, etc.)? Or do we deploy familiar tools of thinking to raise radically new questions about

aesthetics, history, politics and representation itself? Such an interrogation can let us expand disruptive pedagogy from classroom inventiveness to innovative strategies of thinking that can fundamentally reorient research and the discipline itself.

*Framing South African Art History as a Particular Aesthetic Language: Decolonization as a Process of Historical Recovery*

**Danielle Becker**, Stellenbosch University

For art history in South Africa the question of colonial legacies has a particular relevance both as a result of the nation's settler-colonial past and in light of ongoing calls to decolonize universities. As a settler-colonial nation burdened by apartheid South Africa has had its own art historical centers despite being located on the African continent and as such within a zone peripheral to Euro-American art history. The country has also seen fervent student protests and rising dissatisfaction with the slow pace of change in recent years, coalescing around the term 'decolonization'. This paper seeks to provide an inquiry into South African art history as a discourse and discuss what decolonization means in this context. It also seeks to discuss how pedagogical strategies have changed in South Africa since the beginning of the student protests with the aim of decolonizing higher education. Through an analysis of university-level curricula I discuss both the need for decolonization and the challenges in reaching that goal. This paper discusses the merits of various methodologies that have been used in the past five years that can be seen as disruptive pedagogies. I argue that the movement away from art history towards visual studies as a discipline has meant a focus on contemporary art production that maintains a discursive structure indebted to Eurocentric methods. To this end this paper maintains that anti-colonial research needs to be based in the recovery of a diversity of historical aesthetic languages before it can use these to understand the present.

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*The Discipline of Art History as a Domination Instrument: Possibilities of Revision Considering the Brazilian Case Study*

**Ana Mannarino**, Federal University of Rio De Janeiro

Teaching art history is a challenge today, mainly in peripheral countries, as we face the inevitable awareness of the colonialist aims of this discipline. Should all the structures of art history be reviewed? Is it possible to be completely conscious of our guiding assumptions, of the implicit teleologies of domination it often carries? What is the reach of universities – hierarchical structures of knowledge – in these urgent revisions? I propose as a case study the approach to Brazilian art history, focusing on modernism, to think over these questions. Art in Brazil, since modernism, deals with the contradictions between nationalism and internationalism. Besides, artists and authors were aware that, if art history, on the one hand, traditionally supposes a dominant view, which chooses, classifies and hierarchizes different cultures and knowledge-systems, on the other it is also a fundamental discipline in the definition of cultural identities. Nonetheless, as seen today, modernism also served dominant interests that do not satisfy the complexity of Brazilian culture and diversity. Parting from the Brazilian case, we will approach art history as a discipline in a broad sense to consider it as a domination instrument, throwing into question its Eurocentric views. To that end, we will recur to authors like Boaventura Santos (Epistemicide), Paulo Freire (Pedagogy of the Oppressed), Walter D. Mignolo (Colonial Wound) and Anibal Quijano (Coloniality



of Power), seeking an understanding of the objectives and reach of the discipline in its broadest sense.

*Recast: Classical Casts, the Canon and Constructive Iconoclasm*  
**Federico Freschi**, Otago Polytechnic

The University of Johannesburg has a collection of 25 plaster casts of classical sculptures, acquired by its predecessor, the former Rand Afrikaans University, in 1977. For most of their lives the casts remained hidden in plain sight until 2016 when they were relegated to storage. The marginalization of objects like these is not unusual. Where antique statuary was once held up as the supreme exemplar of Western aesthetics and taste, the falling-off of interest in classical sculpture (and plaster copies) is partly the consequence of the extent to which they are uncomfortable reminders of an era when culture was didactic, elitist, and emphatically Eurocentric. However, instead of relegating such objects to the dustbin of discarded ideals, it is worth pausing to consider what we might learn from them. In the context of a decolonized curriculum, what would happen if we recast these objects not as slavish proponents of Eurocentric ideals, but as focal points of multiple and contested narratives? What might we learn about the classical tradition and its long shadows? What kinds of cross-cultural encounters might they engender? Prompted by these questions, I curated an exhibition of the casts, which provided an opportunity for dialog and engagement with them, disentangling them from their associations with Western didacticism. Guided by a principle of 'constructive iconoclasm', a group of undergraduate students was invited to engage openly and frankly with the casts and challenged to reconsider them as complex objects in their own right. The results were surprising and enlightening.

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## CAA-Getty Global Conversation V: A Multiplicity of Perspectives at the Museum of Modern Art (In conversation with curators at MoMA)

**Chair: Alison Kearney**, University of the Witwatersrand, Johannesburg

Round table discussion.

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*Intradisciplinary Dialogues in the Museum: What can Curators Learn from Artists's Practices?*

**Alison Kearney**, University of the Witwatersrand, Johannesburg

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*Advocating the New: Contemporary Art in Light of Museum Tradition*

**Daria Panaiotti**, The State Hermitage Museum

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*Out of Place: Indigenous Arts Decenter the Modern Art Survey*

**Horacio Ramos Cerna**, Pontificia Universidad Católica Del Peru

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*How to Look Past "isms"*

**Nóra Veszprémi**

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## Camera Arkhē: Decentering Photographic Archives

**Chair: Jeehey Kim**, University of Arizona

**Discussant: Maria Pelizzari**

This panel explores the ways in which photographs have been archived and collected in public and private realms. The panel attempts to diversify the history of photography by looking at archival practices of institutions, individuals, and artists. Exploring both vernacular and art photographic archives in Iran, Japan, and the U.S., the session aims to discuss the ways in which photographers and institutions structure the visual culture of each region from the late nineteenth century throughout the mid-twentieth century. In addition to shedding light on the hitherto little-discussed photographic archives, the speakers attempt to ruminate on how to globalize and decolonize the history of photography, including methodological issues and conceptual frame of modernity.

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*Nasir Al-Din Shah's Photographic Archive*

**Faezeh Faezipour**

The photographic archive at Golestan Palace, Qajar rulers' main residence in Tehran, Iran constitutes more than one thousand albums and upwards of 42,000 photographs (approximately 9,000 glass negatives). The majority of this collection was commissioned by Nasir Al-Din Shah (r. 1848-1896), who is responsible for popularizing the medium through his realm. An avid photographer, the Shah also took many photographs and personally created many of the photo albums in the collection. While many scholars have looked at Nasir Al-Din Shah as a photographer and a commissioner of official court portraits, he has not been examined as a collector of photographs, one who amassed the largest body of photographic archives in Iran. The Naseri period was strife with the intruding presence of Russian and British colonialists who immensely impacted 19th-century Iran and forced the Shah to walk a delicate balance of concessions in order to keep his sovereignty. Studying the archive with a view of the powerful State as its commissioner, one questions the kinds of photographs selected and the purpose behind such selections. What was the Shah's intentions in creating this archive that seemingly recorded every aspect of the realm? Were these photographs meant for the sole consumption of the Shah as with the portrait images of the women at court, or was the collection created in the hopes of public viewing? Can we trace the creation of this archive to the ruler's attempt at producing a visual representation of a modern Iran in the latter half of the 19th-century?

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*Independent Journals as a Ground for a Theorization of Archival Photography in the Late 1960s to the Early 1970s Japan*

**Kasumi Kugo**, SUNY Binghamton, Art History Department

A Japanese photo critic Kōji Taki writes that photography should not be an individual expression but rather be "anonymous records." From the late 1960s, with a number of other photographers/critics, Taki began to formulate his notion of "anonymous photography" in independent art and photography journals, such as *Dezain hiho* [Design Review], *Dezain* [Design] and, *Kikan shashin eizō* [The Photo Image]. Their idea of "anonymous photography" as "pure record" was developed while handling more than 35,000 photographs from archives all over

Japan, for curating the pivotal 1968 exhibition, 100 Years of Japanese Photography. Situated within the historical context of the exhibition, where most of the curatorial members aimed to institutionalize a social status of photography and photographer, Taki's condemnation of photographer's subjectivity was radical. In the contemporary history of Japanese photography, the publications are seen as a significant contribution to the emergence of a new historicization of Japanese photography. This presentation will highlight a formation of discourse on photography by exploring the independent art and photography journals in where a debate over archival photography was actively in play. Examining the photographs and writings in the journals, this presentation maps out the discursive framework of "anonymous photography" as "pure record" in the early 60s to the late 70s Japan.

*Disparate Archives: Bicycle Photography, Mobility & Technology in the late 19th & Early 20th Centuries*

**Marya McQuirter**

The bicycle figures prominently in the Netflix series *Self Made* (2020), inspired by the life of Madame C. J. Walker. In one of the series' most compelling scenes, Walker timidly mounts a bicycle, awkwardly learns to ride and then joyfully rides around the perimeter of her house. It is one of several scenes that cinematically archives mobility and technology in the early 20th century. However, in terms of actual photographic archives, there is no known photograph of Walker on a bicycle. In fact, one of the most circulated photographs of Walker, and of mobility and technology more generally, is her driving a c1912 Model T Ford. While the series director may have taken license vis-à-vis coupling Walker with a bicycle, there are plenty of textual references to Walker's contemporaries who were cyclists, including Mary McLeod Bethune, W.E.B. Du Bois and Mary Church Terrell. Yet, there are no known photographs of them with bicycles. In this presentation, I will argue for the centrality of photographs for uncovering, fabulating and illuminating mobility and technology practices in the late 19th and early 20th centuries U.S. I will also share my processes for developing a photographic archive of bicycle cabinet cards, postcards, prints and tintypes culled from such disparate sources as private collections, eBay, online auctions, newspapers.com and crowdsourcing.

*Picturing Athabascans: The Albert J. Johnson collection and Tanana Athabascans in the Alaska and Polar Regions Collections & Archive*

**Marie Elizabeth Teemant**, University of Arizona

Since its purchase by the United States in 1867, photographers sought to survey and codify indigenous populations in Alaska. Analysis of the Alaska and Polar Regions Collections & Archives (APRCA) held at the University of Alaska Fairbanks reveals continued interest in similar documentation of Alaska Natives at the turn of the century. In the early decades of the twentieth century commercial colonization of Alaska shifted from missionary and mining expeditions to agricultural settlements and homesteaders. Embedded in the photographic record of these colonizing shifts, Athabaskan natives in the Alaska Interior region are identified in the collections of local, professional photographers, tourist and settler amateurs, and corporate entities. While Alaskan Natives are represented throughout the archive, the organizational structure favors the colonizers. This

paper will analyze the Albert J. Johnson collection as a case study of this organization replicated throughout APRCA's photographic holdings and Alaskan Native depictions.

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## Can Art change the World? Are we in this together?

PACIFIC ART ASSOCIATION

**Chairs: Carol E. Mayer**, University of British Columbia; **Henry Francis Skerritt**, University of Virginia

The world has finally come to the realization that the evidence for rapid climate change is too compelling to ignore, and the very continuance of life as we know it is in jeopardy. In this session, artist-practitioners will demonstrate how they communicate through dance, poetry, song, story-telling, painting, sculpture, video and all forms of multi-media to send out calls for action designed to raise awareness about the Global effects of climate change as referenced by rising sea levels, tsunamis, eroding environments, violent weather patterns and so on. Until fairly recently, exhibition venues have been reluctant to display arts that tackle such difficult subjects - it's not what audiences what to know about. Now that scientific evidence cannot be ignored, audiences are listening a seeking answers to the challenges posed by climate change. The institutional lens has shifted from passive to proactive, towards promoting artists who create compelling works that call attention to the problems and also offer hope for alternative solutions. Artists have always been at the vanguard of change and now they have a new ally - the virtual world. Social media moves difficult truths into the public eye at a speed unfathomable just a few years ago. Climate change can no longer be hidden. As the reliance on social media increases so does the potential of new dynamic collaborations between institutions and artists. It'll be interesting to see how this plays out at a conference that might be as much virtual as it is real.

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## Careers in the Arts: (Re)building, (Re)framing & (Re)envisioning the Arts Sector

STUDENT AND EMERGING PROFESSIONALS COMMITTEE

**Chairs: Astrid Kaemmerling**, The Walk Discourse; **Julian Adoff**, PhD Student, University of Illinois at Chicago.

**Panelists: Edwige Charlot; Miranda Miller; Amy C Whitaker**, New York University

COVID-19 is dictating our lives, whether we want it or not. The arts sector has been heavily impacted. For undergraduate, graduate students and job seekers this poses a dilemma. Therefore, we are posing the question: What are noticeable shifts in the field that impact career trajectories? Are there new unconventional, entrepreneurial business models emerging? What are new skill sets one may need for the arts job market, be it in academia, the museum, the nonprofit arts sector and/or as an independent artist, for example?

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## Changing Gears, Shifting Priorities: Re-thinking Pedagogy and Possibilities

COMMUNITY COLLEGE PROFESSORS OF ART AND ART HISTORY

**Chair: Susan M. Altman**, Community College Professors of Art and Art History

With the sudden and unexpected shift to remote learning in the spring of 2020, faculty in the arts needed to re-think traditional approaches to teaching studio and art history courses. We had to rely on our ability to adapt quickly, think creatively, prioritize learning objectives, and invent new ways to convey content to our students. Many of our community college students found themselves on the wrong side of the digital divide. In addition to the difficulties with accessing reliable technology, our students no longer had access to studio spaces and supplies that allowed them to successfully create work. Museums were no longer available as study spaces. How did we reimagine studio practice with limited resources and without specialized tools, equipment, and studio space? How did we replicate the studio experience where students build skills, experiment with ideas, critique work, and learn from their peers? Were we able to approximate the experience of studying works of art at first hand, and how did we approach long-standing curricula that were no longer available to our students? What did we change to create a remote learning experience that engaged our students and was inclusive and accessible? What worked well, and what didn't? What are our new priorities? What new possibilities and opportunities to innovate will emerge in the future? We welcome presentations and "Best Practices" to share new approaches and possibilities for an inclusive pedagogy with a re-imagined paradigm for the arts in higher education.

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### *Impact of and Inequities Caused by COVID-19 on [Public University] Design Studio Learning Experiences*

**Saskia van Kampen**, San Francisco State University and **Ellen Christensen**, San Francisco State University School of Design

We are conducting a case study of core design studio courses at our public university with remote learning throughout the 2020–21 academic year. Because of our region's high cost of living, our campus exemplifies the current housing and homelessness crisis in higher education. We are acutely aware of the impact of home environments and spatial needs on educational goals. Our study of both students and faculty will explore specific pedagogical methods that work for students attending remote/hybrid studio classes—especially those experiencing challenges including barriers of access to space, technology, and tools. Prior to the pandemic, design programs were implemented within "hands-on" (active learning) spaces that emphasized prototyping, revising, and building using a variety of tools and technologies. The shift to remote learning has limited access to these on-campus labs. Many assignments planned for in-person were quickly revised and implemented online, in new formats, with revised methods and outcomes. This has immediate impacts on pedagogical practices, student experiences of design processes, and the community learning environment. By surveying faculty, we will examine assignment development, assessment, and engagement. By surveying students, we hope to gain insight into their lived experiences both in and out of the remote classroom. We will have initial findings from the first phase of our study to share at this

conference session. Through this research, we hope to identify pedagogical innovations that may be useful for a variety of educational settings as we move toward more equitable design education futures.

### *Empowering Student Participation Through Padlet*

**Justine R. De Young**, Fashion Institute of Technology, SUNY

While I had used Padlet with students prior to the pandemic as a sort of visual discussion or pinboard, with the shift to remote learning, I ramped up my use of this online tool with some great successes and some challenges. I had students curate art movements and create collaborative class notes and timelines. Students shared their responses to the readings and helped each other find sources for their research papers. They also posted questions and reactions to lecture, while I crafted a visual version of my syllabus. This presentation will share what worked, what didn't, and what students and I gained from this digital extension of our classroom.

### *High Resolution Photographic Technology: New Pedagogical Opportunities in Art History*

**Allison Leigh**, University of Louisiana at Lafayette

In the wake of the crisis brought on by the COVID-19 pandemic, art history professors across the nation have been forced to reassess how they convey the material properties and mysterious wonder of seeing artworks in person to students who are now participating in classes entirely in their homes. With only the limited resources available to us in our virtual classrooms, can we imagine an inclusive pedagogy that inspires students to see artworks anew? Or was Max Weber right in positing the wholesale "disenchantment of the world"—even before the pandemic brought on new levels of collective existential crisis? This talk posits that the novel coronavirus might allow us to embrace the role that enchantment once played in the viewing of artworks by using high-resolution digital photographic technology in our virtual classrooms. Comparing various image repositories—from Artstor and the Google Arts & Culture project to Smarthistory and Flickr—this research grapples with what is already available in terms of demonstrating artworks' material vitality and physical scale. At the same time, it investigates the limits of what is currently accessible and describes new efforts to create massive repositories of high-resolution art photographs that will be freely obtainable. In so doing, the technology that the pandemic is forcing all of us to embrace might allow us to reimagine the pedagogical tools and techniques in our field and center ourselves more thoroughly around endeavors that promote the enchantment which is naturally so present within art's domain.

## Chronicling Lost Legacies: Women Collectors and Dealers of the Long Nineteenth Century

**Chairs:** Margaret R. Laster; Samantha Deutch, The Frick Collection

This session seeks to enhance our understanding of the American art world of the nineteenth century, by placing female tastemakers back into their broader historical narrative. While exceptions exist, women collectors and dealers have been predominantly left out of the discourse of the history of collecting. Many of their collections were disbursed, and their papers were lost to history. In some instances, women's identities were erased or obfuscated by their husbands or overshadowed by male contemporaries. Over the long nineteenth century, legislative inroads enabled women to exercise a higher degree of agency over their lives. For example, in 1848, New York State approved the "Married Women's Property Act," granting women more control over their finances—including the ability to enter into contracts, inherit money in their own right, and not be liable for debts accrued by their husbands. This legislation became a model for other states. These changes, further fueled by the growing ease of travel, increased access for buying, commissioning, and selling of art on the part of women. With a wealth of data now accessible through newly-processed archives and digital repositories, we can begin piecing together their legacies. As such, we seek papers that foreground contributions of lesser-known female collectors, dealers, and intermediaries within their social-historical moment, as well as those that present new insights about more iconic historical figures. Innovative research methodologies and approaches assessing contributions made by women in the field of the history of collecting also welcomed.

*From Savannah to the Supreme Court: Mary Telfair and Her Museum*

**Christine Neal**, Savannah College of Art and Design

Born into family wealth, inspired by European museums and overcoming a posthumous legal battle, Mary Telfair (1791–1875) bestowed on the city of Savannah a mansion to house an eponymous "art temple." Even from her privileged position, Telfair faced two choices: become a wife-mother, or spinster. Telfair had no need of marriage as a means to financial security, as her father was Georgia's richest planter, owner of numerous slaves, and a three-time state governor. Being an "old maid," however, was not a life of drudgery for Telfair. An insatiable reader with a curious intellect, she traveled to Europe, where the old master collections inspired the dream that became the Telfair Academy of Arts and Sciences. Although her last will and testament established the art museum, posthumous legal challenges almost prevented it. With no direct heirs, Telfair, her vast fortune, and her dying wishes became the focus of litigation that the United States Supreme Court finally resolved. One of the oldest art museums in the southeast, Telfair Museums, consists of the Academy, the Owens-Thomas House, and the Jepson Center. These buildings manifest the resolve of one southern woman who was determined to contribute to civic life, resulting in the accolade that "No one since Oglethorpe [Savannah's founder] has done as much for the people of Savannah as this one woman." This paper contextualizes Telfair through the intersectionality of class and gender roles. Her published letters and intimate correspondence reveal her love of

art and determination to contribute to society.

*'Too Independent for a Lady': Art, Capital, and Propriety in Nineteenth-Century Tennessee*

**Rachel E. Stephens**, University of Alabama

Although it is unknown if their paths ever crossed, the lives and art collections of Adelicia Acklen (1817–1887) of Nashville and Harriet Whiteside (1824–1903) of Chattanooga, parallel each other in fascinating ways that involved overturning gender norms, establishing taste through collecting and commissioning artwork, and engendering strict racial hierarchies at each of their nineteenth-century Tennessee estates. During their respective first marriages, both women amassed enormous fortunes, which they independently applied to help build grand estates and art collections in the years before the Civil War. Each woman also oversaw an enormous enslaved workforce. The husbands of both women died during the Civil War (each from illness, not combat), and both Acklen and Whiteside successfully monetized their assets during wartime, variously vying for the honor of being the wealthiest woman in the South afterward. Stepping outside of the bounds of propriety for women in Victorian-era Tennessee, and facing extreme criticism in the process, Acklen and Whiteside both managed business deals, divorced their subsequent husbands, and used art to project particular concepts about themselves. Applying this dual case study to investigate questions of southern femininity, identity formation through artwork, and the significant roles played by enslaved and formerly enslaved people, this paper seeks to center art history in these notorious women's lives, tracking their simultaneous use of Tennessee portraiture and the European grand manner to explore ideas of taste-making and wealth production in the transition of the South across the Civil War-era.

*The Abolitionist and The Slave Ship: Alice Sturgis Hooper, Nineteenth-Century Collector of Turner and Allston*

**Nancy J. Scott**, Brandeis University

The history of Alice Sturgis Hooper's life is obscured in the history of collecting both by her discretion, imbued by 19th-century Boston Brahmin culture, and by her untimely early death. Daughter of U. S. Representative Samuel Hooper, who served as Chair of both the Ways and Means and the Banking & Currency committees during the Civil War, Alice lived on Beacon Hill in Boston and traveled extensively in Europe with her mother, Anne Sturgis Hooper. Ardent art lovers, they acquired the paintings of Washington Allston and also purchased works of the Barbizon School. In 1870, Alice and Anne Hooper gifted the first-ever painting for the newly-chartered Boston Museum of Fine Arts – Allston's *Elijah in the Desert* (1818). Anne wrote to Martin Brimmer, the MFA's first director, that "we couldn't better testify our interest in this new art movement at home." Building the strength of the new Museum, within the decade, Alice Hooper acquired *The Slave Ship* by J. M. W. Turner at the three-day auction of John Taylor Johnston, first President the Metropolitan Museum in New York. Hooper soon loaned the painting to the new MFA in Copley Square, where visitors examined the famous work under glass in early 1877, displayed with the famous ekphrasis of John Ruskin. The later history of the painting's fate in the hands of Hooper's errant nephew will be examined in the context of the Museum's own goals for collecting and acquisitions.



*Buying and Selling Tapestries in the Gilded Age: Phoebe Elizabeth Apperson Hearst and Charles Mather Ffoulke*

**Denise M. Budd**, Bergen Community College

In 1889, Charles Mather Ffoulke (1841–1909), a retired wool merchant, came to own the single largest cache of Renaissance and Baroque tapestries in America, those comprising the famed Barberini collection. Working with a Florentine partner, Ffoulke devoted himself to the herculean task of researching, repairing, and shipping the tapestries to the States, where he hoped to discover an abundant clientele, eager to adorn their Gilded Age mansions with the trappings of the European aristocracy. More often than not, Ffoulke found himself frustrated, as sales were slow, and costs were unexpectedly high. There were, however, two clients who not only sustained his business but presaged the boom in the tapestry market in the early 20th century. Phoebe Elizabeth Apperson Hearst (1842–1919) and Isabella Stewart Gardner, both recently widowed women of inordinate means, became his most prolific and astute clients, each buying no less than three full sets of tapestries, with the former purchasing single pieces and furniture as well. Indeed, archival evidence reveals that Ffoulke maintained a close friendship with Hearst which lasted two full decades, from the time they became neighbors in the fashionable Dupont Circle neighborhood of Washington, D.C. in the late 1880s until his death in 1909. In these years, not only did Hearst function as an influential member of the D.C. art scene but revealed herself to be a prescient tastemaker, whose ownership of tapestries would raise their value and influence the history of collecting.

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## Climate Change and the Sublime: A Question of Engagement

**Chairs: Giovanni Aloï**, School of the Art Institute of Chicago;  
**Susan McHugh**, University of New England

How we represent the natural world deeply impacts our relationship with it. The sublime emerged as a category of aesthetic appreciation of nature during the nineteenth century as the industrial revolution dramatically reconfigured geographies and cultural realities around the world. As a difficult-to-pin-down experience triggered by our perception of nature's uncontrollable force, the sublime tangles the viewer in a conflicted and yet alluring emotional response that has endlessly fascinated artists and theorists alike. Today, climate change has deeply impacted artistic practices on a global scale, bringing artists to thoroughly reconsider their involvement with materials, institutions, aesthetics, and also audiences. This panel is concerned with new ethical questions raised by the Anthropocene, the acknowledgement that we simultaneously are the victim and perpetrator of environmental destruction and climate change, and the urge to sensitize and mobilize large audiences in order to make a difference. What role can the sublime play in audience engagement and what are the risks, challenges, and productivities at stake in the representation (or omission) of devastation, loss, and mourning? Can beauty still play a role in this context? Through contemporary philosophical lenses including, but not restricted to new materialism, speculative realism, and posthumanism, this panel explores the possibility of new and ethically aware sublime modes of engagement for the arts.

*The New Sublime: Interconnectedness, Data, and Representation*

**Giovanni Aloï**, School of the Art Institute of Chicago

*Posthumanism's Postanimals: Sublime Figures in Changing Climates*

**Susan McHugh**, University of New England

*The Subversive Sublime in Roni Horn's Work*

**Elliot Krasnopoler**

*Climate in Crisis: Activism at the Brooklyn Museum*

**Nancy Rosoff**, Brooklyn Museum

Museum studies scholars Robert Janes and Richard Sandell write that "museums not only have the potential to shape a more sustainable, equitable and fair world, but also have an obligation to do so." [1] This paper explores the Brooklyn Museum's activism-centered museum practice by focusing on the timely exhibition *Climate in Crisis: Environmental Change in the Indigenous Americas*. This exhibition, which opened on February 14, 2020 and runs until June 20, 2021, presents the collection from North, Central, and South America through the lens of climate change and its impact on the survival of Indigenous people. History is key to the topic, and the exhibition examines the environmental repercussions of clashing worldviews of Native people and European colonizers. This conflict of values continues today with government and corporate development projects and the accelerated rate of natural-resource extraction that are not only threatening Indigenous homelands, ways of life and survival, but are also undeniably contributing to the unprecedented level of climate change affecting the planet. By focusing on the impact of climate change on Indigenous communities, this exhibition brings greater attention to Indigenous worldviews and foregrounds their place in the creation of environmental justice. This case study analyzes the relationship between activism and the museum's stated mission and values, but it also reveals the more complex issues of corporate funding, institutional voice, and the challenges of decolonizing the collection and the institution at large. [1] Robert R. Janes and Richard Sandell, eds., *Museum Activism* (London and New York: Routledge, 2019), xxvii.

## Climate Déjà Vu and Indigenous Ecological Futures

**Chairs:** **Jessica L. Horton**, University of Delaware; **Patricia Marroquin Norby**, The Metropolitan Museum of Art

This panel takes as its departure point Potawatomi scholar Kyle Powys Whyte's assessment that "[c]limate injustice, for Indigenous peoples, is less about the spectre of a new future and more like the experience of déjà vu." While contemporary discussions of a fossil-fueled ecological crisis tend to focus on the immediate and forthcoming state of emergency, the scholars, artists, and community leaders on this panel take a long view of the ongoing "climate change" brought on by the colonization of the Americas. We focus on extraordinary and imaginative acts of Indigenous survivance (survival + resistance) in the face of land dispossession, resource extraction, and disruption to customary cultures and ecologies. We ask, how are creative strategies that Indigenous ancestors used to withstand the colonial apocalypse relevant today? How do they mend and strengthen the ties that bind human and other-than-human beings into relationships of interdependence and responsibility? How do Indigenous histories, experiences, and ways of knowing inform contemporary practices of art-making, community-building, political resistance, and environmental stewardship? What might a climate-changed future look like when informed by Indigenous precedents? Each participant in this lightning roundtable will be asked to share one such creative strategy in historical perspective, leading to a discussion of climate "déjà vu" and Indigenous ecological futures.\*

### *Evoking Ancestral Ecological Knowledge through California Indian Visual Culture*

**Yve Chavez**, University of California, Santa Cruz

Through a discussion of visual culture practices among the Indigenous communities of coastal southern California, I will examine the strategies that ancestors engaged to sustain their ecological knowledge beginning in the late eighteenth century. These strategies of survivance remain critical as our communities strive to revive and maintain pre-existing art-making practices that are rooted in environmental resources. While considering the future of ancestral practices, I will also discuss the work of innovative communities that are using new materials and techniques to make art that reflects ongoing resilience to ecological disruptions and displacement.

### *BREACH*

**Courtney M Leonard**, [www.courtneymleonard.com](http://www.courtneymleonard.com)

Shinnecock translates in English to "people of the level land" or "people of the shore." As a small coastal community, we are on the frontlines of the climate crisis. Pressing environmental concerns include rising waters, coastal erosion, toxic shellfish, and nitrogen run-off due to cultural eutrophication. In addition, our sovereignty as a Tribal Nation and right of self-determination including our fishing, water, and land rights are under constant attack by the colonial state. Despite these ongoing acts of colonialism we are resilient and rising up to maintain the cultural stewardship of our landscape and resources, including whales. Traditionally, one whale would feed our community through winter. Our men were hired to act as guides for whalers until the practice was banned off of the coast

of Long Island in the early 1900s. In my practice, I've come to think of myself as a visual whaler, logging an account of what is happening above and below the waterline. The question that persists in my ongoing project, BREACH, is "Can a culture sustain itself when it no longer has access to the environment that fashions it?"

### *The Time for Creation: Artistic Acts of Re-Matriation in a Post-Oñate Northern New Mexico*

**Patricia Trujillo**, University of Northern Mexico

On June 15, 2020, the statue of colonizer Juan de Oñate was removed from the Northern Rio Grande National Heritage Area after years of cultural contention and disagreement. This statue was erected in 1994 and was made famous in December 1997 when Indigenous art activists sawed off the right foot of the 15 ft' bronze statue shortly before commemorations for the 400th anniversary of Oñate's arrival in New Mexico were to be commemorated. Trujillo will discuss the creative ways in which community members in northern New Mexico are having public art dialogues after the statues have come down, contemplating the questions: When the tension is gone – what are do you have? What can you do? What do you create?

## Climate Relations: Indigeneity in Activism, Art and Digital Media

THE FEMINIST ART PROJECT

**Chairs:** **Anne K. Swartz**, Savannah College Of Art Design; **Connie Tell**, The Feminist Art Project

**Discussant:** **Mikinaak Migwans**, University of Toronto

This session will be a dialogue between three Native Scholars leading work at the intersections of Activism, Art, and Digital Media on the topic of Indigenous climate relations towards improving the quality of our lives. Artist Maria Hupfield (Anishinaabek, Wasauksing First Nation) and theorist Jennifer Wemigwans, (Anishinaabek, Wikwemikong Unceded Territory) together with two-spirit curator, activist, and historian Regan De Loggans (Mississippi Choctaw / Ki'Che Maya) will discuss recent projects spanning Canada, Mexico, and USA. Their work combats the structural violence of global national economy's based in resource extraction on the macro/state-level to brutality against the body specifically targeting women, non binary and gender non conforming on the micro/civilian-level. In addressing the realities of colonial patriarchal white supremacist practices in promoting climate destruction. Through prioritizing Indigenous ontology their radical approaches challenge and reframe mainstream thinking on: archives, star / land knowledge, accountability, as well as non-hierarchical ownership models based in collectivity and storytelling; together they demonstrate how digital modalities when used to protect and promote traditional forms of thought introduce essential kinship bonds with the natural world and one another. Hupfield, Wemegwans, and De Loggans will discuss how the digital sphere enables connectivity towards reimagining today's toxic mainstream relationships with the climate. Combined their approaches ultimately form a cutting-edge futurity model.

*Artist*

**Regan De Loggans**, Indigenous Kinship Collective

*Transdisciplinary artist*

**Maria Hupfield**, University of Toronto

...

*Theorist*

**Jennifer Wemigwans**, Ontario Institute for Studies in Education

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## Co-making this world

**Chair: Amy-Claire Huestis**, Kwantlen Polytechnic University

Co-making this world This experimental session follows an innovative format, peering into the subject of making and formation of the world, positioning the artist as collaborator in this making. The panel follows the example of the Black-capped Chickadee, *Parus atricapillus*, who nests in existing holes made by woodpeckers or humans, or in holes excavated with its own partner-- the hole "lined by female with wool, hair, fur (rabbit), moss, feathers, insect cocoons, cottony fibres..."<sup>1</sup> The panel builds a session made of disparate parts-- artists and theorists form a new construction of experience by repurposing existing works and ideas in the current situation. What and who makes the world? What is forming? What good material is there for us to use/re-use? Elaine Scarry has observed,<sup>2</sup> we are in an on-going process of making and unmaking the world. But what role is played by our non-human partners? In lively 7-minute lightning rounds, session participants will consider the place of the artist as enmeshed in a world human/non-human, with other species and things as co-creators. Building our nest of words, experiences, and presentations we construct a momentary understanding of togetherness. <sup>1</sup>Hal H. Harrison, *The Peterson Field Guide Series: A Field Guide to Western Birds' Nests* (Boston: Houghton Mifflin, 1979), 152. <sup>2</sup>Elaine Scarry, *The Body in Pain: Making and Unmaking the World* (Oxford: Oxford University Press, 1985).

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*Bird Song Diamond: interspecies language*

**Victoria Vesna**, University of California-Los Angeles

In this talk I will demonstrate and discuss our human relationship to the complexity and diversity of bird song using examples from the Bird Song Diamond project (2011-ongoing). This interactive artwork was developed over the years in close collaboration with evolutionary biologist, Dr. Charles Taylor whose research was focused on mapping the acoustic network of birds. After a few years of interdisciplinary experimentation, the work evolved to be habitat specific and involved interspecies communication by humans mimicking local bird songs interrupted by anthropocentric auditory and visual noise as instruction is given in different languages. Due to the COVID 19 pandemic, the piece is evolving into an online networked meditation and I will lead the audience into a brief practice of deep listening of interspecies and machine language communication.

*Breath as Discourse*

**Meghan Beitiks**

Drawing on research in choreography, botanical sciences, human anatomy, phenomenology, exercise science, inuit cultures and artistic practice, artist Meghan Moe Beitiks will examine breath as a dialogue in performance with plants. Breath has long been

used as a signal in performance: as a cue for choreographic moves, a ritual gesture, an authentic and character-based expression of emotional and physical states. It is fundamentally a molecular exchange that provides a resource for plants, using waste from their own respiration, a trade of carbon dioxide for oxygen, an articulation of interdependency. Breath harnesses presence. Many meditative practices being with a focus on breath as a way of quieting the mind and attuning to the current moment. Some Inuit cultures have traditions of breath-singing between women that facilitate warmth and kinship. Drawing on work like that of Phillip B. Zarrilli and Gabriella Giannachi, *Breath as dialogue* examines the articulation of networked presence in the co-performing bodies of humans and plants. Discourse frames the molecular exchange not only as a mechanism of performance, but as an undermining of human-centric paradigms, and a potential grasp at mutual understanding. *Breath as Discourse* asks: How does including plants in performance, either by design, proximity or incidence, introduce a molecular choreography into every work? How might breath become, in performance, a visible embodiment of interdependence? What wisdoms are inherent in breath-conscious indigenous performances? How might performance, with its unique tools, enable a breath-based communication across species?

*Mockingbirds: Modelling Attention, Memory, and the Texture of Repair*

**Luke Fischbeck**

*Mockingbirds: Modelling Attention, Memory, and the Texture of Repair* Mockingbirds is an experimental audio-visual presentation looking at how attention and memory pathways work to fill in gaps, creating cognitive and sensory continuities. Through the use of AI models which work to heal separations in image and sound sequences, we will present a close study of the texture of repair in the context of relational and perceptual notions of completeness. Particular consideration will be given to appearances of "complete" variation, as in the examples of comprehensive archives, or mockingbirds compressing all sound into a song made to feel limitless. Luke Fischbeck is an artist and composer based in Los Angeles, currently enrolled as a PhD student in the University of Southern California's Interdisciplinary Media Arts and Practice program. Their research examines how relationality, biology and psychology weave together to create intersubjective experiences of pain and illness.

*Encountering the Stranger*

**Curtis Tamm**

*Encountering the Stranger* For the last several years I've been listening in places wrought by increased volcanism, seismic activity, hurricanes, drought; seeking encounters with inhabitants (past-present-future, human and nonhuman alike), gleaning advice around questions of how to maintain energy and optimism while living on a damaged planet. These are subtle encounters, so bewilderingly immediate they usually become transparent to any sensible observation. During fieldwork, I've found it compelling to deploy microphones sympathetic to ultra and infrasonic frequencies, and then pitch-shift the captured sound into the human range of hearing. It seems likely that events are occurring which leave sound-prints there, and that hearing them could leave residual traces of

sensitivities to the fluctuations of the medium we move through; and, more certainly to new ways of appreciating, sensing, and knowing 'silence'; not as an object of perception, but as an entity—a stranger we can be intimate and allied. For this conference, I will develop an original sound composition comprised of field-recordings from sites around the world; as a way to mediate an encounter between the panelists and the other 'strangers' with whom we are co-making this world.

*Material is not Inert : Collaborative Agency in Sculpture*

**Jesse J Ring**

I happened upon Bellarmine witch bottles while researching undeciphered, glyph-based languages like Rongorongo, Proto-Elamite, and Olmec. These alphabets are recorded on wood, fired clay, and carved stone, respectively, and each projects an object power free of the depicted languages meaning. There is a connection between these tablets (that cannot be read yet assert their power to preserve cultural knowledge in matter) and the buried Bellarmine jugs that place a protective spell on a space or body in time. Such occurrence draws attention to an efficacy of objects in excess of the human meanings, designs, or purposes they express or serve. Thing power may thus be a good starting point for thinking beyond the life-matter binary" ... to express a... "materiality that is as much force entity, as much energy as matter, as much intensity as extension. 1 This power of relics, as sensed in witch bottles and tablets, is known in two ways: both as a fixed material form with a visual presence, a thingness, accepted by the culture, and as a force or energy hard to fully describe - one that is best felt. Through a brief survey of my recent sculpture made in relationship to Bellarmine Witch Bottles, I will make a case study supporting material as active participant, as a presence in the studio which holds agency. 1 The Agency of Assemblages." Vibrant Matter: a Political Ecology of Things, by Jane Bennett

*Creative Collaboration within Heterogeneous Human/Intelligent Agent Teams: What is to become of us?*

**Christopher T Kaczmarek**, Montclair State University

As we move towards a world that is using machine learning and nascent artificial intelligence to analyze and, in many ways, guide most aspects of our lives, new forms of heterogeneous collaborative teams that include human intelligent machine agents will become not just possible, but inevitable. At this point, the use and development of these non-human agents have been mostly in service to the accumulation of capital, addressing business problems across manufacturing, healthcare, transportation, energy, and nearly every other industry beyond the obvious applications in the technology sector. There is also a second driver for this development in this area, the military. The U.S. Army Combat Capabilities Development Command's Army Research Laboratory (ARL) has funded specific research targeted towards achieving a future vision that "includes teams of humans and intelligent agents working together to accomplish missions." The conscious participation of the arts in the conversation about, and development and implementation of, these new collaborative possibilities is important. The arts serve in many ways, one of which is through the synthesis of possibilities and the envisioning potential futures. How can we as a society can leverage these same heterogeneous collaborative teams for envisioning and manifesting (or co-making) hopeful outcomes? How we might we form collectives that will be able

to trust and rely (not just "use") machine collaborators as equal team members. And what would such creative collaborations between equals produce...?

*BLACK-CAPPED CHICKADEE DATA-NESTS (2020) CNC carved data-sculptures*

**Clarissa Ribeiro**

[https://www.instagram.com/clarissa\\_ribeiro/](https://www.instagram.com/clarissa_ribeiro/) Invited to consider the place of the artist as enmeshed in a world human/non-human, with other species and things as co-creators, I metaphorically invite the black-capped chickadee as a partner to design potential nests from the algorithmic transduction of the bird's song into a data informed sculpture. From the dB variation of the original sound, a points' cloud is generated using a graphical algorithm editor to produce a series of potential nests as data-sculptures. The final data-objects can be CNC carved in plain wooden blocks and placed in trees as subtle interventions. The poetics implies giving the black-capped chickadee the choice or opportunity to actually use the algorithmic co-creation that is back to nature as if it was never detached from it. The experiment explores the potential of promoting the analog-digital continuum as an integral part and expression of nature itself in its cross-scale combinatorial complexity.

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**Coffee or chocolate? The art and design of colonial conquest**

**Chair: Pascale Helene Rihouet**, Rhode Island School of Design

Coffee or chocolate? The art and design of colonial conquest Coffee and chocolate have been part of our everyday lives only recently. Chocolate was first introduced to Europe as a drink, followed by coffee and tea in the 17th century, and consumed – unlike their countries of origin - with the addition of sugar. By the end of the 18th century, these exotic beverages became much more common in the West, a result of colonial plantation and human exploitation, with new addictions being established. This session explores coffee and chocolate as the subject of artistic creation. What meanings can we read in visual or material representations? What global exchanges occurred in designing the necessary equipage (tableware) for preparing, serving, and drinking? What kinds of ritual behavior are attached to coffee or chocolate - past and present? What do visual or material sources tell about labor and race? What part do contemporary artists play in raising critical awareness of these colonial and post-colonial products? This session presents four case studies that discuss these issues within the framework of French imperialism: an eighteenth-century painting of royals daintily holding porcelain cups; the luxurious travel equipage of a French queen of the same era; late nineteenth-century chromo-lithographic inserts in chocolate bars advertising whiteness and health; and contemporary art addressing the abusive production of cocoa and coffee in West Africa.

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*Coffee or Chocolate? Sociability and Invisibility*

**Pascale Helene Rihouet**, Rhode Island School of Design

Coffee or Chocolate? Sociability and Invisibility In eighteenth-century Europe, coffee or chocolate were costly commodities and status markers. These drinks around which the elite would gather provided the occasion to display refined manners and



exquisitely-crafted, luxurious, equipage (tableware). This paper focuses on a large portrait of French aristocrats by J.B. Charpentier, posthumously entitled - erroneously I contend - "The Cup of Chocolate" (1768, Versailles). This presentation first teases out ritual behavior and etiquette to distinguish chocolate from coffee, too often confused in the scholarship. Subsequently, it fleshes out typical artistic choices for depicting a highly-codified sociability around an exotic beverage. In his composition, Charpentier highlights the calculated nonchalance of the sitters as they elegantly hold their cups of imported porcelain. All the while, he obliterates the kind of labor that made this elite past-time possible. In the same vein, images of domestic preparation or serving idealize and eroticize these tasks. Work associated with coffee or chocolate should be seen within the larger framework of colonialism, the institution of slavery and the correlated need for sugar. Coffee and chocolate had different meanings according to who handled these products, from the plantation to the living room, something to bear in mind when examining representations of their consumption.

*To the Queen's Lips: Whiteness in Marie Leszczyńska's Nécessaire*

**Danielle Rebecca Ezor**, Southern Methodist University

The long eighteenth century witnessed a freer and faster movement of goods than had ever existed before. These commodities included consumables such as coffee, tea, chocolate, and sugar, but also raw materials, such as tropical hardwoods and silver, and luxury objects, such as imported porcelains. However, colonialism facilitated the movement of these goods, and so colonialism marks these commodities. While discussions of colonialism, racism, and slavery have characterized the material histories of these consumables, these important issues are less prominent in the history of those objects used to consume them. In this paper, I argue that these coffee, tea, and chocolate implements, as well as their corresponding consumables, actively constructed racial whiteness in eighteenth-century France. As a case study, I use the nécessaire of Marie Leszczyńska, wife and queen to Louis XV, given to her upon the birth of her first son. The Queen's nécessaire includes all of the accouterments needed for making and serving coffee, tea, and chocolate, made in gilded silver, and Japanese, Chinese, and Meissen porcelain and nestled in a mahogany box lined with red velvet. I consider how the material properties of porcelain, silver, and tropical woods and the sensorial perception of these objects and consumables led to a construction of racial whiteness. Finally, I contend that this particular nécessaire, which sustains the queen who sustains the monarchy and as a microcosm of the global commodity trade, exemplifies the French monarchy's reliance upon colonialism to maintain their powerful position at home and abroad.

*Doctor's Orders: Chocolate and the Commodification of Medical Knowledge in the French Empire*

**Kathleen Pierce**, Smith College

Purveyors of chocolate in fin-de-siècle France relied heavily on the chromolithographed, mass-produced advertising trade card to market their product. These cards, often free with purchase, transformed in the hands of their collectors into well-loved objects to be traded with friends or pasted into albums. Significantly, many of these cards invoke the sphere of medicine.

Some prominently feature physicians in their iconography, while others advertise "health chocolate," cues pointing to chocolate's eighteenth-century status as a pharmaceutical. Yet as production technologies improved and France expanded its empire in cacao-growing regions, chocolate became more readily available. By the mid-nineteenth century, chocolate moved easily between the categories of food, drug, and dessert, priming the commodity for its newest target consumers: women and children. In my study centering these ephemeral cards, I position the frequent representation of white, male physicians as directly related to anxieties about gender, race, age, class, and colonization in the French empire. While chocolate companies certainly invoked the growing authority of the turn-of-the-century physician to expand their market, their advertisements also communicated specific messages about the relative and unequal value of medical and maternal knowledge of health and the body. By advertising health chocolate to children and young women beneath the banner of the expert physician, chocolate companies linked the consumption of mass-produced health chocolate to the growth of hardy children. What's more, the habits of collection cultivated by trade cards echo larger conditions of collecting present in imperial France, tying the consumption of cards and chocolate alike imperial ideologies and eugenic medicine.

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## Collectivity and Individuality in Modern Italian Art: From the Risorgimento to the Present Day

**Chair: Maria Bremer**, Bibliotheca Hertziana

In political conversations spanning the globe, notions of collectivity and individuality have grown increasingly urgent as these terms and their relation continue to shift. Adding historical and art historical dimensions to these debates, this panel considers the ways in which artists and other cultural practitioners have responded to and reimagined these themes during the epochal transformations Italy has witnessed since its unification in 1861. Throughout this period, efforts for national cohesion or expansion—the Risorgimento, colonialism, Fascism, and Resistance—have been interspersed with social isolation and fracture, perhaps most acutely in the postwar period during the turmoil of 1968, the Years of Lead, and the surge of globalization. Alongside the rise of artistic groups including the Futurists, FORMA 1, and Gruppo N among others, individual artists and activists addressed the impact of these pervasive sociohistorical developments through innovative material and procedural strategies. With a capacious lens, we examine how documentarians, artists, critics, and curators have parsed—respectively or cooperatively—the mutable, historically contingent relations between the singular and the potential collective subject throughout this era. Through a diverse array of examples, the panel will illuminate the possibilities and impossibilities of togetherness at the heart of modern Italian society. Charting and elucidating these practices appears especially timely as societies across the globe, already profoundly marked by systemic inequalities and the ascendancy of exclusionary ideologies, begin to imagine a post-COVID19 sociopolitical landscape.

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*Othering Ruins: photography and archaeology in Sicily and Persia, 1858–62*

**Nicole Susanne Coffineau**, University of Pittsburgh

During the Risorgimento, Italian photographers explored landscape and archaeology as symbols of identity and otherness. Albums created in Sicily and in Qajar Persia demonstrate comparative tactics for collecting and framing views of culturally significant sites as sources of historical memory and mythology. A notion of Southern inferiority that emerged from the Risorgimento was based upon historical and cultural stereotypes according to which southerners were neither fully Italian nor fully modern, but rather stuck in a “primitive” moment. At the same time, Greek and Roman archeological sites in Sicily were valued as evidence of broader Italian cultural depth and superiority in Europe and the Mediterranean. Stereographic albums of Sicily simulate Grand Tour travel to these sites, engaging vision and the perception of space in such ways as to involve the viewer compositionally in the images, and, significantly, in the optical processes of the stereoscopic illusion of depth. Diplomatic missions to Persia also generated photograph albums of archaeological sites, most notably the ruins of Persepolis, the ceremonial capital of the first Persian Empire. These images tend to isolate architectural and sculptural details, denying senses of space and presence, and were often motivated by the pursuit of scientific knowledge within a framework of natural history. As photographs of Persian subjects taken before the 1880s tend to be left out of the literature on Orientalist photography, this paper will offer a working-definition of orientalism appropriate to this imagery, in dialogue with the complex and telescoping orientalisms at play in Italy in the mid-nineteenth century.

*Futurist. Fascist. Female.*

**Sophia Maxine Farmer**, The Getty Research Institute

During the interwar period, many artistic and social movements that were founded as international collectives became increasingly nationalistic. The horrors of the First World War and the rising nationalism spreading across the continent led to an alignment of artistic groups with state institutions. In Italy, the Futurists started as an anarchistic movement. With the rise of Fascism, they became closely tied to Benito Mussolini and his supporters. Futurism thrived under the new regime, taking advantage of state-sponsored art projects, creating newly-established artistic centers, and even impacting political policies. However, the movement was complex and multifaceted. Many members of Italian Futurism had divergent political and social views, some even promoting extreme left-leaning Communist sentiments. Moreover, Futurism included women artists who worked against Fascist rhetoric that promoted traditional gender roles. As a movement steeped in misogyny, Futurism's relationship to its female practitioners is paradoxical. While significant research has been done on individual Futurist women, there is little consideration given to their role in the group dynamics of Futurism under Fascism. How did they balance their gender identity and individuality with the pervasive misogyny of Fascism and Futurism? How did their art contribute to or work against the regime? How did group agency and dynamics impact their relationship to dominant artistic and political structures? How did tensions between individual and group identities affect artistic and literary production? This paper will address the impact of women on the Futurist

movement and broadly consider their cultural contribution to Fascism both collectively and individually.

*Alberto Burri and the Generation of Arti Visive*

**Katie Larson**, Baylor University

This talk will examine the core philosophical questions that shaped the postwar Italian artist Alberto Burri's early career. Why make art in post-Fascist Italy? What role did art have to play in reestablishing a sense of personal and national identity? Such questions were rooted in the broader social and political contexts of the country, whose citizens faced the daunting task of reconstruction and reflection in the wake of World War II. A sense of shared identity shaped young Italians' experiences growing up under the Fascist regime. Could (and should) such community be resurrected in the postwar moment? Through a close examination of the journal *Arti Visive* (Visual Arts) (1952-57), this paper will chart the dueling desires by Roman artists to establish communal and individual practices in the 1950s. Burri was actively involved with his colleagues Ettore Colla, Piero Dorazio, and Emilio Villa in supporting the mission of the journal to document and promote abstract art. Through the juxtaposition of the journal's editorial content and Burri's individual and collaborative work, the paper will examine the successes and failures of community in postwar Italy.

*Nanni Balestrini and the Collectivity of Collage*

**Marica Antonucci**, John Hopkins University

Throughout the 1960s, Italy saw seismic social and political consequences from the massive industrial and consumer expansions characteristic of the Marshall Plan era. While the economy thrived, grueling factory environments stirred labor disputes that came to a head during the so-called Hot Autumn of 1969. This period was marked by wildcat strikes and violence propagated by militant groups that had emerged from frustration with both the major trade unions and the Italian Communist Party. Crafted from clipped newspapers, the verbal collages of Nanni Balestrini speak to this turbulent time in ways that both elucidate and exceed his better-known poetry, novels, and activism as a founding member of the radical Marxist group, Potere Operaio. While visually indebted to the historical avant-garde and particularly Futurism, these works address a contemporaneous, escalating tension between traditional models of community and the reconfiguration of individual subjectivity occurring within advanced capitalism. Alongside politically charged subject matter, I argue that the unique properties of collage allow him to materialize the swelling contradictions of Italy's prosperity and its unfavorable labor conditions. These works, addressed to what the artist perceived as emerging postwar industrial subjectivities, nuance and enhance our understanding of this tempestuous moment in Italian history.

## Color in the Classroom: Histories and Practices of Twentieth Century African American Artist-Educators

**Chairs:** **Rebecca Keegan VanDiver**, Vanderbilt University;  
**John W. Ott**, James Madison University

Whether due to financial necessity, vocational choice, or a commitment to mentorship, a striking number of Black artists had decades-long careers as artist-educators. Importantly these artist-educators did not stop making art when they stepped into the classroom. This session examines the widespread phenomenon of twentieth-century Black artists who worked both as studio artists and as teachers. Taking an expansive view of what constitutes “the classroom” or an educational institution, we invite presentations that focus on Black artists who taught a variety of subjects (studio art, design, architecture, other art-adjacent specialties, and even disciplines further afield) and in variable contexts, whether Historically Black Colleges and Universities, Predominantly White Institutions, K-12 education, cultural and community organizations, or artist collectives and other more informal settings. This session seeks papers that not only recover particular teaching methods and practices but also explore the broader cultural significance of activities in the classroom or consider the ways in which the artist’s pedagogy and artistic production might have been mutually informing. We also encourage papers that consider the methodological or archival challenges in approaching the topic. And while we welcome discussions of artists from across the African Diaspora, we will give greater consideration to talks centered on artists from or working in the United States.

*African American New Deal Art Centers in Florida*  
**Mary Ann Calo**, Colgate University

This paper will explore New Deal art education projects established for the African American population in Florida. The Community Art Center program was a signature aspect of the Federal Art Project, an important instrument in fulfilling its ambition to democratize American culture by expanding arts access in traditionally underserved populations. To accommodate local conventions of racial segregation, it developed a model that supported the establishment of so-called “extensions”: galleries and educational programs administered by regional centers but offering opportunities to African American residents. These were generally modest individual local undertakings. But the Florida programs took on the identity of a collective initiative distinguished by its focus, ambition and success. The first extension gallery in Florida was established in Jacksonville in 1936 and headed by African American artist-educator Harry H. Sutton Jr. Located in the Clara White Mission, it presented a full program of exhibition and teaching services, including outreach to local black high schools and colleges. The eventual proliferation of these programs under Sutton’s leadership—Tampa, Pensacola, St. Petersburg and Miami all had some form of extension—resulted in FAP notions of a “Negro unit” existing in the state, which might serve as a model for other places in the South. Florida thus became an important site for addressing the challenges presented by an organizational structure such as the FAP that sought to support artists and art education without discrimination, but would not fundamentally challenge existing conditions of segregation in

the communities they served.

*Abstract Expressionist Walter Augustus Simon (1916–1979): Artist–Art Educator–Art Historian*  
**Earnestine L. Jenkins**

Walter Simon entered the professional arts at a time when his mentor-colleague, Hale Woodruff, urged Black artists to compete on an equal playing field. Simon earned professional certificates in commercial design and fine arts from Pratt Institute and the National Academy of Design, BA and MA degrees in Art Education from New York University, and the PhD in Art History from New York University in 1961. His career was distinctly enriched by a decade abroad as a cultural affairs officer in the United States Information Agency during the 1960s in Egypt, Afghanistan, and Ceylon. Black artists who matured during the first half of the 20th century like Samella Lewis and John Biggers, sustained multi-faceted careers as artists, art educators, art historians and curators, still largely understudied. Simon’s experiences were unique components the artist brought to his long career as an art educator.

*Pedagogies of Practice: The Politics of Black Art Education in the Selma Burke Art Center (1971–1982)*  
**Rebecca Giordano**

After the 1968 uprisings in Black communities across the U.S., community art centers served as classrooms, studios, galleries, and gathering spaces in U.S. Black communities as they fostered new pedagogies in art education. Starting with the Harlem Community Arts Center (1938–1942) run by sculptor Augusta Savage, populist and technique-focused approaches of Works Project Administration art education guided the early missions and structure of midcentury Black community arts centers. By the late 1960s, Black cultural politics were changing dramatically. In this paper, I unpack multiple pedagogies related to different Black political projects evident in the Selma Burke Art Center (1971–1982), a Black arts focused community center that operated in the East Liberty neighborhood of Pittsburgh founded by Savage-trained sculptor and educator Selma Burke. This paper maps pivots and convergences between the technique-driven art education espoused by Burke herself and calls from then-emerging Black Arts Movement and PanAfricanism that centered the expression of authentic Black identities that blossomed during the life of the SBAC. Drawing from institutional records, documentary photography, exhibition archives, and correspondence, I argue that the SBAC was a locus of applied debates about the role of Black art and Black art education. Historicizing these divergent approaches to community-based Black arts education reveals the overlaps between strains of Black radical thought and art education. Debates about the political role of the Black artist that echoed through the 1960s and 1970s influenced how Black children in Pittsburgh learned to paint, photograph, weave, sculpt, and dance.

## Communication and Climate Crisis

*Design Meets Science: Communication Alternatives to “Climate Change”*  
**Jess Irish**, Parsons the New School for Design

The largest challenges of this new decade—from climate change

to global health—rely on solid research and data. But without human engagement, the message can become abstracted, and thus bypassed. How can artists and designers communicate science to effectively influence perspectives and policy on climate change? I developed a cross-disciplinary course with chemistry professor Bhawani Venkataraman at The New School to test out new ways of thinking and prototyping effective methods and strategies towards this challenge. Our course, Design + Science: Communicating Climate Change, focused on energy policy in New York State. Leveraging my design research project, Visualizing Pipeline Impacts (vzpi.org), our class examined the role of cognitive bias in how information is received. In order to design participatory engagements that address climate issues, our students brought specific research questions into their home communities. Following our challenge to entirely avoid the term “climate change,” they returned with new insights. Our students worked in teams to design scientifically-sourced, memorable experiences that framed relevant conversations around energy visualization, usage, economy, partnership, and alternatives. We playtested their projects during Climate Disruption Week and Earth Week at Parsons School of Design in New York. I'll share some ideas on how we might re-engage a climate justice communication within our post-COVID reality.

*Creating Bridges between Environment and Community through Experiential Learning and Design*

**Danilo Ljubomir Bojic**, Winona State University

With global warming and climate changes, environmental topics—including awareness, conservation, and outreach—became relevant topics in several humanistic disciplines, including design. As part of the Advanced Typography in Visual Communication course at Winona State University, students engage with community members around current sustainability topics involving Lake Winona, Winona, MN, and thus providing an actual service to the local and regional communities. Students raise questions, investigate a series of topics of interest, and develop a creative response through project work. The result of the project has an impact on the local community in such a way to raise awareness and engagement. Based on research investigation findings, students present a series of factual information to the local community to engage people on a myriad of current sustainability topics. Furthermore, research information is gained through a partnership with regional community organizations, such as Healthy Lake Winona, and other topic-relevant departments at Winona State University, thus fostering cross-disciplinary collaboration. Students find creative visual responses to engage and educate the community, thus raising overall awareness. Findings that are presented give a better look at the overall health of Lake Winona, including water clarity; blue-green algae and toxin levels; nutrients, plants, and algae relationship levels; and dissolved oxygen layer in regards to lake depth. Students' call to action could result in fertilizing reduction by the local community, fostering expansion of naturally occurring native plants to filter water nutrients and lowering yard waste entering and affecting the lake and the local ecosystem.

*Measuring the power of art: understanding the role of public art installations in sea level rise communication*

**Carolina Aragon**, University of Massachusetts Amherst

In the U.S., sea level rise has the potential to affect and displace up to 13.1 million people by 2100 if no adaptive measures are implemented.[1] Despite this, public support for climate planning remains low, in part as a result of challenges in communication and public engagement. [2][3] Art is considered to be able to bridge this divide by appealing to the affective and providing experiences that elicit visceral responses.[4] While public landscape installations have shown their potential to make scientific information accessible, localized, and memorable, much remains to be learned about the role of public art in engaging audiences around issues of climate change. [5] In this presentation, the author will discuss four of her recent art installations visualizing future flooding due to sea level rise in Boston, MA, and discuss how these projects have served to pilot social science research inquiring into the effect the artwork. The installations show an evolving hybrid practice which involves collaboration with climate scientists, computer and social scientists to generate the artwork, and to evaluate the public's response. The results of these pilot projects point to the relevance of aesthetics in calling attention to the subject, increased accuracy in understanding future flood risks, and the perceived value of public art to call attention to local issues of sea level rise. While social science may never fully describe power of art, these projects present a model by which public art may be better understood as a tool for public engagement with climate planning.

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## Conceptual Art's Politics of Identity

**Chair: Ariel Evans**, The University of Texas at Austin

As much as projects like Adrian Piper's Mythic Being series (1973-75) and Martha Rosler's The Bowery in two inadequate descriptive systems (1974-75) engage Conceptual art's paradigmatic concerns—appropriation and the readymade, dematerialization, semiotics, questions of authorship—these women's works rarely appear as signal examples of Conceptual art. Whether by dint of the works' raced or gendered content, their artists' identities, or their interest in meaning's relationship to power, art history describes such works as Conceptual variants of identity-based art: Black art or Feminist art, respectively. Conceptual art and identity-based art remain institutionalized as distinct fields, highlighting different formal devices, key figures, and texts. This panel asks: in what ways do our histories of Conceptual art change when we understand the politics of identity as one of its driving forces? What happens when artists' political aims, their investments in mass legibility and appeal—and the ways such concerns fueled innovative approaches to new media and representation—come forward in Conceptual art's history? This panel welcomes case studies as well as historiographical and/or methodological analyses that address and recognize the role of identity in Conceptual art from the 1960s to today. Panelists might consider, among other possibilities, production, distribution, and reception strategies; institutional inclusions and exclusions; artists' social networks and working relationships. We encourage papers with an intersectional and/or global lens.

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*To Break the Wall: Kazuko Miyamoto in New York*  
**Elise Armani**, Stony Brook University

A legend of the Lower East Side, Kazuko Miyamoto has been a staple of the neighborhood artist community since 1968: as a



longtime studio assistant to Sol LeWitt; an early member of Artists In Residence; a constituent of the anarchic Rivington School; and the founder of Gallery Onetwentyeight, an experimental gallery that has supported generations of nascent artists of color and immigrant artists since 1986. Born in Tokyo in 1942, Miyamoto is a prolific artist herself, known for her String Construction series: intricately woven, ephemeral structures of dyed string and nails. However, since their debut in the 1970s, the installations have been frequently read as derivative of the LeWitt wall drawings she executed for decades. Such readings reduce Miyamoto's work to the labor she performed in support of LeWitt, failing to account for the dialogic relationship of influence between the artists as shaped by differences in gender, culture, and power and leaving out the myriad exchanges that Miyamoto had with other artists in Tokyo and New York. Through extensive archival research and interviews with Miyamoto and artists in her circle, this paper provides a reading of Miyamoto's work as neither derivative nor transgressive in relation to LeWitt's, but rather as deserving of its own complex and nuanced art historical analysis. Without reducing her to the gendered dyad of Minimalism and Post-Minimalism in the context of American feminism, I consider her contributions as a producer of both art and space to the New York art world of the late 20th century.

*Conceptual Art's Constriction of Interiority: Robert Smithson, Confined*

**Suzaan Boettger**, Bergen Community College

Conceptual Art was born from an exclusionary reconfiguration of the artist's identity. In 1952, Harold Rosenberg proclaimed, "A painting that is an act is inseparable from the biography of the artist." By the 1960s, a cultural reaction was underway against Freudianism and psychoanalysis; younger artists differentiated themselves from both the 1930s' social realism and the Surrealist-inspired postwar abstractionists' eruptions from their preconscious by inverting the artist's persona into that of a coolly positivist constructor. Evading biography, Jasper Johns asserted, "I am interested in things that suggest the world rather than suggest personality" and Susan Sontag urged "The Aesthetics of Silence." The designation of a style as "conceptual" privileges the noetic as the driver and mutes those who draw on personal interiority as well as social and gendered identities. Ambitious artists identified as thinkers first, masculinist and abstemious, corresponding to the new professionalization of the artist's role. What they thought about were externalities such as structural systems and phenomenological environments. Robert Smithson's transmutation from expressionist imagist who in 1961 insisted "These paintings are not for arty-chatter but for the lacerated soul. Those without souls can continue seeing 'truth' in targets," to a cerebral sculptor who a decade later declared "The whole investigation is external; I'm not interested in dredging up my personal psychological situations" while divulging to intimates, "I've always been a kind of a psychoanalytic type. . . decisions are made based on one's physio-psychological needs" exemplifies conceptual art's constriction of artistic identity, engendering Smithson's disguise of his complex self.

*Mirrored Motions: The Theresa Hak Kyung Cha Collection at the Berkeley Art Museum and Pacific Film Archive*

**Claire Frost**, School of the Art Institute of Chicago

This case study examines the Theresa Hak Kyung Cha collection at the Berkeley Art Museum and Pacific Film Archive in relation to the museum's other significant holdings in the Conceptual Art Study Center. I posit that our understanding of the role identity plays in Cha's work is a function not only of her biography as a Korean-born American citizen and its exploration in her work, but also of the shape and organization of her art and archives within a single institution. A cornerstone of the larger Conceptual Art collection at the museum, Cha's works and related materials are the only gift in the collection related entirely to one artist and their personal and professional archives—other sets of materials unite a large number of artists through alternative spaces, collectors, or exhibitions. By bringing together her work and archives in one place, the Theresa Hak Kyung Cha Collection, which includes the artist's videos, artwork, and personal ephemera, consolidates the elements of the artist's practice and biography into a singular resource. This structure mirrors the discourse that regards displacement in Cha's work as related to both her personal history and Conceptual strategies. Interrogating the elements that define Cha's legacy at the intersection of biography, artistic practice, and institutional collecting highlights how strategies of inclusion and exclusion manifest within definitions and histories of Conceptual art.

*Screening the Concept of Embodiment: Lorna Simpson's Texts of Refusal*

**Kimberly Kay Lamm**, Duke University

In the artwork from the late 1980s and 1990s for which she is best known, Lorna Simpson creates images that are deceptively simple acts of refusal: spare photographs of anonymous black women posed with their backs turned or their faces and heads excised from the frame. Textual fragments—stacked words that evoke signifying systems as well as small narrative vignettes—accompany these photographs and are crucial to their puzzling compositions that resist readily available meanings. I argue that in this body of work, Simpson does more than draw on the stylistic signatures of Conceptual Art. She actually stages a critique that questions the concept of embodiment consistently foreclosed by Conceptual Art's canonical practitioners and the scholarship that attends to them. By screening—making visible—the largely unconscious and pervasive connection between embodiment and images of black women's bodies, Simpson makes embodiment a concept worthy of the meta-reflection that is one of Conceptual Art's most significant contributions. Drawing on scholarship (Campt 2019) that makes refusal an aesthetic strategy appropriate to the "afterlives of slavery" (Hartman 2002) and the violence deployed to make black people live as embodiments of disposability, I trace how Simpson's engagement with the text/image interplay mimes, materializes, and refuses to make images of black women symbols of that embodiment. In this way, Simpson's artwork begins to expose the transcendental invisibility (Haraway 1997) associated with the white Euro-American masculinity that subtends Conceptual Art. Perhaps this is why, I contend, Simpson's artwork is not readily associated with Conceptual Art's legacies.

## Conjuring Criminality: Police and the Sorcery of Images

**Chairs:** **Mira Rai Waits**, Appalachian State University; **Albert Stabler**, Illinois State University

From the origin of the term “police” up to the present day, the concept has designated much more (and much less) than a specific group of public officers tasked with maintaining civic order. The emergence of modern police forces was tied to shifts in the epistemological conception of crime. In the eighteenth and nineteenth centuries the assessment of crime was transformed; formerly a social evil, crime was now viewed as socially, environmentally, and/or biologically produced. Modern police forces were tasked with surveying society for potential crimes. Visibility was central to police efforts. From nineteenth-century taxonomic archives to contemporary forms of electronic and online monitoring, the image of a harmonious society has relied on an image of those who (that which) must be excluded. Like artists, police attempted to represent an omniscient vision by imposing order on spaces and bodies. A body of work exists that grapples with the role of the police, encompassing images such as Honoré Daumier’s lithographs of police brutality in nineteenth-century Paris as well as more recent projects such as Dread Scott’s controversial lynching banner. This panel will highlight the work of art historians and artists responding to modern and contemporary policing practices across the globe. Possible topics include, but are not limited to the visual cultures of police archives, representations of the police or police imagery as social protest, the relationship between police surveillance and art spaces, and the role of the police in mediating non-traditional forms of art making.

*In Harm’s Way: Encounters with the Police in Public Performances* by David Hammons and Pope.L

**Martyna Ewa Majewska**, University of St Andrews

Being black in US public spaces inexorably constitutes not just a risk but even an intervention, both historically and at present time. Tied up with the imagined threat carried by dark skin, is the ever-recurring myth of black masculinity menacing an otherwise orderly civil society. From the origins of the police force in America, to the current rebellion against state-endorsed brutality levelled at black men with outrageous—yet almost rhythmic—frequency, the policing of blackness has generated a variety of artistic responses. Drawing from US-based archival research, this paper focuses on the medium of performance for the camera in public space. Specifically, it posits works by David Hammons and Pope.L as actively implying or knowingly inviting interactions between the black male artist and US police. Further, it explores the role of the cameraperson and the camera itself in allusions to police presence and physical confrontations engendered by Hammons’s and Pope.L’s respective public performances. It traces the spectrum of relationships created between the artist, the photo- or filmmaker, the police officers, the live witnesses (when applicable) and the beholder of the images generated by the performance—to consider whether the camera presence courts police attention by recording, preserving and validating the performed act, or whether it may ever serve as a safety net for the performing black male body. Issues of self-harm in public performance have generated considerable scholarship—notably, on the work of Chris Burden—yet the risk

factor of black masculinity is often overlooked in theories of performance art.

*Police Propaganda and the Reproduction of Whiteness*  
**Heath Schultz**, University of Tennessee at Chattanooga

In this presentation I will share research on police-produced propaganda since the Ferguson uprising in 2014. Specifically, I will analyze two distinct but related police responses to a post-Ferguson moment: the first police response depicts the police as a force of good within the community; the second depicts police as a categorically injured party. This content includes, on the one hand: surreptitiously staged videos of cops tying boys’ neckties and giving “free hugs” to community members; on the other, it includes: scripted videos claiming that “blue racism” exists and press conferences claiming a “war on cops” is upon us. Finally, I will discuss my ongoing video series entitled *Typologies of Whiteness*, which appropriates and collages police-produced video content with various contemporary media to stage ideological juxtapositions and position white supremacy as an iterative process tethered to policing. By placing the collection of police propaganda in relation to this ongoing investigation of performances of whiteness, I hope to lay bare compulsory iterations of whiteness as malleable ideological constructions performed through, and supported by, expressions of policing. As Steve Martinot and Jared Sexton argue, following Fanon, it is the policing paradigm that articulates and (re)produces two racialized zones: those who magnetize bullets and those who do not.

*Extralegal Portraiture of the Surveillance Generation*

**Monica Steinberg**, University of Hong Kong

Scholarship considering the intersection of art and surveillance of the past decade has focused on issues of privacy (and attribution), methods of control, and creative approaches to meta- and counter-surveillance tending toward transparency. But, what about the systems of law which facilitate the surveillance apparatus itself—systems which are frequently activated and contoured as a material component within so-called surveillance art? Here, I consider projects such as Paolo Cirio’s *Street Ghosts* (2012) and *Obscurity* (2016), Arne Svenson’s *The Neighbours* (2012–2013), Heather Dewey-Hagborg’s *Stranger Visions* (2012–2014), and James Bridle’s *Citizen Ex* (2016). These artworks capture portraits of strangers through digital, visual, bio, and data surveillance while simultaneously contouring the space of the extralegal—a space outside of the law (neither explicitly legal nor illegal). With a focus on the United States, but with an eye toward a global perspective and a wider artistic practice, this paper considers how a group of artists perform ethically problematic yet perfectly legal actions. Adopting a strategy of uncivil obedience—acting in accordance with the law but outside of common practice—the artists delineate the boundaries of legally unregulated spaces and thus protest the very actions they perform. Their work thus encompasses a kind of extralegal portraiture, a map of both a private individual and the legal space which allows the details of that individual to be accessed and shared.

## Contemporary Artists in Religious Spaces

ASSOCIATION OF SCHOLARS OF CHRISTIANITY IN THE HISTORY OF ART

**Chairs:** **Jonathan Anderson**, King's College London; **James Romaine**, The Association of Scholars of Christianity in the History of Art

Over the past three decades, a significant number of major contemporary artists have accepted invitations and commissions to install artworks, temporarily or permanently, in spaces devoted to religious belief and practice: churches, chapels, monasteries, synagogues, temples, and other religious sites. In many cases, these artists do not personally identify as members of the faiths celebrated in these sites, but they regard the kinds of meanings, histories, and practices that their works are in conversation with in these locations as important. In the most successful of these instances, the artworks put interpretive pressure on these religious spaces, interrupting familiar conventions and raising new questions; but, in turn, these religious contexts also exert significant interpretive pressure on the artworks, putting them into direct relation to liturgical traditions and theological points of reference. For its 2021 CAA session, the Association of Scholars of Christianity in the History of Art (ASCHA) will explore this topic specifically as it relates to contemporary artworks installed in Christian religious spaces. We invite proposals for papers focusing on artworks from the past 30 years that have been installed or exhibited (permanently or temporarily) in Christian churches, chapels, or other sites with a distinctively Christian context. The religious site in question can be associated with any form of Christianity and be located in any geographical region. We will privilege papers that focus on close readings of single examples (rather than surveys or thematic treatments), but within this focus we welcome any approach to the topic from any perspective.

*Raining through the Roof: Baptism and Community in Theaster Gates's "Black Vessel for a Saint"*

**Amy Meehleder**

Created by Chicago-based multi-media artist, ceramicist, and urban planner Theaster Gates, *Black Vessel for a Saint* was commissioned by the Walker Art Center and installed in the reopened Minneapolis Sculpture Garden in 2017. To enter the structure, a twenty-three-foot-tall cylinder of recycled black bricks with an interior partially covered by a Cor-Ten steel roof, an individual must walk through one of two large doorways. In the dim space, relatively narrow and slightly sheltered from any noise and wind outside, one encounters an approximately life-size concrete sculpture of St. Laurence raised on a low platform. This figure of the martyred patron saint of the archive was salvaged by Gates from a now-demolished Chicago church and sealed by the artist using roofing tar before its placement within *Black Vessel*. Gates and fellow members of the musical group, The Black Monks of Mississippi, performed in the abandoned St. Laurence Church prior to its 2014 demolition. During their performance, rain began to pour through the church's damaged roof, falling on Gates in what the artist later described as a kind of baptism and an affirmation of his work purchasing and restoring other buildings located, like St. Laurence, on and around Dorchester Avenue. This paper considers *Black Vessel for a Saint*, Gates's first permanent outdoor sculpture, in relation to the artist's broader oeuvre, and argues that the work acts as an

invitation into Gates's mission of community building by recreating and allowing viewers to participate in the artist's experience of baptism in St. Laurence Church.

*Sounding Sacred Spaces: Janet Cardiff and George Bures Miller's "Forty Part Motet" and "The Infinity Machine"*

**Melissa Warak**, University of Texas at El Paso

In 2013, sound art made its way to the Cloisters. Canadian sound artists Janet Cardiff and George Bures Miller installed their 2001 work *Forty Part Motet*, a recording of Spem in alium played over forty speakers, in the Fuentidueña Chapel, a Spanish Romanesque structure relocated to the Cloisters. This marked the first installation of contemporary art at the Cloisters outpost of the Metropolitan Museum of Art in New York. Two years later, The Menil Collection in Houston opened the site-specific installation *The Infinity Machine*, commissioned from Cardiff and Miller for the Menil's empty chapel that had formerly housed two rescued Byzantine frescoes from Cyprus. For this installation, the first in the Byzantine Fresco Chapel since the return of the frescoes, Cardiff and Miller created a sound collage that included sounds of the cosmos as recorded by the NASA Voyager missions. How do these sonic works relate to the larger collections of the parent institutions, and why was sound the medium chosen for the first installations of contemporary art in these spaces? This paper will compare the installations of sound art in these two Christian spaces, exploring the music of each work and the seeming contradiction of the artists' use of digital technology with the human experience of religious spaces devoted to art of the Middle Ages. Ultimately, this paper argues that in allowing visitors to experience a sensation of the sublime through sound recordings, these installations fuse modern technology with an ancient sensibility toward using sound as a spiritual conduit.

*Faith in Place: Race and Religion in the Art of Allan Rohan Crite*  
**Martina Tanga**, Museum of Fine Arts, Boston and **Miranda Hofelt**

Where does faith manifest in a community? For Boston-based artist Allan Rohan Crite, belief and social connection start in spaces of worship and extend outside to the urban environment and into private homes. Crite not only created art in churches, religious bulletins, illustrations of spirituals, and vestments—radically portraying Christianity's central figures of the faith as people of the African diaspora—but also located religious experience in vibrantly lived urban spaces. For Crite, art provided a means of creating community through shared spiritual values. Interweaving faith, identity, and community, his art drew upon black theology to offer hope to African Americans and challenge their caricatures in popular culture. He portrayed the people of Boston's neighborhoods as ordinary Americans and extraordinary religious figures, visualizing religion as rooted in contemporary American society. This paper will examine Crite's work in the context of Christianity, and the visualization of Christian themes, as a central component of African American art and history. Enslaved Africans adopted Christianity's power, principles, and practices to blaze a path to freedom and deliverance. By exploring the unique relationship between Crite and his engagement with Christian subjects, this presentation—which is connected to an exhibition at Munson-Williams-Proctor Arts Institute, *Allan Rohan Crite: Let My People Go* (Spring 2022)—will contribute to a vital conversation regarding

the complexity of African American experiences as well as the place of religion in contemporary art.

*Syncretistic Siluetas: Ana Mendieta's Untitled (Cuilapan) Performances*

**Julie M Hamilton**, The Other Journal

Between 1973 and 1975, Cuban-American artist Ana Mendieta (1948–1985) was photographed doing a series of gestural movements inside a Mexican church. Known especially for her *Siluetas* series, in which she created “earth-body performances,” Mendieta’s work explores cycles of death and rebirth through a feminist lens, using the very outline of her body to create moments of presence and absence. Through her exploration of archaeological locations for creating site-specific work, Mendieta discovered Cuilapan de Guerrero, a 16th-century former monastery turned Dominican Church in a village just outside Oaxaca, Mexico. Constructed on top of a Zapotec temple, this sacred site integrates pre- and post-colonial practices, both native and western, echoing the syncretism of Mendieta’s own religious formation (Afro-Caribbean Santería and Roman Catholicism). In her *Untitled (Cuilapan)* photograph series, Mendieta stages herself within an open-air courtyard niche, wrapped in a white bed sheet, posed in six different positions. At first glance, her image resembles an Etruscan sculpture, funerary in style, poetically rendered through her ghostly fabric drapes. For Mendieta, death was inseparable from life, and as such death serves as a fundamental theme in her embodied performances (that is, until her own untimely death). However, within this particularly Catholic locus, she also echoes statues of holy figures—Jesus, Mary, and the Saints—quietly veiled during Passiontide, awaiting resurrection at the Easter Vigil.

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## Contemporary Indigenous Artists in the US and Canada

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*Indigenous Women’s Self-Representation and the Algorithmic Gaze*

**Claire Millikin Raymond**, Princeton University

The roots of social media in masculinist culture are well known. As Clive Thompson and Cathy O’Neill argue, a white male privileged way of seeing is welded to how the algorithms that power social media “see.” This paper draws on Laura Mulvey’s classic theory of a masculinist gaze, informed by critiques of that work for its white-centered view, to argue for an “algorithmic gaze” that manifests in and as the grid of social media, contending that the way AI “sees” selfie posts shapes a new supervisory gaze. In particular, I explore the grid of Instagram through self-representation of Indigeneity in a feminist lens. Developing a concerned critique of the algorithmic gaze with regards to three Indigenous American women artists, I contrast the selfie work, on Instagram, of Martine Gutiérrez, with photographic self-portraiture of Shelley Niro and Cara Romero, tracing ways that gridded social media images, controlled by social media companies, impact self-representation in contrast to photography not primarily exhibited on social media. Romero uses Instagram to indicate works not primarily made for Instagram, leading viewers to those works outside social media, while Gutiérrez creates works primarily for Instagram as well as exclusively print photographic magazine works. Shelley Niro does not have an Instagram account. The question of what it

means for algorithms to “see” an image haunts this paper, as I unpack the algorithmic gaze in the context of Indigenous women’s self-representation. My paper contends with opportunities and limits of Indigenous feminist resistance in the space of social media self-representation.

*Future Progressive: Dennis Numkena’s Indigenous Futurisms*  
**Danya Epstein**

The Hopi artist and architect Dennis Numkena (1941-2010) was a vanguard who broke barriers for Native Americans: he was one of the first Indigenous architects to have his own architectural firm; he designed sets and costumes for a Hopi version of Mozart’s *Magic Flute* that aired on national television in 1983; and he was the creative director of the Pope’s historic audience with Native Americans in 1987. Yet, Numkena’s work has escaped scholarly purview, and his name has not entered the canon of Native American artists despite the recent enthusiasm for Indigenous voices. I argue that Numkena anticipated Indigenous Futurisms, a movement that creates a futurity reversing the terms of settler colonialism’s trope of the disappearing Indian. In contrast to the present-day Indigenous Futurist movement, Numkena’s space-age aesthetic and time-traveling themes originate from Ancestral Puebloan works and Hopi cosmology directly, rather than from mainstream science fiction media. Just as Indigenous Futurisms today actively deals with real life apocalyptic scenarios not unfamiliar to Indigenous people, so too did Numkena thematize his own archival apocalypse in his work. Numkena’s work speaks directly to Derrida’s twin imperatives of the institutive and destructive nature of the archive, characteristics actively embedded in his works that span multiple media. Inspired by architectural ruin—such as the Ancestral Puebloan sites Chaco and Mesa Verde—much of Numkena’s work today lies in a state of ruin.

*Breaching Decolonization: Indigenous Eco-Feminism in Contemporary Native Arts*

**Kendra Greendeer**, University of Wisconsin -Madison

As a settler colonial nation, the landscape of the United States is shaped by not just a history of colonialism but also a colonial present that affects our understanding of place and belonging. At the same time, Indigenous concepts of place and place-making strategies that recognize land as a living entity can still be found in many facets of Native American arts and contemporary Native art practice that promise alternative approaches to environmental devastation based in decolonial practices that recognize and work with the agencies of land. But such decolonial projects are insufficient without gender decolonization. And such gender decolonization necessitates attention to the transformative place-making work of women artists, like Shinnecock artist Courtney Leonard, and her work depicting environmental issues of Long Island. The main Indigenous concepts regarding the living nature of land recognize women as having a closer connection to earth and this is evident in the pre-contact art mediums Native people continue to practice. Nonetheless, while scholars recognize place-making as an important aspect of the work of potters, sculptors, and other practitioners of “traditional” art forms, most Native American arts scholarship perpetuates the settler colonial privileging of male artists. When scholars have attempted to discuss “place” in Native arts the focus remains primarily on Native men. By emphasizing the work of women, a



decolonial framework is put in place that not only challenges how women are recognized in settler colonial art history, but also within the Indigenous communities in which the artists are working.

*Going to Pieces: Cinematic Disintegration at the End of the World*

**Yani Kong**, Simon Fraser University

In the VR film installation, *Biidaaban: First Light* (NFB, 2017), viewers tour a post-anthropogenic Toronto, exploring a deserted city that has been retrieved by nature. Through VR technology and a soundscape of multilayered Indigenous prayers, Canadian Anishinaabe filmmaker, Lisa Jackson, invokes a politics of immanence, where users ultimately find themselves disintegrated into the cosmos, suspended in the vastness without a body. Jackson's VR installation offers a case study to explore how accelerated technologies facilitate an enchanted experience that renders visible something of the world that cannot be seen from without. My methodology relies on the early twentieth century writing of Siegfried Kracauer, whose theory of film centred on the chiasma between the living and the mechanical. Kracauer argues that cinema, as a tool of mass culture does not just "mirror the world, that is literally going to pieces" but instead drives this process forward by its capacity to animate dreams and memory. Kracauer develops from a sociological tradition that finds with increased mechanization and rationalization, or "disenchantment," humans become alienated from the spiritual and other forms of community, producing a withdrawal of meaning. In our contemporary period, this idea is amplified as we self-isolate from Covid-19, relying extraordinarily on technology to maintain our human interconnections. In this presentation, I develop from Kracauer's accelerationist tendency, a solution to the withdrawal of community formed within and of technology, demonstrating with Jackson's film how a cinematic immersion in the world can highlight our belonging and point to our place in advancing transformation.

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## Contested Terrain: Art and Urban Crisis after 1960

**Chairs:** Marissa Baker, University of Illinois Chicago; Maya Harakawa, The Graduate Center, CUNY

This panel explores how artists in the United States have responded to and challenged narratives of "urban crisis." We are interested in the ways artists negotiate such real and perceived crises: the lived experience of inequality and the representations that stigmatize urban communities. In the 1960s—when cities were remade by government policy, grassroots activism, and neighborhood uprisings—artists developed new artistic genres that broke with modernist orthodoxies by reimagining the formal and social potential of art. In the decades that followed, the rise of neoliberalism and the professionalization of the artist in an increasingly global art market coincided with the instrumentalization of public art by state agencies and private developers to conceal the growing bifurcation of wealth and poverty within cities. Nevertheless, cities remained what urban historian Thomas Sugrue has called "contested terrain," spaces where artists could reimagine everyday life, consolidate community solidarities, and protest the unequal distribution of power. How can a re-examination of the dramatic changes in the material form, spatial relations, and social processes of U.S. cities produce new histories of postwar art? How have artists been implicated in and resisted the ways social categories of race, class, gender, sexuality, and physical ability affect the organization of urban life? And what methodologies are necessary to grapple with the connections between urban and artistic change? Potential paper topics include:  
Property: redevelopment, eviction, homelessness, gentrification  
Social movements: performance, protest, print culture  
Representation: mapping, street and documentary photography, abstraction  
Public art: government sponsorship, site-specificity, social practice

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*"Michael Asher, Landlord": LACE, Managerial Power, and Remaking Downtown Los Angeles in the 1970s*

**Liz Hirsch**

In January 1978, Los Angeles Contemporary Exhibitions (LACE) opened a democratically-organized "white cube" in a 7,700 square foot loft at 240 S. Broadway. The artists who collectively founded the gallery, including Roberto Gil de Montes, Marilyn Kempainen, and Glugio Nicandro (Gronk), were employed by the C.E.T.A. Art Project of L.A. County, which had been administering a youth mural program and a community art gallery 40 miles east of L.A. in the city of El Monte. Throughout the 1970s, the Comprehensive Employment and Training Act (C.E.T.A.) disbursed the most federal funds to subsidize employment since the WPA. Situated within the boundaries of the 1975 Central Business District Redevelopment Project, for which the city was struggling to attract private investment, the formation of LACE coincided with deindustrialization and urban redevelopment on multiple levels. Critical attention to LACE usually neglects its multiethnic origins in C.E.T.A., as well as the urban ideologies that inflected its later trajectory. This paper pairs a lesser known history of a venerated alternative art space, with analysis of artist and then-CalArts professor Michael Asher's contentious April 1978 proposal to take over the gallery's lease and assume the role of landlord for a four-month period as a work of institutional critique. I argue that Asher's rejected proposal, which dramatized both artist remuneration and artist

tenancy for speculation, has symbolic reverberations in the transformation of not only LACE, but of wider cultural infrastructure in U.S. cities under neoliberalism.

*Blight Sculpture: Speculative Aesthetics, Real Estate, and Urban Crisis in 1970s New York City*

**Christopher M. Ketcham**

The mayoral administration of John V. Lindsay inaugurated a dynamic era of public art in 1960s New York City. Facing crises stemming from racial inequality, deindustrialization, and urban renewal, Lindsay deployed sculpture as an instrument of spatial authority to rehabilitate parks, plazas, streets, and piers. By 1970, however, Lindsay's commitment to public art was derailed by the city's looming fiscal crisis. Alanna Heiss founded the Institute for Art and Urban Resources (IAUR) in the vacuum of Lindsay's diminishing support. IAUR mounted exhibitions of advanced sculpture, performance, and installation in the marginal spaces of municipal control—derelict piers, city-owned storage facilities, and shuttered public schools. In these spaces, Heiss synthesized Lindsay's rhetoric of spatial rehabilitation with the speculative methods of private real estate development, at once assuming an air of municipal authority while also promoting IAUR to property owners as an instrument of revalorization. The proprietary claims of IAUR supported an emergent aesthetics of dispossession and homelessness, property and community. IAUR developed upon a spatial logic that was seen to be inherent to the work of artists that Heiss supported, including Richard Nonas, Nancy Holt, Jene Highstein, Tina Girouard, and Gordon Matta-Clark. Such artists produced work that was derived from, merged with, and disappeared into the city. IAUR, likewise, was not interested in the sculptural object as an end but in the aesthetic reclamation of urban space. Together, IAUR and its artists capitalized on the vacancies of urban crisis, positioning real estate as a model and gentrification as a goal.

*"After the Revolution": Mierle Laderman Ukeles and the Post-Crisis City*

**Kaegan Sparks**, CUNY Graduate Center

In her 1969 "Manifesto for Maintenance Art," the American artist Mierle Laderman Ukeles vigorously demarcated two opposing schemas for social and artistic operations. She ascribed "pure individual creation" and "dynamic change" to culture's death drive, pitting romanticized notions of progress and the new—in her words, "avant-garde par excellence"—against understated systems of survival, equilibrium, and sustainability. Ukeles's formulation of "development" and "maintenance" as a theoretical duality derives from two concrete contexts: a feminist politicization of her own undervalued domestic labor, and the rhetoric of the New York City Planning Commission's comprehensive plan, which distinguished initiatives for the city's growth from basic municipal functions necessary to maintain urban life. My paper investigates the implications of Ukeles's foundational conceptual framework vis-a-vis her signature public project, Touch Sanitation (1979-84), in which she collaborated with New York's 8,500 garbage collectors. I address the implications of "crisis" not only materially—contextualizing the work in the wake of New York's near-bankruptcy, which led to the institutionalization of austerity measures that gutted the social welfare state for decades to come—but also historiographically. Ukeles's work, I argue, urges a reappraisal of

art historical paradigms that privilege rupture and crises as the prime movers of history. Positioning Ukeles's 1970s art between contemporaneous discourses on development and entropy, and following the insights of Marxist feminist theory, I theorize maintenance as a generative historical force, rather than a mode of stagnation.

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## Creative Capital: Historical Perspectives on Business and the Arts

**Chairs: Colin Fanning**, Bard Graduate Center; **Robert Gordon-Fogelson**, University of Southern California

In a 1946 Harper's Magazine essay, historian and critic Russell Lynes suggested that business should "drop the pretense of being a patron of the arts" to become "something better, something that makes more sense in our society: a good employer and a discriminating consumer." This pithy formulation alluded to an increasingly complex set of art-business relations, which, by the postwar period, involved such activities as advertising, corporate identification, industrial design, and office planning. Historical attention to the interrelationships between business and the arts has tended to center on the postwar U.S. and Western Europe, foregrounding the aesthetic regimes of modernism; the charisma of (usually white male) artists, designers, and architects; or the leadership of ostensibly enlightened executives and companies. Recent scholarship has dug deeper by questioning the ideological blind spots of corporate design; critiquing narratives of entrepreneurial innovation; and recovering the role of consumers, educators, and governments in shaping the corporate landscape. At a time when the social and environmental costs of business-as-usual have become starkly apparent, this session seeks to intervene in this historiography by cultivating nuanced, pluralistic, and global understandings of the intersections between business and the arts, broadly defined. Proposed papers might consider topics including (among others): Shifting discourses on corporate patronage Critiques of art and design's relationship to capital The ethics of art-business relations Professionalization in the arts The aesthetics of corporate culture Art and design in the gig economy Craft and handiwork in commercial contexts Visual techniques of marketing and merchandising Technologies of industrial organization

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*"Mitsukoshi Design": Posters and Department Stores in Modern Japan*

**Nozomi Naoi**

The department store played an important role at the onset of modern Japanese consumer culture and the flourishing of design culture and commercial design during the early decades of the 20th century developed in tandem with the rise in Japanese industries in the post Sino- and Russo-Japanese wars. The pioneering Mitsukoshi Department Store put emphasis on design and brand image. Mitsukoshi's famous advertising slogan, "Today the imperial theater, tomorrow Mitsukoshi," illustrates the concern of big department stores to generate a sense of high culture even within its primarily commercial agenda. In such efforts, Mitsukoshi created their own art studio where they hired artists from the prestigious Tokyo School of Fine Arts to create new kimono patterns and other designed goods. In 1909 they created their first Design Department with its Director, Sugiura Hisui. Hisui was tasked with creating a holistic "Mitsukoshi design" that included the entire store—one that demonstrated

the mingling of traditional Japanese and new modern Western elements. This talk will examine Mitsukoshi and Hisui's contribution through poster designs for department stores, a product of both the continuation of the aesthetics and skills of traditional Japanese woodblock prints and the integration of newly imported lithographic printing techniques and advanced reprographic technology. This paper will contribute to research in new areas of commercial design in reproducible media as the image of the modern lifestyle constructed during Japan's modern era have shaped the basis of Japanese commercial design and its role in integrating spheres of "fine arts" into the everyday.

*Arts of Moderation: Restraining Capital at the Borsa Merci (Florence, 1949-1953)*

**Manuel Lopez Segura**, Harvard University

The center, too, contains peripheries. Against conventional notions on the heroic alliance between corporate expansion and modernism, Florence's Borsa Merci (commodities exchange; Eugenio Rossi, 1949-53) invites an alternative take on business and the arts during the early years of postwar capitalism in the West. This paper will examine how the new political contract –the European democratic and caring state– compounded with the anxieties of reconstruction to impose checks on economic agents that render typical accounts of visionary entrepreneurship and patronage inadequate. Rather than a numinous Protestant drive, the Borsa followed Italy's then prevalent Christian-Democratic agenda for interclass conciliation. The municipal government keenly superimposed employer-employee paternalism and iconographic evangelization onto the edifice. Moreover, commissioned by the chamber of commerce, the exchange's services articulated industry association above fierce competition. The murals inside the trading hall further hailed civic togetherness in manufacture and exchange, redolent of Florence's merchant past. Immersed within the city core's polemical rebuilding, design strategies such as contextual siting insisted on tradition rather than disruption, and craftsmen and painters, all from the region, none fashionable, worked in the moderate idiom of Neo-Cubism. The Borsa eschewed the tropes of modern office art and space for a mild historicism capable of lodging an updated infrastructure while assuaging the trauma of wartime loss. In a province of Europe disinclined, from inequity and conflict, to the corporate hubris that the curtain wall's infinite grid and the international arts market proffered, capital yielded public signifiers of local identity, the better to secure community-based legitimation.

*Designing Masculinity: Braun and German Domesticity in the 1950s*

**Patrick Greaney**, University of Colorado Boulder

The cooperation between the consumer products company Braun AG and the designers associated with the Hochschule für Gestaltung (HfG) in Ulm is well known. It produced many of the iconic consumer products of the German "economic miracle," from kitchen appliances to radios and electric razors. Historical accounts of this cooperation have focused on the authorship of certain objects, internal disputes, conflicts with conservative politicians, and the influence of Braun/HfG products on Apple designers. This paper places Braun and the HfG in a broader context of, on the one hand, gender, sexuality, and consumption in the 1950s and, on the other, the international concrete art movement that the HfG's founders belonged to. Supported by

advertising and trade fairs, Braun products helped consumers create a masculinized, heterosexual, homogenized domestic space that was modern and liberal while also recalling German men's military experience and the rationalized workplace. Comparisons with the German erotica mogul Beate Uhse, the Playboy empire, and the Eamses help show how Braun's products offered a consumable way to stabilize German desires and drives that "felt out of kilter" (Dagmar Herzog) in the postwar period. The paper closes with a consideration of the relation of Braun's products to the utopian political ideals in Argentine concrete art.

*The Plexiglas Palace: Engaging Capital through Architecture, Art, and Design*

**Grace Ong Yan**, Thomas Jefferson University

Throughout the second half of the twentieth century, the chemical company Röhm & Haas desperately sought to convince markets that its proprietary material, Plexiglas, was more than just a simple substitute for glass. The transparent, mutable material had abundant potential applications, and after the military used it successfully in WWII for such wartime applications as aircraft windshields, the company pursued domestic markets. The building industry proved to be a profitable market when Plexiglas became used across the globe for internally-lit roadside commercial signage, such as gas stations signs, retail fascias, and strip mall marquees. Ultimately, Plexiglas became a well-circulated commodity in the network of capitalism. Yet the continuous re-invention of a product often paradoxically devalues it in a way that exacerbates insecurity and instability, as Marxist geographer David Harvey has pointed out. This paper will focus on an alternative to global capital—a case study in which Plexiglas was elevated and cast as art and design. The "Plexiglas Palace," Röhm and Haas' 1964 corporate headquarters in Philadelphia, showcased Plexiglas in art commissions, "illumination designs" by artist Gyorgy Kepes, and exterior sunshades by architect Pietro Belluschi. As such, the building served as the experimental medium for the company's message. This interpretation will not recap the narratives of the modernist myth or of postmodern pluralism. Instead, I will tell a story of creative capital as an alternate history that interprets the Röhm & Haas headquarters as one that engages—rather than antagonizes—the capitalist system on its own terms.

## Creative Cartographies & Inherited Aesthetics: Craft, Tradition, and Labor in Modern and Contemporary Fine Art Practices

**Chair:** Erin L. McCutcheon, Lycoming College

**Discussant:** Ella S. Mills

This session will discuss the fine-art practice and aesthetics of artists during the twentieth and twenty-first centuries in relation to their diasporic parentage and heritage. Focusing on generational and geographical inheritance between women, it will examine the ways artists from these contexts formulated their aesthetic, practice, and subjectivity in direct relation to the traces and influences of their mothers. How do different understandings of and approaches to creativity, craft, tradition, and labor intersect and manifest in the work of fine artists? How have those creative and/or cultural traditions been treated in formal institutions and how have these artists negotiated institutional bias around traditional forms of creativity and notions of the “domestic”? What part have feminisms played in the passing on of skills and craft across generations and geographies?

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### *Revaluing Feminine Trajectories and Stitching Alternative Genealogies in the Work of Yohanna Roa*

**Karen Cordero**, Universidad Iberoamericana

This paper focuses on the work of Colombian-born contemporary artist Yohanna Roa, who takes up the family tradition of her seamstress grandmother in her work, creating pieces that both question patriarchal hierarchies in the arts and weave new relations that trace and celebrate distinct genealogies. Her series *The Past, Instructions for Usage: Imbrications and Erratas* (2015-2018) returns to Art History the materiality that its disciplinary trajectory has wrenched from it, in its effort to rationalize sensoriality in verbal terms, to provide it with a structure and a canon, and to integrate it into Western History, with capital letters. Roa literally dismembers books containing canonical images of art, and reconfigures them in new formal and conceptual relationships (among them, as domestic textile objects and clothing) through embroidery, crochet, collage and painting, inviting new readings through the corporeal acts of inhabiting, touching and manipulating the pieces. Her most recent work highlights the maternal genealogies of various women, through her intervention with sewing, embroidery and beads on images of women who have passed knowledge on to others and documents related to that relationship. The piece was sparked by a found object: a sewing box Roa acquired in a thrift store that contained beads and indecipherable instructions left there by its previous owner; this experience reminded her of her tie to her grandmother, and she decided to use the found elements to create a piece on collective memory that united objects and images related to the passage of knowledge from one generation of women to another.

### *Althea McNish: Designs Without Borders*

**Imogen Hart**, University of California, Berkeley

Althea McNish defies many of art history's borders. Born in Trinidad, McNish trained in London. McNish's work transgresses the line between craft and fine art; she considered her textiles

'paintings in repeat'. Her work is a meeting place for two histories that rarely overlap: the history of modern pattern design and the history of Black British art. This paper foregrounds the multivalence of McNish's practice, exploring the productive tensions and possibilities that arise from her work's location at multiple points of intersection. McNish's work embraces hybridity, repudiating purism – whether of nation, medium, or specialism – and embodying in its complex screen-printed surfaces the composite, multi-layered character of cultures and identities. As a child McNish sketched ideas for her mother, a dressmaker. Later, press reports highlighted her supportive parents. Building on feminist critiques of the continuing repression of the domestic, I argue that McNish's work has been underexamined because it occupies the marginalized territory of the decorative. Focusing on McNish's textile designs of the 1950s and '60s, Hart considers how these 'paintings in repeat' negotiate the relationship between fine art and decoration. Though her work is often presented as an exotic anomaly in postwar design, McNish's training in London at the Royal College of Art and Central School demands that her work be understood in conversation with the history of British design and as part of a history of modern artists working between art and craft. Her textiles, which frequently formed a background to activism, exploit the subversive power of pattern.

### *Matilde Poulat: Discovering Her Nahua Past in Silver* **Penny C. Morrill**, Independent Scholar

Artist-designer Matilde Poulat was the daughter of Sra. Juana Delgado, an indigenous woman, and Julio Poulat, a prominent Mexican banker. Matilde was raised by her grandmother María de Los Ángeles Herrera, wife of a French emigré, Juan María Amado Poulat. Upon Poulat's death in 1875, his widow took on large-scale commissions for monumental sculpture in their bronze foundry. Although Matilde defied her family when she enrolled in 1907 as one of the only women in the Academia de San Carlos, her father and grandmother continued to support her. Poulat aligned with Dr. Atl and followed him to Orizaba. Poulat was fortunate to have had Jorge Enciso as her mentor. She taught in an open-air school using Adolfo Best Maugard's techniques, which remained a significant influence. Eulalia Guzmán, a noted feminist and pre-Columbian anthropologist, was a life-long friend. In 1930, Matilde Poulat's decision to adopt silver as her medium of expression was undoubtedly influenced by her grandmother. Matilde also strongly identified with her mother, and her oeuvre remains a testament to her deeply felt connection to Mexico's past. She adopted the mark “MATL” for its relationship to her name and to the Nahuatl word for water, atl. Poulat established a workshop with her nephew Ricardo Salas and achieved international recognition for her jewelry and sculpture. She remained a single woman until her death in 1960 and, like her grandmother, was a fiercely independent businesswoman and artist.

### *Racial performance and the maternal: Restaging Central America in Rachelle Mozman's Photographs*

**Tatiana Reinoza**, University of Notre Dame

Rachelle Mozman is a photographer born in New York to immigrant parents. One of her earliest photography subjects became her mother, a Panamanian woman who grew up in the Canal Zone. Her mother's stories of family rivalries based on class and racial differences inspired Mozman to create a series



called Casa de Mujeres (2009-2013). This paper examines this series of staged photographs that mother and daughter shot on site in historical Central American locations. I consider the role that Mozman's mother played as storyteller, muse, and collaborator and how this has shaped Mozman's aesthetic practice. In one such image, her mother is seated over a bed in a lavishly decorated colonial period room, while her dark-skinned doppelgänger dressed as a maid looks submissively toward the ground. The affluent woman's skin tone resembles that of the fine porcelain doll sitting with arms outstretched on the bed. A mirror on the left offers a portrait inside a portrait with her mother bathed in the light of a chiaroscuro painting. Prior readings framed these works through the lens of melodrama. But Mozman's training in psychoanalysis offers other avenues for interpretation, asking what the maternal might mean in relation to a place marked by histories of violence. I argue that through these performances of race Mozman and her mother use their genealogy and migration as a prism to refract the layers of colonial violence and US intervention in Central America that continue to shape race relations for those on the isthmus and in diaspora.

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## Creative Practice as Pedagogical Practice II

NATIONAL ART EDUCATION ASSOCIATION

**Chair: Daniel T Barney**, Brigham Young University

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—creative inquiry— and its link to pedagogical practices. How does theory, practice, research and artmaking blur boundaries with pedagogical practices? Drawing from narrative inquiry to deeply understand one's experience (Clandinin, 2013) our narrative stories interplay with art-based practice using multiple forms of artistic inquiry. Our narratives as professors, former K-12 educators are layered with our own intersectionality of identities from the lens of class, race, ethnicity and gender that also impact our way of enacting and reenacting research and curriculum. Whether from creating spaces for students to follow trails of inquiry to develop dynamic, emergent and postmodern curriculum, to engaging in everyday activities as artistic provocations, and "school as material" for art practice curriculum design, each presenter unfolds the connection and interplay between making, thinking and teaching. Clandinin D. J. (2013). *Engaging in narrative inquiry*. New York, NY: Taylor & Francis.

*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). In other words, the artist and the communities they become a part of—as well intentioned as they may be—cannot afford to dabble in bad pedagogy/bad art! All the while expertise and 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.

*Pedagogical Practice as Following Trails*

**Amy Pfeiler-Wunder**, NAEA

How does creative practice using artistic inquiry, artist methodologies, and interdisciplinary collaborations inform pedagogical practices? We return to an exploration of the essence of personal art practice as research—creative inquiry— and its link to pedagogical practices. How does theory, practice, research and artmaking blur boundaries with pedagogical practices? Drawing from narrative inquiry to deeply 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 provided multiple perspectives necessary for critical engagement (Garoian & Gaudelius, 2008). Our practice as artists blends our work as theorist and practitioner where we theorize about our subject while also exploring and 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. Clandinin D. J. (2013). *Engaging in narrative inquiry*. New York, NY: Taylor & Francis. Garoian, C. & Gaudelius, Y. (2008). *Spectacle pedagogy: Art, politics and visual culture*. Albany, NY: State University of New York Press. Marshall, J. (2014). *Art practice as research in the classroom: Creative inquiry for understanding oneself and the world*, *The International Journal of the Arts*, 13-24.

*A/r/tography: Conceptual Doings and Ordinary Tasks*

**Daniel T Barney**, Brigham Young University

Daniel T. Barney, an art education professor from Brigham Young University, 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.

*The Entomology and Etymology of Art Education: Arts-Based Research as Praxis*

**Justin P Sutters**, George Mason University

In this paper, the author narrates how his trajectory to make visible the non-linear intersections and liminal spaces between his professional identities. Arriving at a point on confluence, Dr. Sutters aligns and connects varying personal and professional interests that at different points in his career have either emerged, descended or disappeared altogether. As a conscious act and perhaps indignant reaction to post-tenure, the author attempts to map out or redirect the current, to educe a new stream. Heuristically, he builds and alters theories through language with metaphor serving as the device. Arts-based research, as a stock of symbolic conveyances, serves as a methodology for ideation, creation, collection and visualization of data. Pragmatically, this takes form through various printmaking processes but also pedagogically through fieldwork at a local elementary school where brook trout are raised in a tank as an integrated curricular component through an externally funded grant. The artist employs this site as an intersection of his art, research and pedagogy wherein each informs the other. Ecological source domains are theorized through metaphorical lenses to understand target domains related to teacher education. The intent is to reconsider and reframe teacher education as an ecosystem and this line of inquiry is informed by recent developments in contemporary art such as the 2018 Taipei Biennial. In his own artwork, Dr. Sutters digitally maps his wanderings while fly fishing and considers the ethnographic capabilities inherent to handheld media in contrast to the analog processes of printmaking processes such as intaglio, risographs and bookmaking.

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## Crisis and Invention: Digital Publishing after 2020

**Chairs: Jill Bugajski**, Art Institute of Chicago; **John P. Bowles**, University of North Carolina at Chapel Hill

What new potentials must digital publishing harness after the experiences of 2020? Recent events have highlighted the utility and necessity of digital publishing. As audiences—scholars, students, and the public—moved into remote work, the digital sphere emerged as the primary platform for learning, sharing research, and viewing art. Simultaneously, this underscored existing issues around equity and accessibility. This panel will explore how digital publishing has adapted and thrived amid new modalities of online engagement. How can we reframe long-standing issues, especially accessibility and equity, findability and engagement, technology and design? How does the current atmosphere redefine connectivity? What do scholars and students most need? How have recent shifts affected institutional strategies? What are the social and civic responsibilities of digital publishers? This ninety-minute session positions the crisis of 2020 as a frame for re-envisioning the future of digital publishing. Strategies that were intended as short-term fixes—for example, reducing the resolution of images to improve access from low-bandwidth home networks, or adapting exhibition reviews to address early closures and digital replacements—can point toward long-term solutions by which digital publishing might become more sustainable, dynamic, and equitable in the future. Five ten-minute case studies from across the field offer new practices, formats, and applications, followed by a discussion and Q&A moderated by the editors of *Panorama* and the *Art Institute Review*.

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*Crisis Narratives in Open Access publishing: An Impasse?*

**Hanna Rebekka Kiesewetter**, Centre for Postdigital Cultures, Coventry University

For the formation of the diverse strands within the Open Access (OA) movement, crisis narratives have served to carve out the scope of OA and to advocate its relevance. Propagating OA during the Covid-19 pandemic, actors within so-called mainstream OA have considered the pandemic as a world-wide health crisis that can be jointly battled by governments and academics. Universalist notions of science and knowledge have been emphasised, evoking a proximity between scholars as members of a global field with a unified academic production at its centre. Critical strands within OA publishing have affirmatively criticised the trajectory of mainstream OA and its totalising crisis rhetoric, subsuming all particularities into ideological abstractions: They have perceived OA as an opportunity to advance more diverse, community-owned, and not-for-profit publishing forms able to confront historical inequalities in academic knowledge production. These initiatives have stressed the lineage of their approach in the early internet cultures. This genealogy has shaped their strategic and methodological horizon. I aim to shift this perspective and add to the repertoire of these critical strands within OA publishing: I propose a genealogy of OA publishing that takes into consideration publishing undertakings active—within Latin and US American 3rd World Feminism and European Transfeminism—in non-digital realms before, and in parallel to what the critical strands within OA have highlighted as their digital origins. How these initiatives mobilised their transnational efforts through publishing without homogenising

distinct struggles, might help critical OA to re-frame long-standing issues on the basis of the experiences of 2020.

*The Tom Wesselmann Digital Corpus: Catalogue Raisonnés and Digital Publishing*

**Huffa Frobes-Cross**

Catalogue raisonné projects have only recently begun to explore the possibilities of digital publication. The Wildenstein Plattner Institute, founded in 2016, is one of the few institutions dedicated to exploring these possibilities and building an online database of catalogue raisonnés. The WPI's first digital publication, the Tom Wesselmann Digital Corpus launched in June, 2020, is a public searchable database documenting the research of the WPI's Wesselmann Catalogue Raisonné Committee. The Corpus is an attempt to make catalogue raisonné research more transparent and accessible, and an ideal case study through which to explore the future of digital catalogue raisonnés. Our approach to digital publication in the Corpus is unusual within the field of catalogue raisonnés. While catalogue raisonné research typically remains private until final publication, and only then available in costly, physical volumes, the WPI is making our work publicly available in a digital format on an incremental basis. As a result of the pandemic, both our final preparations for launch and all of our subsequent work on the Corpus have been done remotely. During this time, we have seen how the digital platforms we've already developed have allowed us to continue work that would otherwise be impossible and open our research to broader publics.

*Raid the Icebox Now: Centering Creative Research and Experimentation*

**Jeremy J Radtke**, Rhode Island School of Design, Museum of Art

In keeping with our mission as a museum and art school, The RISD Museum looks for innovative ways in which digital publishing contributes to creative research and experimentation, as well as the museum's changing role as collaborator and producer. *Raid the Icebox Now* is a digital publication that runs parallel to a series of exhibitions at the RISD Museum. Unlike a traditional exhibition catalog, the digital nature of the publication offered artists an opportunity to further expand their practice and research beyond the physical parameters of the museum's exhibition space. As a result, *Raid the Icebox Now* is an unconventional digital publication that presents original work in the form of essays and artist interviews, video and time-based work, musical compositions, fiction, and soundscapes – offering new models for digital production in the 21st century.

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**Crowdsourcing Rapid Response Resources for Remote Learning During Covid-19**

SERVICES TO ARTISTS

**Chair: Michael Hall**, California State University, East Bay

Introducing the rapid response crowdsourcing of art and design resources for educators on social media to teach remote studio-based courses during COVID-19. Lightning presentations address successful online/hybrid practices. Presenters discuss where we go from here, the complexities of coordinating with administration, and the impact on students/faculty.

*Pandemic Pedagogy for Visual Arts Professors*  
**Mira Gerard**, East Tennessee State University

*Academic Arts Administrators in the Age of Social Distancing*  
**Vagner Mendonça Whitehead**, Penn State University

*Printmaking Distance Teaching*  
**Camilla Taylor**, Occidental College

*How the hell do we do this? Teaching Visual Art Online*  
**Lindsey Guile**, Dutchess Community College

*Drawing and Painting Faculty Community Resource Group + <https://www.whatdowedonow.art/> with Stacy Isenbarger*  
**Claudia McCain**, Santa Rosa Junior College

*Anti-Racist Art Teachers FB Group and <https://www.antiracistartteachers.org/> with Dr. Lori Santos*  
**Abigail Birhanu**, Anti-Racist Art Teachers; St. Charles High School

*Anti-Racist Art Teachers FB Group and <https://www.antiracistartteachers.org/> with Dr. Lori Santos*  
**Paula Liz**, Maryland Institute College of Art

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**Cultures of Encounter: Asian Art and Globalism**

NORTHERN CALIFORNIA ART HISTORIANS

**Chair: Ja Won Lee**, California State University, East Bay

This panel explores transcultural movements in Asia with an emphasis on the mobility of knowledge and objects and their reception across time and borders. It considers the way in which the intensive cross-cultural interactions among artists and intellectuals and the global circulation of art and objects contributed to the establishment of cultural taste and aesthetic principles in Asia. Questions to address include: How did artists incorporate distinct aspects of different cultures into their own understanding of the world? What strategies and approaches had been integrated into the art production as a way of enhancing meaningful engagement in the arts in the global context? How did the idea of globalization shape the character of visual and material culture in Asia, both in the region and beyond? How did intellectuals articulate and pursue their cultural sophistication in response to the growth of new networks? By focusing on the complex dynamics of social, political, and cultural aspiration, this panel aims to demonstrate the significance of cultural exchange and to highlight the intellectual motivations of artists, scholars, collectors, and patrons through interdisciplinary and comparative approaches.

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*Unfolding Worlds and Looking Outside: Manuscript World Maps and Star Charts on a Screen in the Late Joseon Dynasty*  
**Yoonjung Seo**, Myongji University

This study explores the interchange of knowledge and ideas as well as the adoption of pictorial techniques, motifs, and styles by focusing on the figured manuscript copies of world maps and astronomical charts mounted on a screen in the late Joseon dynasty. Such Korean copies have been produced since the 18th century, modeled after Sino-European world maps and star

charts by Jesuit priests including Matteo Ricci (1552-1610), Ignatius Kögler (1680–1746), and Ferdinand Verbiest (1623-1688). By examining these works as case studies, this presentation will seek answers to the following questions: what roles these objects played in transmitting Western knowledge and information to Joseon intellectuals, how foreign pictorial images were understood and modified by Joseon intellectuals, and how this newly imported knowledge, art, and techniques affected on Koreans' self-awareness and their understanding of the world. Comparing diverse visual and textual sources from China and Europe, it expands to scrutinize the formation, development, and transformation of pictorial motifs and geographical or astronomical knowledge from the standpoint of cultural exchange between the East and the West. Last, this study focuses on the characteristics of the screen as a pictorial medium specific to the late Joseon art. While the Sino-European maps and star charts were made to be hung on the walls or printed in books in China, Joseon versions were transformed into large-scale folding screens. This requires a socio-cultural analysis of the multiple functions and significance of the screen-format in the Joseon dynasty, which provides insights into Joseon Koreans' response toward "Global encounters."

*Beyond Boundaries: Chinese Objects in Korean Screens of Antiquities*

**Ja Won Lee**, California State University, East Bay

In 1909, the Museum of Ethnology Hamburg (Museum für Völkerkunde Hamburg) acquired from Consul Heinrich Constantin Eduard Meyer (1841–1926) a Korean screen, which exclusively depicts precious objects of Chinese origin in gold pigment on black silk. A number of questions arise regarding this screen: What inspired both painter and patron to render such an array of Chinese collectibles? What were their models and what was the function of these screens? Who commissioned or possessed them? By focusing on the Shang Fu Yi ding (Tripod for Father Yi of the Shang) and the Zhou Wen Wang ding (Tripod for King Wen of the Zhou), this paper examines how Korean artists appropriated motifs of Chinese bronzes and visualized patrons' desire for Chinese antiquities during the reign of Emperor Kojong (r. 1863–1907). It provides a crucial cue for patrons who attempted to highlight their cultural sophistication and to pursue an antiquarianism that built on the cultural and aesthetic values of Chinese bronzes around the turn of the nineteenth to the twentieth century.

*The Vienna School at Yungang, c. 1939*

**Jun Hu**, University of California, Berkeley

When Nagahiro Toshio (1905-1990) arrived at the Yungang Caves in the summer of 1939, this fifth-century Buddhist site in central China had long been hailed within scholarly circles as the junction of global artistic exchange. For Nagahiro, however, Yungang presented the opportunity of a different kind of global engagement. The Japanese translator of Alois Riegl's (1858-1905) *Stilfragen*, a historian of decorative arts by training, and author of a series of articles on Gottfried Semper (1803-1879) and Riegl prior to his trip, Nagahiro was eager to theorize a structure of perception here at the other end of the Late Antique. He filled the pages of his fieldwork journals with neologisms, methodological speculations, and comparisons of Buddhist reliefs with their Roman counterparts. Meanwhile, his fieldwork was bolstered by the two technologies that Bernard

Berenson (1865-1959) considered to have made art history as rigorous as the "physical sciences:" photography and the railway. That the same technologies were part of the imperial war machine that also secured his access to the site—Nagahiro was aboard a military reconnaissance jet that may have produced the first set of aerial photographs of the Yungang site—continued to haunt him. Focusing primarily on Nagahiro's journals, this paper examines the various global entanglements that surfaced in his musings at Yungang, and concludes with some thoughts on why, despite his best intentions, Nagahiro never published anything akin to a "Late Northern-Wei" Art Industry.

*Diaspora (Made) of Replicas: Stone Art, Buddhism, Christianity, and Zionism*

**Elizabeth Noelle Tinsley**, University of California, Irvine

The "Nestorian Monument," constructed in China in 781 and disinterred in 1625, was replicated in stone and plaster cast several times in the 1910s by European scholar-explorers, and sited in a variety of places from a sacred mountain in Japan, to The Metropolitan Museum of Art in New York, to the Vatican. Elizabeth Anna Gordon (1851-1925) was one of the replicators. During the Anglo-Japanese Alliance (1902-1922) she visited Japan several times and her conviction that esoteric Buddhism in Japan was, in essence, Christianity, found expression in her dedication of a replica to a Buddhist community there. She also explained other stone objects important in this community as based on Old Testament narratives. In this talk I will explain the political, religious, and artistic context to Gordon's projects, and discuss the contrast between her replica-making and that by other scholars - of an object that signified an already globalized Christianity.



## Curating Change: A New Age of Islamic Art in the Museum

**Chairs:** Ashley M. Dimmig, The Walters Art Museum;  
Gwendolyn Collaco, Los Angeles County Museum of Art

**Discussant:** Xenia Gazi, School of the Art Institute of Chicago

Researchers of Islamic art indisputably rely on the objects offered in permanent galleries and exhibitions as fuel for scholarly creation. Likewise, the museums acting as the exclusive home of most art objects fundamentally mold how the public and academia engage with Islamic art. Yet the study of the museum's role in shaping the academic discourse has remained largely relegated to contentious histories of collecting and display during the formation of the field. This panel, however, reorients the conversation towards the future. The coming decade will bring a new wave of major reinstallations of Islamic art collections in museums around the world—from Baltimore and Berlin to Singapore, Los Angeles, and beyond. Such reinstallations arrive alongside a generational shift, marking decades of institutional development and changing curatorial leadership. These new installations will redefine the concept of Islamic art for diverse audiences and redefine the museum as they infuse their galleries with fresh standards of interpretation. Yet museums are not a static monolith in form or focus. Each type encounters its own unique set of changing conceptual demands and spatial concerns. However, these complexities often go unmentioned as curatorial voices remain the minority in scholarship on Islamic art in museums in recent years. To rectify this imbalance, this panel will elevate curatorial voices and aid to bridge the gap between academia and the museum world, demonstrating how this new generation of curators reconceptualizes the galleries that will impact not only the public that consumes them, but also the academic studies they stimulate.

### *Re-defining a Permanent Gallery of Islamic Art in Amorphous Format*

**Gwendolyn Collaco**, Los Angeles County Museum of Art

This year, LACMA broke ground on long-anticipated renovations to their permanent galleries. Reopening in 2023, the renovation will realize Peter Zumthor's provocative design: a curvilinear canopy, stretching across Wilshire Boulevard with numerous connecting pavilions. However, the project presents a practical challenge and opportunity to curators who begin planning for installations of flexible thematic displays of our permanent collections, rather than "purpose-built collection galleries" devoted to "a particular culture or period." Therefore, curators across LACMA will redefine the static permanent display for numerous audiences in a decidedly amorphous format. These flexible galleries will allow for more frequent and experimental rotations of our materials so that more of our collections will enjoy time in the public eye, while forging fresh collaborations across departments. This talk illuminates the crucial (though seldom discussed) early stages of the reinstallation process as Islamic Art curators begin formulating gallery themes tailored towards the wider museum's transformation. Such institutional changes prompted us to envision a living display of LACMA's permanent Islamic collection through this malleable format. I discuss the renovation's potential to construct a greater sense of immediacy and relevancy with the thousands of visitors entering our galleries every month by responding to changing cultural-

political interests of our audiences. Moreover, the blurring lines between curatorial zones may allow our galleries to experiment with more global and diachronic connections within and intersecting with Islamic art. These new avenues of display further build upon LACMA's recent legacies of innovative exhibitions highlighting the synergies between contemporary and historic works from the Middle East.

### *Islamic Art at the Walters Art Museum: Engagement, Accessibility, and Community*

**Ashley M. Dimmig**, The Walters Art Museum

The Islamic art collection of the Walters Art Museum will enter a new age with a reinstallation twenty years since the current display was installed, poignantly, on September 11, 2001. In conjunction with the Arts of Asia, the reinstallation of Islamic Art will launch a series of gallery transformations across the museum. Reinstallations of permanent collections offer the rare opportunity to challenge inherited paradigms and think beyond traditional disciplinary divisions in the museum. In recent decades, galleries dedicated to Islamic art often have employed the concepts of unity and diversity to define but not quite dismantle the umbrella term, "Islamic Art." Yet, these complementary concepts can serve as tools to rethink approaches to collections, including but not limited to the arts of Islamic cultures. Through reconsideration of various inherited disciplinary biases and divisions, we might begin to demonstrate the global diversity of artistic traditions with equitable unity. Reflective of the International Council of Museum (ICOM)'s redefinition of museums as "polyphonic spaces for critical dialogue," the Walters strives to present a multiplicity of stories with the art on view and thereby stimulate conversation. Making our collections resonate with contemporary audiences can be achieved in various ways. This talk will present some of the proposed methods and points of ongoing discussion for reconceptualizing and reframing Islamic art at the Walters Art Museum, including strategic adjacencies, cross-cultural juxtapositions, engagement with local communities, deliberate and conscientious incorporation of contemporary art, as well as thematic displays that evoke empathy, inspire curiosity, and engage with universal human interests.

### *Iran in der Neuzeit, Qajar visual and material culture in the Museum for Islamic Art, Berlin*

**Margaret Anne Shortle**

The Museum for Islamic Art in Berlin is the world's second oldest museum dedicated to Islamic visual and material culture, and its collection is closely tied to the formation of Islamic art history. The field's historiography, both its enduring strengths and numerous gaps, is reflected within Berlin's collection and its past and current exhibitions. Berlin's relevance to the broader field, however, is often eclipsed by the museum's and Berlin's turbulent history and the accessibility and divisions of the Islamic collections and scholarship during the Cold War. Recent scholarship and curatorial efforts have made great strides in not only accounting for the divisions but also for reintegrating the collection within the field of Islamic art history. Emphasis is given not only to early twentieth-century collecting practices and archaeological studies but also to clarifying the contextual or socio-cultural frameworks of the objects exhibited. These efforts are first steps or trial initiatives that collectively support the museum's multi-year project to restage and reinstall its

permanent collection in the future galleries of the Pergamon Museum in 2026. I aim to offer another similar initiative and examine the history of objects from Qajar Iran in multiple collections in Berlin. I will outline the various objects available in State Museums' collections and describe the conditions via which they were initially acquired. Their current positions in varying museums reinforce historical notions of Islamic visual and material culture, and this presentation aims to reevaluate their ideal location and presentation according to current discussions of the broader canon in Islamic Art History.

*Islamic Art at the Asian Civilisations Museum Singapore*  
**Noorashikin Zulkifli**

In 2018, the Asian Civilisations Museum (ACM) in Singapore launched three new galleries – Christian Art, Islamic Art, and Ancestors & Rituals – as part of the ACM's first major redevelopment works which will conclude in 2020. As a public institution under the National Heritage Board, the museum operates within an environment configured by governmental directives and policies. When the ACM first opened in 1997, the museum's presentation was divided into geographic zones (West Asia, South Asia, Southeast Asia and East Asia) to reflect official population demographics, and the perceived corresponding "ancestral cultures." Shifting away from exploring difference, the ACM's mission now places the emphasis on interconnections within Asia, and between Asia and the world, with the main message that "Asia, like Singapore, has always been cross-cultural." Toward that end, regional zoning was dismantled and replaced with a thematic framework. Floor by floor, the galleries are governed by overarching themes: "Trade," "Faith & Belief," and "Materials & Design." In this presentation, I will discuss the impact of a museum-wide thematic approach on the conception of the current Islamic Art gallery – how this has translated into a curatorial strategy to address pragmatic concerns regarding space and collection gaps. This also includes the opportunity to locate Islamic art beyond the designated gallery and relate it to other sections of the ACM. I will also discuss how the narrative framework was developed in consideration of its key audiences, and the role that ACM plays in Singapore's culture and heritage landscape.

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**Curating the Renaissance Book, On-Line and Off-**

RENAISSANCE SOCIETY OF AMERICA

**Chair: Nicholas A. Herman**

**Discussant: Anne-Marie Eze; Lisa Fagin Davis**, Medieval Academy of America; **Suzanne Karr Schmidt**, Newberry Library; **Bryan Keene**, Riverside City College; **John McQuillen**, Morgan Library & Museum

The digital age has revolutionized our scholarly approach to books and manuscripts by enabling their virtual study from almost anywhere. But how has this technological transformation impacted public exhibitions of such material, which have the capacity to reach far larger audiences than even the most broadly distributed monograph or journal article? In the COVID-19 era, how can the plethora of new platforms, which can be deployed within gallery settings and far beyond, allow for deeper audience engagement with complex-but-fragile objects, while still respecting the material specificity of the original? This panel brings together innovative curatorial voices to discuss the challenges associated with displaying fifteenth- and sixteenth-century books and manuscripts, and creative strategies for conveying their beautiful complexity to audiences that might never have the opportunity to handle the real thing.

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## Dance in Place

**Chair: Mary McGuire**, Mt. San Antonio College

Artists engaged in dance practices have long considered place as a marker of meaning in their performances. From proscenium stage to street, the place or space where dance is performed determines choreographic decisions, aesthetics, and the potential for metaphorical and symbolic relationships to emerge. The places where dances occur can also signify and determine bodily relationships to trauma, access, ability, gender, sexuality, and race. In Nic Kay's *pushit!!* (2017-), the artist challenges representations of Black people in public space; in *Still/Here* (1994), Bill T. Jones created movement as a place for people with life-threatening illnesses to find liberation; and in Ernesto Pujol's *Time After Us* (2013), a downtown Manhattan site became a marker of survival. Even in cases where the concept of place seems to play a less relevant role, as in contact improvisation or task-based performance, the location of a dance determines its meaning and viewership. With an expansive notion of place expressed through location, site, and space as well as movement, presence, history, audience, and experience, this session seeks to answer some of the following questions: How do dancers use the concept of place to move beyond limitations placed on raced, gendered, or disabled bodies? In the age of the pandemic, what dance spaces are longed for and what has become newly available? How do mundane spaces affect our perception and understanding of dance creation and production? How does the history and experience of the body and its surroundings influence the idea of place in dance?

*How To Find A Dancer In The Dark: Ishmael Houston-Jones, F/I/S/S/I/O/N/I/N/G, Nov. 1984*

**Christina Yang**, NYU

Amidst burgeoning gentrification in the creative cauldron of lower Manhattan and spanning the progressive Carter years (1977-81), this talk returns to a place of possibly overlooked but not unseen performance. Excerpted from my larger dissertation project on *The Kitchen Archive* (1974-84), this proposal focuses on a single camera-performance of *F/I/S/S/I/O/N/I/N/G* by choreographer/dancer Ishmael Houston-Jones and cameraperson Tom Bowes that took place in New York on November 16, 1984. "How to find a dancer in the dark" furthers an archival approach based on "listening to images" that is in conversation with black feminist studies, in particular the work of historian Tina Campt. Filmed in minimal lighting and performed mostly nude, this solo dance and duet camera-performance is examined within the context of New York's police politics of the early 1980s and the death/murder of Black graffiti artist Michael Stewart. This performance also signals the concluding bookend of my research performances while pointing forwards to a transitional moment. Writing now in a time of global pandemic largely during the Trump administration is a history not unlike what *The Kitchen* faced in 1984/85 on the brink of the AIDS/NEA cultural crisis when it moved from Soho to Chelsea. Not unexpectedly, emerging from dance/performance-documents born as sequentially coded and existing as objects of archive presence, a discourse of futurity and queer time, blackness and hidden alterity joins a feminist search for under-recognized and formerly unseen bodies.

*A Body in Places: Spectrality and Performative Monumentality in Eiko Otake's Performances*

**Qiuyang Shen**, School of the Art Institute of Chicago

In 2015, to work on their project *A Body in Fukushima*, Japan-born performance artist Eiko Otake and photographer William Johnston made two visits to Fukushima, where nuclear plants were damaged due to the earthquake and tsunami in 2011, causing serious radiation to local residents and landscapes. Among the ruins, Eiko appeared in a kimono, covered in white powder, feeble and pale. She danced slowly, sometimes fiercely and violently. She looked like a specter, a haunting figure in pain with unresolved wishes. Happening in the same years as the Fukushima project evolved was Eiko's another project, *A Body in Places*, where she performed in social and sometimes historical landscapes such as Fulton Center (a large subway hub two blocks away from the 9/11 site), Wall Street, Philadelphia, Hongkong, etc. In these performances, she appeared as a similar spectral figure, carrying the red cloth that travelled with her to Fukushima. For Eiko, in *Fukushima* and *Places*, the body is the constant; it is the site where different temporality and spatiality meet. Eiko's performances do not merely mourn what happened in the past, but actively summon the past, the personal, decentralized past that hasn't taken on a specific shape. The specter, which exists in between past and present, is what Walter Benjamin calls the presence of the Now, which awaits to be brought into the present for its redemption. Acting as an ephemeral, performative monument, the artist's body creates a space where imagination of the past is rehearsed collectively.

*The Dancing Body: Uprooted Figures in Cao Fei and Wu Wenguang*

**Xueli Wang**, Yale University

This paper will examine the recurring figure of the dancer in the work of contemporary Chinese artists Cao Fei and Wu Wenguang. Particular works of interest include Cao Fei's videos *Hip Hop Guangzhou* (2003), *Whose Utopia* (2006), and *Haze and Fog* (2013); and Wu Wenguang's performance and documentary projects *Dance With Farm Workers* (2001) and *The Folk Memory Project* (2010–present). In the decades after Mao, China's physical spaces—whether built or natural—have been upended and transformed at an unprecedented speed and scale. Cao and Wu's work, which both feature migrant workers and other rootless urbanites dancing in unlikely, quotidian spaces (factories, supermarkets, the streets), foreground physical bodies as rare sites of revelation, resistance, and refuge in the face of a disorienting new spatial order. Drawing from performance studies, theories of space and embodiment, and the history of dance in modern China, this paper will explore the following questions: What kinds of body-space relations can be generated by the act of dancing? How do the particular features, requirements, and limits of the physical body reveal otherwise invisible lived realities? How can embodiment function as a mode of aesthetic critique that documents and disrupts the dominant spatial logic in postsocialist China?

*Sonia Delaunay's Bal Bullier: A Female Artist Rendering the Tango*

**Yinxue Wu**

Beginning in the late-nineteenth century, female artists participated actively in the life of cabarets and nightclubs as customers, performers and decorators. Nonetheless, when the

Tango hit Paris—the capital of pleasure in 1910s—Sonia Delaunay was the only major female artist to paint dancing scenes in public dance halls. She also made herself a dress to wear at the dance hall that has become known as the Simultaneous Dress (1913). By putting Delaunay's work in this period against the backdrop of Tangomania, this study investigates her agency in rendering the dance and the ballroom through various media as a female artist. In the face of the scandalousness of her subject, Delaunay chose to circumvent cultural connotations and evoke perceptual experience skillfully. In comparison to her male colleagues, including Gino Severini and Robert Delaunay, she eschewed references to specific Tango steps and related metaphors in favor of a universal sense of dynamism. By detaching herself from a Tango-dancing woman while meticulously calculating the rhythm of color, she visualized dynamism and passion, and integrated the abstract and the sensual. Sonia Delaunay's rendering of the Tango artistically addresses the modernity she experienced as a female artist. It responded to the gender dynamics associated with the Tango and the ballroom, and also to those encountered in the society generally.

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## Death in Visual Culture, Visual Cultures of Death (1800 to present)

**Chairs:** Kaylee P. Alexander, Duke University; Jessica Lynn Orzulak, Duke University

Death's visualization, materialization, or transfiguration has permeated visual culture in various ways since the nineteenth century, particularly as novel technologies and changing social structures facilitated new mechanisms of production and consumption. Contemporary artist Teresa Margolles, for example, utilizes visceral materials from Mexico City's morgue, creating installations that dematerialize and reconstitute bodies destroyed by violence. Her Vaporización (2001) saturates gallery spaces with steam generated from water used to wash the dead. Viewers are physically confronted with traces of death, radically destabilizing distinctions between subject and object, life and afterlife. Such works speak to trauma's pervasiveness in modern Western society. Likewise, Victor Hugo's death in 1885 sparked widespread mourning in France, with some two million people attending his funerary procession. Artists, including Nadar and Léon Bonnat, flocked to his deathbed, hastening to capture the last portraits of the renowned writer and statesman. These images flooded the illustrated press, transforming the intimate deathbed scene into an object of popular consumption, allowing the public to grieve alongside Hugo's friends and family. This session seeks papers exploring how trauma, social transformations, political shifts, and emergent cultural concerns have informed the ways in which death has been materially interpreted and communicated in the modern period. Investigations into death's social manifestations offer insight into the everyday reconciliation with and/or resistance to mortality, trauma, political violence and oppression, climate crisis, and various other phenomena. Possible subject matter includes the visual and artistic processes of burial rites; postmortem, lynching, or anthropological photography; war and/or genocide monuments; and art activism.

## *The Fetus in the Museum: Personhood, Pregnancy, and Anatomical Preparations, 1880–1900*

**Jessica Dandona**

At the end of the 19th century, the legal status of anatomical specimens was only slowly evolving into its modern form. Not yet regulated by specific legislation, specimens were the subject of rampant commodification, and were exhibited, collected, traded, bought, and sold, internationally as well as locally. No meeting of an anatomical society was complete without their exposition, and no anatomical museum complete without their display. This paper considers the status of anatomical preparations at a moment when medical school curricula were fast becoming standardized, surgical techniques increasingly refined, and methods for preserving the body achieving ever greater sophistication. Focusing on fetal remains, it demonstrates how the study of anatomical specimens mediated between the well-established, if still controversial, practice of dissection and an increasing emphasis on the visual as a privileged mode of encountering and describing the biomedical body. Through a consideration of the display of fetal bodies in professional and popular contexts, including close analysis of collections in Edinburgh, Glasgow, and London, this paper traces the shifting meanings, value, and significance attributed to anatomical preparations in this era. Linking fetal specimens to the medicalization of pregnancy, contemporary discoveries in embryology, and debates around abortion, I will argue that the emerging concept of fetal personhood challenged and inflected the ways in which specimens were understood, highlighting their hybrid quality as both human subject and object of knowledge. It is through this encounter with death, in other words, that 19th-century audiences were invited to comprehend and articulate notions of 'life' itself.

## *Punishment by Camera: Death as Artifacts in China's Age of Public Exposure*

**Belinda Qian He, UC Berkeley**

Amid the escalating divides and hostilities of today's world, this paper seeks to rethink what holds people together and what drives them apart through the lens of socialist death and necropolitics. Much emphasis has been put on either the violent components of Maoist class war or China's class struggle as an art project saturated with displays, spectacles, and performances. However, the intersection of class struggle as both spectacular violence and spectatorial violence remains underexplored. Through exploring the dynamics between violence and spectacle within an overarching class-coded system, this paper explores the mutual constitution of imagemaking and justice, upon which class struggle was legitimized and produced punitive violence both in and off the frame, within and beyond exhibiting spaces. Situated in the global history of mugshots, post-mortem photography, and execution film, the paper examines a Chinese case of the making and working of death as artifacts. By attending to cross-regime, comparable cases of punishment by photographic/cinematic means, the paper suggests the importance of locating the socialist visual production of death within an age-old obsession with public exposure (modes of shaming punishment; the idea of public display in the name of doing justice) in China. I argue that the camera played a crucial role in shifting modes of visibility at the intersection of judicial punishment and popular justice; central to the shift of the period was not solely the



proliferation of images of death and execution, but also, more importantly, human encounters with and the socio-political lives of those images.

*Allegory in Ezrom Legae's Drawings of Steve Biko's Corpse*  
**Mlondolozzi Zondi**, Wesleyan University

This paper tends to the aesthetic figuration of South African political philosopher/activist Steve Biko's corpse after he was murdered by the South African apartheid government in 1977. I assess the uses of allegory in visual artist Ezrom Legae's drawings as attempts at picturing the corpse. I argue that the depiction of the corpse is tied not only to commemoration, but to indicting the apartheid government for killing Biko. In these works, the viewer is invited through aesthetic approaches to either empathize with the corpse or maintain a critical distance that allows them to understand the structure that enabled his death. Legae's use of allegory pronounces an unsuturable corporeal disassembly, how it came to be, and how it affects Black life in total. Through these drawings, the viewer observes the negotiation of figuring the corpse through either incorporation into or critique of the category of the human. I demonstrate how the viewer notices the rendering of the corpse in non-/anti-human figuration as part-animal, as well as through the deification of Biko to a super-/supra-human. These are modes of gaining access to alternative ontoepistememes of the human. What remains to be determined, however, is whether humanism of any kind can be effectively repurposed in art, theory, performance, and politics to re-accommodate the blackness it is designed to destroy. Or will blackness and Black art have to detach from humanism altogether, instead of renovating it for purposes of incorporating itself within its refurbished form?

*Pornographies of Death: Unpacking Trends of Imagery and the Breakdown of Prohibitions Against Traumatic Photographs of Death in the 20th and 21st Centuries*

**A. Maggie Hazard**, School of the Art Institute of Chicago

The American Civil War was the first time that graphic photographs of dead soldiers were not only taken but were also actively marketed to the public. By the end of the 19th century, photographs of African American victims of lynching were turned into postcards distributed through the mail and collected in albums. This paper argues that the horrific nature of Civil War photographs of the dead paved the way for photographs of even more brutal, racialized depictions of death in lynching photographs and set a precedent for the continued impact of such imagery on cultural understandings of death and trauma today. Circulated extensively in the public sphere, the photographs of fallen soldiers signaled the removal of prohibitions against raw, terrible images of death and made possible a photographic industry centered around the victimization of African American citizens. Combined with the white supremacist ideals of the Jim Crow Era, lynching photographs became a specific kind of mass media that confirmed the continuing oppression of African Americans. Today, the reverberations of these visions of death can be seen in videos of police brutality and other tragedies that circulate over social media, continually reactivating the reality and trauma of a still present white supremacist ideal in the representation of brutalized minority bodies. The exploration of the connections between these photographs deepens our

knowledge of how trends of disturbing imagery develop and become a part of private and public memory, and how those images shape our understanding of trauma, death, our world, and humanity.

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**Decanonizing the Gallery: Case Studies from University Museums**

MUSEUM COMMITTEE

**Chair: Sarah J. Magnatta**, University of Denver

**Discussant: Colette Apelian**, Independent Scholar

As classrooms address inequities and institutional biases inherent in the art historical canon, museums and galleries are rethinking best practices for presenting canonical works. If the current art historical canon – along with the celebrity art market machine and wealthy collectors – is indeed forging a narrative of quality and significance, what opportunities are at hand to reframe the canon and at what cost? What can we make of institutions that contribute significantly to the shaping of the canon, such as the Museum of Modern Art in New York, which has inspired the content of modern art history survey textbooks? MoMA juxtaposes multiple Pablo Picassos with one Faith Ringgold in a single room: does this reinforce the centrality of Picasso's work and marginalize Ringgold, as some critics claim, or does it achieve the goal of decanonization and for whom? Participants on this panel will examine strategies of decanonization used by museums on the front lines of this discussion: museums at academic institutions with missions of diversity and inclusion. We seek exhibition and programming case studies from academic museums that have used or will employ decanonizing strategies. What have or could academic museums or galleries do to rethink the art history canon, however this is defined, and its history of presentation? Does rethinking the so-called canonical works in university collections lead to more inclusive and accessible spaces? Conversely, how have these programs or exhibitions been limiting?

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*Discussant for Museum Panel*

**Colette Apelian**, Independent Scholar

*Refiguring the Canon; Refiguring the Academic Gallery*

**Amy Shannon Halliday**, Northeastern University and **Helina Metaferia**, Brown University

In 'Against a Sharp White Background' at Northeastern University's Gallery 360 (spring 2020), Helina Metaferia paid homage to Zora Neale Hurston, who, in a 1928 essay reflects on her racialized lived experience: "I feel most colored when I am thrown against a sharp white background." Metaferia layers the original Hurston reference onto the monochrome walls of the modernist "white cube" gallery, where canonical works of twentieth-century American and European art (predominantly by white men) were – and largely continue to be – given visual and spatial primacy, rendering women of color distinctly "out of place." In performance, collage, and video work, Metaferia choreographs her own body's mark-making in relation to the "sharp, white backgrounds" of famous characters in western art history's exclusionary narrative, while also implicating broader social, economic and political structures, including academia, in their persistence. In this presentation, the artist will co-present with curator Amy Halliday on how the work confronts art

historical canons, and how it was activated through participatory elements, curriculum-integration, and public programming. They will examine the broader conversations stimulated from the exhibition around exclusionary canons of knowledge and practice across academic disciplines and divides (including that of staff/faculty). They will also discuss the relationship of the university gallery curator and artist in terms of an ethics of care that guides a process of "constantly unlearning." 'Against A Sharp White Background' will be traveling to Auburn University's Biggin Gallery in Fall 2020.

*Revising the Spencer Museum of Art's Collection Galleries*  
**Cassandra Mesick Braun**, Spencer Museum of Art, University of Kansas

From 1978-2008, the Spencer Museum of Art's (SMA) collection galleries presented a canonical, art historical narrative that was chronological in design and segregated cultural groups into discrete installations. Starting in 2007, multiple curatorial teams redesigned these galleries into thematic presentations that integrated the SMA's global art collection. In 2019, SMA staff and student interns from multiple departments began developing four new thematic exhibitions that will (1) rebalance the collection galleries to foreground works of art by Black, Indigenous, and other artists of color and by women; and (2) showcase a breadth of mediums, displacing the Euro-American privileging of painting and sculpture. Through an interpretive lens that prioritizes interdisciplinary connections, visitor agency, polyvocality, and global citizenship, these new exhibitions will recognize shared histories and establish shared points of reference that transcend social, geopolitical, or art historical boundaries. This paper will share our cross-departmental perspectives in decanonizing the SMA's collection galleries toward an expanded presentation reflecting the SMA's growing emphasis on advancing social justice. Some key questions we will address include: In what ways can these exhibitions make visible and redress the colonial structures that have shaped the collection and the SMA for over a century? What strategies of display and interpretation serve to challenge dominant narratives and voices that perpetuate dynamics of power and privilege? How can the reimagined collection galleries invite and support participation by welcoming and including new and diverse voices toward a restructuring of the SMA as an active, equitable, ethical, and just participant in society?

*Changing Contours of Artistic Canons: Reinstalling the Arts of Africa, Oceania, and Indigenous Art of the Americas*  
**Emma Fulce**, Eskenazi Museum of Art

This paper examines how a 2019 reinstallation of the Raymond and Laura Wielgus Arts of Africa, Oceania, and Indigenous Art of the Americas Gallery at the Eskenazi Museum of Art interacts with and questions the broader art historical canon and the canons of the arts on view. Located at Indiana University, the reinstalled gallery features around 400 works from one of the most important collections of the arts of Africa, Oceania, and Indigenous Art of the Americas in an academic art museum in the U.S. The reinstallation grappled with how to present canonical works in new ways, as the collection grew out of the early canon of African art through contributions and leadership from Roy Sieber's pioneering work in African art history and his nearly two decades of teaching at Indiana University. The paper reflects upon the curatorial process to redesign the gallery,

considering how decanonizing models can support goals of diversifying museum narratives to change what stories exhibitions tell visitors. Strategies used in the reinstallation include transforming the gallery's layout and lighting, displaying non-canonical artworks, and rethinking interpretation to tell alternative narratives of canonical works. The paper will consider how approaches from the reinstallation to address diversity, equity, inclusion, and accessibility raise questions about the relationship between decanonizing and decolonizing museums. It will show how rethinking artistic canons in a museum gallery dedicated to the arts of Africa, Oceania, and Indigenous Americas coincides with larger collaborative work at a university community to advance teaching and research.

*A Feast of Astonishments: Charlotte Moorman and the Avant-Garde*

**Corinne D. Granof**, Block Museum of Art Northwestern University

A Feast of Astonishments: Charlotte Moorman and the Avant-Garde was the first major exhibition to examine the career and practice of cellist, performance artist, and arts advocate Charlotte Moorman. In addition to exploring Moorman's innovative, spectacular, and experimental performances, it looked at the hundreds of artists she promoted in fifteen New York avant-garde festivals she organized between 1962 and 1980. Through her inclusive approach to these nearly annual events and her own category-defying artwork, Moorman rejected the art world systems that were meant to generate or promote a canon and their hierarchical structures. Moorman's open curatorial framework was itself an affirmation of breaking down boundaries and redefining art in the 20th century. Since much of her work was not object-based, it was not collected by museums or shown in galleries, and her collaborative practices left her outside of traditional art histories that champion singular artistic voices. Drawn largely from the Charlotte Moorman Archive at Northwestern University Libraries, the exhibition did not privilege canonical artwork. The collaborative project, including library curators, conservators, museum curators, advisors and students, elevated the fragments, documentation, and ephemera of Moorman's life to tell the little-known story of Moorman as artist, musician, and organizer, along with her cohort of known and unknown art practitioners. In the session on Decanonizing the Gallery, the exhibition would be presented as a case study of a project, in which the content, as well as the curatorial approach, were non-traditional and reflected non-hierarchical values.

## Decolonizing Paris, Capital of the Arts

**Chairs: Joshua I. Cohen; Ming Tiampo**

A growing literature across disciplines has shown how the city of Paris, famous as an art-world capital and colonial metropole, also incubated transcultural networks that fueled Third World movements and civil rights activism. Drawing on work in global urban history as well as diaspora and postcolonial studies, this panel explores Paris-based, mid-20th-century art practices and discourses in terms of their direct engagements with liberation and anti-colonial struggles. The panel aims to consider the work of artists and intellectuals—including from Asia, Africa, the Middle East, the Caribbean, the Americas, and elsewhere—for whom Paris became a place to exchange ideas and build alliances. By highlighting these connections, the panel proposes to move beyond centralized notions of Paris as a “capital of the arts” radiating modernism outward, while also questioning the national models that have long prevailed in art history, and at the same time refining the occasionally totalizing and unstructured vision of the “global turn” in more recent art-historical discourses. The panel proposes to gather research on transcultural—or “horizontal”—encounters that produced regional or trans-regional solidarities. How did these solidarities generate new languages of resistance to a Eurocentric order inscribing “peripheries” as secondary? What was at stake in making the French capital a base of operations? How did art serve as a staging ground for expanded visions of autonomy and modernity? By situating Paris-based art practices within histories of anti-imperialism, the panel invites novel approaches to decolonizing modernism’s historical and theoretical foundations from the “inside” out.

*“Les indigènes” at the 1931 Exposition Coloniale Internationale*  
**Chuong-Dai Vo**, Asia Art Archive

Much has been written on the rhetoric and spectacle of the 1931 Exposition Coloniale, but little is known about the artists, craftsmen and protestors. The Indochina Pavilion displayed paintings, sculptures, engravings, furniture, and other objects created by students and alumni of l’École des Beaux-arts de l’Indochine (EBAI) and les Écoles d’Arts appliqués de Biên Hoà, Thủ Dầu Một, and Gia Định. Artisans were among the 1500 “indigènes” sent from around the world to perform live demonstrations of their craft skills. Meanwhile, the Ligue de la défense de la race nègre, Parti annamite de l’indépendance, Étoile nord-africaine and the Commission coloniale of the Communist Party of France organized protests denouncing the exposition. This paper draws on material from the archive of Victor Tardieu, the EBAI founding director charged with the Indochina Pavilion, and Vietnamese-language sources by and about artists in the exhibition. In juxtaposing the labor of various formations of the “indigène”—from the art schools of Indochina to the anti-colonial organizations of the metropole—this paper is part of a larger study that proposes a genealogy of the modern underpinned by indigenous traditions, innovations and resistance.

*Paris and the Artists of the Casablanca School*  
**Holiday Powers**, Virginia Commonwealth University in Qatar

Following Moroccan independence, in the late 1950s and early 1960s a number of artists from Morocco went to Paris to study at the art schools and attempt to establish their artistic careers.

By the mid-1960s, many chose to return to Casablanca to teach at the Ecole des Beaux Arts, where they became known as the Casablanca School. I argue that Paris was critical as a site of encounter with other Third Worldlist artists that informed the establishment of the Casablanca School. Far from only being a space to learn about European modernism, Paris was significant as a space in which to meet other artists and intellectuals from the (former) French colonies, and this presence must be considered transformative for our understanding of the development of French modernism as well. Nonetheless, artists faced significant racism and had to actively claim their co-eval modernism within the space of the metropole, as evidenced by the exhibition *Deux mille ans d’art au Maroc* (1963). For the artists of the Casablanca School, their time in Paris was important in establishing both their own careers and the discourses of Moroccan modernism. This discursive construction predated their exhibitions within Morocco itself, and was formed through a series of international exhibitions.

*Seeing the Dark Continent in the City of Lights: Women’s Transnational Networks in 1970’s Paris, Capital of the Arts*  
**Rakhee K. Balaram**

Paris: Capital of the Arts was the title of 2002 exhibition co-curated by Sarah Wilson. This paper seeks to extend the conceptual frame of the exhibition to the 1970s, in order to assess the way women were subverting the so-called ‘center of art’ through terrestrial and subterranean channels of production. These women sought to disrupt the traditional modes of art making through formal and informal transnational networks at a time of periodic oil crises, right-wing policy, growing demand for women’s rights and uneven support for tier-mondisme besides the proposed urban infrastructure projects that followed the events of May ‘68. Capital is often understood as an administrative center; this paper focuses on ‘capital’ in its original Latin – ‘caput’ or ‘head’ – to discover the ways in which women sought to undercut hierarchical setups and institutional authority in their city. In 1976, Algerian-born Hélène Cixous published her ‘Le sexe ou la tête?’ (‘Castration or Decapitation?’), a year after her famed ‘Laugh of the Medusa.’ How did women artists involved in transnational networks in Paris respond to such calls to action, to ‘decapitate,’ or undercut networks of power through collective activity? This paper considers a series of artists and activists, from the collaborative activities of Nil Yalter and Judy Blum, the early, experimental videos of Indian artist Nalini Malani, the tactics of embroidery employed by French-Cuban Hessian, and the photo performances of Françoise Janicot and others, which alongside street demonstrations, revolutionary tracts and libidinal impulses, reveal another set of drives reshaping capital.

## Design and the environment

*Creative Repair: Sites of Innovation and Renewal*  
**Keena Suh**, Pratt Institute

As part of an exigent public, global discussion surrounding material waste and its impact on the environment, creative acts of repair reveal pathways of renewal and opportunities for unique and sustainable designs. This presentation highlights innovative design solutions for textiles, furniture, equipment, and other objects in which acts of repair expose our culture of

convenient disposal, challenge designs that obstruct processes for renewal, and reveal possibilities for reuse beyond refurbishment. Drawn from traditional as well as contemporary art and design, these works of repair support rich narratives of adaptation through creative strategies and techniques for renewal. The act of creative repair is evolutionary, one of transformative construction and renewal of values. It is an imperative that confronts ethical, social, cultural, economic, and environmental concerns. "Sites" of repair extend broadly to include communities and social networks supporting the transmission and sharing of knowledge. The growing popularity of repair clinics in communities is an example of the possibilities of such growing infrastructure. Beyond the possibilities of diverting material from the waste stream and decreasing demand for limited resources, acts of creative repair acknowledge and build upon material heritage, creating meaning in relation to materials, making, and people.

#### *TYPE + CODE Series*

**Yeohyun Ahn**, University of Wisconsin-Madison

TYPE+CODE Series are on-going typography researches to advocate computational typography in graphic design education. Embedding computation in graphic design education already existing, but still touching entry levels lacking arranging in a straight line with modern typography education. This research aligns with the history, principles, functions, and practices of modern typography. How we as graphic design educators would foster foundational, essential, and evolving typography methodology, education, practices, and solutions by using computation, as an extension of the modern typography? It initially began as an MFA thesis, TYPE + CODE, by the author, in 2007, then, it has extended to TYPE + CODE II, III, IV, and V. TYPE +CODE explores experimental code-driven typography by using letterforms. TYPE + CODE II reinterprets calligraphy into modern and contemporary typography with computation. It uses letterform, word, phrases, and sentences. It conveys diversified visual messages inspired by nature, addressing environmental issues design, healing through arts, exploring philosophical and religious interpretation regarding life, death, and love. TYPE+ CODE III shows the possibilities of an extension of the aesthetic of code-driven typography to physical space by using digital fabrication. TYPE + CODE IV experiments on how to embed expressive typography by using computation into graphic design education as interdisciplinary graphic design research. TYPE + CODE V(Typographic Selfie + CODE) suggests extended typography practices to convey different emotions and moods on generative selfies based on type choices. TYPE+CODE Series (<http://www.typeandcode.com>) is a collection of interdisciplinary visual researches in typography by using computation since 2007.

#### *Life Tree*

**Maryam Khaleghi Yazdi**

This individual presentation is about an international poster exhibition with an environmental/ecological theme named "Life Tree." This exhibition, which is established by Iranian freelance graphic designers, will be held in Tehran, Tabriz, and Arak, three of the largest cities in Iran, in the next few months. In this exhibition, 120 graphic designers from 22 countries like Iran, the USA, Canada, Mexico, Germany, Italy, Denmark, Ukraine, Turkey, Indonesia, China, etc. are invited. In this individual presentation, I

will talk about this exhibition and the contemporary practice of graphic design in Iran. I will show some of the best posters and a video made from interviewing some of the participating designers. Moreover, I will talk about the role of graphic designers in the social reforms in the world. The primary purpose of this exhibition is to portray the beauty of the global environment to the public, as well as informing them how human activities can harm it. This exhibition will create a professional environment for graphic designers from different countries to come together and exchange their ideas and experience with each other since the most important social responsibilities of graphic designers are reacting against global issues via the language of design. Speaking about this international poster exhibition at the CAA conference will create the opportunity to discuss these kinds of social activities that shows graphic designers are their main heroes. Also, it encourages other professional designers/artists/activists to talk about their experience and ideas.

#### *Destroy/create: Graphic design dialectics and the climate crisis*

**John-Patrick Hartnett**, John-Patrick Hartnett

According to the most recent United Nations Intergovernmental Panel on Climate Change report, the earth's temperature is likely to increase to at least 1.5 °C above preindustrial levels between 2030 and 2052, unless the targets set by the Paris Agreement of 2015 are met. The consequences for this rise are a worldwide increase in the frequency of extreme heat, floods, and drought, as well as the mass displacement of people living in the worst affected areas (IPCC, 2018). This paper considers the position of the graphic design profession within this dire situation, as a community of practitioners who are implicated within its creation from a range of different perspectives, though for the purpose of this brief argument, two are addressed specifically: 1) Corporate identity design for fossil fuel companies, with a key example being Landor's 2008 rebrand of BP (Landor, no date), in light of assessments that the root cause of climate change is fossil fuel extraction and burning (Carbon Disclosure Project, 2017; Klein, 2015); 2) Climate change awareness campaigns, with a key example being Milton Glaser's arguably failed yet noteworthy 'It's Not Warming' initiative of 2014 (School of Visual Arts, 2014). Drawing on the work of Tony Fry (2009) in particular, the paper concludes by questioning whether the 'environmentally-conscious' graphic design community has failed to understand the negation of its own well-intentioned activities by the 'defuturing' aspects of the profession as a whole.



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## Design Incubation Colloquium 7.2: Recent Research in Communication Design

DESIGN INCUBATION

**Chairs:** Daniel J. Wong, Design Incubation; Aaris A. Sherin, St. John's University

**Discussant:** Elizabeth DeLuna

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/>

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*One Year On: Reflections on the Launch of the Chinese Type Archive*

**Caspar Lam**, Parsons School of Design and **YuJune Park**, Parsons School of Design

*One Year On: Reflections on the Launch of the Chinese Type Archive*

**Caspar Lam**, Parsons School of Design and **YuJune Park**, Parsons School of Design

*Spencer Thornton Banks in St. Louis*

**Augusta Rose Toppins**, Washington University in St. Louis

*Adaptation in Design Research: Combatting Social Isolation in Older Adults*

**Christine Lhowe**, Seton Hall University

*Feminine Archetypes on Women's Suffrage Postcards as Agents of Propaganda*

**Andrea Lyn Hempstead**

*Teaching Communications Design History Beyond the Canon*

**Carey Gibbons**, Pratt Institute

*Edgelands: Using Creative Technology to predict the Future*

**Jonathan Hanahan**, Washington University in St. Louis

*Honeybee Colonies: An interdisciplinary approach to the studio classroom*

**Mark Randall**, Parsons School of Design Strategies

*Design Thinking X Medical Education: Empowering Empathy for Patient-Centered Care*

**Hyuna Park**, University of Kansas

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## Design, Business as Usual: Practices and Networks in History

DESIGN STUDIES FORUM

**Chairs:** Anca I. Lasc, Pratt Institute; Erica N. Morawski, Pratt Institute

When challenged by economic crises the viability of design fields might ride not least on their business processes and networks. While design historians have addressed aspects of business history, there is still room for critical engagement with the topic. Where does design history end and business history begin? How do methods of business history offer new possibilities for design history? What role do public and private networks play in the business of design, whether friendships, family relationships, guilds/unions, design firms/designers, professional or political affiliations, trade literature, international geopolitics, corporations, manufacturing, commerce? How are businesses and networks implicated in design processes or vice versa? What may be considered "official" versus "unofficial" business practices, and what may be the relationship between the two in what design history is concerned? We define "business" inclusively to accommodate a variety of economic and geographical contexts throughout time and welcome research that proposes new ways of defining "business" in relation to various design fields. How do we understand business and networks in design of the past as we inhabit the economic crisis of the present? How can design's histories help us consider what aspects and practices of business and its networks might fall to the wayside or be reconfigured when the current global pandemic won't allow us to continue with "business as usual?" Our goal is to include enough participants in the session to support a set of lightning talks, followed by a roundtable discussion that encourages audience engagement in the conversation.

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*Beaux-Arts, Inc.: Architecture and "Branqueamento" in Belle Époque Brazil*

**David Bijan Sadighian**, Harvard University

When design expertise circulates across borders, what other forms of human capital accompany it? This paper takes as its focus the design and construction of Beaux-Arts architecture in Belle Époque Brazil (c.1889-1922) at the peak of the new Republic's campaign for "branqueamento," or population "whitening." Contrary to the halcyon image of peace and prosperity suggested by the term Belle Époque, these were years of profound upheaval. The abolition of slavery in 1888 catalyzed a wave of Black migration from northern plantations to the southern cities of Rio de Janeiro and São Paulo. Faced with these changing demographics, local municipal leaders in Rio beckoned white European settlers with the promise of land, wage labor, and "civilization" in Brazil's transformed capital city. I argue that the perceived "whiteness" of Beaux-Arts architecture played a vital role in Brazil's racialized campaign for national economic development. I explore how local Brazilian entrepreneurs like engineer Francisco de Oliveira Passos applied Beaux-Arts design concepts—normally under the aegis of French national

academies—in monumental buildings like the Teatro Municipal that doubled as transnational business ventures. In the theater, novel building systems, e.g., air-conditioning, prompted new exchanges with industrial manufacturers across the Atlantic. By tracing the circulation of foreign technologies and financial capital into and out of the self-fashioned “Paris of the Tropics,” this research challenges distinctions between architecture, business, and immigration as mutually exclusive historical phenomena. Moreover, here architecture reveals how new transnational business connections often come at a cost of violent new modes of local exclusion.

*Douglas Leigh's Bright Blackout Visions of 1944 or, Designing in the Dark*

**Jennifer A. Greenhill**, University of Arkansas School of Art

Design history's objects tend to be the things that get made—the evidence of an innovation backed by sufficient capital to achieve material iteration. There is less agreement about where to locate the business of design and what to make of material that is ancillary to finished products. My paper argues that the speculative propositions that circulate through inter-office memos and/or in the press invite us to rethink the temporal and material parameters of the designer's business, art, and legacy. I make this case by exploring the work of Douglas Leigh (1907-1999), who in 1933 moved from painting billboards in Birmingham, Alabama to strike out on his own with electric, animated displays in New York City. Leigh became an industry leader within just a few years, and devised his most speculative innovations—with lighted signs incorporating three-dimensional, tactile, and olfactory effects—during World War II, when blackout regulations shut down his Times Square signs for two years. I explore Leigh's 1944 proposals for the post-blackout, multi-sensorial spectacles he hoped to mount at war's end, when (period critics prophesied) people would be drawn to light as never before. I situate Leigh's bright visions of what could be in the context of his creative process more broadly, drawing on the understudied “spec. ideas” files Leigh kept containing clippings from print media and paper contraptions he used to dream up new novelties (contained in his papers at the Archives of American Art). I consider the how the “speculative” lived within the “spectacular” at Leigh's company as the backbone of its business model and as a method for designing new futures in the midst of global war.

*Knoll International: Design History, Meet Business History*

**Cammie D. McAtee**, Independent Scholar and **Freddie Floré**, KU Leuven

Since the mid 1950s, the American-based furniture brand and multinational Knoll International has had a global reputation as producer of high-quality modern design. Despite the success of the company's international expansion, its historiography has largely been dominated by essentialist studies that focus on the early “golden years” in the US, the beauty of its “modern classics,” the innovations of Florence Knoll, and clever advertising campaigns. However, a few microhistories, in particular our studies on Knoll's introduction in Belgium and France, have revealed that the company's expansion initiated a variety of cultural dialogues that were critical to its continued success. Understanding these dialogues, we argue, requires a combination of design and business history methodologies as well as a local and global perspective. This session offers us an

opportunity to reflect upon the research methods we have applied so far to the study of Knoll outside of the US and to consider what analytic perspective business history can offer. Knoll's purchase by a finance company and the subsumption of Knoll Associates into Knoll International in 1968 have posed problems for the established tropes of the company's historiography. By recognizing its corporate culture as a social network that includes a broad spectrum of insiders (non-designer directors, managers, salespeople, labor force) as well as key outsiders (government officials, business partners, licensees), we can better understand the company's global rise, a facet that is critical to our project to write a history of Knoll International.

*Organization through Office Design: Kevin Roche as Corporate Ethnographer*

**Jennifer Kaufmann-Buhler**

In the latter half of the 20th century, American corporations invested significant resources in hiring architects and designers to help them refashion their corporate image from the design of their products and corporate identity to their corporate offices. In part because of the perceived importance of design, these architects and designers often had a privileged view into the internal workings and culture of the corporation and were privy to internal debates, contradictions, and emerging issues ranging from concerns about corporate structure and managerial philosophy to their public image. How might the internal debates around the development of a new graphic identity, a new product design, or a new office reveal some of the inner workings of the organization and perhaps open up new questions about organizational culture? Using a case study of architect Kevin Roche's work for corporate clients, I examine the internal dynamics and concerns of the organization that were laid bare through the office design process. As an outsider peering into the corporate culture, architects and designers like Kevin Roche and his team had a front row view on the internal dynamics of these organizations and were often mediating among contradictory needs and goals in the design. I argue that Kevin Roche and his team served as an interlocutor of the organization itself, asking questions, listening, and ultimately revealing the messy and complex inner life of the organization in the process.

*Educating Corporations: Networks of Design at the Cranbrook Academy of Art, 1971-1995*

**Colin Fanning**, Bard Graduate Center

When husband-and-wife designers Michael and Katherine McCoy began their tenure as joint chairs of the graduate design program at the Cranbrook Academy of Art in 1971, they arrived during a relatively quiet period for an institution that had previously produced some of the giants of midcentury American design. Over 24 years of teaching in the Detroit suburbs, the McCoys fostered a remarkable renewal of the design program; by the time they left the school in the mid-1990s, Cranbrook again enjoyed a reputation as a bastion of innovative graphic and industrial design. One of the McCoys' key tools in this transformation—relatively overlooked in retrospective appraisals of their impact on American design education—was the savvy construction and maintenance of partnerships with the corporate sphere, both in the United States and abroad. The McCoys assembled an expansive network that went beyond one-sided models of patronage or exploitation, forming a more

mutualistic process of feedback between the experimental space of the Cranbrook studios and the pragmatic world of big business. This network operated recursively, as the McCoys' students entered the working world and opened new paths for further collaborations. This talk presents key episodes in the development of a "corporate Cranbrook," examining the McCoys' relationships with American furniture companies Herman Miller and Knoll, Dutch electronics manufacturer Philips, and American technology companies Apple and Nynex to show how, in the context of a graduate design program, late-capitalist "business as usual" resulted in some unusual outcomes for the agendas of both business and design.

*Doing 'Business' in the Emerging Political Design Economy*  
**Enya thomas michelle Moore**, University Technology Sydney

Design as a driver for economic growth within national and global economies is increasingly promoted worldwide by governments, professional organisations, and designers themselves. Government reports and strategies from the UK through China to New Zealand focused on design's economic capabilities are proliferating. These design-focused initiatives garner public attention through global initiatives such as UNESCO's network of design cities and at city-based design events. Using a Discourse Ethnographic approach, this paper focuses on how political economic ideas about design are introduced to wider society. It considers how these ideas are adopted by state actors (from municipal to national level) through two reports: The Design Economy 2018 by Design Council (UK) and Creative State 2016-2020 by Creative Victoria (AUS). Furthermore, it examines the introduction of the political-economic ideas within these reports at Business of Design Week Hong Kong in 2018 and the scheduled (but subsequently cancelled due to city-wide protests) 2019 event. The design economy is an emerging discourse that has gained hegemony. This paper unpacks the role of universalising economic growth narratives in its construction and considers the role of global city networks in reinforcing these narratives. In the context of this new discursive field, what does it mean to 'do business' in the the emerging political design economy?

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## Designed by Quarantine: Space and Place in the Current Global Crisis

COMMITTEE ON DESIGN

**Chair: Sarina Miller**, Temple University

This session considers the ways we design and experience space within the context of current social distancing and shelter-in-place orders. It also explores our perception of place/location (physical and virtual) and the implications of how we exist within those places.

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*The Space Between Us: Bridging the Distance*

**Ann McDonald**, Northeastern University

Numerous waves of handmade and printed signs helped us close the gap between us during the 2020 COVID-19 lockdown, subsequent reopening phases, and spasms of social and political pain. These handmade and purchased signs proliferated on storefronts, residences, and public surfaces. A cacophony of visual signs and markings grew on storefront entry planes

communicating with us at a distance – missing us, guiding us in pick-up and delivery sequences, and spacing us apart. The signs morphed with each successive phase of reopening local rules and regulations. In addition to the communication of commercial exchange, or lack thereof, messages supporting first responders and evoking shared optimism and community solidarity filled the commercial plane. Residential windows and sidewalks increasingly became a way to connect with neighbors, bridging the gap of isolation. Waves of signs were posted - starting with local scavenger hunt artifacts, to messages of community support, to graduation celebrations, to support for Black Lives Matters, and/or our police and troops, to support for the USPS. While residences may have previously have displayed gay pride and US flags marking key months and holidays or a political lawn sign in the lead up to election day, the COVID-19 proliferation of posted messages has been more intense. In Abstentia is an ongoing project which aims to document and examine messages of desperation, optimism, concern, logistical specifics, and political awakening communicated via ever-changing signs posted as part of societal responses to the time of COVID-19, distancing, and social unraveling.

*Judy Chicago's Virtual Dinner Party: Taking up Zoom Space in the Feminist Classroom*

**Christa Rose DiMarco**, The University of the Arts

Recent essays warn us that Zoom can exacerbate student vulnerability. However, in designing an online course on women artists, I believe that Zoom may enhance considerations of spatial inequity, especially when addressing the systemic obstacles female artists faced. This paper considers how Zoom's virtual grid might enable students to explore the spatial systems that literally and figuratively impede marginalized artists. As an example, I will discuss my course's project to hold a virtual Judy Chicago Dinner Party. Having students arrive in the guise of an artist will not only tap into the negative connotations of intrusion and inequity with which Zoom is associated but may also teach empathy. Spatial inequity for women has a long history. When the seventeenth-century engraver Anna Maria van Schurman became the first female university student in Europe, she had to sit behind a curtain during lectures. Anthea Callen and Deborah Cherry have established how the architectural spaces of nineteenth-century female art students were indicative of gender disparity. While Zoom continues spatial inequities in the virtual world, it also offers opportunities for analysis. Dinner Party makes visible the women who history neglected. Compositionally, Chicago's embroidered table runners can parallel the rectilinear Zoom grid. Conceptually, Zoom's filters, identification features, and host-options can obfuscate or elevate participants. I intend for students to explore how, like Chicago, they can visually challenge and subvert the restrictions of the online space. My presentation will offer an analysis of student outcomes in the context of gender inequity on the Zoom platform.

*Care Crisis: Curating in a Time of Physical Distancing*

**Daniel Oliver Tucker**, Moore College of Art and Design

This presentation will reflect on the creation of "Care Crisis - A collaborative online zine about Physically-Distanced Curating" - Resources compiled by students in Nehad Khader's Keys to the City graduate seminar and Daniel Tucker's BFA Curatorial Methods and MFA Curatorial Studio classes at Moore College of

Art & Design. The students responded to the prompt: How have curators been responding this moment of health-climate-political-economic crisis and movements for racial justice? They wrote profiles of DIY, Institutional, Public, Online, and Hybrid forms of curatorial practice and created directories of analysis about changes in the field more broadly.

*ART CAST: A Collaborative, Interdisciplinary Studio Space*  
**Jessica Teague**, East Carolina University

The presentation reflects on the research project, ART CAST, which is a collaborative, interdisciplinary studio that investigates community and connection in these unprecedented times of physical distancing and isolation. The project shares creative work that seeks to understand these themes of connection and community and calls to action what unique narratives, processes, experiences, and/or outcomes and opportunities might exist in such shifts. It also investigates how engagement with ART CAST itself might engage our friends, partners, and audiences in unique, interesting, and unexpected ways. This project considers the collaborative, interdisciplinary studio space as a liberating place that breaks barriers created by physical boundaries set forth by the pandemic and opens communication and connection through alternative channels. We view the space as a studio space, a performance space, an exhibition space, or a virtual playhouse of sorts that showcases work that responds to the themes. As the project unfolds, we are capturing pre and post data that seeks to understand how one's creative work reflects his or her typical practice versus our current time of physical distancing and isolation, and how it has shifted to reflect our current realities. We are assessing this data based on shifting narratives, processes (workflows), technologies, experiences (collaborations and remote interaction), outcomes (media). ++ For more on this project, you may visit the website: <https://artcast.studio/> This project is created in collaboration with Assistant Professor of Graphic Design, Cat NORMOYLE.

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## Designing Words: Typography, Calligraphy, and Book Arts across the Asian Continent

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*Tracing a Revolution : Contemporary Iranian Typography*  
**Pouya Jahanshahi**, Oklahoma State University

While Iran's political agenda since the Islamic Revolution of 1979 has dominated the never-ending news cycles in the west, a parallel realm of innovation in cultural arts has continually brought forth an alternative lens to understand the complex culture of Iran. Amongst these, the inauguration of Iranian graphic posters onto the international arena in the late twentieth century garnered the attention of the International community. A combination of aesthetics of an ancient civilization, combined with sporadic injection of western culture, Islamic religion, and a more-recent revolutionary fervor, are elements that make any attempt to analyze Iranian graphic culture a complex task. Yet the political climate has created a hostile environment for academic engagements with Iran and exploration of her nuanced visual culture. This has prohibited most in-depth attempts for engagement and analysis, hence an absence of this narrative and its unique characteristic from the framework of the 20th Century history of graphic design. This presentation traces a historic narrative of the visual language of

Iranian graphic design with a focus on typographic approaches in the graphic posters since the Islamic revolution 1979. Initially setting a framework with roots embedded in the calligraphic arts, the rise of typographic developments are brought forth through case studies of multiple generations of contemporary Iranian graphic designers.

*Consuming Letterforms: Arabic Calligraphy in Contemporary Product Design*

**Lara Balaa**, Rutgers University

Ever since its origins in the Umayyad Dynasty in seventh century Damascus, Arabic calligraphy has served the dual function of communication and ornament. This dual function persisted through time periods and across territories as calligraphic styles continued to develop. The twentieth century witnessed an interesting fine arts phenomenon that attempted to dissociate the Arabic letterform from both its semantic meaning and its Islamic heritage. The art movement Houroufiyah explored the Arabic letter as a plastic element that functioned as both a cultural unifier and a signifier of Arab identity. Ironically, this movement that started as a challenge to the Western obsession with Arabic calligraphy, ended up nurturing this obsession through recreating Orientalist tropes that appeal to the Western eye. Contemporary design trends reflect a similar formal exploration of letterforms; designers have been increasingly using calligraphy in products such as scarves, lighting fixtures, furniture, and other home décor items. Such products seem to appeal to Arabs and foreigners alike. How can their appeal be understood within our contemporary global context? The paper that I am proposing briefly traces the evolution of Arabic calligraphy and posits the practice as a form of intangible cultural heritage. It explores entrepreneurship as a way of safeguarding this heritage, and questions the act of consumption within this equation: if the use of calligraphy in product design is a way of safeguarding the practice, then how can we understand its consumption? And does the symbolic significance of this act of consumption vary across audiences?

*Manifestations of a Luk Khrueng - Contemporary Evolutions of Thai Papermaking Heritage*

**Jasmine Graf**

Paper, one of the simplest forms of human technology, revolutionized the proliferation and preservation of knowledge worldwide. In this presentation, I will discuss the history, tools and techniques involved in the development of hand papermaking in Thailand. I intersect the practices of paper, print, and bookmaking as a means to address environmental sustainability, cultural preservation, and the economics of human ecology. As a contemporary artist of mixed Thai heritage, hybridity is inherent to my body of work which juxtaposes synthetic and raw materials, the virtual gaze with organic imprints, and satellite imagery with dust. I make books based on ancient palm leaf manuscripts which were once forbidden to be touched by women, while simultaneously using this book form to honor the hidden role of women in a 21st century context. In an ongoing project, I engage with Buddhist monastics to transform their worn, sacred robes into sculptural paper installations. In my work, I explore how paper, print, and books contribute to the construction of national identities, operating as social, cultural, and symbolic forms of capital. Referencing endangered practices and ceremonial ritual, the role of



handmade paper reflects ancestral connection to the land, bridging gaps between social strata, and its capacity to record time, ecology and civilizations. This presentation aims to engage in discourse around intergenerational memory, diasporic studies, and cultural inheritance. (\*Part of the CWA 50/50 Initiative)

*"Will There Be Rain?" Production and Reception of Contemporary Oracle-Bone-Script-Calligraphy in A Year of Big Anniversaries, A Case Study on Mainland China's Political Climate in Global Context*

This paper investigates production and reception of contemporary "oracle-bone-script-calligraphy" in present-day Mainland China, as seen through museum displays undertaken in 2019, China's momentous year of "Big Anniversaries." Shaped by and deeper shaping an acute sense of national identity in the Chinese collective mind, 2019 marked, among others, the 120th anniversary of the discovery of ancient oracle-bone-script—occasion for the National Museum of Chinese Writing to enterprise exhibitions themed on its commemoration and revival, showcasing the successful entries of priorly held calligraphy competitions. While the project posited itself as explicitly "international," not a single work from a non-Chinese country was among the selected 100 of the "2019 International Big Exhibition of Oracle-Bone-Script-Calligraphy," respectively, the selected 200 of the follow-up "'Chinese Written Characters: World Feeling' 2019 Exhibition of Old-Script-Calligraphy." Undertaken in celebration of this museum's ten-year anniversary, the paper assesses status and significance of the project in its embedded context—located uniquely in Anyang, the word-pregnant "Cradle of Chinese Civilization," neighboring the UNESCO-World-Heritage-Site Ruins of Yin—scrutinizing the museum's self-positioning and officially promulgated exhibition agenda as to how "international dialogue" is established and negotiated (or not) among the culturally contested field of calligraphy—one considered by many inherently, exclusively "Chinese." Playing on typical inscriptions of Shang-dynasty oracle-bones, originally utilized to perform regal divination rites concerning existential matters like the weather, the prophetic question "Will There Be Rain?" addresses the present Mainland-Chinese political climate, to critically reflect upon China's modern history, current state, and future perspectives of contemporary calligraphy discourse in global context.

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## Destruction and Preservation: Pre-Modern Art in a Perilous World

INTERNATIONAL CENTER OF MEDIEVAL ART

**Chairs:** Anne Heath, Hope College; Gillian B. Elliott, George Washington University

**Discussant:** Bryan Keene, Riverside City College

The pressures historical sites and objects face regarding civil unrest, human and economic development, globalization, and climate change are not new, and neither is the recognition that these monuments should be preserved. Monks moving reliquaries to safe locations in anticipation of the Norman invasions, civilizations of Palmyra continuously rebuilding after centuries of conquest, Florentine citizens decorating altars with flowers in the aftermath of war and plague, and faithful parishioners hiding tabernacles in their homes while reformers decimate church treasuries all attest to a history of patrimony, its fragility, and the efforts to save it. Historians of pre-Modern art endeavor to reconcile the destruction and preservation of monuments on two fronts. Even as scholars interpret the effects of historical change on works of art and architecture, they must also come to terms with new dangers confronting these monuments. The production of scholarship requires travel to archives, sites, and museums, thereby adding to the carbon footprint. Monuments are becoming increasingly less accessible, due to their fragile state or lack of funding to keep them open. Manuscripts and art objects still in-situ are in danger of perishing all together. In connection with the content area suggested by the College Art Association on the theme of cultural heritage destruction and preservation. Papers may explore historical instances of destruction or preservation, or address these issues as they play out today in the face of climate change, globalization, and social unrest.

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*Discussant*

**Bryan Keene**, Riverside City College

*Contemporary Reframing and Preservation of Ancient Religious Sites in China*

**Christopher A Born**, Belmont University

COVID-19 has presented a unique situation for international researchers of ancient Chinese sites. Not only does China have rigorous visa application processes, but an expensive 14-day quarantine is required. In addition, the CCP government is sensitive about accessing religious sites, and frequently creates intrusive signage at such sites as a way of insisting upon the "proper" view that the CCP wishes to instill in the masses. These intrusive signs are a way of psychologically altering the physical space, preventing pilgrims, visitors, and researchers from gaining contextually unfettered access to these sites. Other sites within politically sensitive spaces are off-limits due to pressure from the government. This paper examines how the CCP regime limits access physically, digitally, and psychologically to a variety of important sites, hindering preservation and documentary activities. Two sites will be examined as case studies for the socialist reframing of ancient religious sites in Xi'an, Shaanxi: The Giant Wild Goose Pagoda in Xi'an (c. 652CE) and the Great Mosque of Xi'an (c. 742CE). Today the Giant Wild Goose Pagoda is a UNESCO World Heritage site because it held sutras and

figurines of Gautama Buddha that were brought to China from India in the 7th c. In the wake of a massive earthquake in 1556, the Giant Wild Goose Pagoda has been restored on several occasions. Founded around the time of the introduction of Islam into Northern China by Arab merchants in the Tang dynasty, through successive building campaigns the Great Mosque of Xi'an grew to be the largest mosque in China. Although the ancient pagoda and the mosque have been preserved and popularized in modern tour guides, their original historical context has been repeatedly reframed over time to promote contemporary political ideologies.

*Rising Waters: The Conservation of San Marco in Venice and Disappearing Cosmic Floors*

**Malarie Zaunbrecher**

The thought of the floor of a holy space, a solid sea frozen in time and space, is one that permeated the Middle Ages and trickled down to historians until the modern age. This belief, based in the visual and spiritual qualities of certain materials such as marble, reinforced the concept of the church as a microcosm of the universe and established a hierarchy of space. The design of cosmic floors as bodies of water, drawing from both Old Testament lore and ancient myth, was applied to many of the most famous holy places in the world, including the Hagia Sophia and San Marco in Venice. As the city of Venice has faced the fierce effects of climate change over the decades, emphasis has been placed on restoring and preserving historic foundations. This project will look at the history and philosophy of cosmic floors and consider how this perception influenced later historians to act – or rather not to act – on the effects of rising waters. This will be achieved by looking at historical examples, namely the British architect George Edmund Street. Street was so resolute in his understanding of cosmic floors that he petitioned the Italian government not to restore the buckling and undulating floors of Venice's San Marco Basilica because he believed it was an intentional design. The aim of this research is to consider how the modern understanding of medieval thought has had real and lasting consequences in the face of encroaching climate disaster.

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## Difference and Exclusion in Museums

*Continued Entanglements: Between Equestrian Oba and Rumors of War*

**Noah Randolph**, Temple University

Using Kehinde Wiley's *Rumors of War* (2019) as a fulcrum, this paper crafts a larger dialogue about the complex global entanglements of art, trade, slavery, war, commemoration, and race that have existed since the first contacts between Europe and Africa. This monument, recently installed outside the Virginia Museum of Fine Arts in Richmond, Virginia shows a black horseman in contemporary dress, counterbalancing postbellum Confederate equestrian monuments of white men on nearby Monument Avenue, a one-and-a-half-mile boulevard dedicated to Confederate memory. While this is an important step in the ongoing debate about public monuments of the United States, not all equestrian representations feature white men. In the sixteenth century, Benin brass casters produced a plaque depicting their ruler atop a horse, now owned and displayed at the Metropolitan Museum. While the Benin plaque

signifies peaceful relations with the Portuguese, it also marks the beginnings of the transatlantic slave trade—which ultimately served as the basis for the dehumanizing beliefs that informed the Confederacy as well as the colonizers who violently removed the plaque from Africa altogether in 1897. This paper examines the interconnectivities of how the histories of violence embedded within the Benin plaque inform *Rumors of War* and can extend our understanding of the work beyond a simple historic clap-back. Encounters in Nigeria centuries ago that made the plaque possible and led to its eventual and present decontextualized display at the Met undergird the trenchant racial commentary of the monument made by Wiley, a Nigerian-American artist, in America's former Confederate capital.

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## Digital Art History and the Future of the Article

DIGITAL ART HISTORY SOCIETY

**Chairs: Isabel L. Taube**, Rutgers University; **Carey Gibbons**, Pratt Institute; **Justin Underhill**, University of California, Berkeley

This session will critically examine the digital art history article by considering current trends and best practices in digitally-born, online journals. Art historians are increasingly seeking to make their work more accessible and innovative through publication online, as online journals are exploring the potential for digital tools—including images with zoom capability, streaming video, audio components, visual essays, interactive maps, and 3-D reconstructions of spaces—to engage readers while not abandoning existing models and standards for art-historical publication. We seek proposals for a session (15-minute presentations followed by discussion) that addresses best practices, innovative approaches, and concerns about art historical research and its presentation online from representatives of online journals and authors of already published articles. We hope this session will explore practical concerns of access, archiving, review/publication workflow, and reader engagement, as well as the theoretical challenges of narrating and sharing novel forms of data, the double nature of the art history article as case study and archive, linear versus non-linear formats, and the impact of aesthetic choices. Topics for investigation might address any stage in the production and publication of the article and might include negotiating the role of the digital tool and its interaction with the scholarly article; the pros and cons of specific article formats and whether a linear narrative is a necessity; establishing a productive workflow, including peer review; the engagement of the reader; aesthetics and user-friendliness; archiving, sustainability, and data access; and tenure and promotion.

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*Articles as Data: On the Transformation of Publishing in Art History*

**Harald Klinke**

Over the centuries, structures have developed around printing: institutions such as publishing houses and libraries as well as standards such as pagination formats and citation methods. Publishing online has the potential to change such structures. The first step in the digital transformation has long been taken. But a PDF-file on a server means only mimicking the printed journal in a digital medium and publishing it in the rather conventional format of consecutive volumes of numbered pages.

The fact that those articles are digital means that data can be taken into consideration. "Articles as data" allows the next step in the digital transformation. Now we are able to reinvent the workflow and the presentation of scholarly research. This will allow readers to explore, navigate, and visualize the content of the periodical in new ways. One of the first examples in this direction is the interactive network on the website of the International Journal for Digital Art History (DAHJ). The map uses the metadata of articles to generate and illustrate information about the relations between all of the articles. Thus, it provides the user with a new meta-level of all the available content. Instead of a predetermined "route" through the journal traditionally established by an index or table of contents, the map offers new paths among all the articles. This presentation will address how the DAHJ plans to go further in that direction.

*Between Text and Image: JHNA and Archiving Hotspot Annotations*

**Jacquelyn N. Coutre**, Art Institute of Chicago and **Jennifer Henel**, Digital Art History Society

In spring 2020, the Journal of Historians of Netherlandish Art released an enhanced version of Melanie Gifford's "Rubens's Invention and Evolution: Material Evidence in The Fall of Phaeton," featuring annotated hotspots. These hotspots, funded by the Association of Research Institutes in Art History (ARIAH) and developed by Jennifer Henel with Morgan Schwartz, enrich the reader experience visually and rhetorically: they focus attention on a specific passage within the image and explicate that passage through text. In Gifford's article, the annotations clarify the complexities of the artist's process using formal and technical analyses, highlighting how the artist executed multiple campaigns of changes inspired by visual sources. While the content in these annotations dovetails with that in the article proper, it also offers, in parallel, substantial commentary that would otherwise detract from the momentum of the article's narrative. Both hotspots and annotations exist within the IIF OpenSea Dragon viewer, not within the space of the WordPress web site. One of the unanswered questions inherent in this innovative digital tool is how to archive the annotated hotspot content. Currently, when the article is saved as a PDF, the material in the annotations is not captured, resulting in lost scholarly material. How can this important data be preserved? Should it be included in the image's metadata or with the scholarly article itself? What kind of technology would need to be implemented in order for this to become a reality? This presentation will explore these questions, using Gifford's article as a case study.

*A Love Note to the Future: Proactive Approaches to Journal and Article Discovery*

**Alexandra Provo**

Publishing a digital article or setting up a digital journal is just the first step toward sharing one's ideas and scholarship with the world. Taking inspiration from Jason Scott's statement, "metadata is a love note to the future," this talk will discuss how open access art history e-journals can be proactive about making sure they are discoverable in shared databases and on the wider web. Drawing on the presenter's experience as Access and Preservation Advisor for the art history e-journal Nineteenth Century Art Worldwide, this talk will share lessons learned, pose questions about what access means, and suggest a path forward

for both individuals and organizations looking to share their work now and into the future.

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## Digital Humanities + Islamic Visual Culture

HISTORIANS OF ISLAMIC ART ASSOCIATION

**Chairs: Claire D. Anderson**, University of Edinburgh; **Matthew Saba**, Massachusetts Institute of Technology

**Discussant: Matthew Saba**, Massachusetts Institute of Technology

In the last two decades, institutions and organizations have turned to digital tools to document and disseminate global cultural heritage. Digital databases have taken on an increasingly important role in the presentation and preservation of cultural heritage, and have influenced the way in which scholars undertake art historical research. More recently, visual technologies such as 3D digitization have enabled the virtual experience of art objects and works of architecture. The nonprofit organization CyArk, for example, has led the process to digitally record, archive, and share 'the world's most significant cultural heritage' since 2003, recently partnering with organizations such as Google and Historic Environment Scotland in its efforts. Likewise, major museums such as the Smithsonian and the British Museum have embraced 3D capture technologies as a means to carry out their mission of education and widening access to collections. However, organizations and institutions have not yet fully addressed Islamic visual culture in such efforts, even amidst the growing calls for decolonization in higher education and digital humanities. Moreover, as Hussein Keshani has observed, in the field of art history and visual culture, Islamic art lags behind other subfields of art history in digital humanities research and resources, despite important exceptions such as Archnet and the MWNF Discover Islamic Art database. This panel brings together emerging and established scholars to highlight current research and perspectives on digital Islamic art history and visual culture.

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*Soft Eyes: Software's Visualities and Islamic Art History in the Digital Age*

**Hussein Keshani**, The University of British Columbia

The attention of the Digital Humanities, Computational Humanities, and the emergent discourse on Digital Art History has often focused on how computers and software offer new methods of analysis. Arguably, an instrumentalist and utilitarian mindset prevails, or perhaps a somewhat naive distinction between tools of study and objects of study. This paper examines how software is increasingly the de facto theoretical lens for the practice of art history in the digital age - an age when art is experienced as digital remediations and art historical practice is enmeshed with the use of software. If theoretical reflection is agreed to be a necessary part of art historiography, then digital art historical practice must entail a critically reflective examination of software in ways that illuminate embedded visualities and values, since software is not culturally neutral. This reflective work can point to alternative modes of generating art historical insight. The consideration of embedded visualities in software is especially relevant for the art history of the Islamic world, which has occupied a marginal position in the political economy of art history, digital humanities and contemporary software

development. Using experiments with locative media, animation, and 3D modelling software related to arts of the Islamic World, this paper reflects on software as theory and generator of insights. If historiography is the inescapable gaze of the present upon the past, then practicing art history in the digital age means navigating the intersections of digital and historical visualities in our time.

*Animating an Amulet: 3D Modeling, Materiality, and a Medieval Arabic Amulet Scroll*

**Lyla Halsted**, Institute of Fine Arts, New York University

While digital humanities allow us to increase virtual access to Islamic artifacts, digital tools like 3D modeling and animation can also expand our engagement with objects and our understanding of the practices associated with them. This paper will explore how experimenting with the digitization of an object can assist both. It focuses on a block-printed scroll in the Museum für Islamische Kunst in Berlin. Featuring schematic depictions of Mecca and Medina, the scroll elides the boundaries between block-printed amulets and pilgrimage certificates. The paper scroll is at first glance an unwieldy two-dimensional object; however, it was not used in that form, as visible wear patterns confirm that it operated as a portable amulet, folded and carried on the body. How exactly might this 85 cm long paper scroll have been folded? Folding the 12th century paper could compromise its delicate state of preservation, but the scroll's materiality can be explored through virtual models of this object. Using photography, image stitching, 3D modeling and animation software to virtually fold the scroll, this paper will determine what the folding pattern reveals about the object's apotropaic use and the relationship between its materiality and content. I will demonstrate how, thanks to digital tools, we can approximate patterns of use from centuries long gone.

*Visualizing Creative Collaboration in the Shah Tahmasp Shahnameh*

**Yasaman Lotfizadeh**, UBC Okanagan

During the Safavid empire, Shah Tahmasp (1524-1576) continued to sponsor a huge illustrated Shahnameh project that his father had previously started now known as the Shah Tahmasp Shahnameh. While there has been much scholarship that identifies the artists of the Shahnameh, less attention has been paid to the patterns of collaboration among the manuscript's artists. This paper employs a Digital Humanities approach, using the platforms Palladio and Circos, to visualize, characterize and analyze the patterns of artistic collaboration among the various artists of the Shah Tahmasp Shahnameh. The visualizations display more clearly how the Shahnameh artists' creative collaboration formed around several key variables: 1) their position within the workshop hierarchy; 2) the duration of their association with the workshop; 3) their previous partnerships/relationships on other projects; 4) their style and taste; and 5) their knowledge of earlier artists' work.

*Digital Sustainability in DH Projects: The Case Study of Archnet*

**Michael A Toler**

The Aga Khan Program for Islamic Architecture (AKPIA) at MIT and its affiliated entities has a long history of capitalizing on technological innovation to advance the study of Islamic art and architecture. Archnet.org is the most visible manifestation of

that commitment, but it was not the first instance in the history of the program. When the site launched the same year as MySpace and a year before Facebook, it was composed of its own virtual community, as well as the digital library. A decade later, the site was re-designed, not only to ensure continued viability as platforms and protocols developed, but to also take advantage of improved search technologies. Now Archnet is planning for the next phase in its development. This paper surveys Archnet, from its antecedents through to the development now being planned, to consider issues of sustainability in digital projects, especially those focusing on visual resources.

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## Digital Resistance: Emerging Technologies as Tools for Design Activism

**Chairs: Ali Place**, University of Arkansas; **Kathy Mueller**, Temple University

Emerging technologies, including augmented reality, virtual reality, machine learning, and the internet of things, are quickly expanding as vehicles for design that bridge digital technology with physical experiences. Their value is regularly exploited for commercial purposes, in which digital processes are utilized to enhance the physical consumer experience and amplify brand loyalty. However, such powerful tools for design hold potential for social impact as well. Immersive digital experiences are utilized as tools for social innovation, community organizing, empathy, visualizing a more equitable world, or inserting marginalized people into spaces from which they have traditionally been excluded or erased. This panel explores the possibilities of emerging technologies for resistance, activism, and social design. Today, designers, artists, and activists leverage the power of emerging technologies by bridging digital forms of resistance with lived experiences of oppression. What opportunities might digital experiences, embedded within social and physical spaces, provide for addressing lived experiences of injustice, inequity, and oppression? How are traditional methods for social design being applied and expanded in digital spaces? What are the ethical considerations and potential for harm that these new technologies present? As designers and artists continue to explore new digital tools and processes, they are also increasingly expected to be held accountable for the social, political and environmental impact of their interventions. By capitalizing on the affordances of emerging technologies, they can design outcomes that address issues of systemic inequity and oppression to bridge gaps not only in our individual experiences but also in our shared humanity.

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### A New Lens

Designers who create cultural artifacts have a responsibility to all members of society, including those of different races, ethnicities, religions, beliefs, genders, sexuality, abilities, and ages. Encouraging existing hegemonic systems can be dangerous in communication design, which often sets out to persuade its audience and can shape thinking. Emerging technology, such as AR/VR/MR, afford designers the opportunity to augment existing exclusionary texts and to alter spaces, in order to address issues of equity and inclusion. I conducted a literature review and examined best practices and case studies (e.g., Lessons in Herstory is an app that uses AR to bring to life the forgotten heroes in U.S. history textbooks—women). I



focused on questions of interrogation, realignment and expression. The questions center on 1) interrogating ideas, images and text, 2) power, and 3) and how designers can realign, augment, expose hegemony, and bring facts to light. For example, designers would examine how AR/VR/MR could augment their creative thinking by asking, Does the solution contribute to any hegemonic systems of oppression or make a case for equity and examination? Would any group be less marginalized by this representation or message? Have I thought about how the intersectionality of identities could be represented? I will present three design solutions that utilize AR/VR/MR to offer a new lens, promote reflection and actively participate in creating a just society. Designers must contribute as little to hegemonic systems currently in place as possible through our solutions and carry out due diligence to steer towards a better future.

### *The Proletariat Hacking of High Capitalist Real Estate*

**Heather Snyder Quinn**, DePaul University

Mariah is an augmented reality experience that narrates stories of historical injustice through the backdrop of significant cultural institutions and the funding that has allowed them to exist. Mariah reveals memorials to those that have perished so that “philanthropists” could have their names carved into marble walls. She is a witness to injustice and an actor of protest. The project’s first location is the Metropolitan Museum of Art. By utilizing a virtual landscape to augment a physical history, we rebuild an earnest foundation on top of the owner’s bedrock. Filling this great hall with the voices of those gone and those left to carry the burden of loss, we amend history through the virtual hacking of space with these memorials, exposing the power structure’s status quo and an understanding that our blood is in the artifact. While this project has a lens on the opioid epidemic, it brings to light much larger concerns— the future of activism and the charting of seemingly unstoppable censorship, the challenging of the capitalist system and its destruction of the working class, and the timely need for those with the ability to speak truth to power to step forward and act. This will allow for engagement with emerging technology via the democratization of the smartphone by bringing attention to the power associated with such technological tools. Through user engagement at this level, we can allow people to understand and speculate what the future could hold, and give them the means for a people’s takeover.

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### *There’s no English word for that: design, translation, and natural language processing*

**Juliana Castro**, Cita Press, Access Now

Natural Language Processing (NLP) is an artificial intelligence and linguistics emerging technology that studies computers and human language interactions. It’s responsible for most of the advances in processing large amounts of natural language data, including machine translation, sentiment analysis, dictation, and chatbots. Every day, people interact with these technologies through design interfaces, often without realizing it. I want to explore the role of design in technologies that incorporate language and translation, mainly focusing on the challenges that gendered languages encounter in an English-centric tech, design, and art world. I will point at the capacity of such technologies to be used as both inclusion and discrimination agents. As Professor Karen Risager puts it, language is not only a transactional information experience but rather a powerful symbolic system that “creates” shared realities. NLP’s vision is lofty—it aims to help translate complex languages, grade students, assess people’s digital footprint, and judge job applications and creditworthiness. As users, we won’t likely know whether we’re interacting with a bot or a human down the line. I plan to discuss examples of NLP and its interfaces, and address its failures at representing certain languages. I will show why, while the advancement of the technology is extraordinary, human biases—both represented through and embedded in language—still manifest into powerful algorithms that lack transparency and shape our daily lives.

### *Climate Change Communication in 3D Environments*

**Victoria Rabelo Gerson**, University of Houston

People perceive climate change to be a distant phenomenon that is not relevant to them, this is referred to as psychological distance, the perception of how distant or proximal something is from an individual on four dimensions: spatial, temporal, social, and experiential. An individual’s distance to an issue or event influences whether it is mentally represented and evaluated as abstract or concrete, in turn affecting behavioral responses and action. In order to decrease distance, we must make abstract concepts and experiences immediate and observable. Current climate change communication is disseminated mainly through traditional media channels, which are limited in their ability to successfully decrease distance to climate change and engage people in meaningful action. This research proposes that virtual reality is a promising channel for decreasing psychological distance due to the ability to transport users through time and space, and provide tools to exert their agency. This study investigates how the design of interactions within 3D environments can decrease an individual’s psychological

distance to climate change on each of the four dimensions. Through working with graphic design students to design 3D interactive environments, the researcher developed a prototype for a system of tools intended for use within a virtual reality experience.

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## Digital Weaving: Materializing the Pixel, Chronicling the Material

### Chair: Gabe Duggan

As physical experiences become increasingly digitized, hand-controlled digital jacquard looms, such as the TC1 and TC2, are particularly suited to address critical contemporary issues. In this panel, four artists present their studio practices which utilize this technology to develop contemporary work. The digital weaving processes and technologies practiced by artists Duggan, Haller, Nartker, and Woodbridge, are historically and functionally intermeshed. As with other digital fabrication processes, digital data (the pixel) is rendered in physical space through the medium. A unique characteristic of this process however, is an additional transmitter of this data- the human body. In this process, ancient craft and digital organization are at work simultaneously as the artist's hand guides both file design and physical translation. These questions are furthered by the works of these artists through material, data, image construction, repeat development, narrative, and color theory. Questioning intersections of media, technological dysfunction, identity, and imaging, Duggan situates digital and physical breakdown to reflect larger social issues. Haller's work reflects broad confluences of personal experiences and current events through constant refining of digital drafting and cloth construction. Nartker's practice considers the 'eye as organ of touch' through cinema and haptic interpretation. Personal narratives of brain trauma, obsessive behaviors, and barriers in communication inform Woodbridge's research, expressed through rigorous formal studies. To consider at the same time that the very pixels used to build these works are emulations of their technological predecessors (thread on binary loom systems) introduces timely pertinence to the evolving fusion of digital/physical life and perception.

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### *Glitched Metaphors: Dysfunction in Hand-Woven Digital Jacquard*

#### Gabe Duggan

By embracing and pushing expectations of traditional fiber work, these weavings question inequalities within contemporary performances of gender and exhibitions of power through tension, balance, and precarity. My work on the TC1 digital jacquard loom has primarily been tethered to one specific machine that I have been engaged with for 12 years. Over this time I have watched the machine's operations waver as it passed through different hands, most recently to be neglected for significant periods of time. Partnering with this machine and its dysfunctions, I build and negate tension to challenge a broad range of power dynamics. I exploit and guide this technology through simultaneous states of construction and destruction, building works in which control and chaos co-inhabit. These thousands of threads coalesce to form and breakdown coded images that are given to the machine to execute, by my own hand. Through various layers of digital and material translations, and combined software, hardware, and user malfunctions, the

original image becomes further disassociated even from itself. By balancing hand/space and digital/time with the TC1, I have been able to blur boundaries between referent and reality.

### *Translations of Human Experience*

#### Robin L. Haller

My research focuses on current events that are impacting the diverse communities, cultures, and individuals within the United States, and ultimately people worldwide. As events unfold across the United States, whether tragic or triumphant, I find myself engaged in a variety of conversations sparked by personal opinions, beliefs, and affiliations. As a reaction to this dichotomy of exchange, I create work anchored in traditional textile techniques combined with digital technology to express this debate. The creation of a piece, thread by thread, is a symbol of growth from knowledge. Some works are inspired by my own personal narrative, while others are meant to employ conversations across the table. They become translations of the human experience. My most recent work was inspired by the current concerns with immigration and became a reflection on my own heritage, family, and memory.

### *Textiles: the Original Cinematic Medium*

#### Kate E Nartker, NC State University

For the past ten years, I have been working almost exclusively between video and textiles. I am interested in seeing how these two areas can inform one another, and provide a framework to explore the perceptual nuances related to the haptic and language of cinema. In this talk, I would like to look at textiles as a cinematic medium and address the concept "haptic visuality", which film theorist, Laura Marks, describes as "a way of looking where the eye operates as an organ of touch". I will go through historical examples that reveal how textiles were essentially the first examples of cinema, followed by my own work and the ways I have used animation and jacquard weaving to explore haptic visuality. I will also discuss why textiles are uniquely suited to interrogate cinema and digital technologies.

### *Giving Shape to the Invisible*

#### Janie Fleming Woodbridge, North Carolina State University

As a person driven by the visual world I find communicating through words to be extremely difficult. I have often turned to art as a means of communication and have found weaving to be an effective means of storytelling. The thread and pattern in the cloth represent my own narrative and emotion. Inspired by the balanced and controlled expression of the weaver Richard Landis and the narrative/storytelling weaving work of Bhakti Zeik, digital jacquard weaving has enabled me to communicate these ideas more clearly and efficiently. Each thread is represented by a pixel and can be arranged in infinite combinations. The ability to communicate in this artform has enabled me to convey very abstract thoughts and ideas into a visual narrative. For this presentation I plan to show several examples of these concepts and dig deeper into each one and how I worked through the process of communication through digital weaving. These examples include pieces that touch on the idea of obsessive thinking/behavior to a piece about the experience of recovering from a concussion.

## Dislocating Kababayan: Unstable Communities in Filipinx and Filipinx American Art

**Chairs:** **Jessamine Batario**, Lunder Institute for American Art, Colby College; **Lalaine Bangilan Little**, Misericordia University

**Discussant:** **Pearlie Rose S. Baluyut**, State University of New York (SUNY) at Oneonta

During the late-nineteenth to early-twentieth centuries in the Philippines, the imagining of a national community expediently homogenized people, linearized time, and reconfigured language. The Tagalog word “bayan” (town), the center of municipal power, superseded vernacular designations of the periphery such as “bukid” (farm/countryside) and later assumed the modern meaning of “nation-state.” But what happens when diaspora has reconfigured the ideological notion of “bayan” and the reciprocal framework of “kababayan” (those who share a “bayan”)? The interpellation of “kababayan” only occurs when Filipinx have left the “bayan.” Therefore, “kababayan” inherently exist in a state of loss and otherness, always attempting to establish instant kinship outside the “bayan.” Approximately 12 million Filipinx now live abroad across 100 countries and often over the duration of multiple generations. This panel aims to interrogate and accommodate the changing spatio-temporal contexts through which artists create, inside and outside the Philippines. Rooted in the forms of concrete, words, and water, the three case studies in this panel explore the relationships between architecture and transnational religious initiatives, the intersection of public art and archival poetry, and a contemporary installation informed by ecological disaster. Rather than turn a nostalgic gaze towards an obsolete place and time, we mediate on instability, ambiguity, and suspension as the defining characteristics of Filipinx and Filipinx American art since the mid-twentieth century. Engaging in transdisciplinary discourse, this collaborative panel of intellectual “kababayan” presents differing notions of “bayan” – a term that is perpetually in flux, lacking singularity, and existing between forms and meanings.

*Discussant*

**Pearlie Rose S. Baluyut**, State University of New York (SUNY) at Oneonta

*Leandro Locsin's Typology of Congregation*

**Chanon Kenji Praepipatmongkol**, Singapore Art Museum

Leandro Locsin (1928–1994) is perhaps best known as an architect whose monumental projects represent the Filipino nation in a vernacularized modernist idiom. His designs for the Cultural Center of the Philippines (1969) and National Arts Center (1976), while constructed in concrete, are said to be inspired by the bahay kubo, a nipa hut indigenous to the Philippines. If Locsin's material legacy is embodied in these buildings, his enduring intellectual legacy concerns the idea that indigenous architectural typology should serve as the grounding force for the coming together of kababayan. This belief proved eminently exportable, as the bahay kubo came to serve for many in the Filipino diaspora as an abstract and portable architecture of belonging, constituted as a function of a simple roof over a group of people who gather in oneness. This paper problematizes the now-ossified nationalist trappings of the bahay kubo by looking back at Locsin's first commission, the

Chapel of the Holy Sacrifice (1955). The project's typological underpinnings, I argue, owes as much to indigenous sources as to a transnational dialogue on liturgical reform. By tracing Locsin's network of interlocutors, particularly church architects practicing in the American Midwest, I suggest that his understanding of belonging is inflected not by grand national narrative, but by a particularly decentralized and postcolonial understanding of Christian community. For Locsin, typology offered a tool to revitalize an imagination of group form rooted in the deep time of myth and religious narrative—but also, in its flexible affordances, held the latent potential of veering off in queer directions.

*Perpetual Suspense: Docupoetics and Jerome Reyes's Abeyance*  
**Jessamine Batario**, Lunder Institute for American Art, Colby College

“Baka malamig doon,” reads the first line of Tagalog in Jerome Reyes's *Abeyance* (2017), an installation outside the Yerba Buena Center for the Arts in San Francisco. The English translation is “maybe it's cold there,” a phrase that introduces several ambiguities: the uncertainty of maybe, the multivalent coldness, and the unspecified locality of there. In three stanzas, *Abeyance* quotes three generations of Filipinx Americans, laid over a photograph of San Francisco's Ocean Beach, taken by Reyes. Yet despite such historical and local specificity, *Abeyance* has the ability to affect audiences untethered to the particularities of time and place. I consider *Abeyance* as a project in docupoetics, a research-based practice that merges the historical archive with the poet's subjectivity. The inherent ambivalences of docupoetics as a literary genre complements the indeterminacy of the Tagalog phrase, and is further compounded by the temporal instability embedded in the merging of text and image. The work refuses to be wholly categorized ontologically (document/poem/ photograph), linguistically (Tagalog/English), and temporally (diachronic/synchronic). As the title suggests, the image revels in perpetual suspense. Does the poetic seascape of *Abeyance* speak to the fluid nature of kababayan, the primary audience it likely engages? Moving from text to image to community, I ultimately call on Paolo Virno to ask if kababayan might be reconfigured from its circumscription as a singular “people” tied to a homeland, into an unfixd, heterogeneous “multitude.”

*The non-place of the Pacific Garbage Patch, and the queer work of Camille Hoffman's Pieceable Kingdom*

**Thea Quiray Tagle**, University of Massachusetts-Boston

This paper moves within the transpacific “ecologies of entanglement” (borrowing from scholar Michelle Huang) between the Philippines and the United States following the oceanic routes of plastics and other synthetic materials made in, and discarded from, these nations as material witnesses to state violence and global racial capitalism. Between the land masses of the United States and the Philippine archipelago is the Pacific Ocean and the Great Pacific Garbage Patch, a site imagined as a non-place of entanglement where the ideological refuse and plastic waste of these nations are jettisoned and become quite literally entangled with plant and animal life. This non-place is one where animals, coral, and marine plants are shaped and reshaped by their encounters with the manmade, even in the absence of man; dwelling here can also productively help us rethink histories and geographies of the Philippines and US, and

its shaping of diasporic Filipinx lives. Spending time within Filipinx American artist Camille Hoffman's *Pieceable Kingdom* (2017) – a room-sized installation of fantastic land and underwater scenes of the Pacific Ocean constructed from salvaged household goods, beach resort ads, and other paper and synthetic materials – I ruminate on the ways that this installation makes visible the non-place of the Great Pacific Garbage Patch and its entanglements with the wasteful and murderous regimes of the US and the Philippine states. Looking queerly at Hoffman's *Pieceable Kingdom*, I contend, offers an alternative optic of disidentification for Filipinx diasporic subjects entrapped within these two landmasses as home.

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## Dismantling the Patriarchy, Bit by Bit: Feminism, Art, and Technology

**Chair:** Judith K. Brodsky, Pennsylvania Academy of Fine Arts

**Discussant:** Ferris Olin, Rutgers University

This session is open to art historians, artists, curators, critics to present papers on how women and transgender artists are transforming technology under the impact of feminist theory, making work that differs from the art of male artists, contributing to the aesthetics and practice of digital art, and altering digital technology itself. The birth of digital technology in the late 1960s as a medium for artmaking is often linked to the rise of the Conceptual Art Movement, a movement viewed by art historians as originating among male artists. This session will propose a second link, the rise of the Feminist Art Movement. As the 1960s and 1970s generation of feminist artists re-purposed traditional art disciplines and sought out new art forms to express an aesthetic based on women's experience, it was inevitable that they began to explore the new field of what was then electronic technology. When one looks at the history of digital technology and art through the lens of feminism, a picture emerges in which women artists have not only played an important role in the development of digital artmaking but also had influence on digital technology itself, helping to free technology from the limitations imposed by its male context and transforming it into an accessible way of apprehending the world for people everywhere. Digital art is defined broadly to include video, websites, internet art, social networking art, virtual and augmented reality, cell phones, bots, toys, video games, surveillance, bio-art, etc. Papers covering international, race, ethnic diversity encouraged.

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*Context Collapse: Live Streaming as Feminist Art Medium*

**EL Putnam**, National University Ireland, Galway

"Context collapse" is a phrase used in digital culture to describe how the boundaries of different communication contexts collapse on social media, as personal, professional, and family spheres coalesce on these virtual platforms. Public health restrictions that have followed the onset of the COVID-19 pandemic, which have meant the closure of schools, workplaces, and other public spaces as people are encouraged to "stay home," have introduced another type of context collapse. Unlike the online phenomenon, this context collapse is not virtual, but the personal, professional, and family are now coexisting in the same time and physical space. I have created the series *Context Collapse* as a feminist investigation of maternal ambivalence, where art becomes a strategy for coping while challenging

representations of mothers online. I contextualise this series within the longer history of live streaming or telepresence as a feminist art medium, tracing it back to camgirls in the late 1990s and early 2000s. Certain camgirls, such as Ana Voog, established an aesthetic language of online presence through creative engagement with technological limitations as networked experiments, creating spaces online where women could challenge patriarchal norms of gender and sexuality. I draw from this history to contextualise my own practice with livestreaming, emphasising how it functions as a feminist art medium, which has been usurped and undermined through algorithmic capitalism. My intention in evoking this history is to tap into its unrealized feminist potential, pointing to possible means of resistance patriarchal mediation today.

*Cyberfeminism on the Ground: Feminism, Technology, and Art at the Banff New Media Institute, 1995-2005*

**Jennifer Kennedy**, Queen's University

A decade before becoming the Founding Director of the New Media Institute (BNMI) at the Banff Centre for the Arts in Alberta Canada, feminist video artist and scholar Sarah Diamond published "Whose Vision Will Rule the Future? Women, Technology, and Art" (1985), an essay that draws from the history of feminist video art to analyze how emerging communications technologies reinforced gender-based discrimination, and imagine how the same technologies might be harnessed to help create a more egalitarian future. Looking back, the connection that Diamond makes between technological innovation and feminist politics in this text reads as a preface to the political program that would become a defining feature of the BNMI in the decades that followed, as artists, scholars, and activists from around the world came to Banff to explore the convergence of art and technology at the beginning of the internet age. Building on the radical experiments with digital media that artists such as early cyberfeminist Nell Tenhaaf had been leading at the Banff Centre since the late-1980s, the BNMI's programs were frameworks for testing the possibilities and risks of linking art and technology for the purposes of social critique and change. Beginning with Diamond's vision and offering case studies as examples, this paper considers how an art centre in the Canadian Rockies became a vital infrastructure for the development of cyberfeminist artistic theories and practices internationally, including work by Allucqueur Rosanne Stone, Laurie Anderson, Shu Lea Cheang, Francesca Da Rimini, Josephine Starrs, and Cheryl L'Hirondelle among others.

*Reflections of a 1/2 Japanese 1/2 Brooklynite Expat MIT Geek Grrrl*

**Tamiko Thiel**, Munich Germany

*Glitch Feminism*

**Legacy Russell**

Simone de Beauvoir said, "One is not born, but rather becomes, a woman." The glitch announces: One is not born, but rather becomes, a body. In 2012, writer and curator Legacy Russell coined the term Glitch Feminism which, as Russell has defined it, "embod[ies] error as a disruption to gender binary, as a resistance to the normative". Glitch Feminism is now the subject of Russell's first book *Glitch Feminism: A Manifesto*. The divide between the digital and the real world no longer exists: we are connected all the time. What must we do to work out who we



are, and where we belong? How do we find the space to grow, unite and confront the systems of oppression? This conflict can be found in the fissures between the body, gender and identity. Too often, the glitch is considered a mistake, a faulty overlaying, a bug in the system; in contrast, Russell compels us to find liberation here. In a radical call to arms, Glitch Feminism argues that we need to embrace the glitch in order to break down the binaries and limitations that define gender, race, sexuality. Developing the argument through memoir, art and critical theory, Russell also looks at the work of contemporary artists who travel through the glitch in their work. Timely and provocative, Glitch Feminism shows how an error can be a revolution. As Russell puts it: "USURP THE BODY—BECOME YOUR AVATAR!"

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## Distinguished Scholar Session Honoring Salah Hassan

**Panelists:** Salah Hassan, Cornell University; Chika Okeke-Agulu, Princeton University; Iftikhar Dadi, Cornell University; Elizabeth Giorgis, University of Addis Ababa

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## Don't Just Stand There, Do Something

**Chair:** Robert Ladislav Derr

Don't Just Stand There, Do Something explores ecological issues from climate change to ecosystem degradation through presentations by Markus Reymann (Co-Founder and Director, TBA21–Academy, the exploratory soul of Thyssen-Bornemisza Art Contemporary), Todd Anderson (visual artist and Associate Professor of Art, Clemson University), Anastasiia Raina (multidisciplinary designer, researcher, and writer and Assistant Professor of Graphic Design, Rhode Island School of Design), Marek Ranis (multi-media environmental artist and Associate Professor of Art at the College of Arts and Architecture, University of North Carolina at Charlotte), and Stefanie Hessler (Director, Kunsthall Trondheim), and chaired by Robert Ladislav Derr (visual artist and Professor of Art, University of Nebraska-Lincoln). In this session Mr. Reymann investigates "environmental injustice against the ocean through the lens of art;" Professor Anderson presents The Last Glacier, visual artists, scientists, and literary figures researching ecological changes; Professor Raina questions, "how can we move from being inspired by nature to working with nature;" Professor Ranis narrates native voices of the Arctic; and Ms. Hessler explores the "responsibilities of the arts and artists with regards to climate change, while arguing that responsibility cannot be outsourced to art." The session will address systemic ecological devastation through the rich experience of artists, educators, and curators to deepen learning and engagement of emotional, ethical, and practical sustainability.

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## *Collaborative Artistic Practice for Social & Environmental Change*

**Markus Reymann**

TBA21–Academy is a contemporary art organisation and cultural ecosystem fostering a deeper relationship to the Ocean through the lens of art to inspire care and action. The Academy

instigates intersectional and collaborative research, artistic production and new forms of knowledge, resulting in commissions, exhibitions and pedagogic programmes. Commissioning and producing research-led projects for nearly a decade, TBA21–Academy has grown an extensive network of ocean practitioners and experts from the fields of science, policy, law, big data and indigenous scholarship. The Academy believes in transdisciplinary practise as a detector for the pressing issues of our time and a catalyst for social and environmental change. We commission collaborative research in immersive environments in close proximity to the ocean, providing transformative experiences in order to foster deeper engagements and meaningful collaborations. Through a kaleidoscope of viewpoints and thinking, we aim to agitate the status quo of ocean policies, sciences, conservation and education, populating these sphere with new ideas and actions. Our approach to commissioning and producing research springs from various perspectives: situated practise, interdisciplinary collaboration, the inclusion of indigenous methodologies, experiential pedagogies, social justice, and recognition of other-than-human ethnographies. This presentation will outline the core values of our commissioning practice and present the latest developments in TBA21–Academy's research, including the long-term commissions by Armin Linke: Prospecting Ocean, Joan Jonas: Moving Off the Land II, and Territorial Agency: Oceans in Transformation, the itinerant exhibition Tidalectics (taking conceptual inspiration from the Barbadian poet Kamau Braithwaite), along with the presentation of the Academy's educational, fellowship and local conservation programmes.

## *The Last Glacier* **Todd D Anderson**

Todd Anderson will discuss various The Last Glacier projects, an art + science collective which he is a member, as case examples on ways in which artists can maintain their autonomy while working on common causes with other artists, writers and scientists. By nature, and often by way of training, artists sometimes approach making in the studio as individualistic endeavors. Like the entrepreneurs they are, artists have nuanced appreciation for how one spends one's time, how one makes decisions about ways of working and when that work is carried out. Perhaps above all else, those in the creative industries prize their autonomy. Anderson will share lessons learned and strategies for retaining intellectual and creative autonomy within the context of collaborations and convergent research projects.

## *Posthumanist aesthetics in art and design: moving beyond biomimicry*

**Anastasiia Raina**

Few ideals have been as exalted or permeate the design field as deeply as biomimicry. This formal imitation of nature in the design of objects dates back to the 19th-century art nouveau, notably reemerges in the design philosophy of the Bauhaus, and continues through many works today. Rooted in the empirical study of plants and animals, creations employing biomimicry borrow credibility from both biology and nature, appealing to people's scientific and spiritual sensibilities. Such romanticization of biomimicry leaves it particularly vulnerable to exploitation by marketing power that ultimately enables the production of objects under the guise of greening initiatives,

afforestation, and other environmental do-goodisms that paradoxically proliferate at the expense of the natural world. As we construct sustainable futures, how can we move from being inspired by nature to working with nature? With the insights from posthumanist theory, this presentation will focus on the broader decentering of anthropocentric aesthetics to create space for inter-species collaboration among humans, non-human species, ecosystems, and algorithms.

*Decolonizing Climate Change, Artists of the Peripheries*  
**Marek Ranis**, University of North Carolina at Charlotte

It is about time to decolonize the narrative of the Arctic by giving a voice to native artists there. In my paper I focus on four contemporary Artists: Sonya Kelliher-Combs (Iñupiaq Athabascan) based in Alaska, Maureen Gruben (Inuvialuit), based in the Northwest Territories of Canada, and Aslaug Juliussen, Hans Ragnar Mathisen (Sámi) of northern Norway. Those four artists, whose creative work has been inspired by their native heritage and the current environmental and social conditions in the Circumpolar North, strive to create art which is deeply invested in recognizing and preserving traditional knowledge, culture, and respect for the environment. They all tackle the most important contemporary issues, from climate to social justice and decolonization. All three are feeling firsthand the urgency of oncoming environmental catastrophe; in that context, they want to shape and decolonize the narrative of their land and their people. All four represent thousands of years of presence and cultural tradition in their respective lands, which are wrongly considered extreme and empty peripheries of the world. All four, literally and symbolically, are stitching the narrative of their land while increasingly understanding the global resonance of events in the High North. Global events inspire many artists to travel to the remote corners of the world. However, this project recognizes those creatives who are already there, for whom not only their art but also their daily experiences are determined by their geography and heritage, for whom global events are their identity.

*Once More with Feeling: Art in the Age of Climate Change*  
**Stefanie Hessler**, Kunsthall Trondheim

The last years have plunged the planet into an ever more palpable state of climate change. As the atmosphere is heating up, glaciers melt, and oceans toxify, many people are turning towards the sciences for evidence and towards the arts for imagination. Beyond calling upon the arts to show other, speculative ways out of, or at least to grapple with, the planetary disaster, the pressure on the internal workings of the art system increases. The tension between the ethics talked about on the surface and the way the art system operates is becoming increasingly unbearable. In this talk, I will explore the responsibilities of the arts and artists, while arguing that responsibility cannot be outsourced to art. Greenwashing, or bluewashing, with and through art compromises the possibilities of art to question, to not deliver, to complicate, and to imagine. I suggest that we need to consider responsibility as more than an attitude and actions, and propose that rather than merely changing ways of thinking and doing, we (by “we” I mean an imagined pronoun for the Global North), need to change our ways of feeling.

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## Double-Sided Objects in the History of Art

**Chairs:** Nicole Danielle Pulichene, The Metropolitan Museum of Art; Nancy Ann Thebaut, Skidmore College

Double-sided images are pervasive across art historical time and place, yet they are not always considered in their full physical integrity: one side is often studied, displayed, and photographed more than its counterpart. In the historiography of pre-modern art, for example, privileging one side of a work might reflect methodologies borrowed from the study of easel painting. This approach, however, risks flattening an object’s material complexity and obscuring evidence of making and use. This panel seeks papers that consider the history and historiography of double-sided objects by attending to their many facets, whether “front” and “back,” oblique angles, or otherwise hidden images. We ask how more holistic approaches to works of art might complicate, or even confirm, long-standing art historical narratives. Topics and questions might include: if makers emphasized or concealed the multi-sidedness of an object; if (and how) one side became dominant over time; emergent iconographic or material patterns within an object corpus; and multifarious or changing viewing conditions. Participants might offer solutions to unsatisfying yet common descriptors like front/back, recto/verso, or obverse/reverse, which so often reinforce material hierarchies. In keeping with this year’s CAA theme of climate crisis, contributors may wish to explore double-sidedness as a solution to material scarcity, namely through reuse and recycling. Proposals dealing with multi-sided works of art are also encouraged to apply. We hope that this panel creates a unique space to confront methodological and visual blind spots within our discipline by revising and challenging one-dimensional modes of looking.

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*Fool’s House: Jasper Johns, Frontality, and Painting*  
**Isabelle L. Wallace**, University of Georgia

Jasper Johns has been interested in the two-sidedness of paintings since the beginning of his career. In 1956, one year after his inaugural painting of the American flag, he used a painted canvas as a surface on which to display the backside of a second, resulting in an object that played upon notions of “front” and “back” to generate an opaque experience of both. Four years later, in 1960, Johns executed Figure 3, a small, two-sided oil on wood that uses the planarity of painting against itself, resulting in a painting that functions like a vitrine. On one side, the number three, which is painted in gray with white highlights, is rendered “correctly,” with the motif’s open side facing the panel’s left edge. On the other side, the number three appears in mirror reverse, with the motif’s open side facing the panel’s right edge. The effect is of a “figure” trapped within a transparent, if inaccessible box; its “front” visible from one side, its “back” visible from the other. In later works, Johns takes yet another approach, making several paintings whose left- and right-hand edges, though separated by the expanse of the painting’s middle, encourage the idea of contiguity, as if the painting were once a cylindrical object, subsequently bisected and flattened into a planar, frontal object. Attending to these, as well as other strategies, Johns, and I, in turn, ask what is at stake -- psychologically, conceptually, materially -- in maintaining or dissolving a purely frontal conception of painting.

*Long Banner of Bodhisattvas: Its Economic Use of Materials & Original Display as a Double-Sided Painting*

**Yoonah Hwang**, University of Southern California

Long Banner of Bodhisattvas (c. 956), Stein Painting 216 in the British Museum, is a distinctive painting discovered in Cave 17 at Mogao Caves in Dunhuang. In terms of its length, material and display mode, this extremely long banner, which measures 396.0 cm in length and 59.0 cm in width, was originally painted on a single layer of silk without backing or mounting on another material. However, in the course of the mounting and preserving process when the painting first entered the British Museum in 1920s, the whole painting was mounted on modern silk, which prevents us from experiencing the original method of display. Based on an interpretation of the painting's original materials –gauze-like, transparent silk and prominent red pigments analogous to blood—the author argues that the banner was meant to be seen from both sides by reconstructing its intended display using Mogao Caves' wall paintings and similar examples excavated from neighboring regions, such as Turfan. The author further argues that the painters fully utilized the qualities of the painting materials. By painting primarily on one side and letting the pigment bleed through to the back of the silk, the banner showcases how efficiently the artisans accomplished the painting process with limited painting materials. This painting demonstrates a unique form of religious art and is a strong example of how the other painted banners from Dunhuang would have been produced.

*Inside Out: A Reconsideration of the Tazza Farnese*

**Nora Lambert**

Perhaps the most famous ancient engraved gem is the Tazza Farnese, a massive double-sided sardonyx dish that has appeared in the court records of Holy Roman Emperor Frederick II, Timurid Persia, and Alfonso I, King of Naples. Its illustrious provenance is matched by its equally remarkable imagery and materiality. On the dish's interior, an ancient artist carved five Egyptian deities into variegated layers of hard stone. Two nude male figures seemingly fly overhead. The exterior features the Greek monster Medusa with flowing hair that simultaneously rises from and sinks into the stone. This doubled imagery reflects an interest in both the stone's precious material and the techne required to manipulate it. It also precludes any resting surface. Indeed, the cup begs constant manipulation, as its varying layers provide a surface that vacillates between translucency and opacity, alternately revealing and concealing its exquisite carvings. Art historians have vigorously debated the Tazza's enigmatic iconography and the significance of its medium. Yet these discussions privilege the vessel's interior. Our paper will instead consider the Tazza holistically and offer a *longue-durée* examination, beginning with its ancient origins and concluding with its circulation in the medieval and early modern periods. We thus investigate not only the interconnectedness of the Tazza's two sides, but the intertwined aspects of its materiality, iconography, and centuries-long reception. By tracing the object as it traversed the Mediterranean, we explore the implications the Tazza Farnese held for the varied viewers who treasured, recorded, and adapted this extraordinary object in its entirety.

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**Rebecca Levitan**

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*Face Value: Figuring Blind Spots in a Fourteenth-Century Breviary*

**Joshua O'Driscoll**, Morgan Library and Museum

This paper examines the copious depictions of reversed figures in a fourteenth-century breviary produced for the Carmelite cloister of Santa Maria in Porto, Ravenna (PML MS M.373). The anonymous painter of the manuscript (known variously as the Master of B 18, or the Second Master of San Domenico) consistently and creatively challenged the primacy of frontal depictions of figures, particularly in the book's historiated initials. Whether best understood as entertaining distractions or purposeful disruptions, these curious figures clearly subvert viewer expectations. The reversals are all the more startling in the context of a liturgical book made for a famously strict mendicant order. Investigating the painter's decision to flout convention, this paper will consider a range of issues and historical contexts, including the role of marginalia in contemporary Bolognese illumination, the treatment of pictorial space, and the potential for understanding the historiated initials as anti-portraiture.

## Down to Earth: Womxn Artists and Ecological Practices in Latin America

**Chair: Madeline Murphy Turner**, The Institute of Fine Arts, NYU

While a number of women artists in Latin America have worked with ecological systems, many of these figures—such as Ana Mendieta, Alicia Barney, and Cecilia Vicuña—have been analyzed by scholars, critics, and even the artists themselves in terms that emphasize a generalized notion of mysticism, ritual, or the shamanic. Such perspectives risk creating an essentialist link between women and the natural environment and rely on narratives that can fetishize indigenous world views. This session seeks emerging scholarship that presents new perspectives on contemporary (c. 1960–present) self-identifying women and non-binary artists who think critically about the human relationship to land, water, and other living organisms in the context of Latin America. While open to a range of approaches, we are particularly interested in papers that examine links between gender equality and environmental activism in visual culture. We hope to raise questions related to the implications of extractive and settler colonialism; theories of non-human agencies; art and food systems; and issues of eco-feminism. We invite papers from a range of fields that include performance, indigenous, and museum studies, seeking to explore the multiple ways in which art, gender, and ecology have intersected in the past and continue to do so in new modes of visual practice.

*Blood, Spit, and Tears: Performing Gender and Ethnicity in Sandra Monterroso's "Lix Cua Rahro/Tus tortillas, mi amor"*

**Carlota Di Liscia**

In her video performance, *Lix Cua Rahro / Tus tortillas, mi amor*, Monterroso sits at a wooden table as she makes tortillas using a paste prepared with corn and her own bodily fluids. The artist does this by masticating corn, regurgitating it, and then kneading it in a fine dough. By simply performing the laborious task of food preparation, Monterroso exposes the tension between a Euro-centric aspiration and the presence of a rich indigenous history in Guatemala. Like the bovine industry in Argentina, the changing gastronomic landscape of Guatemala and broadly, the Maya region, is defined by a post-colonial order which absorbs and oppresses indigenous practices. This is particularly relevant when we consider the legacy of colonialism in the Maya region; Maya women in Guatemala and Mexico are seen as the gatekeepers of tradition, idealized through their *traje* (traditional Mayan dress), native dialects, and their tortillas. There is a well-defined, gendered duality within a collective Maya identity which will be discussed in this presentation specifically in relation to Monterroso's dissection of her own identity as a female *ladina*—a term used to denote Spanish speaking Guatemalans with indigenous descent. The final portion of the presentation will address the Imperialist threat of the proliferation of United States' fast-food chains within the Latin American region, and how Monterroso's performance should be viewed as a critique of globalist hegemony and a return to an agro-ecological and autonomous gastronomic identity.

*Inhabiting the Waters: The Art of Mapuche Artist Sebastián Calfuqueo*

**Florencia San Martin**, California State University, San Bernardino

In recent years, a crescent number of publications in the humanities have turned to theories on water to expand on the critique around settler colonialism in the Americas and beyond. Tiffany Lethabo King for instance developed the metaphor of the “shoal” to think simultaneously about the relationships between Blackness and Indigeneity in the context of coloniality and contemporary politics. In the field of visual studies, Macarena Gómez-Barris coined the term “submerged perspectives” to refer to the ways in which geographies of ocean and land together can be rethought in the colonial anthropocene by celebrating life otherwise that emerges from below. This paper analyzes the work of mapuche queer artist Sebastián Calfuqueo from the lens of the submerged. Examining their artistic strategies to denounce coloniality of water, earth, and non-heteronormative sexualities within Chile's neoliberal extractive present, this paper focuses more specifically on Calfuqueo's 2020 video *Kowkülen* (meaning “Liquid Being” in Mapudungun), a 3 minutes video encompassing a poetic journey regarding the relationship between water, life, and sexuality in mapuche's culture, history, and decolonial struggles. Analyzing the work in relation to the artist's collaboration with mapuche feminist collective *Rangiñtulewfü* (meaning “Between Rivers” in Mapudungun), this presentation also addresses the ways in which language and water relate, unearthing the memories of the territorial past and the existence of different and more fluid worlds.

*Opossum Resilience and Dry Twigs: Ecofeminist Cuir Camp in Contemporary Latin American Video Performance*

**Gillian Sneed**

Since the 1970s, Latin American women artists have addressed women's identities and nature through essentialist and fetishized representations of “the feminine” and “indigeneity.” Today, a new generation of self-identifying women artists working in video performance are returning to these themes, but through innovative approaches that address the legacies and ongoing realities of colonialism and the insurgencies of dissident genders, bodies, and sexualities in ways that satirize and resist essentialist and fetishizing tropes. These include recent videos by two emerging Latin American artists: Naomi Rincón Gallardo (b. 1979) and Maximiliano Mamani (b. 1995). Gallardo's *Resiliencia Tlacuache* (*Opossum Resilience*, 2020) is a campy video narrating a tale of Oaxacan territorial dispossession through characters including an Opossum, a Hill, a Mixtec Cave Deity, and an Aztec Goddess of Agave, who come together to combat the extractivism of the local mining industry. In the music/dance video *Ramita seca la colonialidad permanente* (*Dry Twig, The Permanent Coloniality*, 2019), Mamani plays Andean drag queen Bartolina Xixa, costumed in traditional Cholita garb, and dancing in a smoky trash dump to music with stridently eco-feminist and anti-imperialist lyrics. Both works reject neoliberal capitalist and colonial codes and honor Indigenous perspectives, marshaling the dissident body to resist both the predatory and extractivist regimes of imperialism, as well as the traditional gender binaries perpetuated by folklore stereotypes. They also both strategically engage camp as a form of critique and resistance, exemplifying José Esteban Muñoz's contention that cuir Latinx artists marshal camp to resist oppressive



hegemonic regimes of straight Anglo-Americanwhiteness.

*Embroidering Politics: Maya Cosmologies Influence in "Zapantera Negra"*

**Madison C. Treece**, UCSC

"Zapantera Negra" was a 2012 exhibition that resulted from Black Panther Minister of Culture Emory Douglas's residency at the En Donde Era la ONU (EDELLO), a collective space in Chiapas, Mexico, run by American artists Caleb Duarte and Eve Mia Rollow. "Zapantera Negra" developed out of the perceived similarities between the Black Panther Movement and the Zapatista uprising and was conceptualized as an exhibition that would distribute artistic control among the Zapatista community. This paper examines how Zapatistas visually address their movement's needs through a dialogic process of cultural production within the framework of Zapantera Negra, looking specifically at textiles produced by the Zapatista women's embroidery collectives that were assigned Douglas's illustrations to reimagine. In Maya cosmologies, order is brought to the heavens and earthly realm through the structured weaving of cloth. Weaving and textiles also bring meaning and structure to the everyday lives of the Maya people. Within the charge of women, textiles manifest indigenous Maya epistemologies and speak to the ways humans participate in the construction of community. Textiles are therefore a particularly poignant form for visually addressing contemporary politics and activist goals. Looking at the revisions, omissions, and additions made by the Zapatista women to Douglas's images, the embroideries draw from indigenous practices in order to voice their unique positionality and ideology as Zapatista women fighting their own battles and asserting their own identities. Specifically, corn motifs throughout the textiles show that people can only flourish with the land, reinforcing Zapatista demands for reterritorialization for sovereignty.

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## Earth as a Desert: The Ecology of Surrealism in the Face of the Climate Crisis

**Chairs: Iveta Slavkova**, The American University of Paris;  
**Anne Marie Butler**, Kalamazoo College

Suggestions of post-crisis landscapes, hybrid bodies, and a world absent of humans pervade surrealist works. Surrealism was born just after World War I, a global catastrophe that devastated the environment through the use of heavy weapons, bombs, and toxic gas, leading to a reflection on a crisis which would turn Earth into a desert emptied of the living, including humans. This vision of Earth as a desert prefigures our contemporary moment of climate crisis although this concept did not exist at the time. Surrealist texts, images, and exhibitions suggest that rationality, progress, and scientific empiricism - fruit of the human pretension to dominate and classify everything - are absurd and will cause the ultimate absolute devastation. The "ecology" of surrealism highlights this crisis of humanism and the reinvention of values in the face of the specter of Earth as a devastated landscape. In response to or in anticipation of a post-crisis world, many surrealists sought to unleash the flux of thought subsumed by rationalist productivity and consumption, free the multiplicity of the self, and release desire and sexuality. With an emphasis on interdisciplinarity of fields and methods, this panel seeks to theorize broadly the ecology of surrealism. It aims to highlight surrealist works from different time-periods and places, as they point urgently to the crisis of humanism in the 20th century and today, engaging a reflection on the devastating consequences of a certain definition of Western civilization and of the human.

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### *Submerged Surrealism*

**Christina Heflin**, Royal Holloway University of London

The obsessive representation of and violence against the eye is inescapable in surrealist art, with works like Luis Buñuel and Salvador Dalí's 'Un Chien andalou' and Georges Bataille's 'Histoire de l'oeil' being the most renowned for their depictions of acts of ocular defilement. Over the years scholars like Martin Jay have questioned these artists' intentions and have even gone so far as to position them as anti-ocular. However, compromising the physical integrity of the eye is not necessarily an outright rejection of vision. Instead, it questions the hierarchical structure of the senses. The use of marine animals in surrealist art seen in works by artists such as Jean Painlevé, Eileen Agar and Man Ray represents beings which rely on other modes of sensing, thus navigating their worlds without the primacy of vision. My position is that these artists are taking an anti-ocularcentric stance and letting their work reflect this position. Examining surrealist works featuring marine life, this paper also focuses on research from popular science journals which discuss advances in marine biology during the 1920s and 1930s that may have been read by the Surrealists. I contend that surrealist depictions of marine life reflect an interest in alternative sensory regimes, stemming from crisis and the trauma of war, thereby rejecting vision above other senses and calling into question the structure and position of the human-animal boundary. These representations express a desire to move beyond the eye to expand and explore faculties of perception typically denied to the human sensorial experience.

*From Mythical Insects to the Poetics of Stones: Roger Caillois' Critique of Human Exceptionalism*

**Donna Michelle Roberts**

Ever provocatively keen to reveal human thought and behaviour in the light of the least mammalian aspects of nature, Roger Caillois developed one of the twentieth century's most sustained critiques of human exceptionalism. From his disconcerting writings on the relations between humans and insects in the 1930s to his late writings on the mysterious syntax of stones, Caillois sought ways of exploring how those dimensions of human life long considered unique – such as myth, art, and poetry – were apparent throughout nature at large. Caillois' ideas on the interconnections between humans and the entirety of nature ran distinctly against the grain of Martin Heidegger's view that 'The stone is wordless; the animal is poor in world; man is world forming.' This paper will discuss how Caillois expanded the surrealist concerns with the occulted hieroglyphics of everyday life and developed a view of the semiotics of the natural world that draws his work close to the field of biosemiotics, with its attempts to define human semiosis within a more general understanding of nature's systems of communication. True to the surrealist basis of his thought, Caillois proposed that it was only through mobilising the imagination that humans could grasp the interconnections between cultural and natural phenomena, and thereby develop a more appropriately modest sense of the capacities and true nature of their species, one, he pessimistically but poignantly defined as 'late-coming, temporary, and transient – it will not even last as long as the dinosaurs lasted'.

*"Rien qui fût à sa place!". Benjamin Péret's Natural History (1947-1958)*

**Julia Drost**, German Center for Art History

Ecological thinking as a reflection on the interconnectedness (Timothy Morton, 2010) of all natural phenomena and manifestations characterizes surrealism's approach to nature in many ways. In my contribution, I propose to examine Benjamin Péret's poetic Natural History, published in 1958 together with five illustrations by the Czech artist Toyen. Péret's two-part poetic conte refers to ideas of the ancient theory of elements as well as to modern natural history. The confrontation with the mythical narratives of the explanations of nature as well as their contrast and interaction with modern knowledge lead to a revolutionary transformation of the phenomena of the natural world. This is what Toyen takes as the starting point for her illustrations. The result is an ecology of the marvelous that questions established hierarchies as well as ideas of usefulness and order within nature and its creatures. The driving force of emergence and transformation of all natural creatures is the desire, root and energy of a utopian vision, a position which shows in many ways parallels to the Natural History of Max Ernst. In fact, Péret deals with the crisis of humanism. The largely dehumanized nature, having become a soulless desert through war, is animated by humanized elements, plants, and animals. The impenetrable, soulful life of nature challenges the earth scorched with calculation. Péret and Toyen create surreal landscapes of the marvelous, in which the inexplicable and the illogical denies the ideals of progress and rationality and postulates a unity of man and nature.

*Surrealism in the Desert: The Arizona Landscapes of Max Ernst and Dorothea Tanning*

**Samantha Kavky**, Penn State Berks

Many surrealist landscapes feature generic desserts as visual analogs for the mental space of the unconscious. While there is evident irony in visualizing the semantically and iconographically replete mass of unconscious activity as an empty dessert, the visual conceit became a common expedient for the depiction of a space dislocated from physical reality. The desert landscapes Max Ernst created while living in Arizona break from surrealist norms by picturing actual deserts, real locations that he visited or viewed from his house in Sedona. For Ernst the desert functioned as an active ground for imaginative vision and unconscious projection, rather than a neutral or passive dream-space. Yet, as made clear with his first evocation of the Arizona desert, *Europe After the Rain*, 1941-42, it also carried apocalyptic signification during a period of world war. By the time he moved to Sedona in 1946, the atomic bombs had been dropped over Japan. Ernst must have been aware of the role the American Southwest played in military and nuclear testing. In 1942 the Dugway Proving Grounds in Utah became a location for the testing of chemical and biological weapons, and closer to home, the Yuma Test Branch in Arizona was activated in 1943. This ambivalence between a mentally fertile space associated with healing and spirituality, and an arid world of devastation resonates in the images of the land produced by Ernst during his tenure in Sedona from 1946 to 1956 as well as in those produced by his wife Dorothea Tanning and others.

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**Eco Deco: Art and Environment in the Long Eighteenth Century**

HISTORIANS OF EIGHTEENTH-CENTURY ART AND ARCHITECTURE

**Chairs: Wendy A. Bellion**, University of Delaware; **Kristel Smentek**, Massachusetts Institute of Technology

How might an "ecocritical insurgency," to use Lawrence Buell's term, of environmental scholarship reorient studies of the decorative arts in the long eighteenth century? Proposing "Eco Deco" as a term for this inquiry, this session aims to catalyze an interdisciplinary conversation about environmental history, decorative arts, and design. The manufacture of early modern decorative arts involved an astonishing quantity of material substances harvested from a range of natural environments; the global systems of labor and transportation that moved such products to consumers generated corresponding environmental effects that have yet to be critically examined. We invite papers that take a global view of the material stuff of design and the decorative arts (e.g. wood, cotton, metal, clay, glass, ivory, tortoiseshell, cochineal) within anthropogenic and/or nonhuman networks (e.g. slavery, colonialism, capitalism). How do the decorative arts expose historical ideologies and/or period imaginaries of nature, materiality, technology, and aesthetics? How were the decorative arts implicated in processes of resource extraction, ecosystem disruption, species destruction, industrial pollution, waste, and toxicity?

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*Fragmented Histories, Imperial Objects: The Specimen Table Across Time and Space*

**Freya Gowrley**

*Ebony Clothes/Ebony Bodies: Negotiating Ornament in Coromandel Coast Furniture*

**Shweta Raghu**

*Trees, Orphans, and the Forgotten Figures of Savonnerie Carpet Manufacturing (1662-1688)*

**Sarah Simpson Grandin**, Harvard University

*"A Toilette in their fashion": Indigenizing the Dressing Table in France and New France"*

**Philippe Halbert**, History of Art Department, Yale University

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## EcoArt: Grief, Healing, and Care in the time of our Enviro Crisis

DIASPORIC ASIAN ART NETWORK

**Chair: Alexandra Chang**, Diasporic Asian Art Network

Our enviro crisis has presented us with the need to acknowledge the underrecognized exigencies of our individual and collective grief, healing, and care. The artists on this panel explore their practices with us, reflecting on their work in terms of shared personal and community histories, memory, and trauma and the processes of rituals and care that allow us to heal and look toward the future. Jean Shin's work tackles the enormity of our consumer waste streams as well as the need for us to gather and pause to share in the process of mourning during our ecological crises. Mary Ting's work engages with grief and her personal history, tying her family history with that of the broader context of Chinese History in the 20th century and the global animal trade and climate-related extinction in terms of the legacies of trauma and loss. While Sue Huang's interdisciplinary practice asks of us to contemplate our sensorial experiences, to think discursively and imagine both individually and together among other things about clouds, asking us to contemplate narratives within and beyond ourselves into realms of the non-human. This panel is presented by the Diasporic Asian Art Network.

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*Transforming Consumer Waste Into Care and Urgency During the Enviro Crisis*

**Jean Shin**, Pratt Institute

Jean Shin shares behind the scene stories of recent large-scale projects that address the urgency of the environmental crisis. Allée Gathering at Storm King, salvages dying maple trees on site and transforms them into a monumental communal sculpture. The work offers a place of remembrance, to sit and observe nature more closely while mourning our loss. Pause at Asian Art Museum shows our increasing dependence on mobile phones and other digital devices to connect, resulting in a vast amount of obsolete technology and electronic waste. Engaging the public on issues of plastic waste and environmental stewardship, MalZE is a labyrinth of green plastic bottles stacked to resemble cornstalks as a symbol of agricultural production in the American heartland. Shin's projects invite audience to slow down and reflect on how our consumer behaviors impact the environment.

*Mary Ting: On Art, Grief, Ecological Collapse into Action*

**Mary Ting**, John Jay College

Mary Ting will give an overview of her art, projects, lectures

and research that examine and reflect on cultural trauma, ecological loss, and the intersection of art, activism, research and environmental justice. Her talk will end with a focus on COVID-19 and future pandemics, wildlife trade, deforestation, loss of bicultural diversity in our climate altered world.

*Grieving the Nonhuman: Sensorial Approaches to the Climate Crisis*

**Sue Huang**, University of Connecticut

In order to attune ourselves to the unfathomable reality of the climate crisis, we need artistic encounters that can expand emotional awareness about ecological losses occurring beyond the limits of the human sensorium. A number of works explore this theme. Mesocosm (2012) by Marina Zurkow, for example, collapses long timescales to explore human impacts on decaying ecologies. Before Tomorrow (2008), a narrative film by Marie-Hélène Cousineau and Madeline Ivalu, presents an allegory of apocalypse through the story of a colonized Inuit community. Sue Huang's work similarly attunes audiences to the temporal and geographic scales of the climate crisis. However, in a similar vein as works such as Global Warming Hot Yoga Studio (2016) by Pinar Yoldas and Plantón Móvil (2010) by Lucia Monge, her work takes an approach that engages audiences through immersive, sensorial experience and embodied participation. In this talk, Huang discusses three of her pieces: Freshkills in Eight Movements (with Brian House), a movement-based sound installation that collapses disparate timescales through sonified environmental data; In the Time of Clouds, a participatory dining experience that collectivizes human imaginaries about the sky; and Erotic Ecologies, a speculative archaeology work that explores climate grief by linking prehistoric practices to a posthuman future. These projects utilize sensorial experiences to create an emotional repository, a set of lasting memories that might foster new modes of mourning the nonhuman entities that surround us—the clouds and the earth (Cunsolo Willox, 2012).

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## Ecologies Beyond the Human 1

*The Artwork as Garden: The Hartman Historical Rock Garden, 1932-1944*

**Cortney Nicole Anderson Kramer**, University of Wisconsin Madison

Concrete pique-assiette art environments have acquired a reputation for being masculine artistic assemblages by America's underprivileged immigrant, farmer, or factory worker. For example, the anecdote follows that H. G. "Ben" Hartman created hundreds of sculptures while laid off from his foundry job during the Great Depression. The presentation of works such as his Historical Rock Garden as an "against all odds" narrative presupposes the myth of individual exceptionalism, or visionary genius. These biographical approaches bypass the work's roots in broadly shared attitudes about home, garden, and personal expression. Artists made the sculpture gardens in concert with flower and vegetable gardens, which many of their wives were responsible for curating. Mary Hartman created a decades-long home economy cultivating and selling plants that she exhibited with her husband's sculptures. Feminist art history has explored historical omissions in which ephemerality of women's artwork is a major challenge. By overlooking the centrality of the works

as garden, we omit the contribution of women's creative labor and perceive only one side of a three-dimensional process. To observe the artworks today, without their carefully curated flowering gardens, is to perceive only one side of a coin. Using historical photographs, I will interpret Hartman's concrete assemblage as garden vis-à-vis the rock garden "craze," victory gardens, and WPA. I propose an interpretation that foregrounds collaboration between artwork and nature, which propagate themes on permanence and ephemerality while addressing historical gender omissions.

*Mythical Mushrooms: Hybrid Perspectives on Transcendental Matters*

**Xiaojing Yan**

This talk will focus on my own art practice, which juxtaposes Eastern mythology with Western culture to discuss environmental and social issues by creating ethereal installations using lingzhi mushroom, pine needles, cicada exuviae, and other natural materials. In this age of the Anthropocene, I am both horrified and fascinated by the way technological advancement gives humans the "illusion" of power over nature. Now I'm playing with a range of collaborations between the human and the natural element by designing a controlled, human environment that, over time, gives way to an organic process. The beginning of this hybrid science/art experiment satisfies me. I am no longer in control, nature is. For me it's important that each side of this equation has a chance to shine. Lingzhi is called mushroom of immortality in Chinese culture. The use of materials/techniques holds cultural significance. I'm interested in the aspects of endurance, repetition, and care, and the dialogue that emerges between cultural traditions and contemporary contexts around ideas of identity, belief, and obligation.

radically different ways of being and doing.

*A Bear at the Door: Transformation, Perception, and the Wounded Bear Mosaic at Casa dell'Orso Ferito*

**Amanda Chen**, University of Maryland, College Park

Just past the threshold of the Casa dell'Orso Ferito [VII.2.45] in Pompeii, the mosaic depiction of a wounded bear greets visitors. Pierced by a spear, bleeding, and accompanied by the Latin greeting "Have" (welcome), the wounded bear seems an unusual image with which to decorate the entryway of the home. This paper examines the wounded bear motif within the context of the doorway, a space that was considered vulnerable and regarded with anxiety by the ancient Romans. Drawing on studies of perception and an analysis of a viewer's interactions with the image, the paper contends that the visual details of the mosaic, along with literary and mythic characterizations of bears, align the animal with various types of transition. I suggest, through the example of the wounded bear, that the inhabitants of ancient Pompeii engaged superstitions surrounding doorways and other transitional spaces through its visual and ideological counterparts. Thus, by decorating their doorway with the image of a wounded bear, the owners of the Casa dell'Orso Ferito endeavored to protect both the home and visitors from the dangers of ambiguous space through the bear's many associations with in-betweenness, to mirror the transitional nature of the passageway. By anticipating the movements of a viewer, the mosaic was also activated through human interactions to police the passage in perpetuity. This study of the Casa dell'Orso Ferito thus works illuminate the ways in which the ancient Romans addressed ephemeral beliefs through visual means, while demonstrating the importance of interactions with efficacious imagery.

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## Ecologies Beyond the Human 2

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*Walking with Trees: Bearing Witness to Loss*

**Ruth Wallen**, Goddard College

For almost a decade I have been walking with dead and dying trees in California. During that time, over 150 million trees have perished in the state. Trees throughout North America have been living in the midst of pandemics for years. My poetic presentation, mixing images and words, will ask what the trees have to teach us, while exploring the implications of their loss. I will note the similarity of the origin stories of the current pandemics--the mindless destruction of habitat and global trade oblivious to the integrity of the local, that contribute both to the many introduced beetles and pathogens that have ravaged trees and to the origin and spread of coronavirus. I will place the causes of these pandemics as contributing factors to the climate crisis, which is causing even more massive tree mortality. Using images of tree rings that I have diagrammed based on differing models of future climate, I will show how climate change is like a tightening noose, as the tree rings contract due to bark beetles and drought, made worse by rising temperatures, until whole forests go up in flames. Just as the trees have called me to stay present to grief and loss, I will stress the importance of public mourning and bearing witness, of opening to the magnitude of the crisis, the vulnerability of loss, and the recognition that as a society we can't go back to an old normal but must commit to



## Ecology, Rhythm and Race in a Global Context

**Chairs:** Alison A Boyd, Utrecht University; Sria Chatterjee, Max-Planck Kunsthistorisches Institut

Climate change is primarily presented through a scientific and technical narrative. However, climate change is deeply political and the question of race is inherent to both contemporary climate justice, and how the relationship between the environment, art and society have been historically constructed. In the early twentieth century, artists, critics and intellectuals across the globe used the concept of “rhythm” to situate race in relationship to natural and man-made environments. In an era in which blood (race) and soil (nature) were seen as inextricably linked, rhythm was often used as the lynchpin to connect these concepts. Art critics in the 1920s-1930s formed aesthetic theories premised on the belief that the environment determined a person’s race or character. As industrialization, new agricultural practices, migrations and urbanization transformed environments and climates, many people believed that modernity had misaligned these natural rhythms. This led to cultural anxieties--from neurasthenia to racial miscegenation and xenophobia. While “blood” and “soil” are most infamously associated with constructions of Aryan German identity, this panel explores how “rhythm” was mobilized across the globe towards a range of nationalist projects that sought to create authentic local artistic modernisms. Rhythm was a key term in a number of modernist contexts, such as in Pan-Asian projects which characterized “Oriental” art, engagements with indigenous and folk art in the Americas, and in Pan-Africanism in the New Negro and Négritude movements, among others. This panel seeks to excavate transnational histories of rhythm and race, and their relationship to the environment in the visual arts.

*Yá aan xat kawdudlixetli át/I have been blessed with this weaving: Relational Tlingit Aesthetics in the Abstract Basketry Collages of Edna Davis Jackson*

**Christopher Green**, University of North Texas

Working primarily during the 1980s in the turbulent wake of the Alaska Native Claims Settlement Act, the organic assemblages by Tlingit artist Edna Davis Jackson incorporate handmade cedar bark paper, fibers, and found objects. Drawing on land-based weaving and gathering practices, Jackson’s work materializes a relationship to her home territory of Kake, Alaska, and centers her claims to Tlingit identity in the face of hybridity discourses and essentialisms. This paper considers these claims through a series of abstract collages based on Tlingit basketry designs. In Tlingit world views, the gathering rituals and practices of weaving embody sustainable and spiritual relations between human and other-than-human beings. Such relations are embedded in basketry and weaving and expressed in the abstract decorative motifs, and associated names and stories, of baskets and textiles, uniting the rhythm of the warp and weft with that of the turning seasons and Tlingit oratory. Jackson’s basketry collages appeal to geometric abstraction and the legacy of avant-garde weavers to translate forms of so-called women’s arts, historically undervalued, to mediums that also enter into a broader contemporary art discourse. In doing so, Jackson signals the contemporary in order to build upon the historic forms at the core of her practice and counteracts the stereotypical view of Tlingit women’s arts as mere craft. Jackson visually and materially manifests her bodily experiences of the

landscape, thus linking the cyclical rhythm and relational nature of basketry to sovereign political claims to land and territory that reconstitute ecological, social, and aesthetic relations.

*Tropicality in Francophone African Architecture: Leveraging ideas of Rhythm and Syncopation in Négritude after Independence*

**Dariel Cobb**, MIT

The French conception of the tropics as a clime inherently intertwined with a primitive or childlike state of being as well as alienation from this perceived natural state of grace is expressed in the work of artists and poets like Charles Baudelaire. Aimé Césaire, one of the founders of the Négritude movement, refigures Baudelaire’s famed black swan as a symbol of blackness itself, distanced from its birthright, longing to reclaim its African past. Institutional architecture built after independence in French West Africa embraced Négritude’s ambitions, seeking to represent an imagined, ideal black past projected over the framework of a modern, black future—a future of global inclusion and economic equipoise between new black nations and the post-colonial West. Throughout the 1960s and ‘70s, a group of French architects collaborated with African intellectuals to build an image of black modernity using ornament, rhythmic composition, spatial syncopation and Corbusian modernism as a demonstration of a unified, Pan-African cultural reinvention. Using case studies from Benin, Cote d’Ivoire, and Senegal, this paper will focus on the work of the Bureau d’Études d’Henri Chomette in collaborations with Négritude thinkers, including the president of Senegal, Léopold Sédar Senghor, who along with Césaire is the other major founder of the Négritude movement, to articulate “Africanity” as an amalgam of tropicality and modernity in a francophone context.

## Embodying Virtuality: Intermedia Artistic Practices as Translation

**Chair:** Lisa Marie Zaher, School of the Art Institute of Chicago

In the midst of the pandemic, our interactions have become largely mediated. The proliferation of virtual images leads to a general attitude towards them as substitutes for the real, characterized by a loss of embodiment. However, the history of art—as a history of virtual images reaching back to cave paintings—teaches us otherwise. In contrast to accounts distinguishing technological images from embodied modes of production, the papers in this panel ask us to think materially about technological media, as formal interfaces that engage with an embodied subject, and as subjects of embodiment themselves. Moving between film and digital media, this panel acknowledges virtualization not merely as representation but rather as the actualization of complex ecologies concerning technology, historicity, subjectivity, and the body. The papers each demonstrate the stakes—philosophical, sociological, political and aesthetic—in understanding virtualization as embodied acts of translation shared between maker and viewer. Carolina Martínez investigates the virtual choreography in Marie Menken's 16mm film *Lights*, as “dispositifs” affecting the spectator's mind and body. Olga Kobryn examines how VR artistic practices create new perceptions of time and reality. Jessica Tucker demonstrates how new media practices reveal traces of their embodied processes for spectators to reclaim their agency. Gala Hernández López reads Shengze Zhu's documentary *Present, Perfect.*, featuring live-stream footage, as a reconfiguration of visibility. Collectively, the papers propose models for re-framing our everyday encounters with virtual images, from identifying the structures shaping our identity, to re-imagining the “temporalization of time” and the relationship of representation to meaning.

*The Hidden Virtual Choreography in Marie Menken's Lights*  
**Carolina Martínez-López**, EU ERAM (Universitat de Girona)

This paper explores the hidden virtual choreography in avant-garde filmmaker Marie Menken's *Lights* (1964-66), an abstract film shot during the Christmas periods over three years. In this film, Menken uses the camera in a performative way as if it were a brush, painting with lights. She creates a virtual choreography by integrating the movement of her body and camera with the recording of the lights. The work engages the performance of each spectator as they integrate the visible elements of the film (the recorded lights) with other non-visible elements (Menken's body and camera), and perceive the dance of her body behind the images. In this paper, I discuss this virtual choreography in relation to Bergson's idea of the “Present's Image,” (as discussed by Rodowick in *The Virtual Life of Film*) as a continuous whole composed partly of matter and partly of virtuality (related to the aspects that our body cannot perceive due to its limitations). Following Rodowick, Menken's body would act in *Lights* as a screen, filter and switch, releasing the forces of the non-visible to produce a sensation (in the Deleuzian sense) in the spectator's body and nervous system, taking him beyond the mere physiological perception of the tangible. I will argue that *Lights'* virtual choreography acts as a “dispositif” that generates an immersive experience affecting its viewers' mind and body. In

accordance with Fischer-Lichte's performativity aesthetics (2004), these dispositifs open the individual to the collective, through a formal gestalt embedded in time and space, just as Maya Deren did before her.

*Translating Cinematic Form: The Philosophy of Space and Time in Contemporary VR Artistic Practices*

**Olga Kobryn**

What is the virtual? In what manner do new artistic media, such as VR, stage and question this complex notion—a notion that appears well before the digital revolution and in philosophical traditions more or less distant and divergent (Aristotle, Bergson, Deleuze, Serres, Lévy, Fuchs)? More than just a commercial enterprise for entertainment, virtual reality constitutes a new field of artistic experimentation that poses philosophical and aesthetic questions. In this paper, I will demonstrate how these practices establish a new poetics of the work of art, redefining and translating cinematic form through a new economy of space and time. Focussing on a selection of VR works by contemporary French artists, including Jean-Baptiste Lenglet and Benjamin Nuel, I explore how cinematic form itself acquires new properties, characterized by spatial and temporal plasticity. These forms now tend to be open, self-generative and process-oriented, while deviating from the temporality of frame-by-frame cinematic progression. The notions of the shot as well as the frame no longer constitute the fundamental film unit: the frame becomes mobile and the editing process changes in nature. By accounting for the properties of the medium of virtual reality (including the structure of image and sound in space and time), while also addressing how VR practices differently construct our understanding of interiority and exteriority, subjectivity and objectivity, I will examine processes of virtualization/actualization as fundamental not only to the constitution of new artistic forms but also to our perception of reality.

*Virtual Residue: Accessing Embodiment in New Media Art Practices*

**Jessica Tucker**

In the overlapping histories of art and entertainment, new technologies for interactivity and immersion have provided audiences with new experiences of embodied reality. Yet, interactivity and immersion can easily become gimmick, caricature, or else a simplistic means of demonstration, limiting the availability of deeper, more complex experiences with works of art. Deployed playfully, with self-awareness and relevance to a work's central concern or premise, however, interactive and immersive elements can serve as effective invitations into the embodied thinking processes that are at stake in a world increasingly virtualized by new media technologies. This paper suggests that, in the traces of their embodied collaborations with machines, new media artists can set up valuable entry points for viewers to observe and recalibrate their own relationships with technology and virtuality. Such gestures open up new possibilities to deneutralize the perceived boundary between virtual and IRL encounters and to reclaim agency in how we participate in the sprawling social spaces they constitute. Founded on an understanding that virtual media reflect and reshape perception, this paper examines varied strategies of embodiment and exteriorization in digital artistic practices. Through accounts of my own recent work, alongside a

sampling of work by others, including Lorna Mills, Lauren McCarthy, Constant Dullaart, Sara Ludy, and Samson Young, I argue for the redemptive potential of new media artworks recognized as residue of complex, embodied improvisations.

*The Importance of Being Broadcast. Politics and Poetics of Virtual Visuality in Present. Perfect.* by Shengze Zhu

**Gala Hernández López**, Université Paris 8

Virtual space has become a popular gathering place in contemporary China. Livestreaming has recently taken a central role in the socialization of Chinese netizens, who spend hours broadcasting their daily life, watching and commenting on the lives of strangers, in order to develop a sense of communal belonging. In her documentary *Present, Perfect.* (2019) director Shengze Zhu collects hours of images from livestreaming platforms and recycles them, reediting them to construct a poignant portrait of contemporary Chinese netizens in a cinematic form. The film depicts a world in which real and virtual spaces are closely intertwined, developing simultaneously, like mirrors. In fact, the roles of the virtual and the actual seem to have been inverted in this world, as accelerated digital capitalism (Rosa) causes social atomization and the isolation of the subaltern, the exploited and the oppressed. Their virtual existence has become their only means of access to processes of subjectivation and social recognition that are essential for any human being to exist. This paper reads the film in the light of the theories of the economy of attention (Citton), recognition (Honneth) and visuality (Mirzoeff) in order to understand how *Present, Perfect.* participates in the politics of virtual countervisuality. Paying attention and representing the "without shares" (Rancière) inside the livestreaming platforms, the film performs a reconfiguration of visuality in the virtual public sphere. Engaging with their right to be seen and heard, it shows how these "without shares" actually claim a countervisuality, which is, in fact, the right to reality.

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## Enclothed knowledges: what do we know through making and wearing clothes?

**Chairs: Ellen Sampson; Ben Barry**, Ryerson University

In his 2017 paper, Ben Barry uses the term 'enclothed knowledge' to capture the multi-modal and multi-sensory knowledges, which acts of wearing and making clothes produce. This panel takes the idea of 'enclothed knowledge' a starting point to examine the role and position of practice-based research in fashion studies. It asks what we know through making fashion objects, images and exhibitions – and how these knowledges might differ from those produced through more traditional academic research practices? Historically there has been a division in both fashion academia and education between those who study through making and those who study through observation. However, the 'embodied turn', and attendant reorientation of the field has revealed the porous nature of these divisions, the ways that in 'fashion thinking' theory and practice are often intertwined. In the context of current attempts to define and formalize the field, this panel seeks to critically examine the role of practice-based fashion research in fashion studies. It asks how methodologies of making and wearing clothes intersect with and expand upon current concerns with embodiment, tacit knowledge and the sensory experience of dress. This panel seeks papers that challenge, interrogate and highlight the ways that research through practice might develop, strengthen and expand the field of fashion studies as it grows.

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*Cripping, Queering and Thickening Fashion Studies through Participatory Making*

**Ben Barry**, Ryerson University

*Modus: A Glossary of Practices*

**Caroline Stevenson**

*The En[...]Clothed Collective*

**Fiona Dieffenbacher**, Parsons School of Design

In an attempt to explore how clothing acts as a mediator between various "bodies," states and environments, *En[...]Clothed* seeks to explore the lived experience of embodiment. Specifically, how may we speculate the space "in between" (...) through the lens of body, clothing (or without clothing), and identity? The *En[...]Clothed* collective consists of artists, designers, practitioners, poets, performers, scholars, and thinkers who aim to break down the barriers that have historically existed within the formal domains of research, scholarship, theory and creative practice. As a cumulative project, the central goal is to intervene in existing discourses between traditional sites of critical making and thinking in order to generate new understandings and relationships. The collective aims to move beyond hierarchical structures, avoiding stereotypes of language, terminology and narrow definitions, in order to articulate the "space in between." The collective body of work exemplifies the ways fashion thinking and making are intertwined and offers an inclusive space for scholars and practitioners to co-create, share knowledge, birth new forms of hybridity, language, and terminology. The collaborative practice and interdisciplinarity bridges a series of dualities: Interiority [...] Exteriority, the visible [...] Invisible, Material [...] Immaterial, Physical [...] Spiritual, Immanence [...] Transcendence, and

Perishable [...] Imperishable that will yield new synergies across shared domains of research. Key Words: Body, Enclothed, Embodiment, Hybridity, Fashion, Theory, Practice

*Clothing as Scent/Scent as Clothing*

**Lisa Z. Morgan**, Rhode Island School of Design

The research connects with MOMA's 2017 exhibition "Items: Is Fashion Modern?" and explores specific iconic, ubiquitous and archetypal garments and their typologies. However, the project will be explored through a series of scents, in an attempt to capture the embodied-ness of clothing i.e. the complexity and breadth of meaning a garment communicates once it is worn on a body as "an intersectional, global, cultural, social and political phenomenon."1 Fashion and fragrance are connected and intertwined, at least since 1911, when Paul Poiret developed a scent that was an extension of his designs and haute couture house. Fragrance also supports fashion – making available the 'essence', sensibility and ethos, of a brand. Although the body is the connector between the two, each can be worn in similar ways e.g. to adorn, to mask, to signify social and individual identity/identities, moving from the conformist needs of a uniform, to the subversive and fanciful. Both can be urgent, slow, philosophical, gendered, cultural, political, expressive, open to critical analysis and coveted as an aspirational choice. The focus will be on only one, possibly two, ubiquitous garments e.g. a pair of jeans (Levi's 501's) or a hoodie – garments that are entirely generic without the agency of a body. Through scent I will explore relationships to attitude, cultures, signaling and meaning and how different 'bodies' activate the clothes. 1 Antonelli, P and Millar Fisher, M, Items: Is Fashion Modern?, The Museum of Modern Art 2017. p 19

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## Engaging Environments through Art in East Asia

**Chairs: Elizabeth Lee**, New York University; **Cathy Zhu**, Columbia University

As a discipline predicated on careful observation, the growing sub-field of eco-art history has revealed and emended oversights caused by our previous inattention to the ecology surrounding our objects of study. Yet it often engages with oppositions between terms like "nature" and "culture" - a polarity that is unclear in the East Asian context. Localized concepts like "heaven" or the Buddhist cosmos capture some of the same meanings, but not all. How do we uncouple the idea that "nature" is outside the realm of the human, that it is, in a sense, "supernatural"? Stepping away from prevailing anthropocentric approaches to understanding visual and material culture, this panel proposes the inclusion of geological and zoological agency in the creation and aesthetics of art to resolve the asymmetry of such terms as they arise in China, Korea, and Japan. This session will also explore how artists and artisans came to terms with shifting ecologies that were both immediate and distant. Papers will address observations and engagements with the immediate environment, in the form of relief carvings and infrastructural incursions into the landscape, as well as the construction or memorialization of environments that were only accessible through secondary sources such as paintings, prints, texts, and memory. By situating and historicizing the practice of eco-art history in East Asia, this panel asks what new insights can emerge if environments become central to our art historical inquiries.

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*Ecological Considerations of Rock-Carved Buddhist Imagery in the Mountains of Medieval Korea*

**Elizabeth Lee**, New York University

Two striking images of Buddhist deities carved onto either side of a large boulder loom over a deep valley leading up to the peak of one of South Korea's most historically significant mountains. The reliefs are a popular devotional destination, but few know that they were meant to be consecrated at this exact location in response to the site's built and natural context. Engaging with medieval uses of the environment, this paper examines the ways in which the ecological specificity of monoliths, cliffs, and peaks are incorporated into the visual schema of several Buddhist stone sculptures inserted into the slopes around Biro peak (Vairocana peak), the apex of Mount P'algong in South Kyöngsang Province. A comparison of the visual and conceptual approaches of these Koryö period rock-carved images with that of an earlier cave temple triad reveals an ontological difference between two types of Buddhist imagery. The cave and the sculptures within, dating from the late seventh century, evince a preoccupation with impressing onto the landscape an ingrained iconography. The later examples, however, evoke the geological substrate that the images are situated in and arise from. This paper argues for an ecological understanding of sacrality during the tenth to thirteenth centuries and the translation of this understanding into representational interventions in nature.

*Patterns in the Ice: Omens and Song Painting*

**Cathy Zhu**, Columbia University

In twelfth-century Song China, ecological events such as a bumper harvest or successful flood control were interpreted as



omens and a confirmation of the right to rule. Recent scholarship often casts omens as a discursive tool for those who are trying to seize political power, and the broad range of art associated with omens as propaganda. Yet, this one-dimensional approach to omens weighs political actors carefully while giving passing treatment to the events themselves or the system of beliefs which activates the omens. In conversation with the current interest in the relationship of humans to their environment, I argue that omen culture allows people to make sense of and relate to their surroundings. It is a way for Song people to domesticate the inexplicable and the anomalous, but also a conduit for the environment to respond to human actions. Through the study of the recently recovered narrative painting *Illustrations of Auspicious Omens*, I explore the importance of specific localities in Northern China to the veracity of omens about Emperor Gaozong's (r. 1127-1162) early life and path to the throne. Settings such as newly rerouted sections of the Yellow River and chance meteorological events played a crucial role in determining the outcome of a foreign invasion in 1127. This paper suggests that omens allowed the court, which fled south, to reimagine and remain in dialogue with physically inaccessible territories in the north, which loomed large in the national imaginary.

*Fantastic Beasts: The Representation of Exotic Animals in Japan*  
**Mai Yamaguchi**, Princeton University

In the eighteenth and nineteenth centuries, as the study of nature and natural history became popular in Japan, interest in exotic animals increased, too. Publishers actively reproduced texts on natural history from China and Korea, and worked with writers who provided translations and commentaries of the texts. People, especially city-dwellers, could see exotic animals on display at curiosity sideshows and spectacles. Through trade connections, some artists and scholars managed to obtain parts of animals, such as a rhinoceros tail or tiger skull. In most cases, however, the limited information available regarding the animals meant that artists and scholars relied on secondary sources for their own renditions, which in turn were copied by others. For example, Dürer's print of a rhinoceros first circulated throughout Japan through a translation of Johann Jonston's *Historiae naturalis de quadrupedibus*, and then in the form of drawings based on the publication. The rhinoceros straddled the imaginary and the real, reconstituted from textual information and silhouettes of images passed through numerous hands. Tigers, too, underwent similar transformations by misunderstandings as artists copied other paintings from China and Korea, since the creatures were not indigenous to Japan. This paper will trace the flow of knowledge that resulted in specific depictions of exotic animals, and how the selective transmission of information changed the shape of knowledge. Now, as climate change and human intervention threaten the natural environment, animals like tigers and rhinos are pushed again to the brink of becoming imaginary, this time beyond recovery.

*Made from Earth, Shaped by Men: A geographical discussion of Cizhou ware*

**Fosca Maddaloni**, Brown University

While the term "Cizhou" is freely employed as an all-encompassing term generally signifying a class of popular ceramics that were principally made in northern China during

the Northern Song (960-1127) and Jin (1115-1234) periods, Cizhou wares are not a homogeneous category. The Guantai kiln site in the Zhanghe River valley, Cixian, Hebei Province is the largest, best preserved and documented among the numerous kiln sites in Cizhou. The firing at Guantai kiln site had lasted approximately 400 years, from the 10th to 13th centuries. During the course of the Yuan Dynasty (1279-1368), the Guantai kilns in the Zhanghe River valley stopped production, and the Pengcheng kilns in the Fuyang River valley, about 15 km away from Guantai, developed quickly and fruitfully, becoming the new centre of ceramic production in the area. The very reason for the decline of the Guantai site is still unclear. Some factors that have been taken into consideration are war and ecological degeneration. War created political instability and decline in the Northern regions of China by the end of the Jin Dynasty. Ecological degeneration, on the other hand, made it difficult for Guantai Kiln to acquire necessary raw materials and water, as the numerous floodings of the Zhang River in the late Yuan Dynasty deteriorated transportation conditions. The aim of this presentation is to analyze the relationship between the infrastructure of the kiln sites and the immediate environment surrounding the area of production.

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**Environmental Melancholia: Envisioning the Way Forward**

**Chairs: Martina E. Meyer**, Stanford University; **Susan J. Douglas**, University of Guelph

Social scientist Renee Lertzman argues that art is an 'antidote for blithe optimism and crushing resignation.' If the purpose of Art is to make people see the world in new ways, the need has rarely been so urgent. When overwhelmed with facts and statistics, art invites experience, returning its audience into a sphere of feeling and affect. Artists already confront solastagia, the loss of place associated with climate change, in their practice. Ólafur Elíasson extends the sensory experience in his series entitled *Interventions*. Katie Paterson, 2007, invited participation when she submerged a microphone at the foot of an Icelandic glacier, along with a phone number that permitted the public anywhere in the world to hear live its last creaks and groans. Tomás Saraceno, is developing what he calls "collaborations with the atmosphere" *Aerocene* (2015–present) in which he has created floating, solar-powered museums. The message is not lost on the public. Recently, the Whitney Biennial was marked by a protest against a museum board member whose company manufactured the tear gas used on migrants, many of them climate refugees. If the path to engagement is through sensory experience, then creating connection in a time of isolation seems an insurmountable challenge. This year's Earth Day was marked by self-isolation, yet the COVID-19 pandemic has shown us that global, collectivized action against existential threat is possible. This panel invites artists, art historians, museum and cultural professionals to share the strategies they adopt that turn an unprecedented challenge into an extraordinary opportunity.

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*When You Meet the Monster, Anoint His Feet: Meeting Extinction with Resilience and Grace*

**Veronique d'Entremont**

Veronique d'Entremont is a multi-disciplinary artist engaged in an emerging, inter-species collaboration with a feral swarm of honeybees. These sometimes-terrifying, yet unexpectedly gentle

creatures have provided her a material relationship to her deceased mother, a new-found connection to earth-based spiritual practices stemming from her ancestral heritage and have generated ideas about how humans might heal their relationships with one another and with the earth's endangered biomes and environments. Within d'Entremont's personal cosmology, honeybees serve as both the earthly manifestation of her actual mother, and as a more conventional symbol for a universal mother – a planet, an earth, or an ecosystem. When she speaks about bees and she speaks about them leaving, she speaks about death in more ways than one. Narrative video and writing offer a framework to understand the devotional sculpture and world-building philosophy that encompasses d'Entremont's larger project. Critical texts, masquerading as prayers or incantations are at the center of her most recent work. d'Entremont will share images of process/development and installation of *Her Body Became an Antenna, Transmitting the Message of God* (2019), and read from a related text titled *Hail Holy Queen: A Novena to the Bees*. She will also share experiences and conclusions from her collaboration with the honeybees, part of a research-based post-doctoral residency at Los Angeles Clean-Tech Initiative.

*Decolonial Technologies: Rebecca Belmore's Wave Sound*  
**Georgia Phillips-Amos**, Concordia University

In 2017, in celebration of the 150th anniversary of Canada's confederation, entrance fees to Canadian national parks were waived and a series of public arts programming entitled *Landmarks* was commissioned. On this occasion, Rebecca Belmore created *Wave Sound*, a quartet of listening trumpets to be placed on shorelines in four national parks. Media theorist Jussi Parikka has observed that since the Renaissance and early modernity, "new technologies of measurement from the compass to techniques of mapping were instrumental to the nomos of understanding and capturing global space, yet they were always bordering on and negotiating the problem of water, which remained more difficult to measure, map, and divide than land." Belmore's sculptures do not intend to measure, classify, or distill the sounds they carry from the water. Instead, they amplify the found frequencies and draw them in close, inviting us to sit down and listen to the noise. Recordings from three of the sites are now available online in digital form, through the Art Gallery of Ontario's website. In receiving rather than measuring or mapping, Belmore's technologies not only allow, but celebrate the un-mappability of the water. I propose an analysis of *Wave Sound* as decolonial technology which makes available another orientation to the land, one which forsakes romantic wandering for stillness and seeks not to claim but to listen. This paper will study Belmore's project in its various iterations, from the shorelines, to the galleries, and now to the internet where its documentation remains accessible.

*Dead air: Sally Ann McIntyre's "Twin signals at Silver Stream (fragments of a landscape for specimens #50.766 & #50.767)"*  
**Hana Nikcevic**

Near the town of Mosgiel, in Otago, Aotearoa New Zealand, a small river known as Silver Stream winds its way, occasionally dipping under roads, from the Silverpeaks hills to the Taieri river. Somewhere along this route, in 1884, an Austrian naturalist killed and collected two laughing owls (*Sceloglaux albifacies*), thirty years prior to the species' official extinction; to this day,

these birds reside at the Natural History Museum of Vienna. Much as French theorist Roland Barthes attributed photographs' melancholic status to their portrayal of the deceased as both dead and bound to die, the preserved laughing owl has a melancholic relationship to its species: these captured and stilled traces retroactively portend their species' extinction. It is this eerie correspondence between the owl specimens and species disappearance that is taken up by New Zealand-based radio artist Sally Ann McIntyre in her artwork *Twin signals at Silver Stream (fragments of a landscape for specimens #50.766 & #50.767)* (2016–18): what are the potentials of performing memorials and mourning rituals for long-deceased, and irretrievably disappeared, creatures? In this talk, I suggest that, through rendering silence perceptible through a Cageian aesthetics of sound, situating silence as historical through an ecological engagement with Jacques Derrida's hauntology, and disclosing extinction as non-representable, *Twin signals* proposes that the effects of extinction extend beyond our perception and comprehension.

*Coral Wombs blossom within Blue Ecologies*  
**Roma Madan-Soni**, University of Wolverhampton

*Coral Wombs blossom within Blue Ecologies* (2020) recently performed by the 'Waterwork/breaking Blue Ensemble' is my chromatic description of accords shared by women and oceans, their 'Coral Wombs' being the basic source of birth and existence of the Ecocene. Their chromatic flow is integral to both nature and woman, regardless of spiritual, cultural, or national markers. Paint lies lifeless in my atelier until it assumes a gushing moving form. Life-giving flow is specifically exhausted and drained out by the colonization of oceans and women as a means of war-based petro-masculinity (Dagget 2018). Both women and oceans are the foundation to the survival of the planet. Yet, their bodies are exploited and corrupted. Despite our increased knowledge of the effects of climate change, both are actively destroyed through greed and neglect; we discount their functions as conservers of life and preserve them within the legislations of indiscernibility (Buchanan and Jeffery, 2019). This minimal discernibility and marginal significance subject them to "slow violence" (Nixon, 2011). The potency of the enactment of the colors is a form of engagement, which involves attention to time, movement and changeability, "enabling the viewer to see themselves seeing, to become aware of how they perceive the world around them, and in so doing, participate in shaping it," (Eliasson 2009). *Coral-Wombs-blossom-within-Blue-Ecologies* is a shared, immersive and phenomenological experience for appreciating the conversations and aesthetics surrounding these critical ecological debates, evolving into a 'Discovery' space where theory turns into action for community interface to resolve our biome's contemporary needs.

## Epidemics of Fear and Objects of Pre-Modern Coping

**Chair: Kim S. Sexton**, University of Arkansas

In the centuries before modern medicine, fears for the body did not remain within the body. Actual pestilence and fear of contagion became existential threats which were projected not only onto objects created to help defend (or to bring harm), but onto people who, through public stigmatization, were perceived as jeopardizing social cohesion. During this season of our own pandemic, many art historians have re-read Millard Meiss's *Painting in Florence and Siena after the Black Death* (1951). Whether one accepts or rejects his argument, Meiss's attempt to show how an epidemic of fear moved beyond hospital wards to effect changes in the stylistic logic of contemporary painting became a milestone in social art history. This session aims to showcase new research into psychologies of uncertainty around physical or social "infection" and their effect on the visual cultures of the pre-modern society. Given the interconnectedness of the pre-modern world in its ethno-cultural diversity and religious pluralism, no geographical limits are imposed on paper topics. Proposals that embrace material culture in its myriad facets—from amulets and garments to furnishings and buildings—are as welcome as those that focus on two-dimensional media. Interdisciplinary scholarship that exposes ideological investments between texts and the visual environment are also of interest. The key roles that visualization, as well as the production and consumption of objects, played in the warding off the fear of disease and suspected "carriers" here rally round premodern bodies in times of unpredictable crises.

## Epidemics of Fear and the History of Medicine

**Chair: Marsha L. Morton**, Pratt Institute

In the wake of recent events, this session seeks to explore case studies in the imagery of epidemics and the fears they engendered during the emergence of modern medicine, the development of international trade, and the expansion of colonialism (broadly defined as the 18th through the early 20th centuries). To what extent did visualizations incorporate known medical knowledge or rumors derived from it? To what degree did they adopt and modify earlier imagery of death and monstrosity that had circulated in the pre-modern periods? Were there similarities or differences between Eastern depictions and those in the West? Papers should address ways that artists tackled the problem of picturing plagues, cholera, influenzas, or widespread disease, whether by visualizing the unseen (pathogens or germs such as bacteria and viruses), by documenting the physical symptoms of the illness, by anthropomorphizing sources of disease according to race, ethnicity, or gender, or by constructing dystopian spaces. Possible paper topics might also examine the rise and impact of popular and medical illustration or the representations of physicians and medical practices. Above all, this session hopes to highlight ways in which this imagery was impacted by the development of new scientific information and techniques. Interdisciplinary proposals are therefore favored which directly reference the history of medicine.

## *Fear and Loathing in Nineteenth-Century England.*

**Ann-Marie Akehurst**

American pharmaceutical millionaire Henry Wellcome established his 'museum of mankind' to improve health by supporting research. The Wellcome Trust Library houses 750,000 books, film and audio titles, archival collections, early books and over 250,000 paintings, prints and photographs dating from Antiquity to C21st born-digital archives that evidence Wellcome's desire to establish resources reflecting the cultural and historical contexts of health and medicine; increasingly its collections are online and freely downloadable. Cholera - characterised as Death stalking the globe - originated in India, caused more and swifter mortalities than any other C19th epidemic, and severely impacted England between 1826–60. This talk introduces ephemeral popular prints from Wellcome's collections. Thematically they address the aetiology and progress of cholera in England, reflecting and reinforcing medical and socio-political anxieties and unrest. Despite Britain's trading Empire, John Bull Catching the Cholera xenophobically delineates cholera's Indian origins pitched against the national personification; elsewhere it appears as an unwelcome immigrant. Known to be a waterborne infection, in Cruickshank's *Salus populi suprema lex Esto*, Britannia critiques water companies' avaricious moral neglect. Aesthetically these inexpensive prints harness appropriate and incongruous graphic and cultural traditions. Representing fears of unseen waterborne organisms, Heath's *Monster Soup* counterpointed decontextualized images from the emerging science of microscopy as Hooke's *Micrographia* (1665) with grotesques; elsewhere London's tutelary deity Old Father Thames, was mired in effluence. Cholera's debilitating symptoms licenced conflation of medical observational recording with affective antiquarian funeral effigies. Medical opportunism and administrative confusion were condemned through deconstructed Regent portraits and nursery rhymes.

## *Invisible Destroyers: Cholera and COVID in British Visual Culture*

**Amanda Sciampacone**, Queen Mary, University of London

The current pandemic has brought to the fore the continued associations between epidemic disease and fears of both the unknown and the Other. My paper will explore how the representation of COVID-19 in the British press recalls a longer visual history of the iconography of epidemics from plague to cholera. More than most diseases of the nineteenth century, cholera inspired intense fear in Victorian society, because of the mysterious nature of its epidemiology. Due to its origin in India and initial spread through Asia, British medics used the terms 'Asiatic cholera' and 'Indian cholera' to describe the new disease. Cholera pandemics were regularly represented in text and image as plague and through racial bodies. Illustrations and prints visually evoked both the danse macabre of the Black Death and the king's healing touch from late medieval and early modern images, while also creating an iconography of cholera as a foreign 'invisible destroyer' that threatened Britain. Bringing cholera to bear on coronavirus, my paper will also draw parallels with present-day invocations of the state of war against what has been described as 'this invisible killer stalking the whole world'; controversies around calling COVID-19 the 'China virus'; and images in the British press that conflate coronavirus with Chinese bodies and national leaders as ostensibly protectors of

public health. Through a comparison of this longer visual history, my paper will offer a broader consideration of the role played by media depictions of the pandemic in generating fear and assigning blame.

*Embodying Cholera: The Visual Culture of Disease and Colonization in Early Modern Japan*

**Sara Kate Berkowitz**, Auburn University

After opening Japan to Western trade in 1854, the country experienced a decades-long cholera outbreak inciting mass fear. Although historians of medicine and art have long acknowledged the impact of cholera on the visual culture of hard-hit centers such as London and Naples, few have considered the circulation of cholera in non-Western regions, such as Edo, Japan, as a product of Western expansionist policies. Japanese artists working during earlier and concurrent epidemics, such as smallpox in the twelfth century, produced a visual language of disease that blended the teachings of traditional medical treatments with Buddhist and Shinto beliefs, realized by anthropomorphizing illnesses in the form of demons and animals. The depiction of cholera, however, presented artists with a new visual problem: rendering a disease that was both brought on by a Western intruder, and yet had the potential to be cured through the incorporation of Western medical practices. This paper explores the implications of Western colonial practice on the representations of cholera in 1850s Japan. Its primary focus, an Ukiyo-e woodblock diptych, *Defeating Cholera* (korera taiji), portrays the disease as a hypersexualized tiger lunging at a group of Westernized soldiers posed with carbolic acid, or phenol, a treatment promoted by the American doctor D.B. Simmons. Through an interdisciplinary examination of the medical, visual, and cultural associations of the West with cholera, I argue these images not only reflected the fear of the unknown but also anxieties surrounding national identity, race, and gender brought on by importation of Western culture.

*Capturing the Invisible Enemy: Photographs of the 1918 Influenza Epidemic*

**Louisa M. Iarocci**, University of Washington

The 1918 -1919 influenza epidemic has been called the first “mass-mediated” pandemic in the United States, arriving at the beginning of the modern era of journalism. Photography played a critical new role in urban newspapers and national magazines that were covering this unprecedented crisis that would kill over half a million Americans. This paper examines photographs of the influenza epidemic in relation to developments in public health. Advancements in germ theory in the early twentieth century helped to shape the behavior and environment of the populace, influencing disease control and promoting knowledge about the importance of sanitation and hygiene. But increasingly dense urban conditions reinforced outdated miasma theories of disease, reinforcing existing prejudices against tenement dwellers and the working poor, especially immigrants. As the microscope was helping to capture microorganisms in the lab, the camera was documenting the impact of the influenza virus in the city. In views of empty streets and shuttered buildings and interiors of temporary hospitals and inoculation stations, photographers attempted to manage the task of educating and encouraging the public. As “official” documents, the photographs often aimed to reinforce the official messaging

of civic and public health authorities- documenting recommended social distancing measures and personal protection practices. But at the same time, the photographs reveal public anxieties in the “ghastly” masked faces of health workers and ordinary citizens, documenting the emotional symptoms of the disease. In the battle to capture the invisible enemy, the bodies and spaces of American citizens were the final battleground.

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**Expressing Female Identity in the Middle East: Perspectives from Emirati Students**

**Chairs: Sabrina De Turk**, Zayed University; **Stefan Messam**

A new generation of women artists is emerging in the Middle East. They have come of age during a time of unprecedented local, regional and global change and their lives have been impacted by new technologies, climate change, political instability and shifting social and cultural norms. These artists explore concepts of individual and collective identity in unique and important ways through their work in visual art and graphic design. From reflections on memories of childhood trauma, to explorations of social constructions of gender, to observations of nature and its changes, their art offers a window into the minds, hearts and experiences of these young women. Through Pecha Kucha™ presentations by students in the BFA program at Zayed University (Abu Dhabi and Dubai, UAE) followed by audience Q&A, attendees at this session will gain an insight into the exciting and challenging new work coming from the latest generation of women artists in the Gulf.

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*Gender, Identity and Pedagogy in the UAE*

**Sabrina De Turk**, Zayed University and **Stefan Messam**

Sabrina DeTurk and Stefan Messam, Associate Professors in the College of Arts and Creative Enterprises at Zayed University, will introduce the themes of the session. The remainder of the session will be devoted to Pecha Kucha presentations from 8-10 students from the College who have been involved in a research and creative project exploring the ways in which young, Emirati women artists use their artwork to express complex themes of gender and identity. The specific students will not be identified until fall 2020, however they are likely to include some of the following: Hessa Abdulkarim Ismail AlFahim; Amira Nasser Abdulla Mohammad Albastaki; Mouza Albedwawi; Mahra Eisa Saif Rashed Al Qubaisi; Reem Malik Abdulazeez Mubarak Al Mubarak; Shawq Salem Mohamed Mubarak Alkatheeri; Maryam Khaled Omar Mohamed Alhashmi; Rafiaa Hussein Bolad Alnassar; Hassana Jalal Abdulrahman Ahmad Arif; Moaza Saif Ahmad Bin Kadra Alfalasi; Maitha Hussain Mohammad Bin Hammad Alnuaimi. Examples of students' artwork are included under the "images" section.

*Beyond Our Surfaces*

**Hassana Arif**

I reject the idea that we are supposed to conform to a specific feminine ideal, or that all women should adhere to one. This project is based on individual interviews with numerous Arab women. I learned what memories shaped them and what objects represent them. *Beyond Our Surfaces* focuses on the objects that the women chose to represent themselves. An analogy that



we've been hearing since childhood compares women to sweets. I rejected the analogy by creating miniature clay versions of their objects and embedding them in a lollipop shape.

### *The Safe Haven of Women*

#### **Amira Albastaki**

The Safe Haven of Women is an interactive installation that represents the feelings of discomfort and suffocation that women experience throughout their lives. My work explores the subject of oppression of women, and the theme is social, cultural, and psychological. I work with yarn-wrapped steel wires and integrate them with found objects such as pillows and chairs. The red yarn wires evoke discomfort, anxiety, and rage, and I am displaying my personal experience and feelings through them. I am presenting the subject of oppression by making myself the focus of the work, as I am creating a scene of a bedroom that consists of a baseless bed and a dysfunctional chair that evoke anxiety and discomfort. The chair in this work represents a human's life, and I am showing the accumulated pain throughout the years from battling with oppression. The installation consists of other dysfunctional chairs distributed around the exhibition, which represent other women and the consequences of the oppression on them. The aim is to represent the uncomfortable and suffocating life which society forces on women in the name of protection, and to invite people to experience it physically and mentally. As an artist, I want to bring attention to an issue that is not being discussed in our community, despite its negative effect on women's mental health and quality of life.

### *Tasteless*

#### **Hadeel Alshalan**

The desire to be culturally current and project an awareness of aesthetic trends, especially among teenage girls and women in their early 20s, is globally prevalent. In the Gulf, one example is the food trend "Mukbang," which is eating a huge amount of food on social media and used as a place to not be lonely and have someone to share a meal with. Also, my generation we all have the same desire of eating something that looks good. The installation Tasteless uses a Victorian era-like display inspired by their exaggeration of being brainwashed of food. I reproduced life-like food using a variety of materials like resin, silicone, hair conditioner, and corn starch—most things you would not typically eat. Through the project my goal is to raise awareness for us to live our life as it is and that by not following social media food trends will not affect our lives or make food tasteless.

### *Hidden Truth*

#### **Ameena Alnuaimi**

Hidden Truth is my way to discuss dealing with mental illness, specifically anxiety and depression, at a young age. My research aim was to understand more of what I was feeling during that period of time. I have created ten oil paintings with various stylistic approaches that are distorted portraits of different people visualizing the sense of how they feel when they're anxious or depressed, such as the feeling of suffocating and heavy with thoughts. The project also includes a sculpture of resin petals with written messages contributed from different participants through an online survey. The written messages are to their younger or future self and visitors can continue to add

messages. Hidden Truth brings to light what can be invisible about mental illness and that it can affect any age group.

### *Hexa-Evolution*

#### **Salama Alfalasi**

Hexa-evolution refers to a six-step cycle of mental growth expressed in a series of paintings. The work depicts a metaphorical narrative of a female figure, who is repeating and interacting with other versions of herself. Through my research I was able to divide the thought process into six main concepts which are symbolized using the hexagon. I used the hexagonal motif to resemble the growth of the figure as she develops into the desired state. In every composition the shape of the motif is in harmony with the figures' movement. The motif changes and gets more complex throughout the paintings creating various patterns and shapes as it is stacked, layered and rotated. Through this narrative of change, Hexa-evolution is meant to evoke an introspective state in the viewer challenging her/his own journey of progression towards finding one's personal influence.

### *Tangible Poems*

#### **Fatima Alktebi**

The idea of Tangible Poems came from my conversation with my grandmother 'Osha bint Obaid' about materials that reflect the Emirati culture in order to use it to create my typographic work and through my experiments with the materials, I felt that my work should be meaningful somehow. So, from the stories that my grandmother told me about each material, I was able to encourage her to recite poetry to describe each material that I worked on. The aim of my project is to encourage designers to start experimenting with their surroundings to create their own designs. So, my project was about materials that reflect the Emirati culture formed by poems from my grandmother describing the material itself.

### *Alienation*

#### **Maryam Almannae**

My project is about "Alienation". It is the feeling of not belonging in a space, a thing, or people. In short, being an "alien" or an "outcast". I got to experience this feeling and will probably continue to do so, hence why I decided to turn it into my senior project. In this project, my aim is to use it as an instrument to explore ways to understand why the feeling of alienation arises and its effects on my perspective towards myself and the world. In return, I aim to demonstrate that I am no longer fearful of alienation.

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## **Fashion design**

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### *The Fabric of Cultures: Decentering Fashion History Through the Practice of Collaborative Curating*

#### **Lauren Downing Peters, Columbia College Chicago**

The history of fashion is often told through a Western lens. Within this dominant narrative, hemlines rise and fall, trends fall in and out of vogue and designers usurp one another as the reigning king (and, to a lesser extent, queen) of fashion. This is how the story has been told for centuries—repeated in films, textbooks and exhibitions. What this story leaves out, however, are the experiences of the marginal, the non-Western, the poor and the non-white. This paper will present my attempt to

challenge this narrative with students from my Fall 2019 course, The Fabric of Cultures. It will discuss our efforts to re-contextualize the garments variously labelled as “Native American” and “Indian” in the 6,000-piece Columbia College Chicago Fashion Study Collection—garments that were originally collected as “inspiration” for design students—in a collaborative exhibition that will engage the entire college in a dialogue about the ethics and aesthetics of cultural appropriation. The principal goal of the exhibition was to “decolonize” the collection and to “decenter” fashion’s Eurocentric focus, while also encouraging Columbia students to reflect on the positions they occupy within the fashion system. Within the broad field of fashion studies, exhibition-making is becoming a popular way to move beyond more conventional modes of assessment; however, there is no prescribed formula for executing such an involved curatorial project over the course of a single semester. In addition to discussing the project, this paper will more generally reflect on the pros and cons of this approach.

*React: Resiliency and Ingenuity: A Virtual Runway Response to Covid-19 Shutdown*

**Carolyn Kallenborn**, University of Wisconsin - Madison

When the Covid-19 pandemic unexpectedly canceled the annual live runway show, students in the Design and Fashion Event class at the University of Wisconsin-Madison conceived of and produced an alternative virtual event in five short weeks. Led by Professor Carolyn Kallenborn, the student creative direction team worked with a video editor to translate the runway plan to video. The team found that the digital format provided a unique opportunity for storytelling that would have been difficult to do on stage. Thirty-two Textile and Fashion Design students sent in over 800 photos, videos, and audio clips, the majority of which were created by the students, with their cell phones, while they were in lock-down during the first wave of the pandemic. The collaboration between students and professionals generated a final product with the polish of a professional production with the creative, dynamic spirit and authentic voice of the students. This compelling story of resilience celebrates the designers’ work and passions. At the same time, the film provides an intimate commentary on losing access to their creative community and studios during the shutdown. This is a video submission - 20 min long. Link to Trailer <https://vimeo.com/413086950>

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## Feminism, art and institutions: towards (post) pandemic cultural politics and practices

**Chairs: Elspeth Mitchell**, University of Leeds; **Hilary Robinson**, Loughborough University

This panel addresses the intersection of feminism, art and institutions in the wake of the COVID-19 global epidemic. Given that major restructuring of pedagogies, curatorial practices, institutional policies, community organising, employment practices, and funding were evidenced during the pandemic and are envisaged for after the pandemic, how should we be working and organising towards post-pandemic work lives that are informed by intersectional feminism? What feminist intersectional refiguring of institutional structures must be done post-pandemic, following lockdown periods distinguished by the cessation or transformation of our ways of working and faced with funding cuts and mass unemployment? How has the ‘new normal’, marked by increased isolation, vulnerability and distance communication, called attention to existing exclusions in art and its institutions? What new (or old) structures, methods and pedagogies have emerged in response, and to what effect? What does a feminist intersectional response look like in these new contexts? How does it address the new manifestations of existing racial, gendered, age, ability and class-based inequalities? How can community organising and mutual aid groups beyond/engaging with institutions be responsive? and what is institutional outreach? What are norms of solidarity and community? At this time of uncertainty, defunding and radical change for cultural and educational institutions, we invite papers that address feminist responses and interventions in the arts, education, its institutions and organising.

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*Institutional Dilemmas in the Brazilian Feminist Post-Spring*  
**Talita Trizoli**, São Paulo University

The so-called Brazilian feminist spring had the year 2015 as a period of explosion and wide media circulation. Young women members of the cultural agency spectrum began to use feminism’s critical agenda and tools to understand the fragility of their work place in the artistic system, and sexism that surrounds it. As a reflection of such movement, feminist collectives, young artists and curators started to elaborate projects of analysis on the gender disparities in the environment and to propose feminist visibility actions. In this path of propositions, the Brazilian feminist spring has become institutionalized, and museums, commercial galleries and cultural institutions across the country have started offering feminist exhibitions and public programs - or so they called their programming. In these last five years, is it possible to say that feminism has become a wave in Brazilian art that never ceases to return, but how far the institutionalization of the feminist agenda has made effective changes in gender inequalities? In a scene as peculiar as that of Brazilian arts, filled with female artists, where was sexism and its grammatical game of exclusion deposited? And what new steps will be taken with the pandemic/political crises that arise in 2020? Taking some relevant exhibitions on the Brazilian scene, from traveling exhibitions “Elle” and “Radical Women”, passing through “Histórias Feminina Histórias Feministas” at MASP and other smaller exhibitions, this paper touches on problems faced by feminism as cultural policy and the contradictions that still cross

its relationship with art institutions in Brazil.

*Intersectional Practices Amongst in Virtual Programming in Feminist Communities*

**Marlo Jessica De Lara**

The 2020 global response to the COVID-19 pandemic catalyzed a need for feminist art collectives and organizations to reassess the practicality beyond the pedagogy of intersectionality. With the logistics of event planning, the need to reexamine the role of accessibility surfaced as a previously neglected priority. The pressures to produce programming with limited resources and often without the capability to make needed adjustments to timelines caused a rift between ideals of self-care and collective care, furthering capitalist agendas that sacrificed feminists' value for the situated lived experiences of the marginalized. Using an autoethnographic approach, I aim to unpack recent experiences as an invited speaker, collaborator, and artist navigating Summer 2020's pandemic inspired events. Namely, I will review the processes of open feedback in a proposed conference performance collaborating with other members of the Ladyz in Noyz feminist open collective, the holding space created online by Sonic Cyberfeminisms research cohort check-ins, and the problematic participation of invited artists on a panel focusing on defining accessibility for network musics. Additionally, I use close readings of Audre Lorde's conceptualization of radical self-care as political resistance and Sara Ahmed's 2004 article on 'Collective Feelings Or, The Impressions Left by Others' to unpack these three events and further develop guidelines on how to imagine intersectional practices on the level of organizing in unprecedented times.

*Sexuality and Power from Analogue to Digital*

**Hermione Wiltshire**, Royal College of art and **Anouchka Bayley**, Cambridge University

Pandemic restrictions caused researchers, educators and students to sorely miss the bodily presence of the other so critical to knowledge/ing the world. Rather than decrying what is lost, this paper urgently summons the spectre of our bodies that have been driven off campus and online. Out of sight but all the more present, we are now particles of digital dust that permeate each other's homes through the surfaces of screens and speakers. Sexuality and Power from Analogue to Digital reimagines pedagogic environments as open, two-way apertures that allow knowledge to flow between different and deeper dimensions. These digital dimensions can breach the brick and mortar of university buildings along with the patriarchal, racist, homophobic and class ridden prejudices embedded within their walls. Drawing on the work of Ahmed (2012) and considered through Barad (2007), we will discuss ways power has been functioning in Higher Education from four different perspectives explored in a recent online symposium at the RCA. Detailing prejudices revealed by gender distribution, hidden histories in technological design innovations, urgent needs to decolonialise the curriculum and ultimately, a passionate call for the sensate experience of learning & teaching to be ethically instated and held safely within new virtual academies. By bringing our learning bodies with us into the digital (AR & VR) and the collaborative methodologies required, technology can serve and enhance our critical pedagogies as we move from analogue to digital forms of learning & teaching and not re-inscribe the violent exclusions practiced pre-pandemic.

*Subverting Confinement: mapping maternal art practices during the pandemic and beyond*

**Martina Hynan**, National Univeristy of Ireland Galway

"'Bath Time' is about declining any further inequality and taking space instead. It's about my time, my space, my body and my domestic subversive response to this 2020 lockdown." Amy Dignam, Is Covid-19 a feminist issue? in 'Maternal Art Magazine', Stay at Home (August 2020) Traditionally confinement was associated with the weeks before and after childbirth when a woman remained in the home. The pandemic lockdown was an enforced confinement for all. However, social inequalities that mothers experience became increasingly apparent during lockdown. Mother/artist practitioners subverted their confinement and worked collaboratively to share their concerns. The intersection of their work with the complex entanglements of art making, time and space during lockdown together with the politics of motherhood are considered from feminist art activist and theoretical perspectives e.g. Griselda Pollock, Katy Deepwell, Lise Haller Baggesen and others. Artist, Amy Dignam and members of organisations e.g. Birth Rites Collection, Desperate Artwives, Mothers Who Make, The Museum of Motherhood, m/other voices, Spilt Milk, Procreate Project and others all created work during lockdown. What does this work reveal about the social and cultural politics of motherhood/mothering during the pandemic? Is it socially engaged and/or justice driven? Does it intersect with feminist reproductive and spatial justice issues? Does this work intervene, interrupt or rupture the parameters of the dominant hegemonic art paradigm? This is an opportunity to rigorously engage with this work from feminist theoretical perspectives to consider its location within the changing political cultural landscape and its intersection with feminist art practices.

## Finding the Silver Linings in Creative Crisis Teaching: Global inequities, climate crisis, and COVID-19

**Chairs:** Kelly Murdoch-Kitt, Univ of Michigan, Stamps School of Art & Design; Denielle Janine Emans, VCUarts Qatar

**Discussant:** Kelly Murdoch-Kitt, Univ of Michigan, Stamps School of Art & Design

In response to COVID-19 campus closures, many faculty in art and design disciplines scrambled to quickly move courses online. By looking at the experience of teaching and learning as a human-centered design process, panelists will explore potential silver linings of remote teaching for a variety of art and design courses as well as the unique challenges that affect creative disciplines, which have historically relied upon hands-on learning. Additionally, they will discuss the need for interpersonal connection and importance of hands-on making in the context of digital learning environments: the meaningfulness of ordinary materials, and how virtual experiences can reveal both the cognitive and emotional self—instead of obscure them. In light of the growing severity of the climate crisis, further disruptions to teaching are likely. What can we learn from COVID-19 in order to prepare us—as creative educators and learners—for a future of uncertainty? How can we prepare our students to create for the unknown, or design for sustainability in an increasingly unstable world? The response to the collective experience of a global pandemic demonstrates that, at best, people can adapt quickly and better support communities. How might we learn from positive and appropriate responses to the pandemic, and apply this learning to other global challenges, such as social justice issues and the climate crisis? These presentations reveal how the art and design classroom, whether physical or online, is an ideal venue to help students reframe potential challenges as positive opportunities, introduce intersectional thinking and problem-solving, cultivate empathy, and redefine collaboration.

### *Obstruction #1: Teach Art Within a Global Pandemic*

**Rebekah Modrak**, Stamps School of Art & Design UMichigan

“Walk out of the art school without knowing when you will return. Communicate with students through at-distance media only. Students are limited to materials available in their homes. There is a global pandemic. Your obstruction begins now.” I’ve been preparing to teach within a crisis for 17 years, since Lars von Trier’s film *The Five Obstructions* taught me the power of “obstructions” to inspire creative innovation. Obstructions are creative challenges intended to relieve artists of established tendencies hampering revelation. What began as an experimental filmmaking game was adopted by many university art programs for studio courses. Students write obstructions for each other that set up specific impediments or escape hatches using tortuous and playful perspectives: i.e, “As big as you. Slimy.” “Have an adventure.” “Large painting. No brushes.” The goal: creative breakthroughs by taking risks and shedding false assumptions and limitations. When you’re glad of obstructions, it’s not a huge leap to see opportunity within pandemic teaching. Cling to what we know – to facilities and materials we can’t access, demos we can’t provide, in-person communications that no longer exist – and teaching online will be inadequate.

But, reimagine teaching from the contexts of our home, the collective experience of the coronavirus, the glitches and quirks of video-conferencing, and the meaningfulness of ordinary materials, and these prompts can launch us into never-imagined vantage points. This presentation will describe this process, resulting projects, and will speculate about how this type of thinking can serve us well in the future.

### *Crisis Teaching for Unknown Futures Requires Empathy, Systems and Intersectionality*

**Rachel Beth Egenhoefer**, University of San Francisco

I write this abstract without certainty on how, or if, this CAA conference will take place given the current global pandemic and social distancing protocols. The COVID-19 crisis has propelled us into the unknown. Human behavior has never before changed so drastically, so quickly. No one knows what the world will look like when we emerge from this, yet we are expected to prepare the next generation of students for it. Teaching sustainable design already prepares students for an unknown future of climate catastrophe, the COVID-19 crisis has amplified this. Many activists argue the climate crisis is just as dire as the COVID-19 pandemic, yet hasn’t received the same response in swift behavior change, government regulations, and financial support. We must acknowledge that our students, communities, spaces, ourselves—are in crisis. If ignored in teaching, students could become designers who will overlook the true needs of problems that lie ahead. We can use this time of remote teaching and learning, the experience of living in crisis, and user-centered design processes as a way to teach how to design for the future. While there are many unknowns about the future, what is known is that wicked problems require intersectional, systems-level solutions. Designers can play a unique and powerful role in creating user-centered solutions. To prepare our students, design educators need to teach empathy, systems thinking, and intersectionality. This paper presents examples in teaching these complex ideas in trying times, drawing connections between design for sustainability, behavior change, and crisis.

### *Maintaining the Feedback Loop*

**Emily Glass**, Rochester Institute of Technology

For the last twelve years, I solely taught in-person until the Pandemic forced classes online. What this transition has emphasized for me is the layered function of communication in the artistic practice that is both cognitive and empathetic. There is no replacing the electricity of excitement students and I share with each other over ideas, designs, or technical achievements. Part of what propels beginning artists forward is the reward of emotional feedback in response to thoughtful hard work. Through the transition to newly made oil painting studios in homes, apartments, and even quarantine hotel rooms, adaptations such as solvent-free painting and made-at-home recycled substitutes for palette knives and brushes were employed. Yet beyond these adaptations of mediums and methods what I find more critical is exploring and sharing how to maintain a humanistic learning community online. The importance of seeing each other’s faces and emotions in order to understand the impact of artwork is essential for growing artists. In this presentation, I will explore pedagogical approaches to project development, platform use, and critique strategies that support the development of online spaces where students can



be vulnerable and explore difficult topics honestly and openly. I propose that one of the silver linings to our move online is the rare and valuable situation where the cognitive and emotional self are both seen through the virtual experience rather than obscured by it. It is those silver linings that I search for and that I wish to underline.

*Designing for mutual empathy across contexts*

**Denielle Janine Emans**, VCUarts Qatar

As a branch campus of a US institution in the Middle East, our rapid transition to online teaching involved a number of unique challenges. For example, our student body cannot necessarily show their faces on-screen during video-conferencing, and some of our faculty had to quickly relocate to other countries—myself included. In the midst of this difficult transition, I saw an opportunity to apply some concepts from my recent book, *Intercultural Collaboration by Design*, co-authored with Kelly Murdoch-Kitt. One concept is the “empathic horizon,” a term frequently employed in user experience design to describe how users feel when interacting with a design artifact. I emphasize that students should cultivate empathy by thoughtfully designing across a range of contexts and taking into account the emotions of the people for whom they are designing. Learning to employ empathy as part of design practice can help students unlock skills they need for future success, but also requires sensitive communication and critical thinking. With this in mind, I worked with students to consider ways to expand their work beyond the physical, but also to consider empathy as a two-way street. We demonstrated empathy for each other: I created space for them to discuss their fears and uncertainties, and they gracefully worked with me as I woke at 1:30am Eastern U.S. time in order to teach my morning class on Qatar time. Fostering shared empathy is particularly pressing as we all work to pave new ways to virtually collaborate and innovate during these unprecedented times.

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## Freedom of Expression and Censorship in Contemporary Art in Japan: The Forced Closure of the Aichi Triennale 2019

JAPAN ART HISTORY FORUM

**Chair: Ayelet Zohar**, Tel Aviv University

**Discussant: Midori Yoshimoto**

On Aug. 1st, 2019, the Aichi Triennale opened in Nagoya, including “After ‘Freedom of Expression?’” exhibition, showing artworks which were censored in the past, never shown in public museums in Japan. On Aug. 2nd, Mayor of Nagoya Kawamura Takashi demanded its closure. In parallel, the Prefecture Offices and local community were bombarded with emails and telephone calls, organized by anonymous right-wingers, threatening the safety of children in Nagoya. In a controversial act, the Triennale’s steering committee (Aichi Governor Omura Hideaki, and Triennale’s Artistic Director Tsuda Daisuke), the exhibition was closed, then reopened for several days before the final closure of the Triennale. A sculpture of a young girl with an empty chair next to her, and a burned photograph of Emperor Shōwa were at the core of controversy on the Comfort Women issue, and the right of discussing Japanese responsibility in the Asia-Pacific War. Later, the Ministry of Culture announced it will not pass the moneys promised for budgeting of the exhibition, on grounds of “incorrect information on application files.” The rolling events sparked huge outrage among artists and the public over questions of freedom of expression, public figures intervention, use of public money, and artistic reaction to political issues. Many artists in the Triennale ordered the shutdown of their projects. An extended debate took place over Japanese media, spilling into academic and art circles within and outside Japan. Our panel considers issues of Art and Freedom of Expression; Censorship and War Memory; The Controversy in Japanese media and academia.

## From East to West, and Back Again: Aesthetics and Philosophy of Art in the Post-Pandemic World

AMERICAN SOCIETY FOR AESTHETICS

**Chair: Andrea Baldini**, Nanjing University

In the history of aesthetics, discussions of non-Western philosophical traditions have been largely ignored. Though comparative approaches are a significant exception, systematic inclusions of notions and concerns typical of, for instance, Eastern or African conceptions of beauty and the arts have been a rarity. At the same time, also examples of non-Western artistic practices have not found adequate discussion in the canon of Western aesthetics and philosophy of art. Specimen from the history of Western art have been the focus of philosophical attention. Since its early days, the American Society for Aesthetics has championed an inclusive understanding of the discipline. Though somewhat limited in quantity, qualitatively significant debates on non-Western aesthetics have shaped the life of the association. In 2007, *The Journal of Aesthetics and Art Criticism* dedicated a special issue to “global aesthetic,” while also returning to that theme since then. In a 2017 article, past ASA president Kathleen Higgins argues that “the default interpretation of ‘esthetics’ should be global aesthetics,” and the field should take as its starting point a basic knowledge of aesthetics in various cultural traditions. Within this understanding of global aesthetics, this panel aims at deepening and building on that trend by considering both systematic discussions of aesthetics in the Chinese context and examples from Chinese art as salient to philosophical theorizing. The goal is to bring both contemporary Chinese theories of art and beauty as well as sustained analysis of Chinese art to the forefront of the studies of the arts.

### *Beauty (Mei) in the Zhuangzi and Contemporary Theories of Beauty*

**Peng Feng**, Peking University (PKU)

This presentation outlines a reading of Mei in the Zhuangzi, taken to mean “beauty” or “the beautiful.” There is a possible anachronism involved in such an approach because mei is not central to Zhuangzi’s thinking. Nonetheless, I will argue that interesting points of relevance between Zhuangzi’s comments on mei and contemporary theories of beauty can be found and that an intercultural interpretation of mei and the beautiful can shed light on aspects of both traditional Chinese aesthetics and contemporary Western aesthetics by placing the two in conversation with one another. Zhuangzi seems to support neither relativism nor universalism in his understanding of beauty, though he touches on both relativist and universalist ideas. I argue there are certain superficial similarities between Zhuangzi’s aesthetics and positive aesthetics. But, on a deeper level, Zhuangzi advocates a form of negative aesthetics that is not dissimilar from those already prominent in contemporary Continental aesthetics, such as Christoph Menke, Gernot Böhme, and François Jullien. In this way, I highlight points for dialogue between Zhuangzi’s theory of beauty and contemporary discourse, as well as the ramifications of these ideas for thinking about the future of aesthetic education.

### *Chinese Aesthetic Holism and Current Crises*

**Kathleen Higgins**, The University of Texas at Austin

A number of contemporary Chinese philosophers (such as Chen Wangheng, Xue Fuxing, Zeng Fanren, and Cheng Xiangzhan) have emphasized the ancient Chinese origin of the field of environmental aesthetics. An ecological vision of reality has been the presupposition in Chinese philosophy, with emphasis on flows of energies as opposed to individuated units, an outlook that contrasts with the dominant tendency in Western thought. The lack of separation between human beings and the larger environment and the interdependence of everything within the whole are themes that shape Chinese aesthetic thought and artistic practice. The ecological perspective of Chinese thought offers important models for global environmental aesthetic discussion, and it might well recast certain debates in current Western aesthetic thought, such as the relationship between environmental aesthetics and environmental ethics. It might also help us to rethink our relationship to the environment in the context of efforts to contain COVID-19. A particular challenge in this context is how to sustain a holistic interpretation of well-being in the context of an epidemic, in which the flow of energies is the means of transmission. Chinese models for viewing oneself as operating within a broader dynamic flow of energies can provide a foundation for comprehending patterns and possibilities for coping with the current situation as well as underscoring the fact of our global interdependence.

### *A Grand Materialism*

**Mary Wiseman**, CUNY Graduate Center (Retired)

Material matters in the work of Chinese artists whose goal is to call attention to its subjects through the directness and immediacy of its material like dust from 9/11, 1001 Chinese citizens, paintings made with gunpowder, written words, or the specificity of its sites like the Three Gorges Dam. Artists are working below the level of language, where matter and gesture, texture and touch, instinct and intuition reign. Not reduced to the words applied to them, art’s subjects appear in their concrete particularity, embedded in the stories of their materials or sites. The new art from China is contemporary in being free of the high modernist narrative as this is characterized by the philosopher Peter Osborne. Its reach is global in part because matter is a least common denominator and because everyone relishes stories, such as those that tell why an artist used the materials or chose the site that she did. Finally, it is art in satisfying philosopher and critic Arthur Danto’s characterization of a work of art as what has a subject that it makes clearly present by means of a rhetorical figure that the viewer is to grasp as such. That these two western art theories apply to the art from China shows both theories and art to have global appeal despite differences in the conceptual geographies of China and the west.

### *Tension between Action and Disciplined Approaches in Chinese Aesthetics*

**Zhou Xian**, Nanjing University (NJU)

In China, aesthetics is increasingly showing two different paths: one is what I shall call disciplined aesthetics, and another is what I label action aesthetics. On the one hand, disciplined aesthetics focuses on constructing systematic models knowledge of authorized institutional discourse about aesthetics. On the other hand, action aesthetics emphasizes socially engaged artistic practices and their societal and cultural

roles, broadly construed. Obviously, there is a constant tension between these two kinds of aesthetics. With the increasing specialization and institutionalization of aesthetics, action aesthetics has been largely marginalized in Chinese aesthetics. The author argues that action aesthetics provides us with richer and more pluralist ways of reflecting on artistic issues of societal and cultural relevance: Action aesthetics, in this sense, is more critical and reflective than the disciplined aesthetics, and deserves more attention.

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## From Pencil to Stylus, Hands-on to Remote

MID-AMERICA COLLEGE ART ASSOCIATION

**Chairs: Michelle N. Corvette, Artist; Ann Bangsil Kim**

During the pandemic, we as instructors need to innovate on how hands-on learning experience can be brought into remote/online teaching. This can include incorporating new Reminder App to enhance one-on-one check-ins and individualized feedback, as well as Zoom demonstrations and digital tools. How might we as learning facilitators provide students with the possibilities of redefining education and themselves during and hopefully, post-COVID-19? How can we bring more vulnerability into online teaching and cultural work? What could you do different next time? How are you building spaces at your classroom that center something outside of a normative idea of productivity, such as moving away from product to checking-in? This session seeks effective online teaching pedagogy of art and design courses including foundations, drawing and painting. Hard and soft; direct and indirect teaching approaches; Hybrid studio teaching practice and the nuts and bolts of teaching online are also welcome. Please share your favorite online ice breakers as these are often overlooked but can be meaningful in establishing care and trust for the learning community.

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### *Gateways to New Creativity*

**Michelle N. Corvette, Artist**

Digital technology and modern techniques strongly impact the artists of tomorrow, especially in the fields of drawing, painting, and performance art. This presentation will examine the integration of digital tools and platforms in relation to teaching online art courses, particularly during the current global pandemic. The desire for connection and transcendence constantly develops in the minds of artists while the technologies for expression continue to change. By examining some recent approaches for online teaching to facilitate inclusionary discussions, critiques, and studio time, this presentation offers educators strategies for facilitating creativity, diversity, and vulnerability with a growth mindset.

### *Show Us Your Hand*

**Heather E Hertel, Slippery Rock University**

Through this transitional time where there is a lot of change, and art studios are converting to digital and virtual formats, it is important to not lose sight of the traditional hand abilities. While simultaneously leaping into this new unknown virtual world, where the possibilities of creativity are boundless, we are expected to teach the foundations and basics of painting and drawing. Are the days of lugging a large portfolio case and a tool box of art media gone? Hey wait, don't throw out your kneaded eraser quite yet! This presentation aims to share

project ideas for reaching students where they are at...on their phones! How do we engage students virtually, achieve quality technical abilities and garner a sense of community through these small hand-held devices? Keeping in mind, the excitement to squeeze out pigment onto a palette, and feel how stimulating it is to mix paint, or how to achieve wonder in pulling a piece of vine charcoal across rag paper; we can't afford to let those experiences vanish. Let's take a look at how we may bridge the studio with technology. We will explore collaborative ZOOM drawings and Instagram projects for providing enriching and challenging ways for students to grow in their environment. So charge up those cell phones, and be ready to create!

### *It is Our Job to Care, Not to Harm: Compassion in the Virtual Classroom*

**Madison Manning**

In a time when the world is upside down, it is important to remember that our classes are not our students top priority. With non-traditional classroom factors like showing of personal spaces and learning in open, familial spaces, non-traditional teaching strategies are more useful than ever. Our students are not simply seeking an education, they are living in the same upside down world. In my virtual classrooms I utilize queer empathy, contract grading, and collaborative small scale research projects to ensure that each of my students feel not only seen by their instructor, but feel a sense of community among their peers. In pre-COVID studio art courses, the encouragement of failure from experimentation among students was crucial because 'to fail is to try', to push boundaries. In non-studio virtual classrooms, there is a shift to advocate for experimental-failure so students can practice emphatic, communicative non-traditional learning in a non-traditional time.

### *Supporting All Learners During a Time of High Concern*

**Tommy A Taylor, Lone Star College**

Some of the best adaptive teaching methods available to educators have emerged during the pandemic, however some methods have been in place for years with educators teaching art courses online at large universities and community colleges. It is through careful consideration of traditional and non-traditional learners' needs assessments and economic hardships that innovative approaches to teaching emerge. This presentation examines various hybrid and online art courses, in both studio and lecture formats, which lend practical and applied methods to facilitating an engaging and efficient classroom. Emphasis on Drawing, 2D Design, and Art Appreciation in relation to online enrollments, virtual office hours, and assignment checklists to help students navigate the challenges of working from home and feeling supported throughout the process will be explored.

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## From Redevelopment to Responsibility: Environmentally (Un)Friendly Design.

DESIGN HISTORY SOCIETY

**Chairs: Vendula Hnidkova; Marta Filipová,** Masaryk University Brno

Approach to the environment has recently undergone a fundamental reconsideration. Le Corbusier's urban visions of high-rise structures marked a radical disparity between nature and human interventions in it, which shaped the human-designed environment enormously. Many transformations of the urban landscape took place in the name of economic interests; cities and built environment became sites where political and ecological interests clashed. After celebrating the revolutionary and progressive outcomes of such collisions, attention to negative human impact on natural environment has come to the fore in recent decades. Practitioners started implementing into their practice knowledge of the effects of extreme weather, insensitive transformations of landscape, abandoned architectural sites and the impact of reckless human actions. Focusing on the 20th century, this session explores urban projects, buildings, and product design affected by the impact of human activity on the environment. These could be both pioneering as well as failed attempts to "improve" the environment, approached from a historical perspective or as case studies. We invite papers that consider the aftermath of design practices on the environment and explore the following questions: How did the knowledge of natural disasters and limited resources affect the methods and approaches to the design of objects, buildings, cities, and landscapes? How can large-scale urban redevelopments be sensitive to nature? Who were the pioneers of implementing sustainable growth in architecture and design from transnational, national, and local perspective? Topics may include: Responsible heritage preservation Urban landscapes and sustainable cities Regeneration projects Urban aesthetics Afterlife of extreme urban redevelopment

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### *Integral Urban House: The Ecology and Economics of Autonomous Architecture*

**Robert Gordon-Fogelson,** University of Southern California

During the mid-1970s, a crumbling Victorian house in Berkeley, California, became a nationally publicized testing ground for cutting-edge ecological design. The Integral Urban House (IUH), an experiment in urban homesteading administered by the nonprofit Farallones Institute, sought to rescue capitalist society from environmental catastrophe by demonstrating ecologically-sound lifestyle alternatives. A staff of architects, biologists, and engineers combined their expertise to construct a total life support system capable of drastically reducing a household's ecological footprint. Yet the project was neither as innovative nor as subversive as scholars have maintained. This paper uses the IUH as a case study to consider the largely unexplored link between corporate and countercultural design. I argue that in its effort to model "a totally integrated example of energy- and resource-efficient living," the IUH employed methods of integration that corporations developed a century earlier. By growing their own food, conserving energy, and recycling organic wastes, residents mimicked the corporation's aim to control all levels of industry, from the extraction of raw materials and the reduction of overhead costs to the reclamation

and reuse of scrap materials. The IUH thus translated economic principles of resource management into ecological strategies of self-reliant living, thereby returning economics to its origins in the Greek "oikonomikos," meaning "household management." Rather than accept the normative view of ecological design as a countercultural reaction to corporate hegemony, this paper asserts a more entangled relation between design, ecology, and economics.

### *AUROVILLE Experiment – The Past and Future of the Pioneering Sustainable Urban Landscape Project in Modern India*

**Helena Capkova,** College of Global Liberal Arts, Ritsumeikan University

Auroville belongs to nobody in particular. Auroville belongs to humanity as a whole – this is the beginning of the charter of the intentional spiritual community in Tamil Nadu India, established under the leadership of French painter and occultist Mirra Alfassa/the Mother (1878–1973). The concept of Auroville – an ideal township devoted to an experiment in human unity – and its architecture plan was drafted by Czech-American architect Antonin Raymond (1888–1976) in the 1930s. However, the idea came to fruition in the mid-1960s, when the vision was backed by the Indian government, and the UNESCO resolution encouraged the project in 1966. On 28th February 1968, some 5,000 people assembled near the banyan tree at the centre of the future township for an inauguration ceremony attended by representatives of 124 nations, including all the States of India. The sustainable city plan was developed lead by French architect Roger Anger (1923–2008). Diverse group of architects contributed with architectural and other designs, such as one of the well-known peace tables executed by architect/ furniture designer George Nakashima (1905–1990). The table was transported to Auroville in 1996. The city planned for 50 000 inhabitants counts currently about 2 500 Aurovillians. What are the chances of the future for the city that promotes ecology and sustainability on one hand, and to the beautiful design on the other? What implications its existence has on the surrounding Tamil communities and their modern, organically developing ecosystems? This paper will present the key pioneering achievements in implementing sustainable architecture and design in Auroville in the context of modern India. The main representatives from the transnational group of artists and designers will be introduced. The argument will be based on the extensive and critical archival research, as well as on interviews with the designers and engineers themselves.

### *Reassembling the Urban: Reading the Post-Olympic City Gangneung as an Assemblage*

**Seunghan Paek,** Catholic Kwandong University

This paper aims to explore how disparate strata of the city bring forth an assemblage that cuts across a set of binaries of institution and individual, tradition and the modern, and nature and culture in differing ways. In doing so, I will take the post-Olympic city Gangneung as a case, which is located alongside the east coast of South Korea. The city ministry co-hosted the 2018 winter Olympic Game with another nearby city Pyeongchang. Hosting such a mega-event made the city vibrant, and helped them to deal with the sustaining economic stagnation. Newly constructed infrastructures such as railway, flat housings and urban parks made the city comparable to other



renowned global metropolises, but those urban strata quickly became empty as soon as the event was over. It is because implementing those strata were mostly driven by exhibition administration which does not reflect enough what makes the city operate in daily life. Clichéd images illustrating the city's natural resources, especially pine tree and the ocean both of which are prevalent throughout the city area, were highlighted over other considerations. However, those sleek images are in drastic contrast to the city's reality, exemplified by the ongoing construction of thermal power station which is neither responsible nor ecological to environment, the overpopulation of automobiles and the related facilities such as car washes and parking lots, and tourist investments resulting in the excess of lodges and hotels. The disparity between the city's ideal image and its crude reality is derived from the narrow definition of 'the urban', as well as a naïve assumption that nature and culture are clearly distinct from each other. By challenging such assumptions, I claim that one needs to understand the city as an assemblage through which to rethink the perennially divided identity of the city from the ground.

*Biosphere 2 and Closed-System Design in the Space Age*  
**Coco Shihuan Zhou**, Bard Graduate Center

Among the giant cacti and crumbling rocks of the Sonoran Desert, there stands a translucent structure with a dense, moist green behind its glass-and-steel skin, its geometric outlines recalling at once a science-fiction set and the ruins of early civilizations. Modeled after planet earth, the 'original' biosphere, Biosphere 2 is an ecological research facility in Arizona where sensational experiments related to outer-space settlement took place in the early 1990s. Known popularly as a "glass ark," Biosphere 2 was designed as a prototype for a long-term closed colony on Mars. I argue that in the United States, widespread concern since the 1960s about questions of sustainability and ethics of habitation led to renewed interest in an insurgent, holistic framework of life. Endowed with an ethical thrust, the concept of the biosphere emerged in the mid-twentieth century as an alternative to the biology conducted by the cold-war academic-industrial machine. However, this concept was itself deeply indebted to military research, developing through a tradition of closed-system design for space cabins and home economics. With this historical context as my starting point, my presentation will situate Biosphere 2 within a genealogy of closed-system design, a legacy emblemized by R. Buckminster Fuller's utopian notion of "spaceship earth." Using images from the project's promotional materials, I will demonstrate how Biosphere 2 mediated the popular perception of the earth as a closed system—a view informed by the iconography of satellite photographs—through its interior spatial planning and its spaceframe-enveloped, modulated references to global indigenous architectures.

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## From the Ozama to the Orinoco: Visual and Material Economy of the Caribbean in the Hispanic 18th Century

**Chair: Jennifer A Baez**, Florida State University

The Ozama and Orinoco rivers span an area in the Caribbean with highly diffuse narratives on art produced and consumed during Spanish colonial rule. This is especially the case for the post-Contact centuries, when the empire's gaze turns to New Spain and Peru. The Ozama River, bisecting the city of Santo Domingo, staged the first European incursions into the Americas; the Orinoco River, spreading across northern South America, channeled arrivals into the mainland. The Spanish Caribbean basin is a distinct, yet integral part of Latin America; encompassing the Atlantic coasts of Mexico and Central America, and the northern rim of South America. Studies have focused on regional clearinghouses such as the Viceroyalty of New Granada, or punctual sites such as El Cobre in Cuba. However, there is a need to cast a steady and comparative glance that articulates regional particularities and dynamic exchange. This session examines issues that have informed scholarly debate on the arts of Spanish colonies, i.e., the Amerindian legacy; artistic training; the Bourbon reforms; Afro-creole cosmographies. Our goal is to map the visual and material economy of the region in the 18th century, under the framework of imperial Spain, as an area with a historically overlooked population of free and enslaved people of color, with rurality and dispersion as common denominators. Abstracts may address: Free pueblos Botanical and map-making expeditions Manuscripts and print culture Religious art and praxis The Enlightenment and knowledge regimes The Seven Year's War, Haiti, and The Age of Revolution Art collecting and patronage

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*'A very shocking contrast with the ornato of other buildings': Value, Aesthetics, and Social Reform in the Regulation of Bohíos in Nineteenth-Century Puerto Rico*

**Paul Niell**, Florida State University

In 1858, the Cabildo (City Council) of Ponce, Puerto Rico met to discuss the convenience of ridding the city center of bohíos de yaguas (palm thatched huts) as these dwellings presented "a shocking contrast with the ornato of other buildings...[and]...are more prone than others to fire." The reformist invocation of ornato público (public ornament), couched this denunciation of bohíos in the language of nineteenth-century aesthetic correction wielded by the Spanish colonial state and the Liberal elite of the island. In tandem with the issue of beauty's denigration, the Council argued that these dwellings were of no economic significance to the expanding city. Eliminating them and creating lots where they once stood might have "particular advantages because while these bohíos are worth little to nothing, the site they occupy is of some value." In the spirit of nineteenth-century Liberal ideology of progress and urban improvements, the City Council of Ponce dismissed bohíos on the basis of aesthetics, economy, and public safety. Yet, largely unspoken was a contempt for the populations that lived in these structures and their local autonomy. Putting people "on the grid" and into the socio-spatial matrix of ornato would make wage laborers, tax payers, and docile, governable bodies. This paper examines the progressive attack on the bohío in nineteenth-century Puerto Rico and its relation to colonial social reform.

*'Dujo con Brazos': The Duho and the Planter's Chair*  
**Lawrence Waldron**

The planter's chair, or Campeche chair as it is sometimes called, is an item of furniture of undisputed Caribbean origins. Historians of Caribbean material culture, however, have not been able to account for the particulars of those origins. Eurocentric glosses of Caribbean architecture and furniture commonly treat the region's built environment and furnishings as deriving from Gothic and renaissance through Victorian-era models merely inflected by so much neotropical flavor. They have even overreached to classical Mediterranean curule seats, proposing them as prototypes of the planter's chair, especially its curved, sometimes X-shaped legs. To Caribbean pre-Columbianists, on the other hand, the origins of this seat of honor seem obvious—the Taíno duho. This paper compares the design and social function of the pre-Columbian duho and late colonial-era planter's chair and proposes a possible historical lineage uniting them across the occluded boundary of the Conquest.

*On the Taíno Extinction Paradigm and Oral Tradition as Research Method*

**Jorge Estevez**, Higuayagua Taíno of the Caribbean, Inc.

Twentieth-century literature on Taíno Indians of the Caribbean state that 30 years after European contact the Taíno population was virtually extinct. The 21st century ushered in a new mindset, challenging the extinction paradigm. DNA sequencing revealed that many people still carry substantial local Native DNA, and many Caribbean people identify as "Indio" (Indian). How did they know they had Native ancestry despite 400 years of academic extinction? How did oral traditions, the Indigenismo movement, and fetishization shape and inform the transfer of knowledge? In the Dominican Republic, the towns of Boyá and Bánica were pueblos de Indios (Indian towns), noted as such in colonial records, and with vibrant Taíno-descendant communities today. Jorge Baracutei Estevez, member of the modern Taíno community and Kashikwali'atunwa of Hiwayawa'sauka, and former museum educator, will offer signposts for historians embarking on researching "the extinct."

*Between Early Contact and 19th Century Indigenismo: Locating the Taíno*

**Jennifer A Baez**, Florida State University

Before Abelardo Rodríguez Urdaneta's bronze sculpture of Taíno cacique Caonabo and the poems and plays that celebrated Taíno historical characters in 19th century Dominican Republic, there are but fleeting references to Amerindians in colonial records of Hispaniola. This paper traces Taíno presence and representation during those "missing" years between 1492 and the early leg of the Indigenismo movement that exploded across the island. Through historiography and two object case studies (a gilded frame and zemi finds from the mid-to-late 18th century), we articulate intersections between archaeological pursuits and local Marian cults that can help us reframe a dialogue on Amerindian visual and material culture beyond the extinction narrative. The aim is to identify chains of knowledge transmission, as well as the role played by creole agents in transforming Taíno cultural and material legacies, and in mainstreaming colonial definitions of indigeneity.

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**From wheatfields to ecosophy: A consideration of women artists in the history of climate change**

**Chair: Cynthia Haveson Veloric**, University of the Arts

**Discussant: Susan E. Spaid**

Since the 1970s, a surprisingly large number of environmentally engaged artists have been women, although a review of the academic literature and globally recognized exhibitions and installations have focused primarily on men like Smithson, Christo, Heizer, and Eliasson. However, in this last decade some significant revisions have occurred with Joan Jonas's US representation at the 2015 Venice Biennale and a major retrospective of Agnes Denes in 2019 at New York's Hudson Yards Shed. But historically, women eco artists have either worked quietly in local communities, or like trailblazers Helen Mayer Harrison and Nancy Holt, alongside their male partners. With the Climate Crisis universally acknowledged, and the disastrous effects of the Anthropocene visible, multitudes of artists have weighed in, hoping to inspire discourse, emotion, behavioral change, and public action. This session invites a focus on lesser known women artists, both the early pioneers as well as the more recent ones who've recalibrated their antennae to engage in new missions of activism, social practice, remediation, education and communication about climate change issues. Hopefully proposals will be offered by artists as well as critics, philosophers, curators and art historians engaged with issues of the Anthropocene narrative, including but not limited to eco-feminism, deep ecology, air pollution, global warming, and the embodiment of scientific data in artistic practice.

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*Call to Action Through Beauty: Making the Visceral Visual*  
**Diane Burko**

I am definitely one of those artists who hope "...to inspire discourse, emotion, behavioral change, and public action..." around Climate Change. For the first thirty years of my practice I explored and responded to monumental geological landscapes – for the last fifteen, I've redirected my focus to saving that environment. To that end I make art about Global Warming based on scientific data along with information garnered through academic research, personal experience of bearing witness and engagement with climate scientists, glaciologists and marine biologists. I see this panel as a way to share how my work expresses that experience as well as demonstrate my process of investigation. I will also consider how beauty/aesthetics and my being a woman contributes to success. While information grounded in fact brings awareness, the mode of delivery is crucial to how successful comprehension by the public will be. I believe art is unique in its ability to reach and enlighten a broad general audience because of its emotional appeal. My practice links my creative abilities with visual strategies grounded in scientific data. I call myself a "subversive" artist. I endeavor to create works (paintings, photographs, time-based media) which simultaneously attract attention through formal, aesthetic devices of large scale, colorful, textured and sometimes moving compositions - imbedded with visual prompts and data points about climate change - all in order to broaden the general public's appreciation of this crucial threat. All with the hope of inspiring action.

*The Tempestry Project: Visualizing Climate Change in Philadelphia through Fiber Arts and Environmental Education*

**Christina Catanese**, Operating at the intersection of art & nature

The Tempestry Project is a global climate data visualization project through fiber arts. Each Tempestry (or temperature tapestry) shows the daily high temperatures for a given year in a place. All Tempestries use the same yarn colors and temperature ranges, creating a consistent and globally comparable mosaic of shifting temperatures over time. To date, hundreds of Tempestries have been made around the world. In 2019, the Schuylkill Center for Environmental Education coordinated a collection of Tempestries for Philadelphia from 1875 to 2018. The Philadelphia collection was curated and organized by Christina Catanese and created by 38 volunteer knitters and crocheters. It took seven knitting circles, over 750,000 stitches, about 8 miles of yarn, and countless hours to complete the collection. The Philadelphia Tempestry collection is now on long-term display at the Schuylkill Center to educate about how climate change is impacting the region. Climate change projections for Philadelphia include hotter, wetter weather and more flooding from increasingly intense storms, with many implications for human health, ecology, and infrastructure. This collection reflects the changes that are already happening, bringing climate data out of spreadsheets and graphs and into a beautiful, colorful intersection of craft, personal experience, community “craftivism,” and education.

*Climate Data and Craftivism*

**Bonnie Peterson**

I use embroidery to investigate environmental issues. Mixing a variety of source materials such as scientific data and early explorer’s journals, I stitch words and numerical graphs on silk and velvet fabrics to make large narrative wall hangings and a series of annotated topographic maps. The combination of textiles and data provides a novel opportunity to consider measurements of earth’s ecosystem. My work on geophysical climate issues was initially inspired by an artist/scientist project supported by the University of Wisconsin-Madison. For a fire ecology project, Northern Arizona University brought artists together with fire managers and scientists at the North Rim of the Grand Canyon. Support from formal artist/scientist projects is rare, however, and I work to establish the interactions with scientists on my own. Fabrics and stitches are rooted in the tradition of samplers and crazy quilts made by women during the last few centuries. Resistance messages are found in those old textiles and continues in today’s craftivism movement. E Tammy Kim writes in the NYT (12/29/18), “When I pick up needle and thread, I join a long line of women who have turned the domestic arts into political expression.”

*Birds Watching: When We Look at Nature, Nature Looks Back*

**Jenny Kendler**

Birds Watching is a 40-foot long sculpture composed of a “flock” of one hundred reflective bird’s eyes mounted on aluminum, created for Storm King’s exhibition Indicators: Artists on Climate Change and currently on the publicly accessible 606 elevated trail in Chicago. Each eye belongs to a species of bird considered threatened or endangered by climate change in the United States – creating a potent portrait of what we stand to lose. In this 20 minute talk I will cover the concepts underlying this piece which

relate to the reciprocity of the nature of the gaze, and the proposal that this may create an emotional porousness which can connect us more deeply to the natural world. I will contextualize the urgency of this within the current climate catastrophe, unfolding around us as we speak. I’ll treat briefly on the material nature of the piece, which is reflective and created by a sign-maker—elements which are conceptually connected. In addition, I will discuss the research behind the piece and my general stance as a naturalist and science-adjacent practitioner of environmentally-engaged art.

*New Earth: Affective Ecology, Climate Grief, and Cultural Change*

**Daniela Naomi Molnar**

In our supremely visual culture, the way that climate change is understood is primarily determined by the way that it is seen. My ongoing series of paintings “New Earth” consists of abstract maps of newly exposed ground near glaciers. This is land that used to be permanently covered by a glacier that is now uncovered. This is new earth. It is like a wound, or new, delicate skin that has formed over a wound and is now (ready or not) exposed to the world. The paintings began as an attempt at clarity through visualization, relying heavily on scientific imagery (mostly satellite imagery) to source the shapes in the paintings. Yet the deeper I got into researching these images, the more overwhelmed I became. The paintings, likewise, became rougher, less controlled, more emotional. I came to realize that the series is as much about unknowing as it is about knowing. Put differently, the climate grief that hijacked my process is not a diversion but a necessary step towards a deeper and more meaningful understanding of climate chaos and its cultural, political, social, and ecological implications. Art, in its capacity to hold ambiguity and profound emotion without scuttling prematurely after resolution, is the ideal vehicle for the education, communication, and emotional engagement that can bolster necessary cultural change. I will discuss this series – its evolution, the many responses I’ve received from viewers, and the ways that it has changed the way that I think and make art about climate change.

## Frozen: The Anxiety of Ice in Art

**Chair: Susan A. Van Scoy**, St. Joseph's College

Robert Frost wrote: "Some say the world will end in fire, some say in ice." As Frost no doubt recognized, ice has the unique quality to both protect life and cause death. For example, ice is used to preserve food and more recently for transporting organs and blood. But it is also now a reliable measure of the world's ability to survive, as climate scientists track the melting of glaciers and polar caps. Of course, due to ice's powerful literal and symbolic qualities, it has always been a popular fixture in artwork. But, as the memorial to the dead Icelandic glacier Okjokull illustrates, its treatment and importance in art and human existence continues to evolve. Traditionally, artists have incorporated ice into their works such as Caspar David Friedrich's sublime icescapes, in winter installments of the four seasons, and Emanuel Leutze's Washington Crossing the Delaware to represent obstacles, scarcity, and death. Recently, contemporary artists have shifted to represent ice as a precious resource, such as Richard Estes's photorealistic landscapes in Antarctica and Tom Hegen's aerial photographs. Ice has even become the media itself with consciousness-raising performances, such as Olafur Eliasson's Ice Watch and Atta Kim's Ice Buddha, Paul Kos's The Sound of Ice Melting, and Maya Lin's Grand Rapids Ice Rink. This session welcomes papers offering creative discussions of artworks that feature ice in all media and across all time periods, the symbolic and/or psychoanalytic meanings of ice, and how ice reflects a history of human activity and anxiety.

*Cracked Ice: Meditation and Matter in Chinese Art*

**Anne Ning Feng**, Boston University

This paper asks when and how ice became visible in premodern Chinese art. I argue that artists were paradoxically drawn to moments when ice breaks and fragments. The production and storage of ice in premodern China was a longstanding subject of concern in ritual treatises as a gauge of cosmological harmony and a symbol of imperial might. I show how painters and artisans challenged this framework by making "cracked ice" newly legible as a medium for thinking about perception and the transformation of matter. The paper charts overlooked connections between rare images of cracked ice in Buddhist caves from the Tang empire (617–908), "crackle glaze" porcelain, and the interior design of imperial architecture. I explore how the visual language of "cracked ice," first tied to theological notions of emptiness and epiphanic visions of Buddhist paradise, later influenced the glaze design of decorative surfaces, as a mode of "alchemical patterning" shaped by spontaneity and flux. Interweaving ecocritical scholarship and Buddhist theories on matter, I argue that the "aesthetic power of ice" in premodern China perturbed imperial systems for managing this volatile substance, eliciting a new interest in depicting transformative states of natural phenomena.

*Release*

**Dawn Lee**, St. Joseph's College

The melting of great masses of ice on Earth offers new perspectives of our planet, revealing long hidden layers of the past and releasing noxious gases that were previously suspended in the ice. It speaks of deep time and gives us pause to consider our brief existence and place in the universe. I have been inspired by my experiences kayaking and backpacking in

the arctic and Glacier National Park where I observed the beauty and grandeur of glaciers and icebergs, and their disappearance in a warming climate. My artwork focuses on elements in specific environments and their interconnectedness. I attempt to create a liminal space where multiple perspectives exist and express a sense of energy. Ice is essential in maintaining Earth's delicately balanced ecosystems, but nature is dynamic and ever changing. My recent paintings focus on diminishing glaciers and thawing permafrost; they acknowledge the effects of the Anthropocene on our natural world. Foreboding and beauty coexist in my work while my images explore loss, transformation and the unknown.

*A Permanently Melting Landscape: Hiroshi Sugimoto's Arctic Photographs*

**Jessica Landau**, University of Pittsburgh

When Hiroshi Sugimoto photographed the polar bear diorama at the American Museum of Natural History in 1976, he was not thinking about the instability of Arctic sea ice nor the future decline of polar bears due to the rapid loss of their favored hunting grounds. Sugimoto insists that his series *Dioramas*, of which *Polar Bear* was the first photograph, is more about imagining a post-human future in which nonhuman animals, especially the ones confined to the current constructed visions of nature represented by taxidermy dioramas, can re-take the earth at the ends of humanity. The series, in an almost uncanny way, masquerades as black and white wildlife photography, until the viewer realizes that the stiff animals are in fact too stiff to have been frozen by the camera, and have been, instead, reanimated by the taxidermist. While for Sugimoto, the series is primarily aimed at discovering the places between reality and fiction and death and life, it is impossible for any present day viewer to look at a scene like *Polar Bear* without seeing the bear and its Arctic landscape as representative of anything but what has been and will be lost to the melting of a warming climate. By looking at *Polar Bear* alongside two other Sugimoto photographs of the Arctic Ocean, I argue that *Polar Bear* is representative of the dangers of hoping for a posthuman recovery of nature, and pictures instead a once frozen ecosystem that has been irreparably damaged by human action.

*The Archive and the Anthropocene*

**Deanna Witman**

Contemporary artists have been working with ice in many facets. In my creative practice I have utilized historic archives as an exploration and comment on the climate crisis to create photographic-based works showcasing icebergs and snowy landscapes. This presentation will focus on two projects from their inception, ideation, and execution. Two projects will be detailed: "Arctic Elegy" which utilizes an archive from 1864 of the first known photographs of icebergs from the Arctic and "Melt", which relies on satellite imagery to engage in the shifting landscape and weather. Both projects utilize hybrid methods and materials of 19th century photography and digital technologies to render the final pieces.



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## Futures of "Activist" Scholarship

**Chairs:** **Alpesh Kantil Patel**, Florida International University; **Yasmeen Siddiqui**, Minerva Projects

Our forthcoming anthology *Storytellers of Art Histories* (2021, Intellect) is built on the premise that the writing of contemporary art history (where contemporary is provisionally defined as the post-1989 period) along the lines of gender, sexuality, and the transnational is being shaped by art-making, archival practices, teaching, and curating. This panel brings together individuals who draw on these approaches (usually more than one) to shake up how art history is consolidated as knowledge--often through bold and courageous moves. Panelists include: artist Shahzia Sikander, who consistently exposes the insufficiency of dominant nationalist art histories in her animations, paintings, and drawings; art historian and curator Alexandra Chang, who co-organized an exhibition on Chinese Caribbean diasporic art and is co-organizer of the archival project East Coast Asian American art project (ECAAAP); and art historian Jenni Sorkin, who co-organized a ground-breaking exhibition on abstract sculpture by women and writes frequently about craft. Overall, these panelists alongside the chairs—who will bring queer of color approaches into the conversation of writing art histories as well as the role of speculative writing and independent publishing—will discuss what the future of activist scholarship can mean and might look like.

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### Roundtable Contribution #1

**Alexandra Chang**, Diasporic Asian Art Network

Alexandra Chang is an Associate Professor of Practice at Rutgers University's Department of Arts, Culture, and Media and Interim Associate Director of the Clement A. Price Institute on Ethnicity, Culture, and the Modern Experience at Rutgers University-Newark. She is ideal for this panel because she functions as an archivist, historian, and curator to bring attention to global Asian artistic practices often with an eye towards feminist activism. She is co-founder of the journal *Asian Diasporic Visual Cultures* and the Americas, and co-organizer for the inter-institutional East Coast Asian American Art Project and Virtual Asian American Art Museum Project. Her curatorial work includes *Circles and Circuits: Chinese Caribbean Art* (2017, Chinese American Museum/California African American Museum) and *Art, Archives and Activism: Martin Wong's Downtown Crossings* (2009, A/P/A Institute, NYU).

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### Roundtable Contribution #2

**Shahzia Sikander**

Shahzia Sikander is a Marcharthur Foundation Award-winning artist. She is ideal for this panel because her artworks resist easy national categorization (American, Asian American, Muslim American, Pakistani, and even Indian.) Her work demands art historians to think differently as she, herself, does. Informed by South Asian, American, feminist and Muslim perspectives, Sikander has developed a unique, critically charged approach to classical Indo-Persian miniature painting - a time-honored medium - employing its continuous capacity for reinvention to interrogate ideas of language, trade and empire, and migration. Link to an extended bio is on her gallerist's website: <https://www.skny.com/artists/shahzia-sikander>

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### Roundtable Contribution #3

**Jenni Sorkin**, University of California, Santa Barbara

Jenni Sorkin is Associate Professor of History of Art & Architecture at University of California, Santa Barbara. She is ideal for this panel because she writes on the intersections between gender, material culture, and contemporary art, working primarily on women artists and underrepresented media. Her publications include *Live Form: Women, Ceramics and Community, Revolution in the Making: Abstract Sculpture by Women Artists, 1947-2016*, and the forthcoming *Art in California* (Thames & Hudson, World of Art series, 2021), and numerous essays in journals and exhibition catalogs.

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## Game Design and Media Art

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### *Environmental Media Curation: Earthly Models for Media Art Exhibitions*

**Maya S Livio**, University of Colorado

This paper proposes strategies for environmentally-informed media art curation, suggesting best practices and a curatorial model that reduces environmental harm in media art exhibitions, both off- and online. The paper surveys examples of existing environmental curation practices, then outlines findings from my own experience as curator of Medialive, an annual media arts festival at Boulder Museum of Contemporary Art. Specifically, the paper centers on the 2019 edition of the festival, "Medialive: Subterranean," for which I experimented with environmental methods for media art curation that take into consideration extraction, consumption, emissions, and waste. The curatorial model not only reflected on material choices in the gallery, but also considered exhibition elements such as power consumption and the carbon emissions of cloud storage. Beyond installation concerns, all of the festival's performances were commissioned as virtual events in order to eliminate the need for artists to fly to the museum—a significant source of environmental harm for live work—while factoring in environmental considerations around the transmission of performance files. Such a rethinking of what media-based performance could look like took place prior to COVID-19, but maintaining an environmental focus in virtual art practices is all the more pressing now. Remembering that the life-cycle of technologies begins and ends in the ground, from the use of plastics, rare-earth minerals, silicon, and other extracted materials, to the waste produced in manufacture and disposal, this paper develops curatorial methods that keep earthly concerns in mind.

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### *Reckoning with the Whiteness and Western-centrism of Post-Internet Art*

**Timothy Smith**, Aalto University

Post-internet art has emerged in the past 15 years as a new thread of internet-aware contemporary art that focuses specifically on the radical integration of technology and network cultures into everyday life. The most prominent examples of post-internet art tend to address themes that reflect the middle-upper-class white privilege of many of its artists - suburban life, boredom/ennui, Instagram influencer culture, art world inside-jokes. Less known are the activist artists of this new digital art movement who explore the biases of highly networked environments in the internet age by interrogating gendered,

racialized, and geographic digital divides. This presentation explores the pedagogical implications of the whiteness of post-internet art through a lens of critical multicultural education, which offers a pedagogical framework for analyzing identity, ideology, and power relations. By focusing on how white supremacy and colonialism is embedded in the structure of societies, and thus is inherently embedded in the arts and art education, critical multicultural education moves significantly beyond the tokenizing and deracializing 'liberal' conception of multiculturalism. By exploring the post-internet condition through the voices of racialized, gendered, sexualized and disabled artists, this presentation engages the potential of critical multicultural education through the arts as a powerful pedagogical tool, creating counter-hegemonic frameworks that stand up to dominant art canons and art education curriculums.

#### *Monument Public Address System*

**Meredith Drum**, New Media Caucus

Monument Public Address System, a project in development, is a mobile augmented reality (MAR) platform built for public response to confederate monuments in the United States. For communities surrounding these monuments, particularly ones that cannot be removed due to legal restrictions, and particularly communities who feel harmed by the monuments, this MAR platform will encourage both planned and spontaneous visual and aural expression. The social and technical affordances of the platform will allow participants to create, modify, and annotate virtual assets, participation which can expand critical dialogue about our inherited symbols, and serve as a repository for ideas for new, more inclusive monuments. This paper describes the research conducted as the project unfolds - evaluation of other digital public projects with similar purposes (including my Oyster City AR) and interviews with stake holders who are working to remove confederate statues. As the author of this paper and producer of this project, I want to be clear about my identity. I am a white woman who was raised and currently lives in the Southeast. I mention this to situate my personal interest, originally sparked by family's sustained involvement in civil rights activism and other justice-centered activities. Monument Public Address System is intended to support the removal of Confederate monuments but also to provide an avenue for public healing, one of many needed. The project will be a tool for expressions of anger, frustration, and fear regarding our country's racist history, as well as the enunciation of anti-racist hopes, activities and initiatives.

#### *Art and Games: Programming the Unconscious in Psychasthenia 4: Insomnia*

**Victoria E. Szabo**, Duke University and **Joyce J. Rudinsky**, University of North Carolina, Chapel Hill

Psychasthenia Studio is an art collective based in North Carolina that uses new media and interactive, procedural environments to investigate the relationships between psychological conditions and contemporary culture. Over the last decade, we have taken a creative and critical practice-based approach to our work through a series of artist's games that simultaneously participate in the gamification of contemporary culture and expose its norms and limits. Our first project was a technology-enhanced system for psychological diagnosis, Psychasthenia 1, followed by an installation focused on digital mediated treatment options leading to digital self-actualization,

Psychasthenia 2. Our next project focused on the gamified "success factors" measurements inherent to a highly surveyed workplace environment, Psychasthenia 3: Dupes. In our latest interactive installation project, introduced here, Psychasthenia 4: Insomnia, we take the gamified surveillance and production of avatar identities inward and explore the idea of programming and optimizing the unconscious self through the management of sleep and dreams. Insomnia tracks the player-hero's journey through the perilous underworld of the individual's psyche. The user is armed with the "weapons" of sleep science and progresses with the goals of shaping daylight selfhood through successfully programmed rest. Gradually revealing a collective unconscious shaped by technocultural assumptions about personal and collective identities, this project explores how tropes of hacking the individualized self permeate contemporary culture, and the ways in which the affordances of the gamified systems we increasingly use to manage them shape and constrain, but may also reveal, the lives and futures we imagine are possible.

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### **Gardening in the Tropics: Ecology and Race in Caribbean Art**

**Chair: C.C. McKee**, Bryn Mawr College

Inspired by a volume from Jamaican poet Olive Senior, this panel endeavors to cultivate critical art historical methods for engaging the relationship between tropical ecology and race in artistic practices, visual and material culture from the Caribbean archipelago. Whether considering the past or the present, the environment's most (neo-)colonial features all too often obfuscate the subaltern indigenous, African and Asian diasporic forms of being entwined with tropical nature. An array of theorists offer perspectives that bolster an environmental approach to representations of racialized being: Kamau Braithwaite's tidalectics eschew dialectical synthesis in favor of a non-progressive existential flow where the ocean meets land. Édouard Glissant's creolized ecology finds modes of Caribbean existence in the environment beyond a "traumatic reaction" to the ongoing legacy of slavery and indentureship. Suzanne Césaire's theorization of the *homme-plante* (plant-man) contends that African diasporic life is "tied to the plant, to the vegetative cycle" to redress colonialism's violence and valorize black culture developed under enslavement. Although the material implications of these positions abound, they predominately refer to racialized and (post-)colonial being-in-language. Embracing the region's intrinsic heterogeneity, this panel welcomes proposals that address aesthetic engagements across historical period, national and imperial context, and artistic medium. Submissions may focus on, but are not restricted to, the following themes: Marronage as an environmental ontology Locating black being between-the-lines of natural history Wage work and the acclimatization of indentured labor Gender, race, and science in the kitchen garden Decolonial queerness and the tropical landscape Generative catastrophe in Caribbean aesthetics

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#### *The Magnificent Gardens of the first Free Black Nation in the Americas*

**LeGrace G. Benson**

*Creole sovereignty in the Jardin du Roi*  
**Peter Minosh**

*Decolonizing Jamaican Landscape: Images and Ideologies of and "after" the Plantation*  
**Adrienne Rooney**, Rice University

*Denis Williams: The Genetic Jungle*  
**Giulia Smith**, University of Oxford

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## Gender and Miniaturization in Visual Culture

**Chairs: Inbal Ben Asher Gitler; Einat Lachover**, Sapir Academic College

Miniaturizing images and visual messages (in two-dimensional format) is a long-established tradition. Moreover, miniaturization has increased significantly with the developments of consumer society and digitization. Beyond the traditional miniaturization in graphic design, such as postage stamps, currency, medals and logos, there are now a growing number of digital icons and emojis. Both leading designers and anonymous creators have been responsible for such miniaturized images, encompassing numerous aspects of cultures and economies across the globe. While miniature images have been researched in various contexts such as art, communication, and semiotics, much is left to explore on gender issues. This session seeks papers on diverse forms of miniaturization focusing on women's representation. It addresses gender as well as cultural, commercial and national issues. Papers will also discuss thematic, formal, stylistic and media aspects. We invite papers dealing with contemporary as well as 20th century miniature images across the globe, focusing on gender from aspects of the design process and its outcome, and inclusion vs. marginalization of women in this area of visual culture. Among the questions addressed, but not limited to, might be, how does gender intersect with other social categories, such as: age, sexuality, religion, geography, race, and ethnicity? How does stereotyping function in the miniaturization of feminine figures? What distinguishes the depiction of known personages, for example in postage stamps, political propaganda or currency, and what is the contribution of such depictions to gender-conscious commemoration and education? How do emojis represent diversity of gendered figures?

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*Gendered Memory and Miniaturization in Graphic Design: Representations of Women in Israeli Postage Stamps*  
**Inbal Ben Asher Gitler and Einat Lachover**, Sapir Academic College

Postage stamps issued by nation states constitute a fascinating window to cultural and social values of different countries. This paper researches them as a communication design medium that has a key role in the construction of national gendered commemoration. We explore this issue through the case study of images of women in official postage stamps issued by the state of Israel, since its establishment in 1948 until today. Women are under-represented among the stamps of many countries, and Israel is but one example. Women's marginalization within philatelic commemoration testifies to the broader phenomenon of their exclusion from the public sphere. Postage stamp design is a creative field that has been profoundly impacted by technological transformations in the past few decades. Our

study explores these changes by examining three stamp series, which represent roughly half of the Israeli commemorative stamps dedicated to women. We analyze approaches to miniaturization and discusses graphic design's implications for the visual articulation of gender within national culture. The relationship between postage stamps and digitization processes has received only scant scholarly attention to date. Moreover, by applying social semiotic methodologies, archival research and interviews with the designers, we present new findings pertaining to research for design. All aspects of our discussion – miniaturization, gendered memory, design approaches and technologies – have implications beyond the study of postage stamps and can significantly expand our understanding of design processes pertaining to icons, smartphone user interfaces and other small-scale graphics.

*Miniaturizing Monumental Women with Dragons: Fantastic Art Action Figure Miniatures*

**Sharon Khalifa-Gueta**, University of Haifa

Action figure miniatures of the game Dungeons and Dragon often depict the motif of "the woman and the dragon", transformed from monumental painting of fantastic art, and usually depict the motif as erotic, sometimes bordering on pornography, and as objectifying women. I will show, however, that these images have reception aspects from ancient and medieval images of goddesses and demons. I contend that they glorify women and present them according to the iconographic scheme of goddesses and demons. Miniaturizing these images has a similar effect to that of miniature sculptures of monumental goddesses' statues—a popular phenomenon in ancient Greek and Rome, and is intended to personalize and empower the person holding the figure. One group of figurines depicts an anguipedian (part woman part serpent) image, rooted in fertility goddess iconography, which also included Medusa-like images of fertility demons. These images are intended to denote great strength alongside the great goddess removal from her power, and are contemporaneous to feminist theories of the Great Goddess power of women popular in the 1960s and 1970s. I strive to see how these images reflect these gender theories, and the effect these images have when miniaturized. Fantastic art fans are the intended consumers for these miniature figurines. I will examine in this lecture the religious-like fervor around these images, and how their iconology, while pondering whether the titillating aspect of these images is aimed at a target audience of mainly male adolescents.

*When Does a "thing" become a "figure?" When does a "figure" become "she"?*

**Adi Hamer Yacobi**, Ben-Gurion University of the Negev

This paper explores feminine representation through the practice-led research of Israeli designer Yaacov Kaufman. In the last 20 years, he designed a series of over 1000 miniature figurines made from raw materials and functioning as three-dimensional sketches. This is an almost automatic, continuous craft-making that produces a massive number of artifacts. In the context of current research into contemporary craft practices, I investigate Kaufman's research-through-design as a unique process: Each of the figures is a 'feasibility model' through which he examines materials, shapes, technologies and the relationship between them, alongside cultural and social issues. However, most of the figurines appear to be non-binary; others

appear male, and only a few can be identified as feminine. By applying analytical methodologies from other areas of visual arts, I explore these aspects of the series. Kaufman's abstract figurines raise questions about the minimum attributes necessary to represent a character in a miniature format - any figure with a face, body, and individual features. The figurines further raise questions as to what defines gender and what role stereotypes play in such definitions. A closer look at the series reveals small families that include feminine figures, identified by comparing their characteristics in relation to the group, and by their participation in a scene. In the lecture, I will categorize the figurines' research and analyse specimens that I identify as women. In these figurines, I argue, the designer used the feminine body extrovertedly in order to distinguish it from the rest of the series.

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## Getting Up: The Rise of Street Art

**Chairs:** Renée Vara, Vara Art; Angelo Madrigale, SVP

This panel will explore the historical and creative rise of street art, from the illegal expression of the 1960s to the mass culture sensation it is today. Despite it representing one of the most significant avant-garde movements in the twentieth century, it remains a self-enterprising community that is bound in authentic practices that eschew the traditional art world ecosystem. Thus, the movement's exclusion from standard art historical indices, archives, art industry resources, due to its historic denigration by traditional art connoisseurship (with exception to a few male superstars), continues to perpetuate neglect within academic art history. We will address not only how historical interpreters but also street artists, themselves, are challenged by cultural preservation as their creative identities are either disempowered, alias or unknown. How shall one approach inaccessible documentation of such work, often ephemeral, as it largely rests in privatized digital spheres, subculture blogs and open sourced networks, and typically lacks markers of external validation by traditional fine art professionals? What creative remedies found in the burgeoning field of digital art history are interpreters employing as a more fluid approach to understanding the movement's categorical slippage? Ultimately, the panel seeks to ask larger questions about how in a post-historical moment, art historians will reconcile the existing hegemony of criteria with street art's distinct language(s), styles, and aesthetic ideologies to create a more inclusive cultural record. We seek participation from practitioners to address how institutions, curators, collectors, and artists are meeting relevant challenges inherent to the zeitgeist of street art.

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## Getting with the Program: Curricular Redesign in Art History

**Chair:** Sarah Doane Parrish, Plymouth State University

The past decade has seen a surge of scholarship on art history pedagogy, revealing a high degree of innovation within the field. Educators have called for much-needed diversification, flipped the classroom, and weighed the relative merits of chronological versus thematic approaches. However, previous publications and presentations on this topic typically highlight experimentation at the level of individual assignments or specific courses. The present panel expands this discussion to encompass program-wide changes. How are art historians reimagining the curriculum of entire majors, minors, options, certificates, or general education tracks? This is an urgent question at a time when the arts and humanities occupy a precarious position in higher education. Art history programs are adapting in response to shifts in enrollments, institutional priorities, and student demand. Possible solutions may involve strategically consolidating offerings, cross-listing classes with other disciplines, rebranding the major, or creating new interdisciplinary or pre-professional degrees. By sharing examples of how programs have responded to their particular circumstances, others can forge sensible solutions for their own contexts. More than simply reacting to logistical problems in higher education, however, curricular revision provides a valuable opportunity to reconsider the epistemology of art history and its role in the twenty-first-century academy and economy.

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## *Meaningful for Students, Sustainable for Faculty: Rethinking the Art History Major*

**Sarah S. Archino**, Furman University

Furman University offers a major with only two full-time professors and, like many small art history programs, we feel concurrent pressures to broaden our offerings, provide engaged learning experiences, and demonstrate our value. We are currently restructuring our major, and this paper is proposed as a workshopping of our design in-progress. With departmental capacity to teach ten courses each academic year, including general education surveys, we can no longer pretend to offer comprehensive historical and global coverage. The new program is intended to emphasize and cultivate learning outcomes that go beyond information mastery to include analytical, comparative, research, curatorial, and visual literacy skills. The centerpiece of this redesign is a new course progression that eliminates chronologically-based distribution requirements in favor of thematic courses. Through thoughtful design, these thematic courses will provide coverage while allowing for flexibility and innovation, while also integrating global issues in meaningful ways. These courses can also be cross-listed and cross-advertised, broadening our footprint on campus. By reducing the structural demand for chronologically-structured intermediate courses (which historically struggle to enroll students), we can instead offer new seminars that provide focus for deeper engagement. We are partnering with Furman's Humanities Center and their humanities lab courses, which will provide additional support for independent student research projects. We propose to share our ideas and would welcome feedback from other members of the panel and the audience.



*Becoming Art History & Visual Studies: A Curricular Strategy of Emergence at a State University*

**Jessica L. Santone**, California State University East Bay

A university-wide shift from quarters to semesters in fall 2018 afforded the possibility of total curricular transformation. As sole full-time art historian leading up to this, I developed a new program to reinvigorate offerings and build a stable concentration, now in Art History & Visual Studies, within the Art major. Organized in three multi-level and methodologically-divergent streams, the new curriculum is rooted in my expertise and statewide standards for transfer students, but also explicitly designed for growth and change, including the addition of a new tenure-line faculty member in 2019 and the potential for gradual expansion of design history and visual studies in our offerings - all with a view to better serving all eleven concentrations in Art. An important feature of the new curriculum is the repeatability of many upper-division courses, allowing us to easily develop new topics and offer a much wider range of subjects for our small concentration, while ensuring stable enrollments. Concentrators and minors are also encouraged to draw on visual studies content already found outside the department. In this presentation, I propose that a strategy of emergence and flexibility is key to survival amidst constraints faced now at a public state university. This strategy is not merely practical though; it is fundamental to the shape of the discipline-to-come that our students will inherit. I will briefly consider this manner of adaptation and emergence in relation to similar transformations amongst arts organizations and alternative education projects that insist on institutions' becoming and promote disciplines that think.

*Art History at St. Catherine University: A Case Study in Curricular Redesign for Social Change*

**Amy K. Hamlin**, St. Catherine University

This paper profiles the curricular redesign currently underway in the art history program at St. Catherine University (hereafter St. Kate's), a small Catholic liberal arts college for women in St. Paul, Minnesota. As a progressive institution committed to social justice, St. Kate's educates women to lead and influence. Changing demographics of who our students are, how they learn, and what they have to offer drive a reimagining of what art history is and its possible futures. The current curricular redesign jettisons the bloated traditional model in favor of a leaner course of study that is site-specific, interdisciplinary, malleable, and student-centered. For example, in a new writing-intensive course called Art and Power, students work with local museum collections and community partners to interrogate the colonialist roots of the field while foregrounding a more "loving perception" (María Lugones) toward the art object and its histories. Another new course, called A History of Art, excavates the decommissioned university slide collection for absent and counternarratives that engage in institutional critique. Whereas the new program teaches some of the basic tools and tenets of the field (i.e. formal analysis and the canon), it simultaneously interrogates those very tools and tenets to make space for something new to emerge. Bespoke advising, high-impact practices, and integrated learning experiences with students in the studio art program also characterize the new program. Ultimately, this student-centered curriculum favors a culture of inquiry and collaboration over mastery and competition while centering anti-racist approaches to teaching and organizing for

social change.

*Expanding Art History Across Campus*

**Leanne M. Zalewski**, Central Connecticut State University

As the lone art historian at my university with no art history major, I seek ways for art history to remain relevant within the department and within the university. I believe it is important to offer cross-listed courses as well as offer guest lectures in courses in other disciplines. Several other humanities faculty are creating cross-disciplinary minors in which art history courses are among the required or elective courses. If art history is to survive in the curriculum, change needs to happen. In my presentation, I will discuss ways in which art historians can incorporate their courses within the curricula of other disciplines as well as offer suggestions for rebranding. If art history is to survive in the university, it needs to have a broad presence on campus.

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**Global Avant-Garde Photography and Nature Transformed: Ecology and Radical Art of the Environment in the 1920s-1930s**

**Chair: Andres Mario Zervigon**, The Photography Network

**Discussant: James Nisbet**, UC Irvine

When we think of avant-garde photography and nature, we might recall Aleksandr Rodchenko and Varvara Stepanova's photographs and designs in the pages of journals such as USSR in Construction, Albert Renger-Patzsch's grimy factory landscapes, Valentina Kulagina's pastoral photomontage scenes of collective farms and seemingly-abundant natural resources, or the deserted Gold Rush mining towns captured by Alma Lavenson. As these examples suggest, avant-garde artists showed a great interest in human-transformed ecologies, and they depicted the exploitation of natural environments long before pollution and climate crisis became topics of global concern. This session discusses cutting-edge photography of the interwar period and its engagement with natural devastation, environmental justice, and ecological collapse. How did avant-garde photographers respond to the human transformed natural world in their own time, and what can we learn from their works today?

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**Discussant**

**James Nisbet**, UC Irvine

*After: Alma Lavenson's Mining Towns and 1930s California Photography*

**Monica C Bravo**, California College of the Arts

Although she self-identified as an amateur, Bay Area-based photographer Alma Lavenson was included in the famed 1932 Group f/64 exhibition at the M. H. de Young Memorial Museum. Whereas f/64's core membership was known for its sharply focused photographs of Californian nature and pristine landscapes—emblemized by her friend Imogen Cunningham's magnolia closeups and teacher Ansel Adams's High Sierras—Lavenson instead sought out evidence of the "man-altered landscape," decades before the New Topographics. Throughout the 1930s and beyond, Lavenson photographed Gold Rush-era mining towns in the Mother Lode, many of them long since abandoned. Rather than approach the subject with a

documentary, touristic, or comprehensive historical motive, Lavenson wanted “to record,” in her own words, “only those bits which still preserve a feeling of the past.” Her photographs, often featuring striking effects of light and shadow, focus on nature reclaiming ramshackle wooden structures and environmental effects softening manmade gouges in the rocks and earth. They show derelict buildings and depopulated streets; a built environment hastily erected for the exploitation of natural resources, and then cast aside upon their exhaustion. Intended for an unrealized book to be co-authored by her husband, Lavenson’s retrospective look at the irretrievable gold mining industry complicate our understanding of Group f/64 and its milieu. They further contrast with Dorothea Lange’s contemporaneous photographs of people experiencing deprivation brought about by the Great Depression and cataclysmic drought. Largely unpeopled, Lavenson’s Mother Lode photographs show neither an Edenic California nor a forlorn populous. Instead, they portend a postlapsarian world.

*Man and Landscape of the Twentieth Century: Avant-garde Photography and its Ecological Transformations*

**Aglaya K. Glebova**, University of California, Berkeley

For many of the emblematic photographers of the European avant-garde—Aleksandr Rodchenko, Albert Renger-Patzsch, Laszlo Moholy-Nagy, August Sander—human transformation of nature was a crucial representational concern. In the late 1920s and 1930s, this concern intensified, sometimes even turning to nature “as such.” How might we read this increasing turn to nature in contexts as different as the Soviet Five-Year Plans, German National Socialism, and exile in Great Britain? Is there a thread that might unite these disparate bodies of work, and their simultaneous turn to questions of environment? Framed as “landscapes,” these photographs appear as representations of regressive romanticism or imperialist conquest. In moving away from questions of genre, this paper considers how the visual vocabulary of avant-garde photography transformed natural spaces, and—perhaps more importantly—how this vocabulary was transformed, in turn, by the artists’ encounter with these spaces, both physical and visual.

*Visions of Soviet Ecology: Valentina Kulagina, Photomontage, and the Communist Landscape in the 1930s*

**Maria V Garth**, Rutgers University

This paper investigates the relationship between documentary photography, avant-garde aesthetics, and Socialist Realism in Valentina Kulagina’s 1938 photomontage compositions from the series *Designs for Pavilions of VSKhV*. These montages were created for the All-Union Agricultural Exhibition (VSKhV), which occurred in 1939. Multiplied images of roaming pigs, cows, and horses amid rolling hills and rivers evoke the Soviet Union’s human interventions into the land in mass projects such as collective farming and electrification. I contend that these compositions present the natural environment as an unlimited material resource ripe for fulfilling the economic needs of the empire, thereby heightening the sense of spectacle occasioned by the exhibition’s grand narrative of agricultural triumph. However, in contrast with the idyllic visual language of utopian rural life, these photographs also have a troubled origin. How does the context of their creation reveal the dissonance between the artist’s personal experiences, the historical backdrop of political repression, the reality of ecological collapse, and the

uncritical and celebratory display she was tasked with representing? At the height of the Great Terror, Kulagina’s life partner and professional collaborator, the artist Gustav Klutis, was suddenly arrested and later executed by the police. In the aftermath of these events, her designs present a complex perspective on avant-garde art, Socialist Realist photography, and Stalinism in relation to the politics of environmental degradation.

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## Global Diversity @CAA: Locational Meanings of Diversity in Art History

COMMITTEE ON DIVERSITY PRACTICES

**Chair: Claudia Marion Stemberger**,  
WWW.ARTANDTHEORY.NET

Diversity and inclusion have been a major area of interest within the CAA. Surveys on diversity in the contemporary university, such as that conducted by Sara Ahmed (2012), have shown how the diversity discourse has been performatively used by these institutions in order to shield them from critique, thus rather perpetuating inequality. Moreover, art historian Steven Nelson has observed that “with questions of diversity, it’s so local, and one has to look at the local context to see what diversity actually means” (2019). Among CAA’s Committee on Diversity Practices, the subject of global diversity has currently gained fresh prominence, with scholars debating the locational meanings of diversity in art history. However, there has been little discussion at the CAA’s annual conference about global diversity. The aim of this panel is to look into global institutional frameworks of diversity. To what extent do we need to take the situatedness of heterogeneous locales of diversity into account—at a particular time in history / in a specific societal context? How is the concept of diversity taught, negotiated, and researched in global / locational contexts of art history? To what extent will these insights into global diversity then allow ourselves to possibly navigate diversity policies in the US in a different way? With its North American majority in mind, this panel provides an opportunity to advance the CAA members’ understanding of global cultures of diversity in art history, acknowledging locational challenges of inequity and pluralism in global higher education across the world.

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### *Ecology as Metaphor for a Deeper Understanding of Diversity*

**Alana Jelinek**, University of Herfordshire

This paper argues that the reason why art history fails time and again to address profoundly the question of diversity is because we continue to work within a model that has an inherent skew born at the origins of the discipline (in Winckelmann et al). Art, as we understand the word today, is a concept indebted to art historical understanding of the material culture of the classical period (ancient Greece and Rome). Without understanding the history of our discipline we are unable to redress the various biases and occlusions of our discipline that inevitably arise from the progressivist model described by Vasari and replicated in most other histories of art written to this day. This paper proposes an alternative model for understanding art; one that is informed by social anthropology, but which uses metaphors from the ecological science. The model proposed here is in order to move towards deep inclusion and diversity instead of – at its best – addenda to a problematically skewed history or – at its

worst – lipservice. Various concepts from ecological science will be shared in order to explore this alternative model.

*Questioning Mexican Cultural Identity: Towards a Redefinition of Diversity in Art Institutions*

**Natalia De la Rosa**, UNAM

This presentation approaches the notion of diversity by pointing out a series of questions in a critical moment where it is imperative to propose new frameworks in art history. The concept of diversity explored in this paper recovers a series of theoretical analyses in Mexico that focus on a critical review in a context of racism, classism, gender violence, and migration. My aim is to present different narratives with the potential to construct alternative political and cultural projects. In doing so, I want to explore examples that allow us to underline alternative ways of considering diversity in Mexico in the context of the anti-colonial debate, and at the same time, to establish a dialogue with global processes and networks. Authors such as the Mixe linguist Yásyana Elena Aguilar (Ayutla, Oaxaca), or the transfeminist theorist Sayak Valencia (Tijuana, BC), represent potential options from different but complementary geographical and methodological points – to explore the ways in which being in the periphery confronts the political definitions of territory. The idea is to open new strategies in our field precisely from the outskirts or spaces of liminality. This approach highlights a new process of rethinking the future of cultural institutions (museums, art schools, archives) in order to redefine “diversity” in terms of language, politics of gender, and cultural productions from non-hegemonic identities. In this presentation, I will address the intersections between locality and diversity with the aim of understanding alternative proposals in a context defined as Latin America.

*At the End of the Rainbow: Transformation and the Logic of Diversity in the Context of Structural Racism*

**Nomusa Makhubu**, University of Cape Town

Transformation in our institutions is undoubtedly necessary and urgent. To address these disparities, several funded diversity and transformation programs have been a key feature in many liberal institutions and organizations. These have often focused on, firstly, changing demographic representation and, secondly, changing institutional culture to ensure the retention of those previously excluded and low attrition rates. These programs have, however, been criticized for their corporatized and managerial approaches which seems to be more about managing the appearance of ‘inclusion’ and diversity (through numbers and temporary events) rather than confronting radical transformation. Diversity and inclusivity come across as assimilationist ideals, intended to equip those who were previously excluded with the social and cultural techniques to “fit” into particular institutional traditions. Both concepts seem to be based on the assumption of the global north as the centre of knowledge production (i.e. ‘diversity’ as a unidirectional gesture of bringing scholars from the global south to the global north). The logic of standardising and assimilating ‘diverse’ scholars into perceived centres of knowledge with institutional cultures that set monolithic approaches to scholarship and knowledge production hinders transformation. This paper argues for radical transformation as an acknowledgment of multiple spaces of knowledge production, mobility and the importance of nurturing dignifying spaces of equal partnership (as opposed to

patron-client relationships where beneficiaries may be limited by a sense of indebtedness from addressing meaningful transformation). Questions on diversity should then draw attention to the institution’s situatedness within the context of global structural racism, sexism and inequity.

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## Graduate and Undergraduate Research in Art, Art History, and Museum Studies

**Chair: Alexa K. Sand**, Utah State University

Part 2: Undergraduate research whether part of a faculty-directed project, class-based, or an individual pursuit on the part of a student, is an ideal example of active and engaged learning. Students in art history identify questions, evaluate source material, test ideas and theories, and produce reports in some form, usually including a significant written component. In the studio art and design fields, research can take a different form, with creative practice being one way outcomes of a project can be delivered. This poster session will be dedicated to presenting outstanding examples of undergraduate research. Submissions are invited from students conducting research such as object and/or medium studies, text-based analysis, experimental archaeology, thesis research, and/or creative inquiry. Students may choose to present findings from ongoing research or from recently completed projects. This project proposal is part of CAA’s Undergraduate Outreach Initiative organized collaboratively by CAA’s Education Committee, Committee on Diversity Practices, Students and Emerging Professionals Committee, and the Division of Arts and Humanities, Council on Undergraduate Research.

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*Images That Other: The Visual Work of Sydney Parkinson and the Impact of Captain Cook’s First Voyage to Aotearoa New Zealand and Australia*

**Sienna Stevens**

Tales from Captain Cook’s voyages of discovery to the Pacific have been visually remembered through the works created by the draughtsmen tasked with recording the places and people never before seen by European audiences. Sydney Parkinson, a Scottish botanical artist, fulfilled the role of chief illustrator aboard Cook’s maiden voyage to Oceania on the HMS Endeavour from 1768 to 1771. Parkinson contributed nearly one thousand drawings and illustrations of exotic flora and fauna, wrote journal entries describing his experiences, and documented so-called first encounters with Aotearoa New Zealand Māori and Aboriginal Australians. Descriptions and visualizations of Parkinson’s skewed understanding of Māori tā moko tattoo culture and Gweagal Australian body paintings and piercings actively contributed to widespread associations of Oceanic societies with “noble savagery”. His media served to satisfy an agenda of Eurocentrism, a proposed need for colonization, and idealization of myth-making and racial hierarchies in Oceania. Sydney Parkinson demonstrated in his images and writings a desire to analyze, interpret, and “other” indigenous Australian and Māori people based upon their culture, appearance, and language. This essay calls into question the physiognomic full-body and bust portrait engravings Parkinson created of Gweagal Australians and New Zealand Māori and highlights the techniques and features Parkinson used to influence European perceptions of Oceania. An overarching goal of this work seeks to challenge the reader to think about historiography, the

agency of images, and the way we approach memories of colonization and colonizers in our modern curriculum.

*Teaching Business and Labor History for Artists and Designers*  
**Kyunghee Pyun**, Fashion Institute of Technology State University of New York

In this poster session, we would like to present a curricular map with new course initiatives and primary sources that we've developed during the first year of an NEH-funded project, Teaching Business and Labor History to Art and Design Students currently in progress at Fashion Institute of Technology. Our faculty members and students are working-class professionals with careers in creative industry. As historians, we wanted to explain why they have a series of part-time jobs and so many layoffs throughout their previous or current workplace. How did artists and designers feed themselves? In different eras, how did they find employers and customers, join firms, universities, artistic movements, trade associations, unions, or try to stick it out on their own? How have workflows and supply chains turned pen-and-ink concepts into satisfied patrons and consumers? How have gender, sexuality, religion, nationality, race, ethnicity, age, disability, and other markers of identity affected the careers of artists and designers? How have artists' and designers' control over the final product and its reproduction waxed and waned? In the process of developing and teaching new courses, professors and students began to discuss the importance of labor history in understanding the careers of many Asian-American and African-American artists, especially those who also worked as commercial designers—notably, as set designers in theater and film—to support their work in “fine arts.” Out of these conversations grew a desire to pursue greater understanding of the varied career paths of artists and designers, and the business practices that shape those paths.

*Audra Skuodas - Alternative Feminist Artist of the Second Wave*  
**Ursula Ilona Hudak**, Oberlin College

From what little is written about the American artist Audra Skuodas (1940-2019), the main interpretations of her work either focus on her incredible ability to reinvent herself artistically, or her relationship with memory, having lost recollection of the first twenty years of her life in several car accidents. However using my analysis of her painting *Untitled* (1983), in which a female figure shields herself from the view of two dancers, and my resulting interview with her daughter and widower, the fellow artist John Pearson, I offer a third new interpretation of her work that centers instead around this specific piece's historical context. Despite her potential to become a major figure in feminist art circles during Second Wave Feminism, Skuodas completely divorced herself from the movement and rejected an opportunity to work with *Elle Magazine*. In doing so she indicated her refusal to sacrifice homelife in order to become an artistic figurehead, exemplifying a feminist stance that went against the connotations of that time. Thus *Untitled*, painted just a year after the failed ratification of the Equal Rights Amendment, directly references the end of the Second Wave and Skuodas' own complicated feelings about it. By pairing my research of the feminist movement's involvement with female artists in the seventies and eighties with my research of Skuodas herself, I plan to showcase in this session just how historically autobiographical *Untitled* is, and to thus inspire a new, deserved appreciation of

the little-known art of Audra Skuodas.

*Black Ekphrasis as Art History*  
**Sierra Jelks**, Oberlin College

What does the marginalized voice bring to the canon? How do marginalized voices have the ability to elevate under appreciated art forms to the same level as fine art? How do they have the ability to correct corrupted archives? During the fall of 2019, I worked as a research assistant for Professor Chanda Feldman as she sorted through poems for her forthcoming *Black Ekphrasis Anthology*. Professor Feldman's anthology revealed to me the significance of Black ekphrastic poetry for Art History. We attempted to sort poems that she had previously compiled into a variety of categories; examples of which are “ekphrasis as restraint”, “historicized ekphrasis”, and “abstract ekphrasis”. In the context of historicized ekphrasis--Phyllis Wheatley's poem to enslaved artist Scipio Moorhead becomes one of the few remaining documents of this extraordinary artist's work. Yet beyond these categories, sifting through the collection of ekphrastic poetry, it became clear how powerful a tool these poems were for expanding our understanding of how people view, understand, and interrogate art. Black ekphrasis is a useful tool for subverting hegemony both within the art world and in our understanding of art history. Carrie Mae Weems's “From Here I Saw What Happened and I Cried”, when analyzed through the lens of ekphrasis, becomes a work that not only addresses the horrific history of photography in the subjugation of Black people, but the assertion of the voice of a person marginalized by that legacy over the oppressor. She corrects the archive and gives a voice to the voiceless.

*Curation as Collaboration: Digital Exhibits in an Anti-Colonial Context*

**Madeleine Feola**, Oberlin College, **Emily Bermudez**, Oberlin College and **Eric Hughett**, Oberlin College

Museums and the public are increasingly challenging the role of curators as fixed authority figures. Digital exhibits can subvert that role and allow for meaningful engagement with community stakeholders. We offer a case study of two digital platforms, *Scalar* and *ArtSteps*, which we used to create anti-colonial exhibits centered around an ongoing collaboration between Oberlin College and Iñupiaq health worker and activist Dr. Rosemary Ahtuanguaruak. The collaboration centered around digitally displaying Oberlin's 150-year old collection of Native Alaskan objects, which had languished in a closet for decades. However, as a group of non-Native students, we had to grapple with difficult questions: how can we make an anti-colonial exhibit when colonizers still own the objects? How do we label objects with multiple, sometimes conflicting interpretations? We used *Scalar* and *ArtSteps* to develop creative responses to these challenges. Both platforms allowed us to integrate video and audio of Dr. Ahtuanguaruak's consultation into the exhibition alongside images and didactic text, making space for polysemic interpretations. Additionally, both platforms allow for editing in response to new ideas and are accessible to people all over the world, giving Native Alaskans an opportunity to view their ancestors' objects. Digital access is not the same as physical access, and digital exhibits still leave complicated issues such as repatriation and ownership of objects unaddressed. We hope, however, that through *Scalar* and *ArtSteps* we can engage with Native Alaskan communities and work towards a better future



for this historic collection.

*Domenico Beccafumi: Elevating the Italian Renaissance  
Printmaker and the Art of Printmaking*

**Georgia A. Brabec**, University of San Francisco

Art history as we know it today is built on the ideological foundations established by Giorgio Vasari and his writings about the Italian Renaissance. The tradition that emerged deemed painting and sculpture superior media or "high art" in relation to other art forms. Nevertheless, Siennese artist Domenico Beccafumi began experimenting with the art of printmaking. In the final decade of his career, Beccafumi produced an exquisite oeuvre of chiaroscuro woodcuts that demonstrate humanist concepts like inventiveness (*inventio*) and intellectual design (*disegno*). The expert printmaking developed by Beccafumi and his influences helps to draw a more complete picture of what eventually constituted "high art" from a Renaissance perspective. Beccafumi's unique and engaging chiaroscuro works ushered in a new era of skillful and intelligent printmaking that bridged the most respected artistic mediums of the period, changing the conceptions of what art could be and elevating both the art of printmaking and the role of the printmaker in the eyes of even the most discerning historians. Following the invention of the chiaroscuro woodcut in Augsburg and its development by Venetian printmaker Ugo da Carpi, this research project seeks to understand Beccafumi's printmaking oeuvre within the context of the Italian Renaissance and his contribution to the evolving role of printmaking in Europe.

*Edward Perry Warren: Motivations of a Twentieth-Century  
American Antiquities Collector*

**Brooke Wrubel**

Edward Perry Warren, one of the most influential twentieth-century American antiquities collectors, donated a total of 557 objects to the Bowdoin College Museum of Art (BCMA) from 1895 to 1930. An exploration of Warren's motivations for his donations to the BCMA was conducted primarily through an examination of the limited biographical writings in conjunction with letters housed in the George J. Mitchell Department of Special Collections & Archives of Bowdoin College. Given Warren's active engagement with museums both as a purchasing agent and donor, he strove to provide an educational platform that would allow Bowdoin students to work directly with antiquities. This was particularly meaningful work for him as these objects played a fundamental role in both his personal development and his education. Additionally, these donations allowed Warren to establish an enduring legacy, a desire common among collectors. Two objects serve as case studies to elucidate Warren's motivations: "Attic Red-Figure Eye Cup" attributed to the "Bowdoin Eye-Painter" by John Beazley and a "Black-Figure Krater Fragment with Horse Head" burned in the Persian sack of Athens. The former is representative of the more exceptional objects that elevate the BCMA's ancient collection, and the latter is a smaller fragment with a fascinating history. Students frequently engage intimately with Warren's donations in the context of class visits to the museum, student research, and numerous exhibitions. Imaging to accompany this research consists of high-resolution photographs, 360 degree rotations, and 3D models of the objects.

*Every Seventy Three Seconds*

**Megan Shortt**

Sexual Assault is an epidemic. In today's climate a sexual assault occurs every seventy three seconds. This project focuses on different areas of sexual assault and consent and brings together leaders in those fields. Through the use of typographic systems, a sense of order is established to create a feeling of stability within the chaotic nature of the situation. The use of light, shadows, and textures are used to expand on the the darkness of sexual assault and how in darkness there is light. The background is used to compel movement and see EVERY SEVENTY THREE SECONDS in a different light. This conference would happen over three days and involve talks, workshops, and screenings to learn about sexual assault and consent. Each day has an underlying theme: sexual assault and consent, male rape and stigma, and domestic violence and marital rape. The speakers and events are tailored around the general theme of the day and chosen due to their personal experiences or activism regarding sexual assault. The day is broken up with workshops and classes to lighten the mood of the event and make the event more interactive. While every seventy three seconds someone may be sexually assaulted, every seventy three seconds we could be changing someone's perspective and educating them on the true nature of the aftermath of sexual assault.

*Hypervolution: Our Sacrifice of Choice*

**Jevonne Peters**, Ontario College of Art & Design

Advanced segmentation and customisation (called hyper-personalisation) are often touted as the future of experiential marketing, and comes in the form of personalised experiences, tailored search results, and recommendations on what to do based on past behaviour and traits. The personalisation is achieved through the deployment of algorithms that observe and extract scrapped information to abstract what it deems to be relevant. Issues of interest include what is considered normal and who determines it, the effects of the mass adoption of these technologies, the corruption of algorithms by capital, and the subtle control on the various levels of collectivism within societies. In *Simulations and Simulacra*, Jean Baudrillard defines hyperreality as the inability of consciousness to distinguish reality from a simulation of reality. This presentation critical examines our relationship with technology, our narcissistic tendencies to customise experiences for ourselves, and introduces a new term, *hypervolution*, which is defined in this thesis as the inability of consciousness to distinguish our true desires, ability and power of choice, from our algorithmically-deduced-and-imposed choices and desires. Using speculative fiction, I discuss the trajectory of *hypervolution* within the context of our use of IoT devices.

*I hope you're well*

**Anna Hughes**, Royal College of Art

The project presented is based around my current PhD research entitled: *The Excessive Body: The Affects of Sensual Encounters in Digital Media towards a Radically Enfleshed Future* explores the embodied affects of chronic illness through video art. Bringing together crip, affect theory and my own experience of chronic illness, this project emphasises the depth of embodied experience marginalised bodies reveal beyond binary representations. With this project, I critique neoliberal systems

that uphold an individualistic perspective on health, binaries between being healthy and unhealthy, and an idea becoming healthy is determined by one's own willpower. I am particularly interested in reclaiming digital media technologies in order to enable, rather than to alienate and profiteer. In lockdown I've had the time to learn to use 3D rendering software. Digital rendering has opened up possibilities for making while my body has been limiting certain physical activity, and so with this project I embrace illness as a generative influence on the production of new methodologies. The particular focus for this presentation will be on language around health, that has become particularly pertinent during the pandemic. When an email begins "I hope you're well" I ask, what if I am not well? The statement reflects the societal perception of being well, that being unwell is unusual, other and to be avoided. Hoping someone is well purposefully occludes the reality of our unstable bodies and our responsibility to engage with the needs of others rather than sending empty hopes.

*Materiality of Memory: Urban Demolition and Its Aftermath in Yin Xiuzhen's Transformation (變形, 1997)*

**Yupeng Wu**, Bryn Mawr College

For my honors thesis research at Bryn Mawr College, I am studying Transformation (變形, 1997), an early work from the oeuvre of Chinese artist Yin Xiuzhen. Comprised of 120 discarded roof tiles salvaged by the artist from demolition sites during the major metamorphosis of Beijing, Transformation is a sculptural installation that embodies the memories of a time and place that were rapidly disappearing. As such, I argue in this CAA Poster Session that the installation ultimately attests to the artist's persistent attempt to remember, despite the fragmented remnants in the aftermath of destruction. I adopt a critical materialist approach in my consideration of Yin's work as an artistic intervention against time and oblivion in response to the violent erasure and the enforced singular narrative of cultural history and memory. Through an analysis of Yin's use of cement powder, discarded tiles, and documentary photography, I demonstrate that these materials are mobilized as metaphors of time and change. Comparatively I draw upon the works of Song Dong, Xu Bing, and Lin Yilin, examining their employment of materials in relation to Yin's and exploring the aesthetics of urban renewal in Beijing (and other major Chinese cities) in the 1990s and 2000s—a crucial moment in China's recent urban history. Transformation, however, distinguishes itself as a tribute to lost buildings, connections, and time, through its embrace of contemporary materiality. Yin manipulates the materials to decry the destructiveness of modernization and to make permanent the ruins and tattered memories left in its wake.

*Plasticity and the Art of Recovery: Wangechi Mutu's Praxis of Afrofeminist Reassemblage*

**Madi Goetzke**, Oberlin College

Through her many photo collage projects, Wangechi Mutu (Kenyan, b. 1972) commits to reworking—literally cutting and pasting—the ways in which Black women's bodies are represented. However, rather than make claims about the identities of her reconfigured bodies, Mutu has said, "People simplify my work and always see these figures as black women, when it could very well be a purple insect." Embracing the subjective viewership of her figures, Mutu makes possible a "purple insect" perspective outside of myopic frameworks of

codification which race and gender her figures as Black women. Mutu suggests instead that she harnesses the transformational power of material, opening her work to a multiplicity of viewings and upsetting structures which have attempted to contain and define Black Womanhood. This poster highlights how Mutu, in line Black feminist theorists Hortense Spillers, Saadiya Haartman, and bell hooks, uses her practice of reassemblage to push against ocularcentric conceptions of Blackness and womanhood as well as delimit their configurations. I focus specifically on Mutu's I Have Peg Leg Nightmares (2003), a female form rendered with pools of earth-toned watercolor and circular cutouts of geologic photographs which resonate with ethnographic pathologies of Black skin. In this and similar works, Mutu reconstructs the archive with its own media, refusing to participate in its violence and extending radical care to her figures. Obscuring bodies into unrecognizable, even alien and insect-like forms, Mutu lingers in a vulnerable, liminal space between Black and white, alien and human, stereotype and empowerment.

*The Inadequacy of Commemoration: Placing Kara Walker's Katastwóf Karavan (2018) in Contemporary Conversations on Monuments*

**Bria Dinkins**, Swarthmore College

In 2018, Kara Walker debuted Katastwóf Karavan in New Orleans at the Prospect 4 Triennial, "The Lotus in Spite of the Swap". As one of her few 3D installation pieces, it exists in the conversation on monumentality. Like Walker's more recognized A Subtlety (2014) and Fons Americanus (2019), Katastwóf Karavan uses spectacle to call attention to the tendency to forget—except this time, the work rejects the monument as a form itself. When Katastwóf Karavan appeared outside of the Whitney several months after Prospect 4, it provoked an analysis on the widely considered problematic of "site-specificity" in art history. I argue that Katastwóf Karavan rejects the monument as a structure and construct through its own anti-monumental logic. Unlike monuments, Katastwóf Karavan resists site-specificity and permanence in favor of ephemerality, actively facilitates—and transparently complicates—the past's relationship with the present, and forces viewers to identify with caricatures depicted and implicated in its representations. In this way, Walker's work offers an entirely different means and meaning of remembering. But, even though Walker's Katastwóf Karavan is a critique of monumental practices and a productive and engaging work, it leaves questions unanswered and is susceptible to its own set of criticisms, which reveal the complicated nature of commemoration and memory. Ultimately, through a sampling of the theories, observations, and recommendations put forth in October's A Questionnaire on Monuments (2018) and elsewhere, I explore how contemporary art practices like Walker's can inform and respond to contemporary conversations on monuments in the United States and beyond.

*The Role of Music in Dziga Vertov's Man with a Movie Camera*  
**Katherine Trinity Prior**

Although Dziga Vertov's 1929 film "Man with a Movie Camera" is indeed a silent film, its classification as such is somewhat of a misnomer. Vertov viewed music as an integral part of "Man with a Movie Camera," so much so that he wrote detailed instructions for not only what kind of music should be played, but when that music should change to reflect the events happening onscreen.

In the modern era, silent films can be found for free on YouTube with a variety of different styles of musical accompaniment. For many silent films, what soundtrack one uses makes little difference, as the film most likely relies on plot and intertitles to tell the story. For "Man with a Movie Camera," however, created to represent the language of cinema in its purest, most stripped-down form without plot, characters, or intertitles, one may have a completely different experience viewing the film from one soundtrack to the next. This article compares several of the most accessible soundtrack options for "Man with a Movie Camera" with Vertov's original musical instructions for the film in order to determine how well they align with Vertov's vision or how the different soundtracks may even alter the viewer's experience.

*The Torch-bearing Maiden: An Iconographic Study of Vanth*  
**Sara Miller**, University of Maryland College Park

In this study, I re-examine the iconography of the Etruscan psychopomp figure, Vanth and place her in a context of hybridity that reflects an Etruscan interest in Greek mythological figures and wider cultural exchange. My study is founded on close analysis of elements of Vanth's appearance (body, pose, attributes, etc. as depicted on cinerary urns, pottery, wall paintings and bronze mirrors) and how they change over time and geographic location. She is depicted as both psychopomp and syncretic goddess, using aspects from Artemis and Turan in her presentation. Using this information, I re-consider prior scholarly interpretations of this figure and her origins as Near Eastern, Greek, or Celtic and also rethink current negative interpretations of Vanth as an underworld "demon." My argument purports that she is a multi-valent figure drawn from Classical sources such as Artemis, Venus and the Furies as well as having an indigenous Italic origin. Finally, I will argue that Vanth isn't the gloomy iconography of a failing Etruscan civilization, but is a symbol of hybridity and rebirth, adopted as the Etruscans go through their own adaptations to a rapidly Romanizing world.

*The Woods*

**Scott V. Swearingen**, The Ohio State University and **Kyoung Swearingen**, The Ohio State University

'The Woods' is a local multiplayer cooperative installation that employs augmented reality and 4-channel audio spatialization panning to produce a shared experience that is both digital and physical. It is designed from the ground up to promote social interaction and collaboration. As players choreograph their movement in real-world space, they find themselves interacting with birds, clouds and other objects in virtual space. Together, players experience an immersive sonic narrative of rumbling storm clouds and despondent voices that culminate in stories of reconciliation. 'The Woods' provides positive social impact by illuminating our connections and inspiring us to respond to one another through collaboration and the pursuit of shared goals. While loneliness in our real lives is increasingly recognized as having dire physical, mental and emotional consequences, cooperative play has also been shown to build empathy. 'The Woods' was designed as an examination of human connectivity through the lens of contemporary technology and thus requires a real, physical coordinated effort between its players which echoes loudly throughout its narrative. 'The Woods' speaks directly to the perils of social isolation while promoting connections between people and actively engaging them in play.

*Buddhist Ritual Objects In Cyberspace: Craftsmanship and Merit in the Digital Age*

**Parker Niles**, Oberlin College

In Japanese artist Mariko Mori's multi-sensory piece Nirvana (1997) she creates a virtual Pure Land, a buddha's perfect realm, complete with sound, smells, and breeze, to make a 3D immersive experience. Her works use classical Japanese aesthetics to imagine a cybernetic future full of sacred spaces and objects that interact with its beholder in new ways. While Mori's Nirvana is a piece of art, over the past two decades religious objects and spaces have increasingly appeared in digital space mass-produced for all the laity to enjoy. In online spaces such as Second Life, practitioners join together in prayer and meditation, surrounded by buddhas and altars. Brick and mortar temples are producing "cybertemples" where attendants wander the grounds and learn about the history of the building. Digital objects, however, raise important questions about merit-producing in the practice. Traditionally, crafting sacred objects such as statues, mandalas, thangkas, reproducing sutras, even through a proxy, can give merit to the craftsman. New technologies and methods of creation allow for innovative remediation and reproduction, but call into question the sacrality of these objects. Still, their continued existence legitimizes them as objects of devotion and embodied philosophy. Using sources from cultural anthropology, digital media studies, and Buddhist philosophy, I examine how cultural practices in this virtual space suggest that merit through handmade craft can be produced through the creation of digital objects, and further, that those same objects can be imbued with sacred presence.

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## High-Low Tech: Exploring the Intersections of Manual Craft, Digital Fabrication, and Virtual and Embodied Experiences through Design

**Chair: Diane Lee**, San Jose State University

In High-Low Tech: Exploring the Intersections of Manual Craft, Digital Fabrication, and Virtual and Physical Experiences in Graphic Design, designer and educator Diane Lee invites participants to consider creative possibilities at the intersections and overlaps of historic and contemporary practices in the field of graphic design. As design disciplines shift to increasingly orient towards digital products, human-computer interfaces, and virtual experiences, there is also a sustained interest in physical, tangible, design objects. Graphic design programs across the country are—at the same time—equipping themselves to support new media platforms (AR/VR), and digital fabrication (3D printing), as well as experiencing a renewed interest in analog processes like RISO printing, letterpress, and calligraphy. This session intends to bring together design educators and practitioners whose methodologies integrate both the digital and material; who make use of both high- and low-tech tools; and/or both virtual and physical experiences. We invite proposals that respond to the following questions: How does an understanding of analog and manual production methods support exploration into digital fabrication methods and/or designing virtual experiences? How might we contextualize analog processes, like printmaking, bookbinding, and calligraphy, for students whose career paths will most likely be characterized by designing interactive digital experiences? How have you supported a “both/and” approach to analog and digital production methods?

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*Applying Variable Font Design to Letterpress Type Production*  
**Ryan Molloy**, Eastern Michigan University

*both/and > the interactions between them*  
**Tricia Treacy**, Dartmouth College

*Migrating Dimensions: The Book Space and Sculptural Typography*  
**Rebecca Leffell Koren**, Washington University in St. Louis

In the study of book and typographic design, a practice commonly associated with the world of analog methods and two-dimensional materials, there is expansive opportunity to engage with tools, materials, and processes beyond the bounds of traditional graphic design. In my work and pedagogy I address both letter and book forms as opportunities for dimensional engagement and investigation. By studying where two-dimensions meet three, the work questions our preconceived notions of what a book or typography can say and do. This inquiry invites exploration of how analog and digital processes may be interwoven to achieve more ambitious formal goals, juxtapose materials in an engaging way, and use materiality, form, and language to spark interpretation. It is the way in which work might move from one tool or process to the next, the act of the making itself (with its residue and imprint), and the meaning derived by layers of processes that reinvent how we might view works of book and typographic design, and ask new questions of both designer and user. Work included addresses 3D printing, laser cutting, non-traditional materials,

and traditional printing.

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## How a Pandemic-Inspired Crash Course in Online Education Worked Out for the Arts

VISUAL RESOURCES ASSOCIATION (VRA)

**Chair: Molly Schoen**, Fashion Institute of Technology

As new technologies provide the tools of possibility, education develops and experiments with online learning environments. But no one could have predicted that a 2020 pandemic would compel everyone from kindergarten to college to suddenly switch to distance learning. While some areas of study lend themselves to online courses, others, more hands-on, community- or studio-based, are quite difficult to adapt. This session will explore the mixed results of this involuntary paradigm shift as it challenged scholars and information professionals. The presenters will discuss what it took to move traditional instruction online and address key issues. Can you recreate the materiality of objects in a strictly digital environment? For classes dependent on access to original artworks, studio space, or special equipment, how do you teach without them? How do learning objectives need to be adapted to accommodate students' unique situations? What are art departments doing to plan and prepare for what no longer looks like a one-off interruption? The university infrastructure is there to handle this huge exogenous shock, but now everyone is thinking about education differently. Will the COVID-19 experience change the way the arts are taught? After stay-at-home mandates end, will we be able to resume where we left off and get back to in-person education, or will there be a shift in the demand for online course components or off-campus learning? There are many challenges ahead, and at the same time, opportunities are emerging to renew and rethink the relationship between technology and arts education.

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*Strictly Visual: Fashion and Textile History Devoid of Materiality Via Remote Learning*  
**Natalie Nudell**, Fashion Institute of Technology, State University of New York

The abrupt shift from in-person to remote learning in the Spring of 2020 was--to say the least--unplanned. Teaching fashion and textile history survey courses in an Art History program to undergraduates is generally quite image-heavy. Regular in-class lectures are supplemented with 50+ slide presentations with images of artworks and material culture objects from museum collections. The discipline, however, is indelibly tied to tactile and technical understandings of material objects and materiality. Traditionally this is reinforced through visits to museum study collections to interact with historical garments and textiles, such experiences are crucial to communicating the physicality of material culture to students. In-person classes during the first weeks of the semester enabled students to become familiar with material objects and exhibitions. With the transition to remote learning, students were faced with the limits of access to digitized materials, essentially excluding a large part of extant primary and secondary sources that have yet to be digitized. Museums and libraries globally rushed to open access to online materials, however, this transition inevitably lagged behind the speed in which remote learning was, out of necessity, implemented. Digitization of library/museum/archival



collections requires time and resources, this talk will advocate for increasing the pace of such initiatives across disciplines and discuss the particularities of digitizing fashion and textile objects. How can we teach about material through a strictly visual medium of remote classrooms when there is little-to-no access to object-based learning experiences? What is lost in the transition of material to visual?

#### *Visual Literacy and the Fight Against Misinformation*

**Molly Schoen**, Fashion Institute of Technology

Access to high-quality, accurate images is essential to the study of Art History, Studio Art, and Design. Images contain information, but information is not always neutral. How and when can students—and instructors—trust what they are seeing? If seeing is believing, how does the viewer determine what is “real” in a virtual setting? While there is an ever-expanding wealth of visual resources available online, there are numerous hurdles to using them successfully. Without the context of an accompanying textbook or gallery walls, digital images often lack vital information about the artworks they represent. They often do not depict the true size of the work. They may be overly edited or poorly composed. They may also have too low of a resolution to examine details of the work. Following the tenets of visual literacy, this presentation will cover strategies for students, faculty, and professionals to better find, analyze and contextualize the worlds of visual information encountered in an online environment.

#### *An Offer I Couldn't Refuse, or How I Learned to Stop Worrying and Love Online Teaching*

**Kim T. de Beaumont**, Hunter College, City University of New York

In the midst of a global crisis of as yet uncertain duration, front-line reports of ad hoc, sometimes desperate measures will provide the only possible basis for future wise decision-making. This is nowhere truer than in the unprecedented situation of university professors who had not previously considered delivering online courses, and who were suddenly obliged to become effective exponents of “remote learning” within a two-week period in March 2020. One such report will be presented here, by an art history professor who had been skeptical, at best, about the possibility of delivering courses in her discipline by anything other than traditional, interactive classroom teaching—or better still, by lectures delivered in museum galleries in the presence of original art works. Involuntarily deprived of these seemingly indispensable resources, and forced to make do with what remained, I discovered that what remained is, at least for the short term, more than enough. Prior extensive in-class use of electronic resources such as Blackboard, Artstor, and digitized library catalogs has helped to save the day. So too has the invaluable assistance of library and Information Technology staff. Most important of all has been the preparedness and good faith of my students, far better versed than I in electronic communication and also better prepared intuitively to access the virtual experience provided by high resolution digital images. The ways in which my classroom use of visual technology has been forever transformed—however I will be teaching by the spring 2021 semester—will be my guiding theme.

#### *Paradigms for Teaching Art Online: The Impact of Quarantine on Art Departments*

**Heather F. Sharpe**, West Chester University of PA

During the Coronavirus crisis of spring 2020, colleges and universities faced unprecedented challenges. To ensure the safety of students, staff and faculty, educational institutions made the radical decision to rapidly shift from traditional face-to-face to online instruction. Each school, college, and department had to wrestle with unique complications. As the chair of the Department of Art + Design at West Chester University of Pennsylvania, I not only had to rapidly shift two of my own art history courses online, but perhaps more importantly was called upon to assist faculty and students transition to online modalities as smoothly and efficiently as possible. Students and faculty in art departments were confronted with unique dilemmas: e.g. how does one shift a ceramics or printmaking course completely online? Aside from the conventional difficulties of such a transition, administrators and chairs were also called upon to confront a myriad of issues including a lack of resources (computer, internet etc.), financial hardship, and mental health – this encompassed not only students but fellow faculty as well. Wishful thinking might envision the Covid-19 pandemic as a once in a lifetime event, but even now colleges and universities are preparing for more disruptions over the next 6-12 months. So, what have we learned and what can we do to prepare for the next time?

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#### **How Exhibitions and Collections Have Shaped the History of Art of Brazil**

**Chairs: Paulina Pardo Gaviria; Paula Victoria Kupfer**, University of Pittsburgh

**Discussant: Elena Shtromberg**, University of Utah

Curatorial work stands at the core of histories of modern and contemporary art; exhibitions construct public narratives and are interwoven with collecting practices. The history of art from Brazil offers a prominent example of this significance. It can be argued that Brazil's history of art can be traced through a series of iconic exhibitions such as the Semana de Arte Moderna in 1922, the first São Paulo Biennial in 1951, and Nova Objetividade Brasileira in 1967. Moreover, the formation of private and public art institutions has informed Brazil's contemporary history of art, most prominently in São Paulo and Rio de Janeiro. Despite the work of Brazilian critics, curators, and museum directors who have emphasized curatorial work as a grounding art historical force, however, art collections have become increasingly vulnerable in the past years. The tragic fire at Brazil's Museu Nacional in September 2018, the deaccession that same year of Jackson Pollock's Number 16 (1950) from the collection of the Museu de Arte Moderna taken as a financial measure, and the heavy rains and flooding damages to the infrastructure and folk art collection of the Museu Casa do Pontal in April 2019 are examples of recent events that exposed material and institutional fragilities. This session will discuss the advantages and shortcomings of an exhibition history approach at a time of global institutional instability. Together, presentations in this session will address historiographical questions about curatorial practices, and modern and contemporary strategies to better serve public and private collections.

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*An Ancient New World: The 1889 Universal Exhibition in Paris and "the Birth" of Brazilian Indigenous Art*

**Fernanda Mendonca Pitta**

The scholarship on Universal Exhibitions is abundant and its many topics have been explored by social and cultural historians. Yet, the scholarship on their importance to the discipline of art history remains to be examined. My focus in this presentation will be the conditions that led to the emergence of Brazilian indigenous material culture being perceived, understood, and studied as "art." My discussion will be centered on the context for the presentation of the "Amazon Pavilion," the Brazilian indigenous art exhibition shown at the Inca House at the 1889 Fair, and on the essay by Eduardo Prado on Brazilian art for the book on Brazil edited by Baron of Sant'Anna Nery for the same fair. Prado, one of the leading Brazilian intellectuals of his time, sketched in his essay a model for understanding and thinking about Brazilian art that included indigenous art both at its origin and as a model for the future. Prado's way of thinking also resonated with the Amazon Pavilion and with the presence of various Brazilian artifacts in the fair's main pavilion. I argue that this model of understanding Brazilian indigenous material culture deeply impacted the narratives of Brazilian art written by national scholars in the twentieth century, despite the paradoxical fact that no Brazilian art museums have significant collections of Brazilian indigenous art.

*Revolutionary Popular Art: How Two Centers for the Promotion and Production of Popular Art Shaped the Development of Contemporary Art in Brazil*

**Camilla Querin**, University of California, Riverside

Starting in the 1950s, artists and intellectuals in Brazil began a reassessment of popular culture. For the inaugural exhibition of the Museu de Arte Popular (Popular Art Museum) of Salvador, Bahia that she founded and directed, architect-designer Lina Bo Bardi wrote: "It is the urgent and vehemently productive search by men who do not want to be defeated, demanding their right to life. A continuous struggle to avoid sinking into despair; an affirmation of beauty with the rigor that can only be achieved through the constant presence of reality. The raw materials: rubbish. Burnt-out light bulbs, scraps of fabric, oil cans, old boxes, and newspapers." Although referring to popular art, these words could well describe the attitude and materials adopted by experimental artists in Brazil in the 1960s and 1970s. The mention of raw materials calls to mind artworks by Neo-Concrete artists; that of rubbish specifically evokes the generation of artists working under the military dictatorship (1964-1985). Besides the Museu de Arte Popular in Salvador, the Centro Popular de Cultura (Popular Center of Culture) in Rio de Janeiro, directed, among others by the author of the Neo-Concrete manifesto Ferreira Gullar, emerged as a center for the promotion of "revolutionary popular art:" art conceived as a vaccine against alienation and submission. This paper examines the preponderant role played by these two short-lived centers of cultural production, both shut down by the authoritarian government in 1964, in shaping a generation of artists during a key period for the history of contemporary art from Brazil.

*Between the Exhibition and the Courtroom*

**Sonia Angela de Laforcade**

Between the Exhibition and the Courtroom This presentation centers on a little known instance of disappearance in the

history of art and censorship during the Brazilian dictatorship (1964-1985): the removal and destruction of a work by a young art student who participated in a juried salon. Tracing the work's path from the salon to the courtroom, and examining the more recent exhibition of its documentary traces, I show that its trajectory challenges the current picture of what it meant to make political art during the dictatorship. If Brazilian artists are known to have countered political repression with participatory disruptions in public space, I argue that studying a most conventional exhibition format—the juried salon—allows the entanglement of the dictatorship and the experimental practices of this period to come into focus. While it is well known that the juried salon is the site of artistic debates about judgment in this period, I examine how contemporary conceptions of judgment circulated between the artistic and critical discourse of the salon and contemporaneous legal discourse. In doing so, I model an exhibition history that shifts the focus from curatorial statements to the other spaces in which art comes to be exhibited and discussed, such as the courtroom.

*On Vertices and Ruptures: The 1977 Projeto Construtivo Brasileiro na Arte*

**Maria Teresa Rodriguez Binnie**, Williams College

Exhibitions of Latin American art in the past twenty years readily give the impression that Concrete and Neoconcrete art have always held a dominant position in Brazilian art since their emergence in the postwar period. In the 1970s, however, their place in the canon remained indeterminate. The 1977 exhibition Projeto Construtivo Brasileiro na Arte was, in fact, the first to retrospectively gather Concrete and Neoconcrete works, then mostly stashed in the artists' studios, to establish a comprehensive panorama of Constructivism and its legacies in Brazil. Spearheaded by Aracy Amaral and Lygia Pape, the exhibition was first held at the Pinacoteca de São Paulo, then traveled to the Museu de Arte Moderna do Rio de Janeiro. Its voluminous catalog—a facsimile of which was recently issued by the Pinacoteca—was a formative anthology that established definitive historical genealogies, references, and critical analyses that continue to inflect our understanding of this period. (An early version of Ronaldo Brito's now canonical Neoconcretismo: vertice e ruptura do projeto construtivo brasileiro was included in the publication.) In short, this was the first instance of the institutionalization of Brazilian Concrete and Neoconcrete art as a historical movement. Yet what were the effects of organizing this exhibition and catalog in the fraught political context of the country's military dictatorship? How did the exhibition align with, but also chafe against, the rising paulista institutional interest in conceptual and new media practices? This paper explores Projeto Construtivo Brasileiro na Arte as a crux in public discourse on the state of artistic vanguardism in Brazil.

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## How not to return to normal

**Chairs:** **Emily Candela**, Royal College of Art; **Francesca Cavallo**, University of Kent

In a March 2020 article published in *Le Monde*, Bruno Latour defined the Covid-19 emergency as "the big rehearsal" for the larger disaster to come: one that extends to all forms of life on Earth. The ongoing crisis, in his eyes, becomes both a risk and an opportunity to trial and develop new action plans necessary for the continuation of life. "The pandemic is a portal," wrote author Arundhati Roy a few days later, calling for a more equitable and sustainable post-pandemic future. The pandemic is an opportunity for un-learning and changing direction, particularly in how we approach risk and disaster. The dominant narrative for politicians and the media, however, is one of "returning to normal" as soon as possible, bouncing back, relying on established models of resilience based on the management of economic risk. They are also rehearsing, or modelling, worst- or best-case scenarios. Artists, designers, and institutions are shaping discourses around the growing extinguishment of our resources, but also performing, visualising, simulating and modelling responses to possible risks and imagining resilience differently. Design and art can foster new visions, pilot new modes of communication and knowledge sharing, and drive the interdisciplinary collaborations necessary to address common issues. We welcome submissions exploring ways in which art and design practices can be mobilized to transform current approaches to risk and disaster in imaginative, sustainable and equitable ways.

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*Counter-Framing Sustainability in Exhibition Design: Ecological Aesthetics on Display*

**Pandora Syperek**, Loughborough University London

*Imagining the Past to Remember the Future: Artists Envisioning a New State of Being*

**Rachel Kabukala**, Indiana University

In the spring of 2020, just days before the world shut down, 500 artists, academics, and social justice advocates from all 50 states, D.C., and Puerto Rico, convened in Los Angeles, CA to serve as delegates for the first ever For Freedoms Congress. The Congress was the culmination of four years of work by the nonprofit arts organization For Freedoms, during which time they collaborated with artists across the country to activate public spaces, promoting conversations about unity in division and what the future of the nation could be. The Congress prioritized issues like climate change, prison reform, and racial justice, and programming included lessons on how to "imagine the past in order to remember the future." The outcome of the Congress was the 2020 Creative Plan of Action, inspired by the following quote from American author and activist, James Baldwin: "The precise role of the artist, then, is to illuminate that darkness, blaze roads through vast forests, so that we will not, in all our doing, lose sight of its purpose, which is, after all, to make the world a more human dwelling place." This paper reveals details about the Congress, outlines the Creative Plan that emerged from the event, and further explores the evolving potential for public art to serve as an inclusive, empowering, and sustainable method of visualizing and building the future we all deserve.

*On spits and splutters: 7 gestures against Brazilian zombie Necropolitics*

**Clara Meliande**

Since the beginning of the Covid-19 pandemic, a group of seven women design researchers affiliated to the Design and Anthropology Lab at ESDI-UERJ has been collectively building up means to the existential confrontation of the situation – understood not only as a crisis but also a symptom of a "lasting and irreversible ecological mutation" (Latour 2020). In Brazil, as in the USA, the sanitary, environmental and political crisis reach great intensity. Thus, surviving, researching and discussing the pandemics cannot be disconnected from the critical assessment of the political landscape. Like the splutter in which the coronavirus travels at high speed, the combination of health, economic, ecological, political, and affective perspectives gives way to mounting violence, leaping from house to house, window to window, screen to screen, traversing our bodies, bringing vertigo into ourselves and our homes. We have read and written together from different places in Brazil and Portugal, trying to understand how bodies can be political agents, how gestures can be political barriers, how instincts can be political actions and how the world can be understood under the new conditions brought by a surreptitious virus. Through the virus's lenses, racism, political action, individual choices and collective behaviors are enhanced, bringing design research and life itself into new perspectives. What should be the role of design, and of design research, in political and sanitary turmoil? This proposal doesn't bring answers. Rather, it brings questions and perspectives on how to understand bodies in alliance through the writing of seven conflictual gestures.

## Imagining an Anti-Colonial Latin American and Latinx Art History

**Chairs:** **Ximena Alexandra Gomez**, University of Massachusetts Amherst; **Xuxa Rodríguez**, Crystal Bridges Museum of American Art

**Discussant:** **Cecilia Petra Fajardo-Hill**, UCLA Chicano Studies Research Center, Los Angeles; **Abigail Lapin Dardashti**, San Francisco State University; **Mary Margaret Thomas**, University of Minnesota Twin Cities

Clarion calls for more Latin American and Latinx art have been sounding across our cultural spheres: dedicated Latin America or the Latinx diaspora positions have been created in the academic market; journals, including Latin American and Latinx Visual Culture, are dedicated to the historicization of Latin(x) cultural production; and even museums are plugged in, with Pacha, Llaqta, Wasichay (2018) and Vida Americana: Mexican Muralists Remake American Art (2020) debuting at the Whitney alone. Latin American and Latinx Art are, colloquially speaking, so hot right now. Simultaneously, awareness of the region's violent colonial origins has also grown. From Museo Jumex's Memories of Underdevelopment exhibition to Decolonize This Place's interventions across the New York cultural sphere, calls to decolonize have underscored the irresponsibility of engaging Latin American and Latinx art independently of their shared colonial heritage: how do we decolonize that which by definition was created to serve imperial interests? This roundtable invites scholars to engage how Latin American and Latinx art history can serve to actively undo colonial violence. We invite participants to collectively imagine the fields' anti-colonial futures, including: Is a decolonized/decolonial/anti-colonial Latin American and Latinx art history possible when the categories themselves are defined by colonialism? What does it mean to enact the anti-colonial within the predominantly white paradigm of "American" art history that is more often than not a cipher for the United States and not a consideration of the hemisphere as a whole? What art historical futures become possible when enacting an anti-colonial practice?

## Immersive: Virtual "reality" before Virtual Reality

**Chair:** **Elizabeth Pilliod**, Rutgers University-Camden

As has become clear during the Covid 19 crisis, humans experience social, psychological, spiritual, and physical reactions when their movements and environments are altered and constrained and their sensory inputs are manipulated or controlled. This session would explore environments (in any media) that constrained the spectator by "trapping" them in a closed space with a deliberate visual/aural/tactile/olfactory identity. Some environments denied the security of the Albertian construction of the relationship of the seen with the seer; instead the position of the spectator was not fixed, the images refused to hold still, or the viewer became entangled in an all-surround environment. How can we understand the effects of these environments? Can they be compared to the artworks of Dan Flavin or Yayoi Kusama? While we may be attuned to some such environments as pleasurable, exciting, or titillating (see: Virtual Reality), how did participants before a digital age respond to or understand these experiences? We would seek new approaches that either illuminate unstudied environments or propose new takes on well-known ones. These spaces and places absorbed the observer, plunging people into decentering environments, engulfing them in irrational spaces, elevating them to unfathomable spiritual planes, and entangling them with unknowable or terrorizing entities. Possible sites of exploration would be confraternal, religious, and devotional spaces; decorated environments like the Sala dei Giganti (Giulio Romano, Palazzo de Te), Roman villas or Japanese rooms; prisons, studioli, libraries, hospitals, bedrooms, gardens and grottoes.

*Constructed Realities: Ancient Roman Triclinium Grottoes*

**Jessica Mingoia**, Rutgers University

Ancient Roman triclinium grottoes and nymphaea can be found within residences from large scale villas to moderately sized urban houses. Though the viewer's experience varied depending on the setting, the goal was always the same: to artificially construct the reality of a grotto in a domestic setting. While some houses feature dining areas with fountains placed directly in the physical setting of a garden, how would viewer experience change when in an enclosed room like that of the triclinium-nymphaeum in the Domus Transitoria in Rome? That nymphaeum provides a controlled and enclosed environment differing from an outdoor triclinium or a natural grotto adapted to a particular use such as at Sperlonga. The Domus Transitoria nymphaeum is a constructed and highly idealized marble-clad grotto. How would viewer experience there differ compared with a triclinium grotto painted with Nilotic landscapes, such as at the Praedia of Julia Felix in Pompeii? Would these paintings have enhanced the effect, allowing the viewer to more easily believe they were truly immersed in an actual grotto? While three walls of the artificial grotto at the Praedia are enclosed, the fourth "wall" is formed by the garden, enhancing the constructed "reality" by its proximity to a real garden, itself enclosed. Focusing on examples from the Julio-Claudian and Flavian periods, this paper will explore not only how the constructed realities of triclinium grottoes differed from real grottoes, but also to what extent the viewer is manipulated to accept these artificial grottoes as reality in different settings.



*Augmented Selves: Imaginal Space, Interactive Interplays, and the Production of Multi-Sensorial Slippages in the Villa of the Mysteries*

**Neville McFerrin**, University of North Texas

In domestic spaces across the site of Pompeii, experiential slippage is on display. Splashing fountains stand alongside depictions of waves; painted gardens double the peristyle spaces that they adorn; diners gaze into pools of water while on the walls behind them Narcissus stares perpetually at his own reflection. Such confluences offer opportunities for reconsideration, utilizing mirrored sensorial interplays to encourage individuals within these spaces to reconsider their realities. This paper considers the megalographic paintings of Room 5 in the Villa of the Mysteries as one such immersive space, arguing that the careful depiction of contemporary jewelry coupled with visual references to decoration elsewhere in the villa encourages elision between the imaginal space of depiction and the experienced reality of visitors to the room. By considering multi-sensorial interplays within the space, focusing in particular upon shifting sources of light, the movement of diners within the room, and the relationship of the paintings to the large window within the space, it suggests that the paintings encourage individuals to juxtapose their experience with the near life-sized scenes depicted upon the walls, fusing their actions with those of the divine and mythical beings that surround them in the space. Such intermingling, itself doubled by the figures depicted upon the walls of Room 5, offers the opportunity to re-frame social interactions between individuals in the space, offering women in particular, an avenue for personal re-imagination and potential advancement.

*On the Rolling Seas: The Art of Romantic Travel Simulation*

**Joseph Clarke**, University of Toronto

Travel simulators are sometimes thought to have originated with the moving panoramas configured as mock train compartments that became popular World's Fair attractions in the late nineteenth century. These devices advanced a new way of consuming the spectacle of landscape that Wolfgang Schivelbusch calls "panoramic travel." The first fully immersive vehicle simulator was actually developed earlier in the nineteenth century, however, in the very different context of German Romanticism. The so-called Pleorama, an illusionistic maritime voyage around the Gulf of Naples created in Breslau in 1830 by architect Carl Ferdinand Langhans and painter August Kopisch, was conceived around an ideal of intellectual cultivation through sensory envelopment. The Pleorama was a boat flanked by two enormous rolling canvases that were slowly unspooled to evoke a voyage along the coast. The paintings emphasized dramatic lighting effects and unexpected changes of perspective. The experience of viewing them was a social one: the boat's thirty occupants were encouraged to converse with each other as they followed along in printed guidebooks. Multisensory elements--including barcarolles sung by a costumed boatman, Mediterranean fruit that occupants were encouraged to eat, and the craft's continuous rocking--were intended not to induce docility but to stimulate the imagination. This paper traces the arc of the Pleorama's invention and its eventual replacement by more passive models of entertainment and travel. The paper's larger aim is to consider the ambitions and shortcomings of this Romantic ideal of "virtual" aesthetic education.

*Plasticity in Virtual Space: Stereoviews of F. G. Weller and other View Companies of the Late-Nineteenth Century United States*

**Melody D. Davis**, Russell Sage College

Stereoviews were the original virtual reality. In most American and European homes by the end of the nineteenth century, the stereoview allowed other spaces into the parlor, while the viewer remained fixed to the stereoscope and chair. By means of two photographs and depth-cues carefully constructed by the stereographer, a viewer could experience a groundless sense of in medias res that invited the leisured looking of a visual journey. Viewers often lost sense of their physical body or time. Through newly-discovered, wet collodion negatives made by Franklin George Weller (active 1869-1877), I show that the narrative stereoview was conceived as a total tableau in the late nineteenth century. Constructed down to the last detail, Weller's photographic sets prefigure cinema's quest for an escapist fantasy. The stereoview created an immersive environment that induced viewers to mentally complete the story. Contrasting legible signs with surprise turns, irrational space, and disjunctions in planarity, stereoviews not only simulated space, they molded it. Plasticity helped to make stereoviews commercially successful, and women and girls were especially drawn to them. Later commercial publishers of stereoviews, like the Keystone View Company, followed Weller's lead by constructing photographic sets for complete control of spatial effects that facilitated the sense of voyeuristically travel into other domestic spaces, as stereographers manipulated depth perception with disjunctions, uncanny juxtapositions and accordion-like space. These effects can be seen in three-dimensions through the virtual delivery of this conference, which permits the viewer to fuse the stereo pair on a computer screen.

## In and Out of Place: Migration, Memory, and Citizenship in 21st-Century Asian Art

**Chair:** Yi Yi Mon Kyo, Davidson College

**Discussant:** Jane DeBevoise, Asia Art Archive

Displacement, migration, and struggles to obtain citizenship have increased manifold in the last few decades due to various reasons, including ecological disasters, economic disparities, political violence and unrest. Artists, both at home and abroad, are negotiating and reconstructing their connections to their personal, cultural, and national pasts through different mediums, including installation, performance, and participatory works. How are narratives to retrieve identity constructed by local and global artists? In what ways do cultural heritage, shared memory, past traumas, or aspiration of citizenship inform contemporary Asian artists as they help their respective communities in identity formation? Tintin Wulia's works reflect on the issue of fractured memories that create ruptures in space-time cohesion and highlight global currencies of citizenship. With the works of Indonesian contemporary artists, including Wulia's, we find artworks that assist in the epistemological and therapeutic processing of historical violence. In Tenzing Rigdol's clandestine installation, *Our Land Our People*, the idea of spectral memory and identity manifest themselves in a common understanding of the soil and earth, based upon Tibetan Buddhist beliefs and practices. The Mongolian contemporary artist Enkhbold, through the installation of Mongolian yurts in different places across the globe, highlights how mobility impacts people's perceptions and experiences. The idea of the nomadic artist has been romanticized in the past, but in the twenty-first century global factors have shifted discourse, allowing us to delve into issues of displacement, (lack of) citizenship, loss and retrieval of memory, and processing shared traumas through the visual arts.

### *Writing 1965 from Memory, Aesthetic Cosmopolitanism, and the Expanding Sphere of Citizenship*

**Tintin Wulia**

My understanding of how the border, migration, memory, and citizenship intertwine stems from my works on Indonesia's 1965-66 mass killings since the early 2000s. As a rupture, the killings displaced those who live on, externally and internally, globally: as exiles, migrants, political prisoners – as ordinary citizens, too. Personal memory was forcefully undone from collective memory; collective memory was then replaced by state-sanctioned histories. The rupture's momentum thrust these unraveled threads into trajectories onto which they never settle, where segregated personal memories are bequeathed – often in secret – to the next generation. A product of discontinued cartography, this second-hand, frayed memory of 1965 Indonesia further frustrates attempts to reconstruct the truth and challenges the construction of a comprehensive identity narrative. I propose that although never fully whole, this kind of inherited memory is, instead, a potent material for affectively expanding the sphere of citizenship. I detail this through contextualizing several of my works – including *A Thousand and One Martian Nights* (2017), *Memory is Frail (and Truth is Brittle)* (2019), *Subtext - after Kawara's Title, 1965* (2019), *Make Your Own Passport* (2014-), and the upcoming *Protocols of*

*Killings* (2021-) – within Nikos Papastergiadis's aesthetic cosmopolitanism (2012) and Rosi Braidotti's 'working from memory' (2010). I maintain that nomadic narratives from divergent interpersonal spheres are crucial to Arjun Appadurai's 'maps to the future' (2019) in extending the currencies of citizenship, while also drawing from Yishai Blank's three interweaved spheres of citizenship (2007) to observe what this expanding sphere of citizenship pragmatically implies.

### *Apostasy, Spectral Memories, and Reiterations of Community: Examining Tenzing Rigdol's Installation Our Land Our People (2011)*

**Yi Yi Mon Kyo**, Davidson College

Recent works by global artists have addressed the issue of trauma, migration, displacement and memory through installations, video works, documentaries, and performances, encouraging viewers to "reject the superficial romance of the nomadic" (Demos 2013) and to fully recognize the plight of the growing global population of displaced peoples. Tenzing Rigdol's (b. 1982) work *Our Land Our People* (2011), immortalized in the documentary *Bringing Tibet Home* (dir. Tenzin Tseten Choklay, 2013), featured the smuggling of earth from Tibet to be installed in the Tibetan diaspora community of Dharamsala, in northern India. Through an examination of both the 2011 installation and 2013 film, this presentation builds upon the idea of being an apostate as defined by Ranajit Guha (2011) in order to problematize competing definitions of diaspora. The paradox of Rigdol's work which, like Mona Hatoum's, ultimately includes "instruments of a defiant memory" (Said 2000) yet at the same time highlight the state of being displaced with no hope for repatriation. However, the process of audience members (everyday Tibetans in Dharamsala) taking portions of the installation to keep as sacred relics for home altars, relics for protective amulets, and general safekeeping, reaffirms a collective, multigenerational Tibetan identity specifically tied to Tibetan Buddhist beliefs in the sacrality of the Tibetan landscape. This project both contextualizes Rigdol's work within the Tibetan diaspora experience to identify unique factors of Tibetan diasporic experiences, while also striving to understand how particular understandings of landscapes can stretch our current understandings of community, migration, and diaspora.

### *After 1965: Historical Violence and the 'Limits of Representation' in Indonesian Visual Arts*

**Wulan Dirgantoro**, The University of Melbourne

The presentation will reflect on the issues surrounding the representation of historical violence in the practices of artists such as Tintin Wulia (b. 1972), Yaya Sung (b. 1982), Dadang Christanto (b. 1957) and Ranga Purbaya (b. 1976). The term 'After 1965' is used to describe the impact of historical violence on aesthetic practices of Indonesian contemporary artists. Scholars have noted that Indonesian visual artists draw their inspiration from historical, cultural and sociopolitical changes, both visually and conceptually. However, little attention has been paid about the aesthetic impact of these changes on the art works. The works by the artists in this presentation have explored the difficult past as a subject matter in their body of works from the anti-communist killings of 1965-66 to the anti-Chinese violence of May 1998. Drawing from Astrid Erll's notion

of 'transcultural memory' (2011, 2019), where travel and locatedness not only shaped and mediated memory but also produces dynamic tension that takes place in the interconnected processes of creation, transmission, and reception (Erlil et al. 2019). The presentation will examine transcultural memory as it operates on the three levels of the narrated, narration, and reception process in the works of these Indonesian artists. The diasporic and transgenerational perspective of artists produce artworks that simultaneously function epistemologically (as a means of comprehending) and therapeutically (as a means of coping) of the historical violence.

*Enkhbold's Mobile Homes: From Mongolia to Global Home*  
**Uranchimeg Tsultem**, Herron School of Art and Design,  
 IUPUI

In developing our approach to analyze the increasing number of notable contemporary artworks by Asian artists, some scholars have noted that "globalization operates as a homogenizing force making the survival of local cultures...increasingly unlikely." (Sambrani 2009). A Mongolian artist T. Enkhbold's unique performance works that he staged at different sites in Europe, East Asia, and most recently at Asia-Pacific Triennale in Queensland, Australia (2019), offer interesting possibilities of engaging with such critique of local-global consciousness. Enkhbold's use of, and interactions within, his portable ger (yurt) that he assembles at various locales—in front of a museum or a church, on the ocean shore, freeway, or in a Gobi Desert—pose questions of home and belonging in the modern world, the rushed speed of quotidian and the nature of isolation despite of. Although his projects, which I analyze as a series of mobile homes, seem to point at migration as indispensable part of modern life, they also question how our mobility impact our visions and experiences of such binaries as local-global, us-them, and ultimately, the perception of globality at personal and societal levels. His performances make sense of spontaneous teamwork and communications, and in so doing, they recall intentional interdisciplinarity of Fluxus artists. This paper will approach migration and belonging, home and citizenship through Enkhbold's participatory performances that lead us to reimagine "the world as an interconnected mutuality...that anticipate[s] emergent experiences of the global" (Ong 2012), the questions of particular importance during this era of pandemic.

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## In | Action, Take Action

**Chairs: Carron P Little**, School of the Art Institute of Chicago;  
**Katherine Hunt Guinness**, University of Colorado - Colorado Springs

Katherine Guinness (CWA), University of Colorado Springs Carron Little (CWA), SAIC Feminist Artists: In | Action, Take Action The concept of taking action is an imperative choice and one that requires agency. In feminist art history this has been at times a last resort, for example, Charlotte Salomon's 1,300 paintings or Emily Davison who threw herself under a horse at the Derby. In this panel, we will present women artists, collectives and collaboratives who address this need to take action from a transnational context today. These women artists and collaboratives are talking about the relationship between the body, trauma and how we facilitate constructive discourses of care. While care has increasingly become an empty signifier or a damning trap reifying essentialist gender binaries, we still face everyday realities in which care is gendered and disproportionately feminized. Our contemporary context requires listening modalities, economic restructuring, social congregation which reimagines care. Where would we be without care? Who is allowed to not care? And how are we to open this space in consideration of new traumas brought about by current lockdown/pandemic in our own homes? How can we be both be In | Action, Take Action to find spaces of radical inaction to care for ourselves, our communities and our loved ones? How can we talk about trauma to build constructive emancipatory discourses that don't negate and re-traumatize in the process? How do we talk about trauma and develop an understanding about the process that is deeply personal, collective, and cultural?

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*Trigger (ed): The Ethics of Witnessing*

**Kristen Shahverdian**, University of the Arts and **Chelsey Webber-Brandis**, Moore College of Art and Design

Our relationship with trauma is closely aligned to our relationship with art. This session, facilitated by Chelsey Webber-Brandis and Kristen Shahverdian explores trauma-informed practices through the lens of trigger warnings. How do we create structures for audiences to enter and exit artistic experiences that represent traumatic events? How do we take care of performers who are tasked with interpreting traumatic stories? How do we organize our self-care when making art? Webber-Brandis and Shahverdian come to this work as writers, visual artists, dancers, and body workers who represent trauma in their work and are committed to the care of audiences, performers and self. The presentation discusses the role of the witness utilizing research from philosopher Kelly Oliver's concept of "response-able" and scholar Sophie Anne Oliver's embodied spectator. Visibility vs. re-traumatization will be addressed through case studies with emphasis on theories of shock as an aesthetic choice, particularly the effectiveness of the reveal. What does it mean to "hold space" or "create safe spaces" or "brave spaces?" How does "cancel culture" or "call out culture" effect artistic spaces? When and how does censorship and collective responsibility play a role in presenting art vs. the personal responsibility of the witness? In addition to presenting scholarship, Webber-Brandis and Shahverdian ground the discussion in trauma-informed practices, specifically the Sanctuary Model, developed by Sandra L Bloom and Joseph Foderaro.

*Braid/Work*

**Sarah Beth Woods**

BRAID/WORK is a collaborative, multidisciplinary project that began in 2015 between Fatima Traore, a Malian-American professional hair braider, and German-American multidisciplinary artist Sarah Beth Woods, that crosses over and through the disciplines of performance, sculpture, and social engagement. BRAID/WORK speaks to the history of African hair braiding traditions and its far-reaching influence on global cultures, while problematizing structural narratives in terms of race and class. The intimacy and exchange that takes place during our braiding performances creates space for dialogue and exchange between disparate, multi-ethnic/multi-generational groups; football players, hairstylists, hair aficionados, artists, students, and the formerly incarcerated, through personal oral histories and permissive touch. Hair braiding will take place by Sugg and Woods before and or/after this panel. During the panel presentation for Feminist Artists: In|Action, Take Action, professional hair braider Cleo Sugg and Sarah Beth Woods will address appropriation and trauma, self-care and touch across invisible borders. Together we will discuss respectability politics and identity in relation to autonomy and control over one's own body and appearance. In addition to addressing the concerns of narratives told through a singular lens and the essentializing of these conversations when assigned to members of intersectional ethnicities.

*Pointed Poignant Patience*

**Vanessa Dion Fletcher**

I employ porcupine quills, Wampum belts, and menstrual blood to reveal the complexities of what defines a body physically and culturally. Reflecting on an indigenous feminist body with a neurodiverse mind, I create art using composite media, primarily working in performance, textiles, video. I look for knowledge embedded in materials and techniques. Embodiment and visual art allow a reprieve from the colonialism and ableism of English. My interest in communication comes from my lack of access to my indigenous languages (Potawatomi and Lenape) and as a person living with a learning disability caused by issues with short-term memory. This perspective of language and communication is fractured and politicized. As a Lenape Potawatomi neurodiverse artist, trauma is never far away from my work. Sometimes it is subtly under the surface, and sometimes it is at the center, obvious and overt. With trauma comes resilience and care. Porcupine quills were used before the introduction of glass beads, died and embroidered onto clothing, moccasins and baskets. They were used for tattooing and other ceremonial piercing. Today quillwork continues to be a significant aspect of First Nations/Native American artwork. My contribution to this panel will share art that I am using to express trauma and contribute to my self and community's care.

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**Indigenous Art and Institutional Accountability: A Roundtable on Ethical Considerations and Lessons from Cross-Disciplinary Collaboration**

**Chair: Erika Umali, Brooklyn Museum**

Archives, libraries, natural history and art museums collect objects and materials that are often encountered in a solitary way by researchers and visitors. This roundtable discusses the possibilities of cross-disciplinary and cross-institutional collaboration to revise public engagement with and perceptions of institutional history in relationship to Indigenous art. Brooklyn Museum's "Jeffrey Gibson: When Fire Is Applied to a Stone it Cracks," emerged from an artist, a historian, two curators, and an archivist looking through the museum's archival materials, Native object collections, and library without a specific research agenda to illuminate connections with Gibson's work. At the Yale University Art Gallery student curators brought together Indigenous North American art from the Gallery, Yale Peabody Museum of Natural History, and Beinecke Library in the exhibition "Place, Nations, Generations, Beings: 200 Years of Indigenous North American Art" to reveal the entangled relationships between Yale and Indigenous nations. Exploring best practices and ethical accountability across these different fields regarding Native art and production, this roundtable considers why cross-disciplinary engagement is essential for generating new approaches and questions and better integration of academic, institutional, creative, and public-facing work. With global conversations around inclusion and repatriation growing, encyclopedic institutions are grappling with responsibly exhibiting and collecting Native materials, making further consideration vital. The roundtable will offer insights for multiple stakeholders regarding topics such as limited-run shows versus permanent exhibits and the altered in-person interaction with both of these shows due to COVID-19 as well as exploring the new possibilities emerging from virtual programming during this time.



## Industry, Environment, Politics: Rethinking Documentary Photography and Modernism in South Asia, 1950s-1980s

**Chairs:** **Rebecca M. Brown**, Johns Hopkins University; **Ranu Roychoudhuri**, Indian Institute of Technology Guwahati

Whether a smoky portrait of a coal mine, a dramatic view of commerce along the Hooghly River, or heavy machinery and molten steel, documentary and journalistic photography fundamentally shaped the visual culture and politics of South Asia in the decades after independence. These photographs and photographers are often read as instruments of the state or other political institutions, supporting either a Nehruvian politics of industrialization or the strong voices of Marxist political activists. This panel seeks instead to treat documentary photography of this period as a signal locus from which to understand the interwoven narratives of aesthetic modernism, industrial modernization, fossil developmentalism, and a vocal leftist politics in South Asia during these decades. How do images of industry serve as a celebration of extractive capitalism and thus illuminate a particular political and economic attitude to the human dominance over nature, the environment, and the climate prevalent in the 1950s and after? How do these photographers draw on formal elements from pictorialism to “straight” photography? If we consider these photographs and photographers as crucial to the history of post-1947 modernism in South Asia, how might that re-inflect our understanding of architecture, design, painting, sculpture, and film during this time? How do these photographs shape discussions of abstraction, figuration, and representation? Papers may address any part of the South Asian region; we encourage contributions from photographers and artists engaging with these questions in their practice.

*Photos of Farms: Documentary Images and the making of Agricultural Landscapes*

**Ateya Khorakiwala**, Columbia University GSAPP

This paper investigates the production of agricultural landscapes through photographs of India’s developmental era that document a large-scale effort to achieve food security. A trove of images of India’s post-independence agricultural theaters resulted when photographers trailed politicians and experts to institutional inaugurations and infrastructural sites recording expanses of concrete and wheat celebrating nation-building. Residing in GOI archives, but also in construction journals and US foundations, the archives map a Cold War institutional terrain that relentlessly transformed the environment. While these images claim a narrative of technological and scientific modernity, they are steeped in other popular narrative genres as well; an image (attached) of an expert talking to a farmer about rust disease at an Agricultural University ca. 1965 describes what Ashis Nandy calls doubling, a technique in the Hindi cinematic lexicon that negotiates the modernity versus tradition dilemma. In this image the clean-cut expert in a white shirt, brandishing a wristwatch, is reflected by a farmer, squinting in the sun, whose weathered hands and clothes contrast those of the scientist. The two figures, mirrored around their hands, are mediated by a rust stippled wheat leaf, a scientific object that acts as a conduit of knowledge transfer. Responding to the panel’s call to assess ideologies of extractive

capitalism embedded in indexical imprints of development, my paper argues that these photographs mark the Indian State’s reliance on biopolitics—population and land management—over social change, one that had severe consequences for the environment.

*On scale: monumentality and miniaturisation in the photographic archive of Mrinalini Mukherjee*

**Emilia b Terracciano**, University of Manchester

This paper considers how the medium of photography produced ‘modernist’ ways of viewing art, focusing on sculptor Mrinalini Mukherjee (1949-2015). Photography played a vital role during Mukherjee’s industrious career as she knotted fibre ropes to create larger-than-life, ‘environmental’ sculptures. Relying primarily on the support of (male) industrial photographers, engineers and architects based in Delhi, Mukherjee documented both her work-process and sculptures to inspire a ‘sense of awe’. Under her strict supervision, photographers choreographed monumental sets, and may well have been inspired by industrial photographs gleaned from the *Illustrated Weekly*. Strategies often involved the inclusion of Mukherjee’s own body alongside the finished sculptures in corporate spaces to aggrandise the scale and labour for the viewer. By focusing on concepts of measurement, exaggeration and miniaturisation, this paper brings into focus the changing phenomenon of photographic scale to query Mukherjee’s growing interest in photographic depictions of modern and ancient monumental landscapes. Industrial plants and temples were deployed as landmarks to highlight India’s ‘success in the race to catch-up’, gesturing to the realms of the aesthetic, industry, and technology. As argued by Rebecca Brown, these buildings also indicate the human scale and temporality of modernity and movement. Mukherjee’s reliance on the medium of photography and her keen interest in the aesthetics attached to industry and engineered infrastructures complicate our understanding of Indian modernism and modernist photography. Combining the mournful and oddly lyrical with the mechanical, Mukherjee’s photographic documentation reveals lingering affective dimensions linked to the expression of the modern in independent India.

*Laboring Families: Photographs from Sites of Industry in India*  
**Suryanandini Narain**, Jawaharlal Nehru University

Long after its commencement in the 1950s, the industrial development of India remains an ongoing project, outliving periodic shifts in political ideology and economic policy. From the heart of bustling cities to the farthest rural hinterlands, the ubiquitous construction site emits a similitude of sights and sounds, struggles and aspirations. At its swirling center is body of the laborer, the essential and omnipresent human capital fueling India’s industrial projects that attempt to attain evanescent goals of economic development. The worker’s body does not appear alone, but is tightly held in the family unit, intact with man, woman, and child. The family performing labor gives a sense of anchorage to the toiling figure who builds for a state that has in turn abandoned its humanitarian conscience. As seen in popular cinema and visual political propaganda of the 1950s-80s, the laboring family was lauded by Nehruvian idealism and subsequently neglected by the capital state post 1990s. I will draw observations from a variety of lens based visualizations of the family at labor including those in the

documentary, advertorial, cinematic, and activist modes to develop comparative analyses across media to provide visual readings into the dynamics of class, gender and familial re-imaginings of childhood and patriarchy at the site of industrial construction work. The paper will conclude with 2020's images of the exodus of migrant labor families in the wake of COVID-19, iconized in their walk over thousands of kilometers from city based sites of work, to what was 'home' in the village.

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## Institutions and the Crisis of Care

**Chairs:** **Charlotte Ickes**, National Portrait Gallery, Smithsonian Institution; **Leslie Urena**, National Portrait Gallery, Smithsonian Institution

As cultural workers in the academy or museum, we care for students, artists, artworks, and visitors. The realities and assumptions around the gendered, classed, and raced labor of care inflect every aspect of our professional lives. We often exhibit or teach artists who have made care a subject of their work. Yet providing care in our personal lives and to our communities is increasingly difficult. In addition to skyrocketing costs of living and demanding schedules that alter the dynamics of labor across sectors, cultural workers often also contend with job instability, low wages, meager benefits, and hostile work environments. As Yesomi Umolu explicated on Instagram and subsequently on artnet News, the COVID-19 pandemic and systemic racial violence particularly against Black people have brought underlying structural injustice to the forefront. This panel seeks 10-minute presentations that assess how institutions have historically exhibited a lack of care toward workers. As Michelle Millar Fisher wrote, "To argue for basic human rights—including the right to a family life, and to paid leave in order to pursue that—seems to be just acceptable when spoken of by artists in the museum galleries, but not the art workers whose labor underpins such projects." As institutions broadcast values of equity and inclusion externally, how do they actually practice these principles internally? What are an institution's responsibilities to care for its workers, especially in places lacking social safety nets? Who has the privilege to raise these questions? How would foregrounding care change how we work?

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*'Unfold this history and follow it to my time': Towards a Care Syllabus for the Present*

**Wendy Red Star**

In autumn 2020, the Massachusetts College of Liberal Arts (MCLA) and Massachusetts Museum of Contemporary Art (MASS MoCA) launched Care Syllabus ([www.caresyllabus.org](http://www.caresyllabus.org)), a multimodal public education resource that generates civic discourse about intersecting topics of our moment—Covid-19, racial justice, and environmental stewardship —through free and accessible online programming. Motivated by a series of pressing critical inquiries that affect our community in the Berkshires and beyond, the Care Syllabus invites artist, academics and activists to explore the following concerns: Who, in fact, cares? Whose role is it to care and for whom? How are matters of access to care influenced by race, gender, class, ability, location, age, and other factors? What praxes of care are at work in our homes, communities, institutions, classrooms, research and art? For this panel, we reflect on the making and reception of the first module of the Care Syllabus, guest-curated by artist Wendy Red Star (Apsáalooke/Crow) on the occasion of

her MASS MoCA exhibition, *Apsáalooke: Children of the Large Beaked Bird*. We explore the eminently reparative quality of Red Star's work: how it enables the artist and audience alike to 'unfold; and 'follow' history, in order to reckon fully with the present. Using the framework, "Reconnecting Objects with their Homes," Red Star spurs a number of important questions: for archives of indigenous history and culture, as well as for contemporary cultural institutions aiming to place their communities, rather than objects, at the center of their practices of care.

*'Unfold this history and follow it to my time': Towards a Care Syllabus for the Present*

**Levi Prombaum**, Massachusetts Museum of Contemporary Art

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*'Unfold this history and follow it to my time': Towards a Care Syllabus for the Present*

**Victoria Papa**, Massachusetts College of Liberal Arts

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*'Unfold this history and follow it to my time': Towards a Care Syllabus for the Present*

**Laura Thompson**, MASS MoCA

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## Intimate Acts: Reimagining Publics in Contemporary Art

**Chairs: Adair Rounthwaite**, University of Washington Dept. of Fine Arts; **Gwyneth Jane Shanks**, Colby College

An artist inscribes a message to his lover on a banner he hangs across the street on a state holiday. Another creates a performance that is a one-on-one encounter between herself and an audience member, for which participants are screened in advance. Across diverse practices of the late 20th and early 21st centuries, artists have used intimate feelings and experiences to change understandings of the aesthetic. How can enactments of intimacy re-imagine exhibitionary, curatorial, and, indeed, representational schemas? How can intimate aesthetics rework conceptions of "the public" for contemporary art as such? Lauren Berlant writes: "intimacy...[is] associated with tacit fantasies, tacit rules, and tacit obligations to remain unproblematic. We notice it when something about it takes on a charge, so that the intimacy becomes something else, an 'issue.'" We're curious how artists' evocations of intimacy make overt these tacit obligations and render intimacy spectacularly visible. How can such aesthetics put productive pressure on the tendency to conflate specific audiences, affects, and modes of comportment with the public sphere, here understood as a networked field of discourses, representations, political formations, and "communal" spaces? How can public intimacies implode normative social, political, and economic practices? The panel's discussion of intimate aesthetics will include consideration of how artists have mobilized them differently across geopolitical contexts. We plan on a roundtable that will begin with 5-minute presentations of single artworks or performances, followed by group discussion of a set of core questions the organizers will prepare in dialogue with the panelists.

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### Roundtable contribution #1

**Gwyneth Jane Shanks**, Colby College

Gwyneth Shanks is Assistant Professor of Performance Studies and Contemporary Art at Colby College. She received her PhD from UCLA and an MA from New York University. Shanks is at work on a book project entitled *The Transient Museum*, which centers performance and embodiment as a means of dismantling the visual logics supporting the contemporary art museum. Her work has been published in *Third Text*, *Performance Matters*, *X-TRA*, the *Living Collections Catalogue*, the *Journal of Dramatic Theory and Criticism*, and is forthcoming in *Cultural Dynamics*. In addition, she previously held fellowships at the Walker Art Center and the Whitney Museum of American Art.

### Roundtable contribution #2

**Alpesh Kantilal Patel**, Florida International University

Alpesh Kantilal Patel is an Associate Professor of Contemporary Art and Theory at Florida International University (FIU) in Miami. His art historical scholarship, curating and criticism reflect his queer, anti-racist, and transnational approach to contemporary art. The author of *Productive failure: writing queer transnational South Asian art histories* (Manchester University Press, 2017), he is co-editor, with Yasmeen Siddiqui, of the forthcoming anthology "Living and Sustaining a Creative Life: Storytellers of Art's Histories" (Intellect, 2021).

*Roundtable contribution #3*

**Amelia G. Jones**, University of Southern California

Amelia Jones is Robert A. Day Professor in the Roski School of Art & Design, USC. Recent publications include *Seeing Differently: A History and Theory of Identification and the Visual Arts* (2012). Jones is currently working on a retrospective of the work of Ron Athey (*Queer Communion: Ron Athey*) and a book, *In Between Subjects: A Critical Genealogy of Queer Performance*.

*Roundtable contribution #4*

**Jasmina Tumbas**, University at Buffalo

Jasmina Tumbas (PhD, Art History, Duke University) is an Assistant Professor of Contemporary Art History & Performance Studies in the Department of Global Gender and Sexuality Studies at the University at Buffalo. She is currently finishing her first book, "I Am Yugoslovenka!" *Feminist Performance Politics During & After Yugoslav Socialism*, and is also working on a second manuscript, *On Gender Violence and Nationalism In Europe: Feminist Art and Resistance Beyond Citizenship*. Her research has appeared in *ArtMargins*, *Camera Obscura: Feminism, Culture, and Media Studies*, *Art Monthly*, *ASAP Journal*, and *Art and Documentation*, *Art in America*, and *Art Monthly*.

*Roundtable contribution #5*

**Soyoung Yoon**, The New School

Soyoung Yoon is Assistant Professor and Program Director of Art History & Visual Studies at The New School. Yoon is also a Visiting Faculty at the Whitney Museum of American Art's Independent Study Program (ISP). She received her PhD from Stanford University, and holds a BA from Seoul National University. Yoon is at work on two book projects around the re-definition of the "document" from the post-war period to the present: *Walkie Talkie and TV Buddhas*. She has published in *Discourse*, *Grey Room*, *Millennium Film Journal*, *Women & Performance*, among other journals and books.

*Roundtable contribution #6*

**Adair Rounthwaite**, University of Washington Dept. of Fine Arts

Adair Rounthwaite is Assistant Professor of Contemporary Art at the University of Washington in Seattle. Her first book, *Asking the Audience: Participatory Art in 1980s New York* appeared in 2017, and she has published articles on performance, participation, and the ethics of contemporary art practice in venues including *Art Journal*, *TDR*, and *Third Text*. She is currently at work on a second book entitled *This Is Not My World: Art and Public Space in Socialist Zagreb*.

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## Liquid Artifice: Value-Making in Art

**Chairs: Zeynep Celik Alexander; Janna Israel**

All art, one might say, is alchemy. Fabrication, design, and other forms of artifice have often been considered a process through which base materials are transformed into precious ones. If magic and spirituality occasionally replace the discourse of physical and intellectual labor required of artistic practice, how does the value of art and architecture change depending on which performance of creation is emphasized? How is value generated and articulated? Does it change when labor becomes collective? This panel invites papers that ask questions about the processes through which art has historically created value. How have artists taken resources – natural and human-made – and extracted value out of them? How do these value-making practices manifest themselves? What "metaphysical subtleties and theological niceties," to borrow from Karl Marx, do such practices reveal?

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*Gold is the New [...] Luster, Color, and Value in the Victorian Visual Economy*

**Laura Anne Kalba**, University of Minnesota Minneapolis

Dismissed by contemporaneous experts as heedless, if not embarrassing, Ruskin's perplexing later writings on money and value attracted no shortage of criticism. Later scholars have typically regarded them more generously, as an extension of the critic's longstanding preoccupation with the conditions that render art-making possible. Looking closely at the gold-laden artworks by Dante Gabriel Rossetti and James McNeill Whistler, my paper explores how artists' harnessing of the yellow metal's color, materiality, and explicitly pecuniary connotations paved the way for Ruskin's "dashing off into apparently the most remote of all possible fields, that of political economy," as one source put it. As part of an effort to erect its own, parallel regime of value, the Aestheticist movement, I argue, at once parroted and upturned contemporaneous British orthodox economics. Avant-garde Victorian artists – particularly Whistler, who in his work treated gold as a mere color like all others – typically showed a far more refined and practical grasp of the modern political economy than the aging critic. Through their conspicuous, counterintuitive use of the monetary metal, the artists I examine invited viewers to consider the work itself and its framing. Not unlike Ruskin, they called audiences to turn their focus away from the simple representation of meaning to the economic and social conditions that underpin the very possibility of representation and collective meaning-making.

*Indigenizing Culture, Producing Americans: 'The Craftsman' in Settler Nationalist Context*

**Maura Lucking**

In 1914, the designer and editor Gustav Stickley posed the question in *The Craftsman*: "is culture a commodity?" The magazine, associated with the American Arts and Crafts movement, advocated for an antimodern national style grounded in the handicraft of ethnic minorities and its appropriation by white designers. Couched in the German racializing language of *Kultur*, Stickley's provocation made democratic overtures, explaining that culture's enigmatical character, per Marx, could be achieved by all, but only through an embrace of local, artisanal production. This paper suggests that American culture was imagined in *The Craftsman* through



what Philip Deloria calls “Indian play,” the performance of indigenous authenticity as a key strategy of settler nationalism. Numerous articles extolled the virtues of industrial training at Native American boarding schools, emphasizing the physical discipline and economic advantages achieved by the development of a new pan-Indian material and ornamental language of craft, particularly weaving. It provides a reminder that cultural genocide involved not only acculturation for native groups but also the production of a new national culture, a new indigeneity. Educational reformers would recommend these curricula as models for white schoolchildren and, later, the Smith-Hughes Vocational Training Act, opportunities from which indigenous students were excluded. “The value of Cherokee baskets and Navajo blankets from student workshops would ultimately be protected and regulated by state entities like the Indian Arts and Crafts Board, an ironic turn of events for schools originally founded to devalue native “culture.”

### *Alchemy at Mid-Century*

**Joyce Tsai**, University of Iowa Stanley Museum of Art

William Gaddis' novel, *The Recognitions* (1955) featured a Faustian figure as its protagonist. Wyatt, the central figure, pursues nothing less than truth in his art but in that endeavour ends up deploying his abilities to counterfeit currency and forge invented masterpieces of the Northern Renaissance. Gaddis, studied at Harvard at the moment when modern art conservation as a field coalesced around the use of imaging technologies and scientific analysis inform treatments but also to verify the authenticity of artworks. He wrote the novel as abstract expressionism took hold in the American imagination, both as artistic achievement and as vehicles for speculative investment. The events that unfold in the book take place between the wars, up to the end of the fifties, precisely when Jackson Pollock's technique had begun to spin house paint into skeins of gold. This paper examines modernism at mid-century, attending to the often paradoxical values that the art market, art practice, and its conservation sustained.

### *Printing Money: The Question of Value in N. E. Thing, Co.'s Suite of Canadian Landscapes*

**Rachel Lena Vogel**, Harvard University

In N. E. Thing, Co.'s (NETCO) 1969 work “Suite of Canadian Landscapes,” the Canadian conceptual art collective framed a series of eight banknotes, matting them to obscure their denominations and revealing only the picturesque views of the nation's provinces on the currency's verso. This paper explores how by transforming the banknotes into a set of landscape prints, complete with signature, date, title, and edition number beneath, NETCO replaced one mark of value with another. NETCO's gesture moves the bills between asset classes, from currency to art commodity; it is the various forces of the art market, rather than the Bank of Canada, that determines their worth. By contextualizing this work within contemporaneous global tensions surrounding the move from the gold standard to fiat currency and the increasing treatment of artworks as speculative investments, I argue that NETCO's work asserts the slipperiness and arbitrariness of aesthetic and monetary valuation. As an early—yet under-recognized—practitioner of institutional critique, NETCO alternately figures and interrogates the notion of value by invoking the history, logic, conventions, and materiality of printmaking. “Suite” asks its audience to

consider by what authority meaning and worth are conferred to objects of potentially endless reproduction and circulation. I suggest that by collapsing the space between the printed banknotes and the nineteenth-century landscape prints that served as referents for their imagery, NETCO situates nature and its representation as a central and contested site of beauty, national identity, and economic wealth.

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## Love in Times of Crisis: Reparative Art Histories

**Chairs:** Hanne Graverson, The University of Chicago; Max Koss, Independent

**Discussant:** Joanna Fiduccia, Yale University

This panel investigates writing about art as a practice of crisis. In the introduction to his seminal 1987 “October” issue (“AIDS: Cultural Analysis/Cultural Activism”), Douglas Crimp asserted that “AIDS does not exist apart from the practices that conceptualize it, represent it, and respond to it,” emphasizing “the imperative to know them, analyze them, and wrest control of them.” Extending Crimp's framework to the broader concept of ‘crisis,’ this panel explores the implications for art history. Considering writing about art not merely a means for reflecting on art's relationship to social, economic, ecological, and political crises, past and present, but a way of writing crisis into being, this panel presents reparative art histories of crisis in the spirit of Eve Kosofsky Sedgwick. We ask: if ‘crisis’ is indeed a construct, how can we make it a reparative one? What forms can such a practice of art history take? Embracing the methodological implications of pursuing such reparative art histories, the presentations of this panel foreground the role of the affective and ameliorative in art history and the writing of it and are centered on sociality, friendship, love, and care. Through these contributions, this panel affirms art history's capacity for hope.

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### *Signs of Life: Teatro Ojo against Spectacular 1968 in Mexico*

**Mya B. Dosch**, California State University, Sacramento

On October 2, 1968, Student Movement protestors in Mexico City gathered in Tlatelolco Square, demanding police reforms, justice for the victims of state violence, and the release of political prisoners. Government agents fired on the peaceful gathering, killing dozens. In subsequent decades, scholars and essayists framed 1968 as a watershed crisis in twentieth-century Mexican history and the massacre at Tlatelolco as a “wound” in the national consciousness. Forty years later, two artworks attempted to bathe Tlatelolco in light and life. One, Thomas Glassford's “Xipe Totec,” is a massive web of neon lights installed on the skyscraper over the Square. The spectacular installation received international attention. Critics suggested that through the artwork, Mexico City could move past the trauma of 1968, rising like a phoenix from the ashes. In contrast, I show how artist collective Teatro Ojo eschewed the rebranding and monumental scale of “Xipe Totec.” Instead, they focused on the intimate and hopeful ways that residents keep watch from the apartment complex above Tlatelolco, and how this everyday inhabitation counteracts crisis. On the night of October 2, the collective sat vigil in one of these apartments, drinking beers and reading aloud from narratives of 1968. They kept the apartment lights on all night, a sign of life above a site of mourning. I argue that Teatro Ojo calls into question narratives of progress proposed by monumental homages like “Xipe Totec,”

instead privileging familial, convivial love.

### *Intimate Abstraction*

**Frances Mcvey Lazare**, University of Southern California

"Intimate Abstraction" surveys the history of two mid-century gallery cooperatives: The Jane Street Gallery (1943-1949) principled by the lesbian painter and Hans Hoffman student Nell Blaine and Betty Parsons Gallery (1946- 1984), founded by the eponymous abstract painter and commercial dealer. I argue that both gallerists cultivated "an audience of artists"—wholly distinct from the commercial audience which increasingly consumed the work of the canonical Abstract Expressionists—where expenses and ideas were shared among friends and where new aesthetic paradigms were tested. Throughout, I foreground sociality, and consider Blaine and Parsons's own artistic practices and social lives alongside their work as gallerists in the late 1940s and 1950s. Indeed, I home in on the intimate relationships each woman fostered with the artists in their respective stables, and illuminate the commercial dealer as a critical collaborator in the artistic process. I moreover identify a shared commitment to stylistic diversity within the stables and exhibition programs of both galleries which unsettles a monolithic understanding of the prevailing idiom of pure abstraction commonly associated with the New York School of Abstract Expressionists. Given the intimate public from which this stylistic tendency emerged, I name this talk, and the distinct strand of hybrid abstraction-figuration, "Intimate Abstraction."

### *About Cage: Conversations with Jade Montserrat and Webb-Ellis*

**Alexandra Charlotte Moore**, University of California, Santa Cruz

In 2015, research-led artist Jade Montserrat, and artist filmmakers Webb-Ellis, collaborated on a series of short 'performance to camera' videos. One of these videos, entitled "Cage," was too difficult for them to process and discuss at the time of its creation, and so was left unseen. In the video, Montserrat, a slender, brown-skinned woman with hair that signals African heritage, crouches within a fox trap nestled in a wood in Northern England. The imagery is simultaneously tender and disturbing. In August 2020, Montserrat and Webb-Ellis invited me to collaborate with them in watching and opening up this work. Over zoom, we started from the video of "Cage" to explore issues of land ownership, feminism, race, and trauma. This presentation uses "Cage" and the videoed conversations as a case study to propose the role of the art writer or scholar as a critically engaged witness and interlocutor, and the artwork as a locus around which to build community. I weave together the different strands of our conversation: the care and friendship that Montserrat and Webb-Ellis brought into being through the work, the figures of Josephine Baker and Sarah Bartmann who informed the original performance, the politics of land ownership and enclosure that the video sits within, and how the piece reads now in the middle of the intersecting crises of a pandemic, climate break-down, and increasingly virulent racism. I suggest that through the process of conversation we opened up possibilities for transforming our relationship to each other and to the land.

### *The Impossibility of Care: Edward Owens, and Simone Leigh's "Free People's Medical Clinic"*

**Makayla Bailey**, Independent Scholar

Against the backdrop of the global Black Lives Matter protests in summer 2020, this paper examines 'care' and its counterpart 'crisis' as they relate to the art institution. 'Care' and other affective language is often used in the public arts sector to speak of collections and programs, staffing, diversity and inclusion initiatives, and of the role of the institution itself and its relation to artists and the public. Contrasting institutional assertions with the interconnectedness of care as employed by marginalized people outside of these spaces, I discuss two case studies. The first: an examination of artist Simone Leigh's "Free People's Medical Clinic," a temporary space which centered on historically overlooked black, female essential workers in health care—nurses, gynecologists, midwives, and osteopaths—bringing into view those overserving the underserved. The second: a reparative art history of queer American filmmaker Edward Owens, which traces Owens' reception in New York City's experimental film scene and the circumstances that precipitated his return to Chicago in 1971. These case studies provide frameworks for iterative gestures of care and refusal, both alongside and in spite of the institution.

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## Making in the Time of Covid - Artist and Designer Responses to Supply Chain Disruption

**Chair: Aaron Nelson**, SUNY New Paltz

Since 1985, the number of American workers employed in the manufacturing sector has been halved. While the US remains the world's second largest manufacturer behind China, many of the sectors that have been a staple of US manufacturing have moved overseas. As domestic manufacturing capacity drops, we lose our ability to respond rapidly to any event that disrupts international supply chains, such as the COVID 19 outbreak. When the outbreak of COVID-19 hit the United States, artists, makers, students, and designers began to shift their studios and work spaces into small grass roots manufacturing hubs, creating vital PPE for first responders, front line medical staff, essential workers, and members of their affected communities at the same time building ad hoc networks to parallel production and distribution. This response highlights the vital role that artists and makers hold as localized manufacturing nodes and the flexibility and speed in development offered by having those skills embedded within those communities as a bulwark to the consequences of a stressed and in some cases broken supply chain. This Panel invites students, makers, artist, and designers to share their stories highlighting the work of filling these vital needs of their communities and the challenges faced when shifting logistics and working methodologies rapidly to respond to the unprecedented circumstances brought on by a global pandemic.

## Malleable Archives: The Indian Ocean in Wood, Stone, and Metal

**Chair: Arathi Menon**

**Discussant: Padma Dorje Maitland**, California Polytechnic State University, San Luis Obispo

This panel seeks to explore alternative approaches to Indian Ocean Studies through an attention to religious architectural elements as records of idiosyncratic exchange and patronage. Rather than study built spaces as records of strict periodic transformations and divisions, we propose a model of studying architectural objects as “atemporal inlets,” that is, a study of spaces as reflections of ongoing and repeated encounters between two or more cultures independent of a principal leitmotif. This approach avoids biasing a singular thematic perspective—such as trade or colonization—and encourages instead a multi-dimensional questioning of the myriad and often asynchronous interactions and developments of religious sites, its structures, daises, altars, and platforms. As records of those exchanges, we will focus on architectural interventions, rather than the construction of completely new structures, as material expressions of cultural transferences. Through this approach, we seek to explore how architectural forms function as spatial “containers,” embodying diverse patronage by resisting complete revisions or excisions because of their spatial and religious framing. Through this approach, we hope to loosen the bookends of temporally and thematically codependent investigations that typify studies of the Indian Ocean, offering instead an approach that considers more personal and complex narratives across periods and between places.

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### *The Ka'bah of the Soul: Reliquary Shrines and Indian Ocean Pilgrimage in Mughal India*

**Usman Hamid**, Hamilton College

This presentation seeks to understand how visiting local shrines in early modern South Asia could index for Muslim devotees the experience of undertaking pilgrimage across the Indian Ocean through a study of religious aesthetics. Taking its point of departure the histories of two reliquary shrines in Mughal India dedicated to footprint relics or qadams of the Prophet Muhammad, namely, the Dargah-i Qadam-i Sharif in Delhi and the Qadamgah of Abu Turab in Ahmedabad, Gujarat, this presentation unpacks the aesthetics of pilgrimage to these sites, to show how it could offer devotees an analogous experience of undertaking the hajj to Mecca, as well as ziyarat, or visitation, to the grave of the Prophet Muhammad in Medina. Based on a study of royally sponsored texts, local histories, and archeological surveys, this presentation focuses on the significance of relics, and the way poetry and rituals were articulated and introduced by the Mughal court to these sites through inscriptional programs, architectural interventions, and oversight of the shrine's management, in order to understand how these technologies cultivated specific forms of religious experience that actualized transregional pilgrimage for locals. In doing so, this presentation draws attention to ephemeral aspects of ritual devotion at these sites to highlight the importance of textuality for the study of religious materiality.

The monumental open-air crosses of early modern Kerala are installed in the complexes of some of the region's oldest living churches. Known as Nazarani stambha (crosses of the Nazarenes), these crosses, to this day, signal one's arrival at a religious complex, serve as a station for ritual, as altars for worship, and as repositories for the entreaties of the faithful. This paper will argue that Nazarani stambha function, in addition, as unexplored archives of the medieval and early modern Indian Ocean world. Preserved in their monumentality, form, and iconography is the syncretic religious culture of mercantile communities in Kerala, the negotiations and rejoinders of the region's Christians on their encounter with colonial Christianity, and a millennium of architectural invention. We will examine, for example, the framing of scenes of Margamkali (the dance of the Saint Thomas Christians) within sculptural representations of Hindu temple architecture, and in so doing, trace the diachronic histories preserved in Nazarani stambha and the memories encased in those histories.

### *Maritime Mosque architecture of the Indian West coast: an overlap of trans-oceanic principles and regional styles*

**Lisa Therese**, CEPT University

The traditional mosque architecture of Gujarat and Malabar coasts of India developed as a result of a myriad of factors that led to prolonged cultural intersections of diverse communities and amalgamation of foreign and local ideas. This implies to the earliest found Islamic structures of the subcontinent predating the sultanate period, to those established in early 19th century by migrated Gujarati Muslim communities on Malabar coast. As Islam rooted in these coastal towns in a peaceful manner, the maritime missionary patronage skillfully incorporated the physical notions of Islam into the regional architectural landscape. This research looks into the spatial organisation of selected maritime mosques, to find similarities with that of the earliest neighbourhood mosques of west Asia and traditional Indonesian and Malaysian mosques. At the same time, it tries to extract the elements that must have been inspired from Hindu temple and Buddhist hall architectural styles. The paper further tries to analyse how the migrated Gujarati Muslim communities like the Cutchi Memons of Fort Cochin, in their respective socio-political backgrounds, plugged-in the styles of their homeland into the well-established mosque architecture of Malabar coast.

*Kerala's open-air crosses and their art histories*

**Arathi Menon**

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## Mapping Art Histories in the Arab World, Iran and Turkey, part of the Getty Foundation's Connecting Art Histories initiative

ASSOCIATION FOR MODERN AND CONTEMPORARY ART OF THE ARAB WORLD, IRAN, AND TURKEY

**Chairs:** Sarah A. Rogers, Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey (AMCA); Nada M. Shabout, University of North Texas

With the increasing interest in the modern and contemporary arts of the Arab World, Iran, and Turkey, the need for the field's historiography is vital. Throughout the Middle East and North African region there are many academic art programs in institutions of higher education that have been training generations of artists, curators, critics, and educators. While some programs have a long history, others have been initiated only recently. A small body of existing literature on art institutions in the MENA exists. However, relevant information is scattered and not easily accessible. The 2020-2021 project, Mapping Art Histories in the Arab World, Iran and Turkey, aims to compile information about teaching art history across 14 countries in the region, and make that data available for scholars, researchers, and students in order to develop a better understanding of global art history. Funded by The Getty Foundation's Connecting Art Histories initiative, the project works toward a more inclusive understanding of how art history is perceived and art historiographies in the region are negotiated. This roundtable will constitute an initial public presentation of the data and analysis in the hopes of engaging a conversation on the role of art history as a discipline within the region, connecting disciplinary initiatives within the region and diaspora, and contributing to continuing discussions on the possibilities for decolonizing art history within the academy and beyond.

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### *Informal and Alternative Institutions of Art History Learning in Iran*

**Pamela Karimi**, UMass

In this presentation I will focus on the work of those art historians in contemporary Iran who have not been able to implement their teaching methods and preferred themes in formal higher education contexts. Due to strict restrictions imposed upon university curricula by the government, some art historians and art educators have carved their own niches in alternative and informal private institutions. While most of these informal establishments are obliged to secure permission from the Ministry of Culture and Islamic Guidance, they are also more flexible in terms of how they deliver the material to students and art experts who sign up for these classes to gain a more comprehensive understanding of the art world. Themes such as feminism in art or subversive and unconventional performance art projects are presented and discussed in these informal settings. Juxtaposing the "normative" art historical subjects taught in official institutions of higher education with their "alternative" counterparts, the paper sheds light on how Iranian artists keep up with the most cutting-edge trends against all odds.

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### *Mapping Art Histories: North Africa*

**Jessica Gerschultz**, University of Kansas

My contribution to this roundtable will focus on the teaching of art history in North Africa. Specifically, I will discuss my work as the project lead for three countries in the Maghrib: Tunisia, Algeria, and Morocco. Building on my research on arts institutions in Tunisia and scholarly networks in the Maghrib, I will examine how art historical work is conceived in spaces outside of traditional Euro-American art history departments. Preliminary data suggests that art history is a vital component in the fields of cinema, visual arts, architecture, and history. I will discuss the process of identifying colleagues, programs, and organizations, and share information about art educators, professors, curators, and practitioners engaged with art historical work. My participation will highlight variations in how art history is perceived, approached, and articulated in different sites. This roundtable will contribute to understandings of art history as an interdisciplinary practice with innovative pedagogies and approaches specific to institutional, organizational, and site-specific needs. This important research will lead to greater recognition of longstanding and recent art historical work by our colleagues in the Arab World, Iran, and Turkey, enhance historiographic knowledge, and facilitate transregional collegial exchange.

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### *From the Perspective of Project Manager*

**Tiffany Renee Floyd**

I will participate in the Mapping Art Histories roundtable discussion in my capacity as the project's coordinator. In my presentation, I will offer general insights into practical concerns of compiling individual country lead reports into a comprehensive and informative format that can then be utilized as an interpretive framework to analyze the state of Art History pedagogy in the MENA region. I will also discuss logistical considerations of designing and launching an interactive website to aid prospective students, researchers, and academics. As a current PhD student in the field of Art History, I will also comment on the importance of the project from the perspective of students and how these perspectives were considered when compiling data and creating the website. Finally, I will reflect on the challenges and rewards of working with the country leads, other scholars, academic administrators, graduate students, and regional participants to make the Mapping Art Histories project a success. This roundtable will constitute an initial presentation of research data and experiences in hopes of spurring further discussions, initiatives, collaborations, and ideas in the ongoing effort to map, understand, and connect Art Historical learning in the region.

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## Materials, environment, politics

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*'Corpisanți' in a Time of Crisis: Sacred Paperwork, Papal Manufactories, and Producing Relics at the Dawn of the Anthropocene.*

**Ruth Noyes**

The paper draws on distinct genres of textual, material and visual source materials to offer a critical approach to the entwined histories of climate and humanitarian crises at the onset of the Anthropocene, by way of a case study in the phenomenon of so-called corpisanți ("holy bodies") Roman catacomb relic-sculptures, a unique multimedia art form combining human remains and manmade sculptural elements



whose manufacture in Roman workshops under the Vatican's purview began c. 1700 and climaxed around 1800, totaling in the tens of thousands. As centuries-long Catholic hegemony crumbled, Vatican authorities exploited as never before natural and human resources in a bid to refill depleted coffers and reaffirm the illusion of integral empire. I explore one such initiative involving reinvigorating the Rome-centric export cult of holy relics, perceived not only (or even mainly) as symbols of power and piety, but actual galvanic resources enabling diffusion of numen much like metals conduct electricity. The manufacture of *corpisanti* entailed strip-mining the already over-exploited Roman catacombs for friable skeletal fragments of saints and martyrs, consolidating and assembling the often pulverized remains into a luxurious life-size material fantasy of integral anthropomorphy. Distributed to wealthy petitioners under increased Papal bureaucratic oversight through convoluted paperwork and patronage networks, *corpisanti* were made from byproducts of proto-industrial paper, textile and tobacco production in hazardous Vatican-run charitable manufactories, largely by vulnerable female and puerile labourers (some of them prisoners). I present an ecological perspective on the paradoxical circumstances of the 'climate crisis' of the pre-modern Papacy that engendered *corpisanti*.

*Inks & Stains – Experimenting with Natural Materials in a Studio Curriculum*

**Polly Giragosian**, SUNY Orange and **Jacqueline Nowella OMalleySatz**, Orange County Community College

Most students buy their art materials pre-made from stores with little knowledge as to how they are made; how they relate to living materials; or how they connect to history of making. In Spring 2020 a temporary Art Lab at SUNY Orange was created for art students to experiment, create and reflect on natural materials in their studio practice. The prescription for the lab wound around the connection between the creative process and the scientific method. The unit was divided into three areas. Experimentation. Students physically experimented with the making of materials; recording and reflecting on their experiments; comparing and contrasting what is meant by the 'scientific method. Application: Students practiced and critiqued potential compositions in studio work; investigated 'book forms' as a possible means to develop a narrative; used themes inspired by on campus natural collections (plants & taxidermy); learned from one another (i.e.: 'How did you get that 'green'?). Reflection: Student work took the form either of a book incorporating the collection of experiments uniting each student's personal "Creative Process" or a scroll painting; professors documented student experiments and process assembled into a book. In an environment where space, time and resources are limited, the designated Art Lab, allowed for a sustained experiment on campus, engaging students from multiple studio classes to learn from one another and to experience living materials that exist in their environment through touch, smell and sight.

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## Meaning from the Noise: Finding Positive Patterns for Arts Administration.

NATIONAL COUNCIL OF ART ADMINISTRATORS

**Chairs: Charles Kanwischer**, Bowling Green State University; **Sarah A. Meyer**, California State Polytechnic, University Pomona

In a time when artist/designer/scholar administrators have at their disposal vast amounts of data and information, why is it so difficult to convert it into consensus for positive change? How can we transform a surfeit of data into usable knowledge? We're not interested in strategies of avoidance or retreat. In the dynamic environment of contemporary higher education, noise is inevitable and offers opportunity. Rather, we seek proposals from aspiring and experienced arts administrators advancing specific approaches to drawing pattern and meaning from noise. In this panel we will demonstrate that artists, designers and scholars possess the creative dispositions as well as the analytical skills that uniquely qualify them for data informed leadership – for meaning making.

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### *Making the Case for Achieving Diversity: An Evidence-based Approach*

**Antonio C Cuyler**, Florida State University (FSU)

In an international survey study, Cuyler, Durrer, and Nisbett (2020) found that recent graduates of arts management programs identify as abled-bodied (88%), heterosexual (86%), female (82%), of European descent (77%), and millennials (73%). A national study of the arts management workforce in the U. S. shows similar data. 88% of arts managers identified as abled-bodied, 77% as female, 78% as White, and 85% as heterosexual (Cuyler, 2015). Clearly, across the globe and nationally, these statistics demonstrate that arts managers identify as many of the most privileged social identities in society. Historically, these have included abled-bodied, heterosexual, and White, among others. Still, how might a scholar administrator use these data points to develop a strategic plan for diversifying the arts management student body in graduate and undergraduate programs, and thereby the global arts management workforce? To address this question, scholar administrators can take affirmative action by using data to inform their pursuit of diversity. Therefore, this presentation will demonstrate how to use evidence-based approaches to establish a diversity agenda in arts administration education. Furthermore, the presenter will discuss questions arts administrators should consider when using evidence-based approaches to measuring and pursuing diversity.

### *Connecting the Dots: Data, Observation, and Discussion*

**Donna M. Meeks**, Lamar University

As Mark Twain tells us, "Facts are stubborn things, but statistics are pliable." Data can enlighten or obfuscate. Data can serve as an early warning system or as an assessment of efforts expended. And yet, human proclivity for assumption complicates life behind the data curtain. In any event, partnering direct observation with available data is a productive strategy when engaging art and design faculty in problem solving discussions. How does that number, chart, or diagram compare to our direct observations and experiences? What do we think we know? Pandemic planning has amplified and revealed aspects of data

driven thinking particularly as it relates to engaging the team during crisis response planning.

*Requiem—Silence: After the Noise*

**Keith D. Lee**, Nonprofit and Arts Management Consultant

For decades, academic departments and institutions have raised issues related to recruitment and retention of faculty of color and ethnicity in departments and universities that catered to majority Caucasian faculty and students. This latest 2020 discussion of diversity appears new rather it has more than a forty year history associated with American arts development via the National Endowment for the Arts and local arts agencies. Some institutions have achieved short-term success without sustainable recruitment and measurable longevity. Dr. Keith D. Lee will address several reasons why Black, Indigenous, and People of Color transition to and from Caucasian environments that embrace incomplete policy and practice transformations related to hiring, selection, and placement of BIPOC faculty in arts departments and arts institutions. Arts Administrators and Faculty in colleges and universities primarily employ peers in art history, studio arts, music studies, and other disciplines closely identified with European cultures; similarly, arts museums and galleries also hire doppelgangers reflecting their own identities and educations. How then is faculty/administrators of color expected to thrive and survive in environments of constant conflict with peers and students? Similarly, how are academic programs preparing students of color in Caucasian environments for in-school and professional challenges as individual artists, arts managers, arts educators, museum curators, and arts advocates and policymakers with primary employment in mainstream environments? Dr. Lee, as a forty year practitioner, policymaker, educator, and artist will address critical issues related to EDI (equity, diversity, and inclusion), in arts administration education, practice, and policy.

*It's Game Time: How Cultural Institutions Can Benefit from Sports Mega-Events*

**Tiffany Bourgeois**, The Ohio State University

This investigation examines cultural institution engagement during Super Bowls 50, LI and LII as means for creativity and innovation. For the purposes of this inquiry, cultural institutions are non-profit organizations that include entities like museums, theatres or symphonies. The Super Bowl is a mega-event similar to the Olympic Games, World Fair and World Cup. Mega-events are large scale cultural, commercial, and sporting events which have a dramatic character, mass popular appeal, and international significance which is organized by a combination of national, governmental, international, and non-governmental organizations (Roche, 2000). Mega-events have been used to gain legitimacy and prestige, draw attention to their accomplishments, foster trade and tourism, or to help open their countries to global influences" (Getz, 2008, p. 414). Mega-events can be examined as vehicles of financial support of the region, the investigation of cultural institutions inclusion expands this inquiry. By reviewing literature on mega-events, urban development, the Olympics, Super Bowls and cultural diplomacy and using case-study methodology, I compare how cultural institutions engage with Super Bowls 50, LI and LI and investigate potential cultural outcomes. Based on preliminary findings, organizations do engage with the mega-event after the competition as recipients of funding from the National Football

League Foundation in collaboration with a local philanthropic institution. This inquiry also explores funding equity issues. It functions as a guide for cultural institutions that serve underrepresented and under resourced groups by identifying ways to access unique funds.

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## Media Primitivism

**Chair: Delinda J. Collier**, School of the Art Institute of Chicago

This panel seeks papers or artist presentations that address media primitivism: concepts of technological mediation (as opposed to static medium) that evoke the oldest kinds of media—water, earth, air, metals, blacksmithing, body art, and so on. The panel will be a playful and sometimes painfully conflicted engagement with foundations: primitivism as material (matter)and as causation (origins). Media primitivism examines the nearly outdated term new media, and the propensity of new media art to orient itself toward origins or essences. The concept of medium would be unthinkable without the iconoclasm of both granular and civilizational contact, conquest, racism, and colonialism. Media Primitivism draws connections between audible and visible modes of perception and mediation, charting a general history of technological seeing and hearing that merge by the end of the twentieth century. This "global village," the confluence of mediated sound and vision, is a return in some ways, to philosophies and societies that did not neatly distinguish the two. As the media historian Siegfried Zielinski implores about media diversity, "Media are spaces of action for constructed attempts to connect what is separated. . . . In the longer term, the body of individual anarchaeological studies should form a variantology of the media." If we are indeed to build a variantology of the media, we must quickly dispense of a myth that technology studies has perpetuated: that race and gender are stable, essential categories outside of progressive, changing technology.

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## Medieval and Early Modern Islamic Art

*Women and Shiite Jurists: The Role of Women in Reviving Art Production in the Late Safavid Period*

**Ahmad R Vardanjani**, Texas Tech University

The Safavid dynasty (1501-1722), one of the major dynasties in Iran after Islam, was a massive shift in Iranian cultural and religious direction. Safavid rulers were uncompromisingly forthright in their religion and forcefully converted the majority of Iranians from Sunnism to the Twelver Shiism. Therefore, the growing influence of Shiite jurists in the Safavid court, who saw art as irreligious, impacted the artistic production, at least during the reigns of Shah Tahmasp I (1514-1576) and Shah Sultan Hussein (1694– 1722). The rule of Shah Sultan Hussein coincided with the emergence of one of the most influential Shiite jurists in the history of Iran, Muhammad Bagher Majlisi, who had influence over the Shah. Majlisi's dogmatic interpretation of Shi'ism and his hatred against the visual arts were resisted mainly by women in the court, and particularly Maryam Begum, an influential woman, and a prominent patron of arts. She not only resisted Majlisi's demand for forbidding wine, but she also funded many art projects. Notably, women funded many significant architectural monuments from the late

Safavid period in Isfahan. Still, their names neither appeared on entrance tile works, as it was the case for men, nor in art histories. This study focuses on the role of women, and particularly Maryam Begum, in refusing Majlisi's demand and reviving royal engagement in art production during the Shah Sultan Hussein's monarchy.

*Prophet as king, king as prophet in Safavid Iran*

**Selin Unluonen**, Yale University

In the art of early-modern Iran, pictures depicting Muhammad's ascension to the heavens hold a special place: as Christiane Gruber shows, "Ascension" paintings were often employed for religious ends such as conversion or sectarian differentiation. While scholars have studied the iconography of the "Ascension" across different texts, they have not fully addressed how "Ascension" scenes work within the text-and-image framework of a given text. My paper fills this gap by analyzing the "Ascension" scenes of the manuscript copies of the *Khamsa* of Nizami (a medieval quintet of narrative poetry) that were created in sixteenth-century Iran. At this time, artists began to deviate from the tradition of depicting the first mention of the "Ascension" in the text, and started to illustrate different references to the "Ascension" that occurred later in Nizami's *Khamsa*. The most notable example of this deviation comes from the *Khamsa* of Shah Tahmasb (r. 1524-76). I argue that by selecting for illustration a new text that foregrounds the language of kingship, and by including in the picture specific references to kingship (such as an angel holding a crown who meets the viewer's eye), the manuscript foregrounds and communicates its patron's conceit of kingship as prophethood. This finding challenges extant readings of the painting as a straightforward token of the patron's piety. More generally, this project aims to expand our understanding of the potential social and secular functions of religious painting in early-modern Iran.

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## Modeling Democracy in Contemporary European Art

EUROPEAN POSTWAR AND CONTEMPORARY ART FORUM

**Chair: Lindsay A. Caplan**

Whether proclaiming the end of democracy or asserting that we never had it, most agree that democracy finds itself today in crisis. This crisis has been intensifying for at least fifty years, as governments become increasingly uncoupled from people and economic choices substitute for political ones. Over this same time span, art has progressively become a site of experimentation with democratic operations, language, and forms. This has taken a particular shape in Eastern and Western Europe, as artists struggling with the legacy of fascist nationalisms, the formation of the EU, and the rise of populism on both the left and right have tried to conceive alternative notions of collectivity and collaborative participation, within art and beyond. This panel will examine historical and contemporary examples of European artists for whom democracy serves as a model, utopian horizon, aspiration, operation, even farcical façade. There are many ways that artists conceive of art as a laboratory for democratic engagement: from artists using polls, voting, surveys, or other representative operations, to artworks aimed at envisioning a public or a national community in a post-identitarian idiom, to explorations and critiques of participation or representative democracy. Papers that foreground issues of scale and modeling, seek to criticize and historicize participation and collaboration, grapple with the limits of representation in politics and art, and consider the role of the nation-state in post-national frameworks are especially encouraged.

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*The Spatial and Visual Dimension of Protests: Art and Activism in Ludwig Lépcső / The Ludwig Stairs Protest Camp (Budapest, 2013)*

**Izabel Galliera**, Susquehanna University

*Thresholds: Borders, Belonging, and the Welfare State in Contemporary Nordic Art*

**Kerry L. Greaves**, Department of Arts and Cultural Studies, University of Copenhagen

It is common to identify the Nordic region as a harbinger of liberal social democracy due to the success of the welfare state. This was vocalized early on by the Danish sculptor Sonja Ferlov Mancoba, member of the postwar artists' collective Cobra who once wrote, "only through each other can we live and breathe, and no one creates alone." Such a humanistic aim implies a symbiotic relationship between artists and society that is reliant on democratic cooperation, irrespective of gender or nationality. But almost fifty years on, as we find ourselves living through Agamben's state of exception, has democracy only survived as an imaginary, even in the Nordic countries? In fact, for all its advantages, the welfare state is reliant on a heavy push towards assimilation that is uncomfortable with questions of difference, resistance, or critique—something art historian Temi Odumosu recently described, in the Danish case, as a "weaponizing of tolerance." Using Chantal Mouffe's concept of radical democracy as a starting point, this paper addresses issues of belonging, identity, gender, and displacement by looking at the intersections between artistic, curatorial, and social activism

present in the 2020 exhibition *Threshold(s)*, which featured artists Pia Arke, Michelle Eistrup, Yong Sun Gullach, Luanda Carneiro Jacoel, and Saba Bereket Persson. As an actual manifestation of radical democracy, the exhibition was a provocative intervention into the entangled histories and conflicts of the Nordic region, its colonies, and problematic relationship with “undesirable” outsiders that took place at CAMP / Center for Art on Migration Politics in Copenhagen, an exceptional transdisciplinary space facilitating social and political reforms for migrants through cultural exchange.

#### *Party Formalism*

**Jenevive Nykolak**, California State University, Los Angeles

*I Am One People: The Demos as Aporia and Opera in The Work of Christoph Schlingensief*

**Jonah Westerman**, Purchase College, State University of New York

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### Modern Art and/as Therapy

**Chairs: Tanya Sheehan**, Colby College; **Suzanne Hudson**, University of Southern California

Histories of modern art have had little to say about art therapy, despite its widespread practice in the United States, where it emerged out of psychology and progressive education in the early twentieth century. Indeed, creative art making and viewing came to be commonplace in hospitals, clinics, community centers, and prisons, fueled by a belief in the transformational power of art for psychological diagnosis and healing. This session seeks to explore the conversations between the therapies associated with these extra-artistic spaces and the modernism that visual arts developed at the same time. We invite papers dealing with the visual language and theories shared by art therapy and modernism; conceptions of modernism as therapeutic in popular and fine-artistic discourses; modernist artists' own encounters with art therapy in clinical settings; and art therapy's entry into the spaces of modernism, including the art museum and gallery. We especially encourage interdisciplinary papers that situate case studies in relation to discourses in medical humanities, disability studies, and related fields.

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*Adult Toys, or One Account of Modern Sculpture*

**Joanna Fiduccia**, Yale University

“Tragic toys for the purposes of adults”: this is how André Breton described Picasso's designs for the 1924 ballet *Mercure*, invoking the therapeutics of play to relay the work of theatrical design on the modern viewer. Although a number of recent studies of games in modern art and avant-garde tactics, including Susan Laxton's “Surrealism At Play” and David Getsy's edited collection “From Diversion to Subversion: Games, Play, and Twentieth-Century Art,” have explored the capacity of play to sabotage the rational mind, the therapeutic dimension of the artwork as “tragic toy” suggests a different operation, one bearing on the subversion of mastery. In this paper, I speculate on an account of modern sculpture routed through interactive objects with ambivalently therapeutic ends, extending from Rilke's reflections on toys in his essays on Rodin to Alberto Giacometti's Surrealist objects and to Lygia Clark's *Bichos*. These are works that acclimate their viewer-handlers to the awkwardness,

dissatisfaction, and frustration of adult life, pedagogical instruments that redirect the strategies of early modern visual puzzles to meet the perturbations of twentieth-century existence. Yet unlike these early precedents, the modern “tragic toy” mobilizes what Sianne Ngai calls “ugly feelings,” affects that undermine agency rather than restore its equilibrium with external forces. Drawing on Schopenhauer's view of drama, in which it is the deactivation of our will in the face of tragedy that liberates us to experience “a different kind of existence,” I show how modern sculpture as adult therapeutic emancipates us even as it exhausts us.

*Expanding Functions of Art: Art Therapy at the Museum of Modern Art (MoMA) in the 1940s*

**Imogen Wiltshire**, University of Leicester

This paper analyses how art therapy was delineated and exhibited at the Museum of Modern Art in New York during the 1940s. It focuses on “The Arts in Therapy” (1943–44), a large touring exhibition which, setting out different approaches to therapeutic art making, displayed almost 300 exhibits, including artworks by unnamed artists made under the guidance of art therapy pioneers such as Margaret Naumburg and Viktor Lowenfeld. By examining the curatorial strategies and reception of this exhibition and contextualising it in view of MoMA's wider programming at this time, this paper investigates the consequences of art therapy's entry into one of the foremost modern art institutions. Recently the portrayal of MoMA as concerned exclusively with elite, autonomous masterpieces has been dismantled to show how multifaceted its early activities and definitions of modern art were (Porter and Zalman 2020). The museum's engagement in art therapy aligned with its pedagogic and social mission to integrate art into daily life. Yet art therapy's inclusion at MoMA also provoked questions and tensions internally and externally; the exhibition took place at a time of fractious institutional politics at the museum. Using archival material, I examine these contestations about art's function, while showing MoMA's role in expanding the nascent field of art therapy. I argue that art therapy and facets of modern art were rooted in similar concerns for enlarging notions of art beyond the viewing of static objects and, moreover, show how MoMA's institutional history can be rethought in terms of disability and healing.

*Impulses from Charlotte Selver's “Sensory Awareness” in the Work of Lenore Tawney*

**Mona Schieren**

“I learned to feel the ground below my feet, and to pay attention to each breath, and to every sensation,” noted fiber artist Lenore Tawney about the changes in her self-perception brought about by Charlotte Selver's “Sensory Awareness” perception and body method. A development from figurative to abstract motifs becomes more evident in Tawney's art around 1959 resulting from experimental use of different weaving techniques and the installative incorporation of space, culminating in 1961 with the use of the gauze technique in her “woven forms.” Against the backdrop of Tawney's therapy with Selver at this time, the paper examines the thesis and Tawney's own statement that the changed perception of her body, herself and the sensitization to her breathing impacted her work. While the “Sensory Awareness” approach influenced by Fritz Perls, Elsa Grindler and Heinrich Jacoby operates on a level of perception on which



rational, cognitive perspectives no longer dominate over other manners of experience but on which various forms of subjectivity become tangible in their sensual dimension. In addition, I ask whether Charlotte Selver made use of the “woven forms” as illustrative material in her therapeutic workshops insofar as the trained photographer often used photos of reed landscapes to visualize the bonds between the body and its surroundings.

*“Think, pig!”: Modernist Art, Psychotherapy, and the Instrumentalization of Imagining*

**Matthew MacKisack**

In the 1960s a particular verbal formulation appears in Western art and literature: the instruction to imagine. In Samuel Beckett's prose and in the artworks of Yoko Ono and others, we find the addressee is commanded to do something, but not “in fact”. This presentation attempts to explain their appearance, in terms of their form and in terms of the historical moment. I argue that the capacity to imagine – to bring to mind images of things in their absence – is something that can be made a tool, to achieve certain ends. Individuals do so spontaneously, but there is a long history of systematic instrumentalization (as in classical and Renaissance mnemotechnics), which, when employed by institutions, serve as disciplinary apparatuses – as in religious-therapeutic guided meditations. The work of the twentieth-century artists and writers should be understood in light of this history. There is a distinct modernism in the perverse manner in which they issue the instruction to imagine, which is that it is scuppered. It self-defeats. Their inoperable instructions are a variant in rhetoric of the modernist attack on modernity's instrumentalizing of all relations, of thinking of human action as only means to ends. The instruction to imagine in art and literature of the 1960s, I propose, arises in tandem with – offsetting – the emergent behavioral-therapeutic strategies that would do so much to instrumentalize the public imagination in the following decades.

*Therapeutic Art, Embodied Critique: Josephine King's Visual/Textual Dialectics*

**Anna Mukamal**, Stanford University

Grappling with longstanding stereotypes about madness and art, contemporary British artist Josephine King (b. 1965) frames her harlequin-like self-portraits with boldfaced narrative about living with bipolar disorder. “Boldfaced” here signifies twofold: her all-caps script frames and her striking panoplies of color, conjuring the palettes of Frida Kahlo. In 2013, King's work was selected for the United Nations Postal Administration's Break Barriers, Open Doors collection featuring artists with disabilities. Yet while claiming that painting, more than any medication, saved her life, King resists and resents the label “bipolar artist.” Creating on each canvas a dialectic between the visual and the textual, King prompts audiences to “read, then look, and then see it, [her] message.” Scripted by King herself, connections between mental illness and artistic practice thus become terms not for marginalization, but of feminist empowerment. Analyzing the 2012 documentary *Selfish Bitch Female Artist* alongside King's exhibitions “Life So Far” (2010), “I told him I was an artist. He said ‘can you cook?’” (2012), and “The Paintress” (2014), I consider the gender and disability politics of critics' tendency to call King's self-portraiture “obsessive” and to evaluate her paintings more for their therapeutic than aesthetic effects.

Sketching a twentieth-century history from modernist novelists Gertrude Stein and Virginia Woolf to confessional poets Sylvia Plath and Anne Sexton, I argue that King's oeuvre is a visual/textual *künstlerroman*, a portrait of the artist in series. Her visual language offers political-aesthetic strategies for both embodying and self-reflexively critiquing the ambivalent nexus of therapy and art.

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## Monuments in Space, Thought, and Representation: Reconstructing Ancient Near Eastern Experiences of the Built Environment

**Chairs: Anastasia Amrhein; Elizabeth Knott**

Ruins have captivated the modern imagination for centuries, inspiring romanticized reconstructions by artists and writers, excavations, and museum installations. This is no surprise, because architectural remains allow us to step into the physical space of the past and to envision the movements, experiences, and ideas of ancient peoples. Yet it is a challenge to reconcile the capacity of monumental ruins to inspire imaginative thinking with the aim for historical accuracy. In response, a variety of approaches have been developed to study ancient spaces and their conceptualizations using archaeological, visual, and textual remains. This panel brings together art historians, archaeologists, and anthropologists who utilize a broad range of data to investigate ancient Near Eastern representations and experiences of space. The goal is to reconcile the affect of architectural and landscape remains and their representations on the modern imagination with ancient experiences, understanding, and motivations. More specifically, this panel is concerned with the representational capacity of architecture and the built environment, and their relationship to ancient images—both visual and textual. How did haptic and multi-sensory experiences of space, monumentality, and landscape features (especially during rituals) contribute to the construction of history, memory, and imperial identity in the ancient Near East? What was the relationship between built features and the broader landscape and environment? How can such information be recovered from ancient representations and archaeological ruins? In addition to presenting individual research on a range of evidence from the third through first millennium BCE, scholars will engage in self-reflexive conversation on methodology.

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*Making and Forgetting Sacred Space in Late Third Millennium BCE Mesopotamia*

**Marian H. Feldman**, Johns Hopkins University

The rulers of the Ur III dynasty (c. 2112-2004 BCE), especially Ur-Namma and Shulgi, have left impressive remains of their time in power, in particular, massive ziggurat structures. These monumental sacred buildings still dominate the landscape today, constructing a potent legacy for the Ur III rulers. In contrast, hardly anything architectural survives from the preceding Akkadian state (c. 2334-2112 BCE). In part, this is because the capital city of Agade remains unidentified and thus unexcavated. Yet, even at well excavated cities where we know the Akkadian kings built, such as Nippur, practically nothing has been recovered archaeologically. Indeed, the ziggurat projects of the Ur III rulers like the Ekur of Enlil at Nippur rested on foundations that obliterated the immediately-prior sacred structures. This talk examines the possibility that the

monumental construction projects of the Ur III rulers either intentionally or otherwise erased the physical presence of the Akkadian rulers from the spaces of ritual activity in southern Mesopotamia, thereby manipulating the legacy of this first territorial state whose memory survived primarily through literary means. The erasure of architectural memory, however, is contrasted with the careful curation of memory of the Akkadian kings through the emplacement of their monuments within the very walls of these Ur III period temples like the Ekur, and it is suggested that architectural spaces, with their pre-analytic atmospheric affectiveness, promote a qualitatively different sense of memory than representational monuments that can be more easily repositioned within new frameworks of memory-making.

*Gardens and Gateways: Outdoor Environments as Liminal Spaces at Babylon*

**Allison Karmel Thomason**, Southern Illinois Univ

From the earliest periods, royally-created gardens appear to have been an important aspect of elite experience in Mesopotamian palaces and cities. The most famous gardens at Babylon, according to later texts such as Herodotus, describe the "Hanging Gardens" inside Nebuchadnezzar II's palace beside the Ishtar Gate. However, according to contemporaneous texts from the Neo-Babylonian period (625-539 BCE), another important royally-constructed garden was placed next to the god Marduk's Akitu (New Year's) festival house, which was located outside of the city walls along the great processional way leading from the Ishtar Gate. This garden was created as a landscape of enjoyment and fertile pleasure for Marduk and his consort, Tsarpanitum. This textual source along with architectural evidence from the Neo-Babylonian period suggest that the two important gardens at Babylon, and the Ishtar Gate that was a conduit between them, were charged spaces that served as liminal and potentially transcendent landscapes and built environments. Supporting imagery and texts from the earlier Neo-Assyrian period (883-612 BCE) is marshalled to explore how gardens in Mesopotamia, including their locations, natural landscapes, and built features potentially elided conceptions of "inside" and "outside," even at the walled city of Babylon.

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## Museums Managing Crisis in a Virtual World

RAAMP

**Chair: Cali Buckley**, CAA

Museums and other institutions have stepped up in a time of crisis to embrace technology in order to keep serving their constituents. New virtual exhibitions, online discussions, gallery talks, presentations, community events/celebrations, webinars, and educational programs have erupted into the museum landscape, changing the ways in which museums engage and interact with audiences. For this session, we would like participants to share what new programs they were inspired to create in the midst of managing the Covid-19 crisis and its consequences, such as social isolation. We are interested in gathering case studies focused on practical matters and effective creative solutions with limited resources. Mid- to small-size academic museums are particularly encouraged to send proposals. We seek multiple participants to present briefly on their museum programming during the crisis.

*Amplifying Voices in a Virtual World*

**Molleen Theodore**, Yale University Art Gallery

*Building a Virtual Museum Community through Interactive Exhibitions with Google Slides*

**Keri L. Mongelluzzo**, Penn State University at University Park

*Apart Together with Virtual Art Trivia*

**Olivia Miller** and **Lauren Walden Rabb**, Rabb Art Consulting

*VCUarts Virtual Anderson: Increasing Inclusive Access to Gallery Exhibitions during COVID-19 and Beyond*

**Tracy Chapman Hamilton**

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## Negotiating Gender and Identity in Chinese Visual Culture across Media - Painting, Print, Embroidery, and Photography

**Chair: Ying-chen Peng**

**Discussant: Ying-chen Peng**

This panel aims at investigating how gender played a role in negotiating and reshaping the social and cultural identity in Chinese visual culture from the mid-14th to the early 20th century, during which dynastic changes and developments of technology took place and left a mark in the making of arts. With two papers focusing on men's creation of images of women and the other two illuminating on women's own endeavor of leaving their traces in art, this panel provides a cross-media dialogue of painting, prints, embroidery and photography. WANG focuses on the Jade Mountain literary gatherings, scrutinizing how the male literati of the Yuan-Ming transition employed courtesan-entertainers and their images in paintings to represent their pursuits and to shape self-identities. Through examining the mid-Qing widow Luo Qilian and her arts, YAN's paper sheds light on how this gentry woman exercised her agency to engage with the male elite circles and build up reputation on her own through the media of painting and embroidery. MAO attempts to clarify how the gendered visual representations of beautiful women in Ming and Qing printed manuals contributed to the production of knowledge system and the changing perception of objects. Lastly, GU draws attention to the fashioned cross-gender performing among male and female elites reinforced by the newly introduced technology of photography in the early 20th century.

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*Negotiating Eremism and Desire: Imagery of Courtesan-Entertainers and Scholars at Jade Mountain during the Yuan-Ming Transition*

**Yizhou Wang**, Heidelberg University, Germany

The "elegant gatherings at Jade Mountain" were the most representative and long-lasting social gatherings of intellectual elites in the mid-14th century southeast China during the Yuan dynasty (1271-1368). This paper highlights that courtesan-entertainers, for the first time in the convention of Chinese literati gatherings, were emphasized in the relevant texts and paintings. Sponsored by the wealthy merchant-literatus Gu Ying (1310-1369) and led by the influential poet and calligrapher Yang Weizhen (1296-1370), these social gatherings shaped the Jade Mountain (located in Kunshan) as an essential space for the

reclusion and retreats of literati elites in the late Yuan period, and also a “public” space for the display of their accompanying high-class courtesans-entertainers, their beauty, and talents. This paper aims to trace the origin of the emerging subject of courtesan-entertainer in Chinese paintings, which became largely visible in the Ming dynasty (1368-1644) painting and prints. Relying on both textual and visual materials, it argues that the depiction of courtesan-entertainers began to emerge in paintings since the Yuan dynasty, instead of the Ming or late Ming that has been widely accepted. It further indicates that this new visual phenomenon had direct and indirect connections with its parallel appearance of the “new” male literati elites. It seeks to investigate how this shift in values and cultural ideology had an impact on the life and art creation of later elites, particularly in the early-and mid-Ming periods. It also signifies that the Jade Mountain became a masculine space that demonstrated the “paradoxical” agency of women through men’s brush.

*Gift, Identity, and Feminine Space: A Mid-Qing Widow’s Artistic World and Her Social Life among Male Literati*

**Yan Yu**

Compared to late Ming women, it was less socially accepted for women who lived in the Qing dynasty to break out of their domestic sphere and form friendships with non-relative men; for widows, it was even harder. Nevertheless, Luo Qilan (1756-after 1813) makes a special case. Luo’s husband died shortly after their marriage. With no one to rely on, Luo worked to support herself financially. Despite her predicament, Luo went beyond what was expected for a widow, first gaining the acquaintance and support of the prominent male writer Yuan Mei by requesting to be his apprentice; then later expanding her social network to include other male intellectuals and officials. Writing, painting, gathering and travelling formed her daily life, demonstrating how Luo as a Qing widow freely crossed the boundary between the inner domestic sphere and outer public space. Existing studies on the Qing female literati focus much on the inner chamber group that were generally depicted as dependent on their male relatives. In light of Luo Qilan’s case, this paper turns the focus to examining how a Qing widow, with no support of male relatives, constructed and broadened her social network to include non-relative male literati. By investigating Luo’s artworks, it shows that her paintings and embroideries acting as elegant gifts, where dignitaries were invited to inscribe on, had not only enhanced her social connections, but also risen her literary and artistic reputation.

*Searching and Collecting Beauties: Illustrated Manuals of Women and Visual Epistemology in Ming and Qing China*

**Mao Wen-fang**

In Ming and Qing China, there appeared numerous illustrated manuals of various categories of painting subjects, including plants, portraits, animals, vessels, landscape, and scenic sites, etc. There were also printed manuals illustrating seals, ink, or letter paper. These manuals squeezed the ten thousand things within the miniature space of prints, which became favorable products in the book market. Among them, there was a category collecting the subject of beautiful women, e.g. A Hundred Beauties of Nanjing, A Hundred Beauties of Suzhou, Pictures and Poetry of the Dream of the Red Chamber, The Illustrated Twenty-Four Female Filial Exemplars, and The New Pictures and Poetry

of a Hundred Beauties. They functioned as guidebooks of painting with aesthetic values; and meanwhile, they can be considered as illustrated manual books of knowledge, indexing the code of women’s conduct. Relying on the developments of printing technology, the manuals of beauties that inherited the flower-ranking tradition of courtesans, reshaped the previous knowledge system by taking up the “pictorial catalogue” style through classifying, ordering, and indexing in the newly developed media. From the Western perspective of “natural science” (Chinese term as bowu 博物) that flourished in the 18th century, the Ming and Qing manuals of beauties exemplified a certain “bowu perspective”. It transformed the passive gaze towards objects, which could only be approached by viewing, to a cognitive process in which mass and detailed elements and features could be measured.

*Cross-Gender Performing and Portrait Photography in Early 20th Century China*

**Zheng Gu**

In the late Qing and early Republican periods, evidences abound to show that various experimental practices to explore the possibility of “gender-performing” through photography were made. Photography brought more significant changes than paintings in terms of transferring gender, confirming identity, and sharing message. This paper will explain and exemplify it by using four representative cases of performative portrait photography: the female knight-errant Qiu Jin (1875-1907) wearing men’s suit to express her protest against the Qing imperial rule, the male writer Zhou Shoujuan (1895-1968) in female costume to convey his fantasy of transferring gender, the circulation of the female Peking opera performer Meng Xiaodong (1908-1977) in male costume via popular mass media, and the isosexual friendship represented by the romantic “double-lotus” metaphor. As a newly introduced representational form different from the painting format, photography created the “lifelike” visual representation and made the “illusion” effects possible. The photographic lens as a medium was utilized to redefine and deconstruct the conventional concepts of gender, and it contributed to the evolution and new developments of gendered representations. By examining the varied faces of photographic practices, this paper attempts to draw attention to and reconsider the functions and possibilities of photography regarding its construction of gender ideology and identity.

## Neighbors Like These: Representing the Lower East Side

**Chairs:** Sarah Evans, Northern Illinois University; Andrew Strombeck, Wright State University

**Discussant:** Claire Grace, Wesleyan University

The papers assembled for the panel “Neighbors Like These” focus on art, films and exhibitions on the Lower East Side in the late 1970s and early 1980s. Beloved as scrappy alternatives to the incipient establishment of appropriation art, artist collectives such as Colab and ABC No Rio and the collaborative film- and music-makers dubbed the No Wave were not necessarily indifferent to power. The No Wave used Super8mm film to travesty both home movies and 1960s experimental cinema, but it couldn’t resist the temptation to caricature both art and politics as petty social competition. Although known for the alliances they forged with graffiti, pop culture, and communities of color, the artist collectives ran the risk of speaking and acting in the name of a neighborhood that did not really belong to them. Beyond the tub-in-kitchen apartments and store-front galleries of the groups, the crumbling walls of the Lower East Side were a tangible sign of decay counteracted by local efforts to rebuild and resist gentrification. Local painter Martin Wong adopted the motif of the brick to build an erect phallus, hearts, an altar screen and the Statue of Liberty as well as the backdrop for the kind of community that the No Wave scorned, and the artist collaboratives risked appropriating.

### *Neighbors Like These*

**Leah Pires**, Providence College

The mythos of the avant-garde artist has long depended on romantic identification with a class or cultural “outside,” from Paul Gauguin’s primitivist renderings of Tahiti to the Art Workers’ Coalition’s self-styled alliance with blue-collar workers. While scholars have thoroughly analyzed these dynamics within the history of modern art, the neo-colonial and neo-primitivist dimensions of postmodernism and appropriation art have yet to be understood. New York artist collectives of the late 1970s and early 1980s such as Colab, ABC No Rio, Group Material, and Fashion MODA have been celebrated for their scrappy, innovative exhibitions and for the alliances they forged with graffiti, pop culture, and communities of color. By some measures, they were forward-thinking in their efforts to counteract art-world white privilege. Yet the uneasy power dynamics and politics of these new modes of community engagement, and the way that they often reproduced systemic racism and power imbalances, have largely been overlooked. What were the politics of collaboration—for example Colab’s Times Square Show or Group Material’s East Village exhibition *The People’s Choice / Arroz con Mango*? Who was being represented by whom, and on what terms? How do these initiatives compare to the graffiti collective Soul Artists and the Nuyorican cultural space El Taller Boricua, which placed an emphasis on self-representation? This paper argues for a complex understanding of the class and cultural position of downtown artists working at the onset of neoliberalism and reappraises their legacy in relation to contemporary debates around the politics of representation and gentrification.

### *Martin Wong and the Aesthetics of Rebuilding*

**Andrew Strombeck**, Wright State University

Among the artists working in the Lower East Side in the 1980s, the painter Martin Wong was particularly attuned to the living circumstances of the Puerto Rican underclass who suffered disproportionately from the effects of New York’s 1975 fiscal crisis. City planners often dismissed the neighborhood’s lifeworld as blight; others saw the neighborhood’s disarray as a source of primitivist fascination. In these contexts, loose bricks became symbols of social breakdown. The Nuyorican poets, builders, activists, and gardeners working in the neighborhood responded with a politics of community rebuilding. Reflecting on these challenges, Wong shows all the ways that dislodged bricks, like people, are lively actants in the landscape of the post-crisis Lower East Side. In *Attorney St. Handball Court*, for example, Wong uses bricks to frame a graffiti-covered concrete wall in the handball court of the painting’s title. Inside the bricks, the painting overflows with disorder, but the frame’s tightly organized bricks hold this disorder in without disavowing it. In other works, buildings with meticulous, perfect bricks form the backdrop to tender scenes of family life. In *The Babysitter*, a man plays with a child in the foreground, while a smiling woman looks on from a window in the building. Whether organized into an erect phallus, hearts, an altar screen, or the Statue of Liberty, Wong’s bricks frame the Lower East Side’s impoverished residents and imagine a future for the neighborhood, challenging narratives of neoliberal redevelopment in favor of a community-based aesthetics of rebuilding.

### *No Satisfaction: The Exquisite Sociability of the 1970s No Wave*

**Sarah Evans**, Northern Illinois University

In the late 1970s, appropriation art surfaced in alternative spaces and punk bands emerged in bars and clubs. While Cindy Sherman mimicked film stills, Blondie harked back to girl groups. On the Lower East Side, would-be artists started a “No Wave,” making ham-fisted rejoinders to home movies and love songs. While appropriation artists undermined the modernist myth of the unique artist the No Wave rejected that figure’s solitary daytime labor in favor of nighttime recreation. The No Wave leavened the solipsistic nihilism of the historical avant-garde with the sociable bitchiness of Warhol’s superstars. Set in a tiny East Village apartment furnished with an examining table and a wheelchair, Eric Mitchell’s Super8mm film *Kidnapped* (1978) pays homage to Warhol’s *Vinyl*, trading in the sinister JD, police officer and gay sadomasochists for stylish male and female scene-makers playing ideologically and socially competitive terrorists. They awkwardly kill time before murdering their captive. The ineptitude of the terrorists is mirrored by the production: pages of dialogue are taped to the walls, but the actors don’t read them; the cinematographer cuts heads out of shots. Humiliating each other with straight and gay come-ons that go nowhere, the gang momentarily unites for DEVO’s version of “(I Can’t Get No) Satisfaction.” By focusing on exchanges and agendas that are both political and personal *Kidnapped* stages an outlandish version of the crisis caused by feminism and the “new permissiveness”: the traditional American family dissolves into the sensationalized terrorist cell. Thus, *Kidnapped* makes explicit the anxiety that other artists only hinted at.



## New Demands, New Directions in Digital Publishing

COMMITTEE ON RESEARCH AND SCHOLARSHIP

**Chair: Allison Levy**, Brown University

In the wake of the Covid-19 pandemic, scholarly communication is rapidly evolving. The accelerated move to online teaching and learning has resulted in an increased demand for high-quality digital content. Beyond the virtual classroom, scholars, artists, curators, and critics are feeling a new sense of urgency to produce and share born-digital work, much of which is being created or reconceptualized in response to the global crisis. Publishers, in turn, are responding to these needs by making existing digital content more accessible while also re-examining the practices and priorities of digital publishing. This panel convenes a range of digital publishing experts prepared to discuss the changing face of the publishing landscape as well as to chart a path forward. Despite these uncertain times, opportunities continue to emerge: From monographs to exhibition catalogues, from journals to dissertations, how can the digital presentation of ideas and images push scholarly contribution beyond the capabilities of print? How can multimedia and interactive components enhance the user experience and expand readership? How can iterative publishing opportunities redirect research methods as well as the writing process? Session considerations include new publishing formats and business models, new approaches to accessibility and inclusivity, and new calls for cross-disciplinary or community partnerships. This 90-minute session will consist of six short presentations followed by a roundtable discussion.

### *Digital Publishing: Looking Back and Looking Forward*

**Anne L. Helmreich**, Getty Foundation

This presentation looks back to 2009, when the Getty Foundation launched the Online Scholarly Catalogue Initiative, and compares it to our present moment with respect to digital publishing in art history. How has the field and the practices of digital publishing changed and, concomitantly, in what areas have we seen relatively little permanent change? How does the state of digital publishing in art history compare with peer disciplines in the humanities, such as history and english? Does art history's particular disciplinary ecosystem, which includes museums, arts organizations, and academic institutions, lend a distinct dynamic to its efforts in digital publishing? If we look beyond art history and the humanities to the sciences, what might we learn? What future directions might we anticipate?

### *At the Crossroads: Digital Publishing at the Art Institute of Chicago*

**Gregory Nosan**, The Art Institute of Chicago

Over the past decade, the Art Institute has made what is arguably a greater commitment to digital publishing than any of our museum peers in the US or abroad. This presentation will trace our path so far; suggest potential ways forward; and describe how our decisions have been (and will be) shaped by shifts in funding, technology, and values. First, we'll explore the series of eleven collection catalogues that emerged from the Art Institute's involvement in the Getty Foundation's Online Scholarly Catalogue Initiative (2009). These peer-reviewed publications, which feature deep content and thousands of

interactive images, enabled us to establish that this type of online resource has validity for scholarly readers. They also helped articulate an institutional approach to object-based scholarship that combines the art-historical with the technical and scientific, and to test the boundaries of our digital platform. Second, we'll consider what might come next by contemplating a cluster of key questions that include the following: How will the museum transition away from our aging platform, and what should replace it? Can we generate new ways of addressing persistent challenges around access, cataloging, and preservation? What have we learned from a major user evaluation conducted in fall 2019? How might we balance collection catalogues—which are notoriously time- and resource-intensive—with quicker, cheaper, more flexible alternatives? What would be the benefit of making more of our legacy print content digitally accessible? How can we use our digital publications to better model our institutional values of inclusion, equity, and access?

### *Fast Forward: New Horizons in the Landscape of Digital Publishing*

**Patricia J. Fidler**, Yale University Press

In July 2019, Yale University Press launched a unique new online platform for art and architectural history (A&AePortal.com). The initial response to the project from authors, students, and librarians was definitely encouraging, but when the pandemic struck in March 2020, the Press witnessed a huge surge of interest in and usage of the platform. As librarians were tasked with quickly identifying and securing access to high-quality digital content, the A&AePortal gained an unanticipated relevancy and urgency. What will it mean for the future of the A&AePortal when classes return to campus? What might be the longer-term effects of introducing many students and faculty to online tools for research and teaching? What are the ways that a learning experience can be enhanced by using the A&AePortal and other digital scholarly publications? Are authors now more likely to consider born-digital publishing for their own work? And, finally, how can Yale University Press and other publishers respond to user feedback and continue to innovate for the future? All of these questions and more will be discussed as we all continue to navigate this fast-paced, changing environment of electronic publishing and online learning.

### *Adventures in Iterative Publishing*

**Victoria Hindley**, The MIT Press

As part of this CAA panel on New Demands, New Directions in Digital Publishing, Victoria Hindley, Acquisitions Editor for Visual Culture & Design, and Amy Brand, Director of MIT Press, will discuss recent efforts at the MIT Press to publish books in a more iterative and interactive fashion, including posting early drafts for community commentary prior to formal peer review and sometimes prior to a contract decision; releasing digital editions ahead of print editions; and supporting digital works with layered annotation, reader comments, and multimedia elements.

### *Reconsidering the Digital: Scholarly Publishing at Panorama*

**Naomi Hood Slipp**, Auburn University at Montgomery

Since our first digital issue in 2015, Panorama has grown exponentially. By 2020, the Journal had 38,444 unique visits and 558 subscribers. As the first peer-reviewed, open-access, online

publication on American art, we embrace our digital format – which is free and available to anyone. We seek to make our Journal dynamic by incorporating video, multimedia content, and hyperlinks. At the same time, we uphold high academic standards by pursuing rigorous peer-review and relying upon collaboration, with three Co-Executive Editors leading a team of section editors. We consider the flexibility of our open-access digital platform a core strength. In 2020 Panorama launched a Terra Foundation-funded Digital Art History Initiative, “Towards a More Inclusive Digital Art History,” which supports the development and publication of articles that contribute to a more comprehensive history of American art. The project does this by focusing on contributions of artists and constituencies that have historically been marginalized or under-researched, and by facilitating digital art history scholarship that is low cost, open-access, accessible, and inclusive. The journal’s approach to digital has evolved, from an initial focus on scholarship that could otherwise appear in print, to publishing articles with multimedia content, to launching a digital art history initiative and publishing original datasets. Each step forward has been an experiment, challenging us to consider how we can utilize our digital platform in innovative ways. This presentation focuses on Panorama’s projects – including this DAH venture – to stimulate conversation about the futures of digital publishing.

#### *Digital Publishing and Exclusivity*

**Renée Ater**, University of Maryland

This presentation considers digital publishing in relation to black digital humanities, public scholarship, and the coproduction of knowledge. It is an expansion of a short essay I wrote for Panorama in Fall 2019, entitled “Slavery, Monuments, and the Black Digital Humanities.” I am interested in thinking about the following questions: How can digital publishing/content be used to address larger issues of inequality--cultural, social, political, historical--within the field? Who has access to and what stories are being told in digital publishing within universities, scholarly centers, and museums? How does digital publishing make space for the coproduction of knowledge, particularly community-sourced knowledge? What value does digital publishing place on public scholarship, defined here as “scholarly or creative activity that joins serious intellectual endeavor with commitment to public practice and public consequences”?

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## New topics on art markets in East Central Europe

THE INTERNATIONAL ART MARKET STUDIES ASSOCIATION

### **Chair: Andrej Srakar**

Knowledge on art markets in East Central Europe is still largely a mystery. Recent research has shown that a range of countries of East Central Europe had long featured certain forms of art markets – but with different artistic, historical, organizational and economic characteristics. Today many Western galleries are starting to look for new artists from this region. Moreover, the interest of Western institutions in art from East Central Europe has also grown in the wake of the trend to enlarge the Western canon and to create alternatives to existing perceptions. Taking into account these premises, we aim to present novel quantitative and qualitative approaches to the art markets in East Central Europe. Specifically, we seek to explore the topic from viewpoints not discussed previously, such as (but not limited to): presenting hidden historical facts about the existence of certain forms of art markets throughout the socialist times in particular countries or areas of East Central Europe; theoretical, qualitative and quantitative research on these art markets, past and present; historical and contemporary overviews of art markets in East Central Europe; pressures emanating from climate change and the COVID-19 pandemic affecting the situation of artists and galleries in East Central Europe. We assume that the concept of the art market can benefit from a redefinition taking into account a variety of perspectives from the history and present day situation in East Central Europe and aim to address these questions with leading experts from the field.

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*The process of artwork commodification in Poland as a key to understanding the relationship between local and global art markets*

**Feliks Tuszko**, University of Warsaw

*Understanding East-Central European Art Markets in the Longue Durée: The Example of Hungary 1800-2020*

**Jeff Taylor**, Western State Colorado University

*Eastern-European art galleries in international contemporary art fairs*

**Vitali Shchutski**, University Paris 8

## Nourish and Resist: Food and Transatlantic Feminisms in Contemporary Caribbean Art

**Chairs:** Hannah Ryan, St. Olaf College; Lesley Anne Wolff, Texas Tech University

This panel seeks to build upon recent archipelagic frameworks, such as those set forth by the groundbreaking exhibitions *Caribbean: Art at the Crossroads of the World* and *Relational Undercurrents: Contemporary Art of the Caribbean Archipelago*. In the words of poet Derek Walcott, “This gathering of broken pieces is the care and pain of the Antilles...Antillean art is this restoration of our shattered histories, our shards of vocabulary, our archipelago becoming a synonym for pieces broken off from the original continent.” Through a dialogue among both artists and art historians who work in and on the Caribbean, this panel considers how these shattered histories and shards of vocabulary can be aggregated through the common language of food. From sugar to coffee, artists evoke food through embodied, performative, material, and visual means. Ripe with meaning, food also potently conveys messages of labor, exploitation, community, and resistance. In this interdisciplinary panel, art historians and artists specifically engage with food pathways, consumption, and contemporary art through decolonial and intersectional feminist lenses, addressing the resonance of these themes across the greater circum-Caribbean region, inclusive of the Southeastern United States. This transnational approach reflects histories of trade during the birth of capitalism in this space, through systems of agriculture and mercantilism fueled by colonization and transatlantic slavery--the very systems that wrought contemporary modes of production and consumption.

*Pulling Back the Peel: Exploring the Unsavory History of the United Fruit Banana in Contemporary Art*

**Shana Klein**, Kent State University

In just two decades, a number of artists in North and South America have centered their artwork around the banana to comment on the atrocities committed by American banana companies. Moisés Barrios painted *Banana Toys* in 2006 to comment on the hostile takeover of the United Fruit Company in Guatemala; José Alejandro Restrepo displayed *lynched and strangled bananas* in *Musa Paradisiacal* from 2016 to grapple with United Fruit's violent political maneuvers; and Minerva Cuevas addressed the intimate relationship between bananas and military coups in her 2003 mural on the Del Monte Foods Company. Why have so many contemporary artists turned their attention to the politics of the American banana? This presentation will explore how contemporary artists are specifically looking back to the history of the United Fruit Company—one of the largest U.S. banana distributors that used unethical practices to acquire land in Latin America for plantations. The company's illustrated cookbooks, maps, and travel brochures all reveal how United Fruit strategically employed a visual program to advertise bananas and the broader benefits of colonizing land and exploiting labor in “the Tropics.” Injecting this expansionist rhetoric into artifacts of the home was a strategy to market United Fruit products to American housewives, the nation's purchasers of food and purveyors of taste. Because the company's visual artifacts supported its interventions in Latin America, many artists today

are unpacking the imperialist ideologies embedded in bananas and their representations. Such an analysis reveals how artists supported or resisted systems of power with the banana.

*Botanical Feminisms: From Ethnogenesis to Edible Desire*  
**Tashima Thomas**

Aesthetic conceptualizations of the Caribbean often involve a spectacular arrangement of flora, food, and fun. Some contemporary Caribbean artists are engaging with tropes of tropical visualizations, conscious of stereotypical prescriptions, and negotiating sound subjectivities. This study considers the work of two Caribbean artists, Tiffany Smith and Joiir Minaya whose food-focused interventions are confronting colonial and patriarchal legacies. I look at Smith's photographs and video performance, *For Tropical Girls Who Have Considered Ethnogenesis When the Native Sun is Remote*, which is a series of portraits drawing upon Ntozake Shange's choreopoem, *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf*. It is a meditation on the struggles of transculturation and endowed with cultural signifiers saturated in a wash of color and lush foliage. Minaya's performances *Canela* and *Sábila/Leche* both interrogate expectations of women's bodies according to beauty standards and bodily functions by incorporating the use of cinnamon (*Canela*) and the aloe vera plant and milk (*Sábila/Leche*.) In what I term botanical feminisms, these artists have adopted eco-critical perspectives that embody the flora and fruit that are often conflated with Caribbean women's bodies while they establish a new visual vocabulary. Theorizing botanical feminisms draws upon the history of collecting and the botanical specimen as reinterpreted by contemporary artists. It exists as a productive, decolonial counterpoint to the relationship between nation and nature through a feminist perspective and tropical renovation.

*Food Markets and Power*  
**Maria Elena Ortiz**

*Food Markets and Power* will focus on the works of Beatriz Santiago Muñoz and Lucia Hierro—two artists with different creative approaches that explore markets, food and their political potential within Caribbean culture. Witty, playful and audacious, Hierro creates soft sculptures that employ Latinx and Caribbean vernaculars, exploring the relationship of identity, objects and consumption. Hierro, who is Dominican, makes sculptures of everyday objects and food found in bodegas—stores selling Latin products and lottery tickets. Using felt and digital printing techniques, she recreates images of empanadas, Goya products, and pastelitos, highlighting the objects that her community consumes. Santiago Muñoz, a video artist, writer and educator, creates works that illustrate Caribbean politics, environments and identities, challenging stereotypical depictions of the region. In her works, she focuses on indigenous cosmologies, post-military spaces, and syncretic religions in the Caribbean, and borrows from the strategies of performance, film, and anthropology. Santiago Muñoz poses philosophical questions about the nature and construction of being to reimagine complex social histories and post-colonial conditions. Her video *Marché Salomon* (2015) captures a girl and boy engaged in a conversation about objects, materials, and transformation in the busiest market of Port-au-Prince in Haiti. Here, the market becomes a space for philosophical conversation and material exploration. Hierro and Santiago

Muñoz use different artistic approaches to take on food and markets to raise questions about identity, politics and Caribbean environments—thematics that will be explored in Food Markets and Power.

#### *Forbidden Foods*

**Cristina Maria Molina** and **Vanessa Renae Centeno**,

Southeastern Louisiana University

The Crystal Efemmes (Vanessa Centeno, Robyn LeRoy-Evans, Cristina Molina, and Ryn Wilson) create immersive, interactive installations that retell myths and upend established histories. Projects like their Forbidden Foods Dinner Parties propose narratives that reimagine Western creation stories and serve up foods cited in mythical lore as being dangerous and forbidden. As guests indulge in lavish meals and gestural performances produced by the Crystal Efemmes, they surrender to a world that honors women, and become participants in the re-envisioning of paradise. For this session Vanessa Centeno and Cristina Molina of the Crystal Efemmes will present a revisionist story of the Garden of Eden. In this new retelling of one of the oldest creation myths, choice and freedom are privileged via performative video, text, and a participatory food themed exchange.

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## Objects of Performance in Global Contemporary Art

**Chairs:** **Douglas Gabriel**, George Washington University;  
**Nancy Pai Suan Lin**, University of Chicago

**Discussant:** **Mechtild Widrich**, School of the Art Institute of Chicago

Omnipresent in discourses on global contemporary art and yet profoundly nebulous in form, the categories of participatory and performance-based art practices have, since their emergence, vexed the fields of art history and criticism. Such practices appear to reject various forms of representational mediation, appealing instead to the primacy of ephemeral social encounters and live experiences. Yet as scholars of performance art have routinely pointed out, such transient gestures inevitably depend upon material forms of mediation. Comprising case studies beyond the Euro-North American context, this panel offers a counterpoise, stressing the crucial role played by objects and documentation in shaping and advancing projects grounded in social phenomena. From Beijing to Lhasa to Seoul to Moscow, the papers in this panel explore how artists working from the margins have deployed such material forms to work through and against various regimes of power in the social realm. Attending to documentation and photography, objects and set pieces, the papers compiled here prompt us to reconsider performance within a broader constellation of media, materials, audiences, and agencies.

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*Agency of Objects: Lee Kang-so's Performance Art in the 1970s*  
**Kaeun Park**, University of Michigan

The Korean artist Lee Kang-so's work has attracted attention from many art critics and historians who have tried to examine the genealogy of Korean "performance art." Some scholars have seen Lee's work such as *Bar in a Gallery* as being "participatory art" that encourages people's interaction and participation. This paper challenges this assessment through an analysis of Lee's

writings, three-dimensional objects and installations from 1971 to 1975. His works, negating the conventional notion of the human subject in modernism, problematized the agency of objects and humans, and the relationship between them. Furthermore, he explored the temporality of objects and the possibility of nonhumans playing an author's role. Lee's interest in the object itself could be reevaluated by considering the discourse of "things" or "objects" in Japan and South Korea during the 1960s and 1970s. His work, this paper argues, cannot simply be labelled according to the western-oriented notions of "installation art," "process art," or "participatory art," and should be understood in relation to the complex discursive frames and historical conditions in South Korea during the 1970s. Beyond giving a localized interpretation of Lee's works, this paper also complicates assumptions about performance art by considering object-oriented ontology in art historical discourse.

*Between Performance and Documentation: Song Dong's 'Performative Futility'*

**Nancy Pai Suan Lin**, University of Chicago

In 1996 the Chinese artist Song Dong created the iconic performance work *Stamping the Water* as part of *Keepers of the Waters*, a site-specific environmentalist art event in Lhasa, Tibet. The artist sat cross-legged in the Lhasa River, repeatedly stamping the water with a large wooden seal carved with the Chinese character for 'water'. Yet while Song willfully stamped the water, his futile actions—documented through serial photographs—ultimately made no mark on its surface. Stamping is representative of Song's longstanding reflections on the relationship between action and trace, performance and documentation. Along with a number of other public site-specific performance works from the mid- to late 1990s, *Stamping* put pressure on the link between public action and social efficacy. Such works represent an operation that I call "performative futility," one whose aesthetics of futility is expressed through the dialectic relationship between the ephemeral performance and the performativity of the photographic document. This paper examines Song's "performative futility" within the historic challenges of creating and exhibiting performance art in China in the 1990s. Rather than a solution to practical problems, Song's approach, I argue, constitutes a self-reflexive aesthetic position that embodies these historic conditions and complicates contemporary discourses surrounding performance and documentation.

*Mapping Marginality: Chinese Migrant Workers at the Venice Biennial*

**Madeline Christine Eschenburg**, Washburn University

The first performance artwork to include the participation of migrant workers in China was Zhang Huan's 1997 *To Raise the Water Level in a Fishpond*. Involving himself and 40 migrant workers entering a pond, posing for a photograph, and exiting the pond, the performance and its photographic documentation was originally a contribution to a portable catalog exhibition for a small audience of Chinese artists. The location of the performance (Zhang's impoverished village on the outskirts of Beijing) and exhibition context (paper catalog) reflect the lack of resources and physical venues for the creation and exhibition of contemporary Chinese art at the time due to lack of market and governmental support. One photograph of this performance, however, launched Zhang into international fame the following



year when it became the representative image for the 1998 New York Exhibition *Inside Out: New Chinese Art*. Later included in the 1999 Venice Biennial, and featured in Jonathan Fineberg's global survey textbook *Art Since 1940* in 2000, the circulation of this photograph through widely disparate exhibition contexts gave rise to a range of interpretations, all based on different perceptions of the power and marginality of the subjects in the photograph. This paper will compare the original context of Zhang's performance in Postsocialist China with interpretations based on its new exhibition contexts to explore the extent to which shifting frameworks of marginality impact its meaning.

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## On the Edge: Visualizing Shared City Spaces

**Chair: Lauren Catherine Graves**, Boston University

This session explores the role that open, collective, and liminal spaces play within artistic conceptions, representations, and materializations of the city. As sources report on the international health pandemic caused by COVID-19, the news is flooded with images of people using fire-escapes, balconies, stoops, sidewalks, and roofs to connect their interior life with the newly distant public world. Contrasting images of increased occupation are uncanny documents of emptied and/or repurposed spaces such as parks, squares, and transport hubs. Participating in a centuries long visualization of aggregate spaces, the prevalence of these images at this moment of crisis emphasize the important role that shared spaces play in viewers' and users' conception of and relationship to the metropolitan environment. The contested nature of collective spaces, described by urbanists Anastasia Loukaitou-Sideris and Renia Ehrenfeucht as "public and parochial" (2009), inscribe these pockets of space with a charged meaning – be it in personal, political, or economic senses. This panel welcomes submissions that span time periods, geographies, and mediums to interrogate the construction of space, place, and identity as related to structures of power, collective memory, and experience. Investigating the artistic imaginings of these contested spaces, this panel contemplates how images function as a part of urban discourse and their potential to disclose vital information for understanding the rhetorical forces that inform city dwellers' understanding of and connection to their metropolitan landscape.

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*John Sloan and the Open-Air Spaces of Tenement Life*

**Lee Ann Custer**, University of Pennsylvania

Between 1910 and 1915, the Ashcan artist John Sloan (1871–1951) created more than a dozen paintings and etchings that depict outdoor laundry lines, frequently tended by women, which he glimpsed from his studio windows in New York City. In these works, the persistent presence of the clothesline highlights and delimits the open-air spaces surrounding tenement buildings—rear yards, rooftops, and fire escapes—that were often shared between residents. This paper examines the integral role that these urban interstices played in both Sloan's painterly practice and in the lives of the women who lived and labored in them. Whether these spaces were unplanned "leftovers" between or above buildings, or were mandated by law, these "voids" in the built environment were not empty: they were shaped by patterns of everyday use and the need for natural light and air. A close examination of *A Woman's Work* (1912) reveals how Sloan manipulated the painting's perspective in order to center more of the light, air, and open space than his

viewpoint provided; that is, he reconfigured the world more spaciouly in two-dimensions. This new reading of Sloan's vantage point, followed by an overview of the development of these spaces within contemporary architectural thinking and the emerging field of city planning, shows how Sloan's pictorial "sanitization" of this scene reified the goals of Progressive Era reformers. It also underscores how Sloan's images participated in a broader image culture that was concerned with shared city spaces, including the work of well-known photojournalist Jacob Riis.

*Breaking the Glass Between The Street and the Store: An Occupation of The Architecture of Commodity Capitalism*

**Leah Werier**, Columbia University

A woman's hand has broken through a shop window; Her limb is unmarred by the act of destruction as it is a plastic hand attached to a mannequin. This shop window display was designed by Lynn Hershman Leeson as part of her multi-media artwork: *25 Windows: A Portrait of New York* (1976) on display at Bonwit Teller. The shop window is a space situated in a liminal zone between the "public" spaces of the streets and the private space of the store. By breaking the glass vitrine and blurring the distinction between the store and the street, I argue that Hershman Leeson's mannequin has made visible the spaces of commodity display that otherwise appear as ubiquitous and even natural spaces within the urban landscape. In this paper, I consider how, throughout this expansive installation artwork, Hershman Leeson's windows sought to reach the spectator on the street in innovative ways. In window #18, the mannequins were replaced by a rotating panel of experts in various fields who could speak with the public via two-way microphones. Hershman Leeson's curated panel of "futurist thinkers" asked spectators to consider environmental issues and other political topics; their presence disrupts the display of the shop window, which otherwise acts, according to Henri Lefebvre, as a "prohibitive space" only for desiring eyes and the display of fetishized commodity goods. I position Hershman Leeson's site-oriented art as an "occupation" of the architecture of commodity capitalism, making visible how the powers of capitalism shape the urban landscape.

*The Dream of Brasília: The Many Lives of Oscar Niemeyer's Column*

**Alice G Heeren**, Instituto Federal de Minas Gerais

Brasília, the modernist capital inaugurated in 1960 in the Brazilian backlands has populated the global imaginary for decades. In the twentieth-first century, it has resurfaced as a central theme in the art of a multitude of contemporary artists such as Talles Lopes and Clarissa Tossin. Lopes' photobook *Construção Brasileira* traces the migration of Niemeyer's parabolic columns, the most symbolic element of Brasília's architectural program, to vernacular architecture and popular decoration of porches and varandas, residential façades, park benches, window, garages, among many other spaces throughout a myriad of Brazilian cities. Lopes' work showcases how this architectural element continues to stand for the dream of Modernity and futurity that Brasília represented, but embedded in the everyday life of the country's diverse population. In Clarissa Tossin's *Monument to Sacolândia*, the same columns appear in an architectural model the artist constructs and envelops in cement bags which were, during the

construction of the city, often emblemized with company logos derived from the Niemeyerian design, but also used to build the shacks of the migrant workers living in the outskirts of the city. This presentation examines the migration of the columns of Brasília from its place within the city's complex of visuality to the countervisualities created through its appropriation in diverse urban contexts as framed by the artworks of Lopes and Tossin. As these artists manipulate, rethink and critically reassess Brasília's most iconic visual element, they also re-examine the affective and symbolic dimensions of its tectonics and its role in the national imaginary.

*Faces of Memory. Public Space and Interventions in the Façade of Londres 38, Memory Site*

**Constanza A Robles**, Boston University

Londres 38 was one of the first clandestine centers set up by Pinochet's dictatorship to operate in an urban zone in Santiago de Chile after a military coup overthrew the government of President Salvador Allende in 1973. Located downtown, just a mile from the civic center and the National Palace, this nineteenth century house became a site for detention, torture, and probably execution of political prisoners. In 2006, over a decade after Chile's transition to democracy, the building was repurposed by the government to become a memory site. Unlike a customary museum or exhibition space, it has not been altered, in order to promote an appreciative understanding and incite critical reflection on visitors. During the dictatorship, the military deployed different strategies to conceal illicit activities in the building and, as a response to this cover-up, civilian organizations manifested their resistance through different actions that have taken place on its façade, turning it into a site for aesthetic and symbolic intervention. This paper analyzes those artistic and political manifestations to argue that focusing on the façade rather than on the interior subverts the remainders of an enclosed clandestine and oppressive place, exposing its character in the street and thus into the public sphere. This use of the building's front activates it as a site for remembrance and public agonism, as part of a political conflict. The potential establishment of a continuum between inside and outside make for an approach to public commemoration that underscores citizen's participation and the reenactment of history.

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## Pandemic Teaching in the Online Trenches –Struggles and Successes in Small Liberal Arts Universities

**Chairs: Danilo Ljubomir Bojic**, Winona State University;  
**Alessandra Sulpy**, Winona State University

This session will concentrate on faculty teaching design, studio, art education, and art history in small Liberal Arts institutions across the nation, and how they responded to the changes faced during the pandemic. Liberal Arts universities often carry unique, teaching-focused expectations while also potentially having fewer resources for faculty and students. We would like to hear how faculty explored these challenges and experiences after needing to adapt classes and curriculum quickly, and how they moved from the traditional face-to-face delivery to a fully online delivery method. Additional consideration should be given to balancing teaching and other academic duties common to liberal arts faculty such as advising, independent studies, internships, committee service, research, and similar. Presenters are invited to share struggles, successes, challenges, personal and student observations, hypes and gripes, etc. in a safe environment of shared experiences. Particular focus should be given to synchronous versus asynchronous learning and the technological challenges facing both faculty and students in studio-type classes. As quickly as educators had to adapt to the new reality and new normal, the idea is that the delivery of presentations would emulate that feeling and state through the desired Pecha Kucha 20x20 format. However, the presentation is open to any delivery style 7–10 minutes long.

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*Pandemic Teaching: Not Just Struggling, But Flourishing*  
**Dina Fikri Benbrahim**

The reality in which higher education existed has been completely challenged with the global crisis of COVID-19. We must rethink how we deliver lasting concepts and principles in light of a radically changed landscape for professional practice that bears little resemblance to the past. How can we reimagine education in a more human and interconnected way? I had to question my methodologies at their core before building the two studio courses I am teaching during this Fall 2020: Typographic Systems and Design and Entrepreneurship. I realized that education that brings forward our humanity is what is actually required. My Pecha Kucha will pitch several opportunities that facilitate a safe space to promote a pluriversal, multidisciplinary, interactive and human learning experience for students, in a fully online synchronous environment. In addition, I will speak about how I am in the process of rethinking my research goals to align with the exponentially higher teaching obligations and meet my tenure-track expectations.

*Beyond Mock Design Projects and Standard Rubrics: How a Global Pandemic Required Student Evaluation to Dissipate and Real-world Learning to Happen*

**Ryan Gibboney**, Juniata College

Throughout the summer of 2020 faculty across the globe received communications from their administration regarding plans for the upcoming academic year. After we learned that our students would be coming to us on campus for in-person instruction, off-campus for synchronous learning, and around the

world for asynchronous learning I had more questions than answers. It quickly became clear that there is no easy way to create consistency among content delivery or establishing evaluation metrics. The biggest question I was being faced was how will all learners be evaluated in a consistent and fair way? The other serious concern that I was facing was working with real-world clients and community partners. I have applied my industry experience in working with small nonprofits to create a studio environment that bears little difference from the design world. Students are expected to collaborate in a team setting, identify solutions to real-world problems with local community partners, and even go through the process of implementing their final designs. Searching for a low-stakes form of assessment this summer I chose to develop a continuous form of evaluation that would encourage revisions and the creation of portfolio and print-ready materials that would accommodate all students within the hyflex environment. The new methods I have developed for student evaluation have allowed me to include real-world practices thus expanding the classroom experience. I would like to share ways that other educators can feel empowered to flip their evaluation methods for techniques that empower their students.

*Teaching + Service + Research: challenges balancing the three-legged stool of academia during a global crisis*

**Vinicius R Lima**, Grand Valley State University

On Wednesday, March 11, 2020, the week after our Spring Break return, Grand Valley State University (GVSU) announced its plan in response to the COVID-19 pandemic. The institution canceled classes for two days for faculty training on remote teaching. Classes would resume the following Monday remotely and would remain as such until March 29. As it happened across the country, the return-to-campus never happened that semester. GVSU is a Michigan-based liberal arts university positioned as a teaching-focused institution. The university offers a NASAD-accredited Studio Art BFA degree with an emphasis in Graphic Design. The program has a little over 100 majors, had two tenure-track faculty, a visiting professor, and two adjuncts in March. This presentation will focus on the challenges that the author, a professor and program coordinator, faced due to the institution's mandate. Suddenly the balancing act between teaching, scholarship, and service shifted to heightened teaching and sharply increased service, leaving scholarship to a trickle. Adding to the often-called three-legged stool of academia, time dedicated to student support apparent also increased. Student support ranged from requirement flexibility and technology access to morale-boosting for those who saw their achievements ripped away, from graduation to internship plans. The overall experience served as a prototype for an upcoming semester with less permanent faculty, more contingent ones, and increased course offerings. The presentation will also address the current plans to maintain a research agenda on life support for six months as teaching and service commitments showed no sign of reduction.

*Beg, Borrow, Salvage: Otherwise Known as Switching to Online Teaching*

**Shannon R McCarthy**, Eastern Kentucky University

The sudden switch from traditional to Online teaching in this whirlwind span now offers us the opportunity for innovation. In preparing for fall 2020, I begged, borrowed and salvaged to

develop courses for a fully synchronous Online environment. Begging for free resources, borrowing ideas from Online presentations and salvaging remnants from traditional instruction highlighted opportunities for content enhancement and augmentation of previously developed course strategies. This presentation will give insight on how to obtain free resources, incorporate new ideas for projects from previously unavailable content and how to re-purpose traditional instruction for Online delivery. In reflection a breakdown of how the students and myself adapted to these changes will be given, stating the challenges and triumphs from all sides.

*Teaching Informational Literacy Through Contemporary Controversies*

**Mary C Slavkin**, Young Harris College

When classes went online in March 2020, my Introduction to Art History and Art Appreciation students had to finish up their research papers and reviews of (suddenly online!) art openings with few resources and little interaction to replace their usual peer editing process and weekly hands-on activities. Although we were forecast to be in person for Fall 2020, instead of planning for my typical in-person activities, I created a series of new research-based group projects that would each act as a two-week module and would be completed online. My hope was that these assignments would increase interaction among the students, let students work asynchronously, allow students to focus mostly on online resources, empower students to build skills in several modules in case they missed a project due to sickness, and engage students by focusing on controversial and timely topics. Assigned topics usually include a specific p.o.v., and have included Trump's proposed Garden of American Heroes, the re-design of Aunt Jemima products, White Nationalist uses of Classical sculptures, the myth of sperm being included in Kehinde Wiley's portrait of Barack Obama, the Notre Dame redesign, the return of looted and stolen artworks, and the reopening of the Hagia Sophia as a mosque. In groups, students find sources, including peer-reviewed journal articles. Then, students create their own informational Facebook post or wall label or conduct press release research. These projects are posted on Voicethread and students complete each module by commenting on other works.

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## Pandemic: The Republic of Venice and the Visual Arts in Times of Plague

**Chair: Diana Gisolfi**, Pratt Institute, Pratt in Venice

The Republic of Venice, her capital a port city, suffered heavily during outbreaks of the Bubonic Plague, the greatest losses occurring during 1348, 1575-76, and 1630. Venice took practical steps (as early as 1347) to limit contagion by instituting quarantine of visitors and isolation of victims; the "40-days" of quarantine and the designation of the island for the ill "San Lazzaro" are biblical references. Venetians simultaneously took devotional steps comprising prayers, rituals and processions bearing icons and relics. Related to these were commissions in art and architecture that celebrated endings of outbreaks: the great churches initiated by vows of the Senate (Il Redentore by Palladio and Santa Maria della Salute by Longhena). Examples concerning pleas and thanksgivings to plague saints were related to the Hieronymite Church of San Sebastiano and the Scuola-with-church of San Rocco. Civic traditions in the Venetian Republic promoted collaborative measures involving all sectors of society. This session offers papers that address the response of the Venetian Republic to plague and the roles of state, church, confraternity, monastery, guild and populace as well as architects and artists in creating lasting visual arts and cultural traditions c. 1348-c.1630.

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*Promoting the Cult of the Plague Saint, San Rocco*

**Sarah Blake McHam**, Rutgers University

In a *furtum sacrum* second only to the appropriation of St. Mark from Muslim Alexandria, the body of St. Roch was legendarily taken in 1485 by Venetians from his native Montpellier, justified by the saint's vilification and five-year imprisonment by the French. Roch may have died abjectly in a French cell during the fourteenth century, but the altar/tomb/reliquary shrine erected in his honor in the presbytery of the Church of San Rocco (c. 1516-1524) and Tintoretto's later lateral paintings represent a grand testimonial to the saint's own recovery from the plague and his perceived powers to cure victims. This paper examines the huge triumphal arch complex that salutes the saint's victories -- an ensemble of precious marbles, sculptures, and paintings, devised in a multi-artist collaboration. The Scuola Grande di San Rocco, its commissioner, chose the complex's model and accepted the team effort to facilitate a speedy conclusion.

*'Piscina ProbatICA' and the Visual Rhetoric of Healing in Early Modern Venice*

**Elizabeth Duntemann**, Temple University

This paper focuses on the iconography of *Piscina ProbatICA* (or Christ Healing the Lame Man) in the context of contemporary issues of epidemic infirmity in early modern Venice. The iconography was uncommon for artistic programs in the early sixteenth-century, but after 1550 it became an increasingly prominent subject in Venetian art and then proliferated throughout the peninsula. The paper investigates representations of physical conditions, narrative time, and depicted architectural environments. Shifts in figural and spatial conventions, across different contexts, reinterpreted the biblical account while developing contemporary resonance. It proposes that deviations in the iconography invited visual diagnosis and

represented environments of convalescence for both therapeutic and spiritual healing. In this way, new variations of *Piscina ProbatICA* mediated early modern approaches to chronic or recurrent issues of infirmity in Venice with emphasis on the capacity for relief and restoration.

*Venetian Plagues of 1576 and 1630: Science against Supplication*

**Andrew Hopkins**, L'Aquila University

Science dictated isolation and, in 1576, in addition to the confinement of people in their homes, a plan was developed for the mass evacuation of ten thousand poor people in tents and barracks in Lizzafusina. All assemblies were prohibited, and the districts of Castello, Cannaregio and S. Marco were placed under an eight-day quarantine. However, the religious response required an increase in the number of ritual processions through the city to demonstrate repentance for ignoring the repeated signs of God's wrath, in hindsight recognized by doge Alvise Mocenigo in the famine of 1569-1570, fires of the Arsenale and the Palazzo Ducale of 1569 and 1574 and the Turkish wars of 1570-1573. Similar strategies and ceremonies were adopted to combat the plague of 1630, when the processions were instigated by the zealous patriarch Giovanni Tiepolo even before the plague reached the city and, subsequently, the government turned to traditional acts of supplication and, with their decree of 22 October 1630, commissioned the new church of S. Maria della Salute and swore to hold an annual procession. Every year, on November 21, the doge, the lordship and the senate entered the boat towards S. Maria della Salute, climbing the magnificent flight of stairs and entering the main door open to receive the procession.

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## Paper Thin: Walking the line between art and ephemera

**Chair: Samantha Rowe**, Wildenstein Plattner Institute

**Discussant: Sandrine Canac**

Photographs, handwritten notes, source materials and other pieces of ephemera have long been collected by museums and archival repositories, yet their status as works of art or archival objects is often open to interpretation. It is thus possible to find the same photograph preserved in both an artist's personal papers and in a museum registrar's files. What could at first be considered a conservation issue, however, raises important ontological questions about what distinguishes a work of art from an archival object. This session will address the complex relationship between works of art and archival materials and how the contexts in which they are displayed or conserved can affect their meaning or obscure their nature. Furthermore, this panel will explore how institutions are tackling these points of contention as the field progresses toward the digital realm and virtual exhibitions. This session invites papers that address such issues, including case studies of archival objects reclassified as art objects, and whether this distinction endures as both museums and archival repositories embrace the digital. Submissions from archivists, librarians, curators, scholars, digital humanists, and artists are all welcome.



*Enduring Contextualizations: On Exhibition Loans and Library Collections*

**Nicholas Martin**, NYU Special Collections

The increasingly common practice of galleries and museums populating the walls and vitrines of exhibitions with borrowed archival material has wide-ranging and often unobserved implications for research, history, and the archival profession. For librarians and archivists working in research repositories, these collaborations with art world institutions offer opportunities for engaging a wider audience with their collections. Situating archival materials in the context of an exhibition, however, often has a ripple effect on the status, interpretation and disposition of certain materials within the library research environment. When an archival object is requested for exhibition loan, a series of interventions take place which can permanently change its representation and/or interpretation within a collection. A sort of de-archivization may occur, a lasting alteration of the object's contextual relationship to its surroundings effected through processes including conservation treatments, relocation, publication and description. New York University's Fales Library and Special Collections has long contributed materials from its collections to gallery and museum exhibitions around the world. Drawing on the empirical traces – including research inquiries, loan documentation, conservation records, and archival description – of the library's recent history of lending from its archives, this paper seeks, from the perspective of a research library, to elucidate the effects of these loans on archival labor, collecting and cataloging practices, and the archival materials themselves.

*Diagrams, Doodles, or Drawings? The Ephemeral Visual Knowledge of Dickie Orpen's Surgical Art*

**Christine Suzanne Slobogin**, Birkbeck, University of London

Should surgical drawings, sketchbooks, and notes be considered ephemera, conveyors of scientific knowledge, or pieces of art? How should they be classified, interpreted, and exhibited? I examine Diana 'Dickie' Orpen's World War II works on paper, which depict reconstructive surgery. Orpen (1914-2008), daughter of William Orpen and student of Henry Tonks, pioneered wartime surgical art before medical illustration was a full-fledged profession in Britain. The majority of Orpen's drawings are kept in the archive of the British Association of Plastic, Reconstructive, and Aesthetic Surgeons (BAPRAS) in London, where hundreds of her pages have been digitized, the online notes focusing on the surgical procedures that they depict, not the artist's marginalia, cartoons, or annotations. Further complicating the status of Orpen's World War II oeuvre, several folders of her photographs, sketches, and writing from this period—including one of her most impressive outputs, a book of observational cartoons—have been gifted to me by Orpen's family. These folders are more likely to be classed as ephemera than the items held and digitized by the archive. Orpen's war work exemplifies the ways in which meanings of fragile objects can shift from the artistic to the medical and back again, depending on the space and context that they inhabit. This paper will outline the various and changing formats in which Orpen's work can be studied, and it seeks to determine whether her World War II works on paper can be classified as surgical art or medical ephemera: as diagrams, doodles, or drawings.

*Transsubjectivity, mail art and the archival topos: D.I.Y. visual cultures of gender nonconforming communities in the 1980s*

**Dorian Jesse Fraser**, Concordia University

Transgender scholar Julian Gill-Peterson recently said that, "transmisogyny is the theft of subjectivity," (Gill-Peterson 2020). In the case of visual archives produced by trans people, the ability to exist despite a transantagonistic world often overshadows the complex cultural traces of the life archived, painting over subjective experiences. Examining the unpublished fonds of photographer Mariette Pathy Allen and her photos of members of the American trans community, a greeting card emblazoned with the word 'Manhattan,' on the front became an object of inquiry in the archive. Underneath the text sits a collaged photo of someone in exquisite, androgynous drag, posing for the camera. This appropriated and formerly-generic card mailed, perhaps to the actual photographer of the image, demonstrates Allen's proximity to the trans community. More crucially, it transforms the photographer into an audience for the deployment of the sender's artful gender expression and conception of self. This card and other objects in Allen's archive sent to her by members of trans mail networks drift into a transitory realm between correspondence and artistic expression which has precedent in the mail art movement of the 1970s (Watson, 1994; Sava 1999). This paper examines the contents of Allen's archive as complex and mediated material evidence of the art and world construction of gender nonconforming communities in the 1980s; the rich closed circuits of mail, D.I.Y. and zine cultures in trans communities establish that a visual transsubjectivity was produced, substantiated, and has now finally been identified as a site of art historical value.

*Lost and Found: Recovering the Ephemera of E. McKnight Kauffer*

**Caitlin Condell**

Hailed in his lifetime as the "poster king," the graphic designer E. McKnight Kauffer (American, 1890–1954) is best known for his iconic posters. Though he designed several hundred posters over the course of his career, Kauffer was even more prolific as a designer of book jackets, greeting cards, invitations, pamphlets, brochures, book plates, programs, logos, identities and more. While Kauffer's posters are found in public museum collections around the world, his critically important designs for ephemera had long been viewed as secondary or supplementary by those making collecting decisions. Behind the storeroom walls of Cooper Hewitt, Smithsonian Design Museum, the Victoria & Albert Museum, and other public institutions, curators seeking to re-evaluate and recover Kauffer's prolific oeuvre discovered troves of unpublished and unrecorded designs. This ephemera, as well as press clippings, correspondence, photographs and negatives had remained largely unphotographed, unprocessed and uncatalogued because of a discrepancy in status and standards. The process of researching and documenting Kauffer's graphic output in all media led to a new approach to the processing and digitization of Kauffer's archive at Cooper Hewitt. Study of Kauffer's ephemera revealed his sophistication as a graphic interpreter of literature, his nuanced understanding of print methods, and his innovative and experimental use of photography in graphic design. Taken as a case study, this paper will explore the ways in which Kauffer's legacy was bifurcated by institutional processes on both sides of the Atlantic, and how new approaches offer the opportunity for better care and future

scholarship.

### *Paper in Limbo: The Afterlife of Andy Warhol's Cow Wallpaper*

**Barbara Reisinger**, University of Vienna

Ever since its first exhibition, pasted on the walls of the back room at Leo Castelli Gallery in April 1966, Andy Warhol's Cow Wallpaper exemplifies the precarity of the category "art object." Neither fully classified as art nor as archival material, historic prints of Warhol's wallpaper exist in limbo between objects of archival and artistic value and detritus. This paper presents an object biography of disused prints of Warhol's wallpaper, and outlines the theoretical stakes of their liminal status between art and ephemera. Warhol himself used Cow Wallpaper as to enhance the spatial experience of his first retrospective exhibitions between 1968 and 1974. At times listed in catalogues, but more often left out, the inconsistent documentation speaks to wallpaper's uneasy footing within Warhol's oeuvre. This precarious status is also reflected in their afterlife: After these shows, excess rolls of wallpaper were left to occupy storage rooms, and papers pasted on board fell into oblivion next to disused exhibition furnishings. Only recently, the trend for re-enacting exhibitions of the 1960s established a novel framework to bring derelict wallpapers back out of limbo. Drawing on the example of a 2018 exhibition at Moderna Museet, Stockholm, that commemorated its 1968 Warhol exhibition, this paper points to the hybrid potentials of ephemera revived as artworks: As archival findings, the wallpapers unearthed from storage told the story of the historical installation. As art objects, they transported a piece of experience through time.

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## Pattern and its Complexities

**Chairs: Matthew Thomas Gin; Lauren R. Cannady**

In its etymological origins and in contemporary use, pattern—as noun, verb, and adjective—is a capacious term with application to myriad artistic, artisanal, and scientific practices. Connoting both model and, in its reproducibility, repetitions, pattern reveals much about the directions that art making has taken over time and across media. Owing to its surface legibility and repetitive nature, pattern is often seen as intelligible, even predictable. But formal and cognitive patterns also betray visual and theoretical complexities. On a structural level, patterns reveal an internal logic and gesture to that which is quantifiable. In signifying so much, we ask: is pattern still useful or productive as a rhetorical tool and object of study? This panel invites contributions that address the visual and material aspects of pattern but also the broader theoretical concerns that it raises around issues like ornamentation, craft, technology, and abstraction, as well as the organization of images, objects, and ideas. How have patterns functioned as sites of exploration, experimentation, or subversion? How has pattern been implicated in different forms of cultural appropriation or in the construction of otherness? In what ways do patterns invite or refuse scrutiny? What underlying structures or systems are revealed through pattern? Reflecting the pervasiveness of pattern itself, the temporal, geographic, and material scope of this panel is open.

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### *A Nieuwe Pedagogy: De Stijl, Pattern, and Reform Pedagogy in the Early Twentieth Century*

**Devon Quinn Zimmerman**

By the opening of the twentieth century, design pedagogy in the Netherlands had undergone a tremendous process of reform. Fear of waning national competition in an increasingly competitive global market instilled an urge to define a modern Dutch aesthetic in architecture and the decorative arts. In newly opened design schools, this debate was waged throughout the numerous grammars of ornament published at this time. These pedagogical texts came to a shared theoretical approach centered upon the concept of vlak ornament (flat ornament) that argued for the use of mathematical and scientific models to sublimate signifiers of the local—often indigenous flora and fauna or symbols of Dutch colonial holdings—into a universalizing visual language targeted for domestic and international markets alike. This paper will argue that the Dutch avant-garde group, De Stijl, subsumed many of the principles of vlak ornament into their own aesthetic platform in the years after World War I. Although the group endeavored to portray their utopian vision as international in spirit and scope in the pages of their eponymous journal, their many early decorative projects and polemics drew directly from Dutch sources. To demonstrate these connections, I will analyze the ubiquitous presence of patterning in Theo van Doesburg's formative commissions, notably for a housing complex in the Dutch city of Drachten. I will further contend the emphasis on dematerialization and draftsmanship advanced by vlak ornament was central to De Stijl's own ideas on design, setting the group apart from other avant-garde movements, such as the Bauhaus.

### *Pattern as Potentiality: Putting Practice into Theory*

**Surabhi Ghosh**, Concordia University

While pattern is often used to suggest predictability, stability, or fixity, I seek to complicate these meanings from the position of a practitioner—someone who not only looks at pattern but also patterns. Patterns do not tell us what will happen; they tell us what could happen if certain conditions are met. Starting from this alternate frame—pattern as potentiality—and drawing on my work with textile-based installations, I argue that pattern should be conceived of as an agile "way of knowing." Triangulating between multiple conceptualizations—pattern as language, pattern as tensile, pattern as activity—and foregrounding practice-based methods for studying pattern, I recognize pattern as a pliable material whose structures can be studied, learned, interpreted—and put to use. Pattern can be a tool of oppression or transmitter of ideology, but it can also be a means of resistance, used to claim space and moments of time, to speak, and to be heard. By identifying the opposing concepts often invoked to either legitimize or devalue pattern—concrete and abstract, functional and ornamental, rational and ridiculous—I can use patterning to critically redefine these binaries as points along a complex spectrum of cultural and political expression. Lastly, I present my project *Taken In, Taking On* (2020) as a methodological case study for how patterning (as a verb) can expose complex relations between personal history, political critique, and philosophical inquiry. Rather than providing a neatly resolved set of symmetries, the tensions and contradictions found in patterning unsettle assumptions and generate unexpected knowledge.

*The Digital Ornament: Gerhard Richter's Patterns*  
**Aline Guillermet**, University of Cambridge

Gerhard Richter's series of digital prints *Strips* (2011–15) foreground the geometric abstraction of the horizontal line. Yet, these recent works are the result of the digital manipulation of one of Richter's earlier gestural abstraction (*Abstract Painting*, 1990). In order to achieve the strict geometry of the *Strips*, a digitized version of *Abstract Painting* was vertically divided in half; quarters; eighth and so on, until a total of 8,190 strips were generated. At each stage of division, the strips were mirrored and repeated, collapsing the original painting into a series of increasingly repetitive patterns. Documenting this digital process, the artist book *Patterns* acts as a bridge between the gestural quality of the original *Abstract Painting* and the geometric lines of the *Strips*. The gestural and the geometric have held contrasting associations, from modernist abstraction to the postwar period. In this paper, I take the "digital ornament" to play a crucial role in mediating between these two painterly forms. I revisit Alois Riegl's distinction between the crystalline (geometric) and the vegetal (organic) ornament, to argue that the boundary between geometric and more mimetic forms of abstraction (e.g. organic) is porous. Building on this argument, I will show that Richter's digital ornament radicalizes the mediating power of patterns, inaugurating a fluid dynamic between the geometric and the gestural in painting. In so doing, I argue for the renewed relevance of this historically contested category, from Kant's free beauty and the eighteenth-century arabesque, to twentieth-century repetitive abstraction (e.g. *Op Art*) and digital art.

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**Periodical Revolution: Leftist Art Publications and the Aesthetics of Rebellion**

**Chairs: Adri Kacsor; Thomas Love**, Northwestern University

From the proletarian fiction of the *New Masses* to the scholarly prose of *October*, from samizdat publications to photocopied zines, leftist art periodicals have taken many forms in response to an ever-changing political landscape. Today, hard-earned print publications coexist with digital newspapers, 140-character criticism, Marxist memes, and blogs by PhD-holding permanent adjuncts. Critical voices suppressed by the cultural elite or illiberal states have more possibilities to create their own platforms, but suffer from precarious funding, surveillance, and censorship. What is the potential for leftist art criticism—across different technological, geographical, and historical contexts—in the production of progressive politics and the aesthetics of rebellion? With increasing museum unionization, artists refusing to participate in high-profile biennials, and activist interventions such as "Decolonize This Place," the art world is being pressured to live up to its touted progressive politics. What role can leftist cultural publications play in supporting and organizing such political actions? In countering the right-wing monopoly on populism, is it possible (or even desirable) to incubate a new left populism through art and mass media? What aesthetic and political strategies do radical art publications mobilize in order to imagine and image the people, the masses, the oppressed? Bringing a historical perspective on leftist cultural journals together with an analysis of the contemporary state of leftist media, this panel aims to imagine new forms of cultural criticism and popular media that can contribute to liberatory politics, and to work towards shaping a new radical art publication, titled *The New Messes*.

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***Golden Calf to Raging Bull: The Printed Faces of Capitalism***  
**Asli Menevse**

What type of icons can give face to a system that carries the mark of transience and rules with abstraction? Using this question as my point of departure, I attend to representations of Capitalism in fin-de-siècle French periodicals, especially those with anarchist affiliations. Even though the body of the worker—albeit white and male—prevailed as a counter-icon across the visual culture of socialism during most of the twentieth century, the rise of speculative capitalism rendered the swollen body of the 'laissez-faire industrialist' an insufficient icon to distill the hegemonic financial system by the close of the nineteenth century. The radical print artists of this study gleaned icons from the historical and mythical past as well as extracted modern icons from their daily lives to give a recognizable face to Capitalism. Beyond being mere cogs in a mechanics of representation, these icons had to generate affective economies to unite, instruct and agitate audiences. This paper also considers how these forms survive, resurface, and are remembered thanks to the intermediality, multiplicity, and mobility afforded by their medium: print. Do we still rely on a vernacular established more than a century ago, or have we added new icons to the visual lexicon of anti-capitalism? By posing this question, I conclude with our present moment, including the prints produced about and around the Occupy Wall Street movement, and the digital surrogates of anti-capitalist print culture in the form of memes and internet 'posters' that

adorn the constantly shifting walls of our twitter feeds.

*Magazines and Periodicals as Agents of Transnational Solidarity: Discussing Third-World-Oriented Material from the Archive of the Avant-garde*

**Przemyslaw Lukasz Strozek**, Archiv der Avantgarden, Staatliche Kunstsammlungen Dresden

The Theodor and Amalie Pinkus Archive forms a part of the Archive of the Avant-garde (AdA) in Dresden. It is a vast collection of thousands of documents, magazines, books, prints, ephemera, manuscripts, correspondence, leaflets, and posters, offering insights into the history of worker and revolutionary movements. Within the archive, one can find materials relating to the post-war Third World Movement in Western Germany and Switzerland, as well as magazines and periodicals issued in the Third World. This material relates directly to solidarity activities with Vietnam in the 1960s, as well as radical campaigns which supported the global class struggle. They compose a testimony of transnational solidarity campaigns, for instance in support of Chile, revolutions in Central-American states, and African revolutionary groups such as FRELIMO in Mozambique, MPLA in Angola, ANC in South Africa, SWAPO in Namibia, ELEF in Eritrea, POLISARIO in West Sahara. In my paper I intend to indicate the importance of such Third-World oriented materials from the archive to conceive new projects related to transnational social, revolutionary, student and protest movements during the global Cold War. At a point of re-writing art history from a global perspective, I focus on the ideas, thinking processes, philosophies, and collective actions across geopolitical constructs, which survived in the form of magazines and periodicals. I argue that as issues of transnational solidarity came into being, it was first and foremost exemplified throughout networked leftist magazines and periodicals which offered a place of global, transnational action to support anti-colonial and anti-imperial revolutions.

*The Medium is the Means: Labor Unions and Conceptual Art, 1970-78*

**Paul Smith**

1970s art publications devoted themselves, in great quantity, to the development of an art discourse amenable to efficacious and formalized political organizations within the arts. As the decade wore on, organizational questions assumed a structuring role for radical arts magazines, and for many artists' practices. Amidst the language of unionization and cultural solidarity, the work of conceptual artists has gone largely unconsidered. This essay will compare the diverging theories of artists' organizations as expressed by US Art & Language-affiliated journal *The Fox* and its offshoots, in particular the defection of "Provisional Art & Language" and their development of the journal *Red-Herring* from the remains of *The Fox*. Journals such as *Red-Herring* frequently cast art, and labor unions themselves, as a kind of media—"transitional" forms through which class consciousness must pass, and must eventually discard. I set out to isolate and analyze the moving target of artists' formal solidarity, which ranges over economic, gender, race and tactical territory, and helps us to understand the particular leftism proposed in the twilight of what Joseph Kosuth has called "Theoretical Conceptual Art." I will argue that understanding artists' organizations and unions as a kind of medium proves crucial for comprehending the political afterlives of conceptual art, and is a

trend clearly expressed in the committees of both *The Fox* and of *Red-Herring*. Understanding 1970s artists' organizations—and the ability for artists to contribute to broader class-conscious organizations—is crucial for understanding the possibilities they offered then and now.

*Periodical Revolution: A Question of Method*

**Adri Kacsor** and **Thomas Love**, Northwestern University

Art historians have long been interested in the aesthetics and politics of magazines, journals, and newspapers. Yet driven by a persistent fixation on the visual, art historical inquiries into periodicals often result merely in an analysis of spectacular covers, individual illustrations, or eye-catching designs and font-types, treating them as singular art objects. Such an approach misses some of the defining characteristics of periodicals, namely, their multiplicity, seriality, and circulation. Studying these characteristics is crucial for understanding how periodicals function as political objects, not just aesthetic objects. This paper brings the interdisciplinary methods of periodical studies to the analysis of various leftist journals and magazines in an attempt to formulate alternative and novel art historical approaches to studying the political potential of periodical art publications. If scholars of periodicals have recurrently posed "the enduring question of what a periodical is, by returning to the question of what periodicals do" (Hamilton, 2015); we ask: what do the aesthetics of periodicals do? The presentation will explore these questions of method through analyses of two central European leftist journals separated by a century of time. Adri Kacsor will present on a Hungarian-language communist journal, *Akasztott ember* (*The Hanged Man*), published in Vienna in the early 1920s. Thomas Love will discuss the multilingual magazine *Arts of the Working Class*, founded in Berlin in 2018. From these divergent cases, we will articulate the common concerns that can inform the study of the aesthetics and politics of leftist revolutionary periodicals across the twentieth century and today.



## Peru's Bicentenary: Identity Fractures in a Period of Transition from the colonial to the Republican Era

**Chairs:** **Maria Veronica Muñoz-Najar Luque**, University of California, Berkeley; **Katherine M McAllen**, University of Texas Rio Grande Valley

**Discussant:** **Natalia Majluf**

This session rethinks narratives that have constructed Peruvian Art in the year of the 200th Anniversary of Peru's Independence. It aims to fracture the art history canon and incorporate regional and popular art discourses, as well as dialogues that visualize them within the museum sphere, to present new contributions to the field within a revisionist perspective. The session explores how artists, architects, and patrons established their power and identity within the colonial context and the period after Independence. Formations of identity that included negotiations, hybridity, and resistance vis-à-vis visual culture resulted in the emergence of new art forms that were unique to Peru's complex territory and diverse ecosystems. Departing from the canon that has focused on the development of painting schools in Peru's vital urban centers of Lima and Cusco, this session invites papers that examine lesser-known art academies and pictorial traditions, along with the complex realities and histories behind the creators that produced them. This panel encourages proposals that depart from the close relationship that Latin American visual culture has traditionally maintained with Europe and seeks compelling case studies that give agency to the artists and communities that created new media, localized iconographies, and unique visual discourses within a period of political, social, and geographical transition in Peru.

*Migrants, murals and metropolitan identities: public spaces and urban heritage aesthetics as struggles for Historic Lima*  
**Grace Eliana Alexandrino Ocana**, Stanford University

*Confronting Racialized Narratives of Sculptural Production and Consumption in Eighteenth-Century Quito*  
**Leslie Elise Todd**, Sewanee: The University of the South

*Andean Seventeenth-Century Black Uncus Worn for Corpus Christi and the Left-spun Yarn that Empowers Them*  
**Elena Phipps**, The Metropolitan Museum of Art

## Photographic Networks

THE PHOTOGRAPHY NETWORK

**Chairs:** **Catherine Zuromskis**, Rochester Institute of Technology; **Kate Palmer Albers**, Whittier College

Histories of photography have often focused on the role of the individual—the photographer, inventor, scholar, or collector who has shaped or influenced the medium and its development. This roundtable discussion will explore the crucial role of networks in photographic practice, study, circulation, and collaboration. Photographic networks highlight the social, communal, and political aspects of photography's history and its present. Networks may also be invisible or operate at the margins, creating connections among those who are underrepresented, migratory, or otherwise unseen. We ask what photographic networks have achieved or realized that might not have been possible for individuals alone? How do networks either facilitate or challenge dominant narratives and discourses? What potential might networks offer for the future?

*From an Informal Network to the Creation of an Institution via Formal Collectives: Black British Photographers' Path towards Recognition*

**Taous Rose Dahmani**, Pantheon-Sorbonne Paris 1

In recent years the concept of 'network' has led to an ever broader, increasingly global shift of thinking. However, in this paper, I wish to discuss a network anchored within a contained locality whose insulated actors understood the necessity of creating links in order to bring to light their practice: Black British photographers active in London during the 1980s. Often the only ones to bear a double identity in art school, isolated by practising a then unpopular medium, rejected by the mainstream illustrated press, not recognized by galleries and not invited to join agencies: getting together became urgent in the hope of penetrating England's ideological context and its conservative artistic spaces. I would like to argue that in this case the network was simultaneously an act that replicated activist strategies – organizing, meetings, debates – and an act of survival and artistic existence. The network had its leaders, its members, its meeting points and ways of proceeding which were informal for a long time; formalisation only emerging in the second half of the 1980s. The D-Max collective, then the Association of Black Photographers worked towards a greater recognition of the photographic medium and of photographers of color. Marginalized by society because Black, marginalized by the art world because photographers, this network of Black and British photographers would eventually take on an institutional form in the early 1990s with the creation of Autograph ABP. The institutional network then became even more complex: the actors who shaped it, became shaped by it, ultimately furthering individual creativity.

*Shuttered Windows: Leslie Feinberg and the Trans-Crip Photograph on Flickr in the 2000s*  
**Jordan Reznick**, San Jose State University

Does the disabled photographer demand a reevaluation of the fundamental nature of photography? Both Jonathan Crary and Allan Sekula write that the medium became ontologically tied to mobility during the nineteenth century. They document photography's entanglement with the forces of Industrialization

which sought to control the new urban worker—an unpredictable mobile individual whose untrackable straying and optical mistakes represented an obstacle to the smooth operation of capital. However not everyone was mobilized by Industrialization. Many were disabled either by dangerous labor conditions or by the evaluation of a body's ability according to its productivity. Growing up in Buffalo, New York on the precipice of deindustrialization, transgender activist Leslie Feinberg (zie/hir/hirs) became radicalized as zie linked issues of class conflict to injustices surrounding race, gender, sexuality and colonization. Disabled later in life, Feinberg turned to photographic communities on Flickr as a means to continue hir political work on the platform's democratized space of artistic free exchange and mutual support. Connecting the windowed views of hir life—hir apartment window to that of the prison visiting room, the mirror, and the networked screen—Feinberg's trans-crip camera became a tool of interdependent self-determination that forged connections across planes of separation. I argue that Feinberg used the crip lens as an adaptive technology whose shared aesthetic pleasures fought against conditions of isolation, both physical and ideological. Hir photographs recall history's first fixed photograph—Niépce's *View from the Window (1826)*—to ask how the immobile camera activates windows in a refusal to be shut in by capitalism.

*Network Visibilities: Wire Service Photography at the Museum of Modern Art, 1949-1955*

**Jonathan L Dentler**, Université Paris Nanterre, Université de Paris

Beginning in the 1920s, wire photography services decisively reshaped modern visual culture by using a technology similar to a fax machine to separate visual information from its material support and transmit it by telecommunications infrastructure. After World War Two, government and press figures turned to the urgent question of how this infrastructure might best serve international peace. Wire photography services came under pressure to help fulfill the aspirations for international understanding enshrined in the UN Declaration of Human Rights and UNESCO's founding charter. Yet while it gave images the ability to circulate almost instantaneously across vast distances, many were skeptical about whether this seemingly artless, naïve, and mechanical form of image making was capable of communicating meaningfully in a way that would foster peace. In response, a network of figures at wire photography services and around MoMA used exhibition strategies to argue for wire photography's communicative potential, underlining its ability to produce engagement with planetary infrastructure's global implications. Edward Steichen used his position to argue that photography's importance lay not in its status as a unique aesthetic object, but in how it communicated and linked the world together. MoMA's director, René d'Harnoncourt, organized thirty-two museums to display "World on View" exhibits in shop windows around Fifth Avenue in order to, "strengthen our consciousness of the interdependence of the world." Appearing first as visually "poor" information in the daily press, then recirculated at MoMA, wired images helped make the global dimensions and implications of infrastructural networks into a felt reality.

*Network as Praxis: LIFE Magazine and the Power of Photography*

**Katherine A. Bussard**

In devising a project that attempted to consider the complex processes and networks that allowed photography to dominate LIFE Magazine during its weekly run from 1936 to 1972, we sought to craft a book that would itself offer a complex network. This book's network spans multiple disciplines (American Studies, Communication Studies, History, Rhetoric, and Visual Studies) even as it aimed to provide an art historical volume that had been lacking. The book's network also purposefully teased apart and examined different aspects of LIFE's photographs through its very structure: there are contextualizing essays exploring LIFE's precedents as well as its main competitor; there are thematic essays grounded in representations that circulated on wars, race relations, and the fight against Communism; there are conceptual essays grappling with LIFE's quintessential photo essay form, with its particular version of photojournalism, and with LIFE's photographic impact on its viewers; there are case studies focused on LIFE's printing & production, its women photographers, and its consideration of color art photography; there are object treatments closely examining a single image or photo story. In this book-as-network, research, information, and analysis can be engaged across time, genres, and points of entry. Moreover, this project attempts to write a history for LIFE's photographs that equally assesses their origins, their contextualization on the printed page, and their dispersal and impact from that point forward. Most of all, as a network, LIFE Magazine and the Power of Photography is intended to be an invitation for photographic scholarship and networks yet to come.

*Material Networks: The Case of Albumen Paper*

**Katherine Mintie**, Harvard Art Museums

This presentation will use albumen paper as a case study for demonstrating the value of attending closely to photographic materials and the networks of labor and trade that enable their production. The presentation will trace the creation of albumen paper, a staple of nineteenth-century photography, from the production of cotton by slaves and sharecroppers in the American South to the industrialized weaving of cotton and linen textiles by factory workers in Great Britain to the creation of paper from cotton and linen rags by craftspeople at mills in France and Germany to photographic emporiums in Dresden and New York where working-class women coated the paper with egg whites. As this cycle of production suggests, a deep engagement with materials can underscore the extent to which the Euro-American photographic industry was deeply embedded in crisscrossing networks of transatlantic trade. Further, this line of inquiry brings into view the labor of many groups—the enslaved, the working class, women—who are often positioned as peripheral to photography's early history but were central to its expansion as a popular medium with the rise of paper photography.

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## Photography and Ecology

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*Ecological Agency of Art: Kenji Yanobe's Descent into Chernobyl's 'Necrolandscape'*

**Nazar Kozak**, National Academy of Sciences of Ukraine

On June 22, 1997, the Japanese artist Kenji Yanobe came to the Chernobyl 'exclusion zone' in northern Ukraine, the site of a major ecological disaster caused by an explosion at the nuclear plant back in 1986. Wearing a yellow 'Atom suit', a complex protective garment that combines manga aesthetics with a Geiger counter, the artist wandered around the abandoned city of Prypiat and the surrounding countryside where radioactive nature has overtaken the ruins of late Soviet civilization. As a result, a staged photo series was produced. Featured in multiple art shows and catalogs, Yanobe's photographs challenged commentators with a stunning contrast between the bright artist's figure and the dark environment that surrounds it. Understood primarily as representations of the Chernobyl zone, the photographs were read as "comical-looking," "humorous and playful," and even "bitterly hilarious." Yet, might Yanobe's project matter outside of the 'ruin porn' genre typically associated with 'necrolandscape' images? Combining Alfred Gel's anthropological theory of art and W.J.T. Mitchell's theorizations on 'lives' of images, this paper moves away from an interpretation of the disaster's representation for interpretation sake towards a discursive field where art not only reflects but also affects reality. In light of this approach, I posit that Yanobe's project claims an ecological agency against the disaster rather than merely depicts its aftermath. It warns about the invisible danger in the environment and brings forth the tools to survive extermination.

*"The Hog-Squeal of the Universe": Photographing Industrial Slaughter*

**Emily K. Morgan**, Iowa State University

Industrial-scale animal slaughter is an American innovation. From the mid-to-late nineteenth century, the heavily-mechanized "disassembly lines" of the American meat industry have satisfied international demand for cheap, readily available meat. Early in its history, the industry turned to the camera as a trusted tool for publicizing its contributions to the march of industrial progress. By the early twentieth century photographs of the industry proliferated, circulating in postcards, guidebooks, magazines, and other popular media. Subjects ran the gamut from scenes of live animals in stockyards, through slaughter and dressing, to processing and packaging. Despite occurring thousands of times a day in any given packinghouse, however, the moment of an animal's death has proven a rare subject for photographs. Early photographic material was often too slow to capture workers' swift motions, but the issue went beyond technological limitations. Even to the present day, and even in those few photographs that manage to capture some part of the action of slaughter, images can render only the mechanics, the physical appearance of death. Death's duration, the loss of life as a process of becoming-object, proves elusive. Examining photos from meat industry archives as well as those circulating in books, magazines, and other media, this paper considers photography's service to the meat industry. Reflecting on the medium's inability to render death as a metaphysical, not just a mechanical, process, the paper contends that photography's limitations have enhanced, not curtailed, its usefulness to the meat industry, helping to engender widespread tolerance of industrial-scale animal slaughter.

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## Photography, Activism, and African American Self-Representation

**Chair: Mary Trent**, College of Charleston

Photography, Activism, and African American Self-Representation Frederick Douglass preferred photography over painting for fixing his public image, arguing that it avoided the distortion and exaggerations of black physiognomy that occurred at the hands of white artists. Writing about the motivations behind his long career representing African Americans in photojournalism and film, Gordon Parks described photography as his "weapon of choice" for combatting the injustice facing African Americans. And, contemporary photographer Sheila Pree Bright puts her documentary photographs of Black Lives Matter Protests in conversation with her images of activists from the 1960s Civil Rights era to question what has changed and what has stayed the same. These examples point to the historical importance of the medium of photography for African American activism and self-representation, which this panel seeks to investigate. What does photography offer African American self-representation that is distinct from the advantages of other visual media? How have more recent works developed the legacy of historical examples? In what ways are the potentials and challenges of photography for African American activist self-representation expanded and/or challenged by networked, digital photography? This panel hopes to feature a range of proposals and outlooks. It invites individual and comparative historical studies, theorizations of the medium, papers by photographers discussing their own work, in addition to other formats.

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*African American Activism and the Photographic Touch*

**Mary Trent**, College of Charleston

This paper introduces the panel's concerns for African American photographic self-representation in intersections between art and activism. It highlights three distinct relevant moments: first, Frederick Douglass's preference for photographic rather than painted portraits; second, the response to Dana Schutz's 2016 contemporary painting of a historic photograph of Emmett Till in *Open Casket*; third, the documentation of the 1968 Orangeburg Massacre by South Carolinian Cecil Williams, a photographer still advocating at the age of 83 for greater recognition for his community's activist heritage. Across these examples, this paper traces the presence or distance of artists' and photographers' hands in different media and how these hands influence the representation of African American identity and activism. My talk ends with the introduction of my three fellow panelists.

*The Black Body Re-Imagined*

**Cynthia Gadsden**, Tennessee State University

In *Infinite Essence* (2018) Mikael Owunna reimagined and redefined the black body as ethereal, mystical, and exquisitely beautiful through a series of photographs. He like many with black skin was mentally, emotionally, and spiritually exhausted from the unrelenting media projections of black bodies starving, beaten, dead, dying, or suffering. Wanting to counteract such painful and negative photography, Owunna redefined the black body as a site of magic and power. Through the use of fluorescent paint and ultraviolet light, Owunna captures the life-affirming, radiant essence present in every body, and

particularly black bodies. Through photography each body looks as if its engulfed in stars. Almost 100 years earlier, James Van Der Zee the famed Harlem, New York photographer was one of the first to redefine the perception of the black body, and what it could do and be. As the official photographer for weddings, funerals, social clubs, civic groups, fraternities, and sororities, Van Der Zee's images documented the breath and depth of the African American community in a large urban city. Perhaps more importantly though were the opportunities he provided for black self-determination and aspirational hope through crafted images. Through the props, clothing, and backdrops he provided, Van Der Zee's clients rejected the negative stereotypes of the white media. Instead his clients created photographs that reflected the way they saw themselves, rather than the way others saw them. Historically, photography has made space for black bodies to dream and aspire. This was true in the 1920s and remains true today.

*"Photographic Disruption in the Art of Emma Amos"*

**Phoebe E. Wolfskill**, Indiana University

In the late 1980s, artist Emma Amos (1937-2020) began regularly incorporating vernacular photography of African American individuals and communities into her mixed-media paintings. A particularly enigmatic set of photographs include those inherited from her godfather George Shivery, who traveled through the South in the 1930s photographing Black farmers and city-dwellers. My paper focuses on Amos's specific method of bordering and mixing Shivery's photographs with purchased or painted American and Confederate flags. I argue that Amos's integration of photo and flag allows critical examination of how these disparate images and symbols function historically and continue to speak to present-day tensions over national, regional, and racial identity. These photo/flag works do not function as photographic documents and symbols as much as affective vehicles for responding to a history of images and their implied meanings. Amos's interventions further challenge historical silences, particularly in terms of African American lives and perspectives. Applying the concept of photographic biographies as addressed by Elizabeth Edwards, and the writing of history through the photograph, as discussed by Tina Campt, my paper suggests that Amos's use of photographs speaks to a broader context of Black oppression, but also offers the prospects for Black agency and self-representation. Amos's work prevents neither flag nor photograph from functioning as documentary or static; instead, she enlivens them with new meanings that provoke reassessment of our history of race relations and their present and future possibilities.

*"To be done and undone": Social Photography and Slow Violence in LaToya Ruby Frazier's Campaign for Braddock Hospital (Save Our Community Hospital) (2011)*

**Chris Balaschak**, Flagler College

In a 2012 discussion with Martha Rosler, LaToya Ruby Frazier questioned whether photography is "enough to cause social change or to serve the disenfranchised." Published in the Whitney Biennial catalog, an exhibition that featured Frazier's 2011 work, Campaign for Braddock Hospital (Save Our Community Hospital), the artist's comments on what she called "the possibilities of activism" indicate her work's participation in the history of American social documentary photography. However, Campaign for Braddock Hospital does not simply

revisit this staid genre of sympathetic image-making, and instead offers a means of reappraising the genre's altruistic intentions, first-person realism, and depiction of environmental injustices. This paper explains the ways in which Campaign for Braddock Hospital brings together social documentary practice and the politics of public health in order to make visible a community impacted by relentless environmental racism. One focus of my analysis is the relevance of testimony: Frazier inscribes herself into the work through handwriting, and depicts her family's place in Braddock Hospital's community. A second point of discussion is Frazier's attention to picturing the public and commodified spaces around Braddock Hospital as a means to describe the role of capitalism in driving unequal access to public health infrastructure. Lastly, I consider how Frazier's focus on her family, and the Braddock community, implicates historical social documentary photography in fostering racial segregation, indicating a generational, "slow violence" (Rob Nixon) permeating present-day public health inequities.

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## Picturing the Non-Visible Environment

**Chairs:** Lee Ann Custer, University of Pennsylvania; Kimia Rose Shahi, Princeton University

**Discussant:** Asma Naeem, Baltimore Museum of Art

The proliferation of visual materials related to current crises like climate change and COVID-19 attests to both the power and limitations of images as tools for communicating the non-visible aspects of our environment. This session explores various representational strategies that artists have deployed to convey forces often thought too vast or too diffuse to conceptualize—let alone envision. Throughout the nineteenth and the twentieth centuries, fields such as geology, geography, public health, and microscopy grappled with the problems of visualizing climate, air, water, disease, and more. Modernity, and its concomitant scientific and sociological developments, posed unique challenges to representation; the gap between knowledge of the physical environment and the ordinarily visible aspects of it was met with new forms of data visualization, mapping, and imaging technology. At times, artists and scientists faced similar crises of representation. From charting coastlines to picturing pollution, sound, or the changing shape of cities, artists working at—and even beyond—the limits of the visible, attempted to capture elusive or ephemeral aspects of the environment as they were becoming increasingly significant within the fabric of modern life. This session seeks analyses of art, visual culture, or architecture that engage non-visible aspects of the environment, especially as they intersect with environmental science, public health, and urban studies. Papers might address questions of scale, vision and knowledge, scientific measurement, the aesthetics of modernism, and the body and the environment. Discussions of intersectional identity, including class, race, indigeneity, and gender, as well as environmental justice, are especially welcome.

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*Forces, Faces, Erasures: The Desperate (In)Visibility of the Magnetic and Geographic North Poles*

**Mark A. Cheetham**, University of Toronto

Attempts to find, mark, and claim both the north geological and magnetic poles were an obsession in the Anglosphere in the long nineteenth century. Both poles were invisible yet vividly



imagined c.1800, the magnetic because it was a force rather than a place (pinpointed in 1833), and the geographical because it was perennially unreachable, despite endless schemes and expeditions. I will explore attempts to picture these strategically important invisibilities, their tracings across new and older media (from watercolor to photography) and in a remarkable range of settings, including elaborate panoramas that toured the USA and Britain, images in the extensive popular press fascinated with polar exploration, illustrated luxury publications, and sublime landscape paintings. A paradox that haunts the north poles' occlusion is the contrasting visibility of British and American explorers who sought these geologic prizes. While John Franklin is remembered for his disastrous 1845 attempt to find the Northwest Passage, vividly revived by the TV series 'The Terror' (2018), he also sought the North Pole in 1818. With a Daguerreotype in 1845, Franklin's nonetheless became the face of heroism. Invisible geography was again discerned through personification in the 1909 claim to the North Pole by Americans Robert Peary, Matthew Henson, and their Inuit guides. British artist Isaac Julien's 2004 film 'True North' reflects on Henson's relationships with Peary and the Arctic as a black man who – along with the Inuit – disappeared into the 'whiteness' of polar exploration.

### *Anicka Yi: The Logic of Scent*

#### **Zoe Stillpass**

Paul Klee famously stated, "Art does not reproduce the visible; rather, it makes visible". Pushing this idea to an extreme, contemporary artist Anicka Yi collaborates with microbes, viruses, and antibodies to reveal the fundamental role that microscopic, non-human actors play in the environment. Through olfaction, Yi opens the biopolitics of taste to non-anthropocentric modes of perception. For example, she designed a scent titled Immigrant Caucus, a synthesis of chemical compounds extracted from the pheromones of carpenter ants and sweat samples of Asian-American women. She considers such works as an ecofeminist response to Western, vision-centric modernist art and the male gaze. Often forsaking visual and linguistic systems of meaning, Yi uncovers affective transpersonal flows occurring at non-conscious levels. For one museum show, she worked with scientists to cultivate odoriferous bacteria sampled from 100 women in the art world. Housed in an illuminated vitrine, the bacteria breeding on agar resembled an elegant modernist painting. However, this growing pathogenic female community threatened to contaminate the patriarchal institution and questioned identity on a molecular level. In minimalist aquascapes, Yi included microalgae, cyanobacteria, and incubation chambers for insect eggs. These living landscape paintings evoked the ecological potential of algae and future symbiotic relationships with "foreign cultures". Through such means, she reconsiders the body as a community of micro-organic agents and speculates on new crossspecies hybrids with which we might become. Presenting visions of life at the end of the Anthropocene, Yi imagines what may exist beyond.

### *Thinking Small: Walter de Maria's Miniatures on a Universal Scale*

#### **Lee Colón**, Museum of Modern Art

During his lifetime, Walter de Maria (1935–2013) produced sculptures so large that each could be apprehended only over

the span of hours and always incompletely. However, he also produced miniatures of his works, translating the enormity of The Lightning Field (1977), over a mile long, into mere inches in Gold and Silver Lightning Field (1993). A close study of these miniatures offers useful insight, I argue, into de Maria's exploration of scalar relationships that activate the strict limits of human perception. One of the artist's earliest works, Column with a Ball on Top (1961), for example, rises to eight feet, so that the titular gold ball cannot be seen by even the tallest living person. In 1965, de Maria brought the entire structure into view with a version just under a foot and a half tall. He did so in a cultural moment when human vantage point was radically expanded by space satellites, with the resulting "full-disk" images of earth becoming potent symbols of planetary scale for environmentalists. De Maria invites this historical positioning in statements on the subject of these works. Of the subterranean Vertical Earth Kilometer (1977), he explains: "The Vertical Earth Kilometer should be built so people will think and feel about the earth and its place in the universe." I ask: how do de Maria's miniatures provide a key for understanding the value of smallness operative in his large-scale works and perhaps gesture toward the stakes of relative scale in his work more broadly?

### *The Minamata Event*

#### **Carl C Fuldner**, Art Institute of Chicago

This paper seeks to reframe the body of work created by W. Eugene and Aileen Mioko Smith from 1971–74 documenting the impacts of mercury poisoning in the Japanese fishing village of Minamata, positioning it as a groundbreaking model of artistic collaboration in service of environmental activism. Using their co-authored 1975 photobook, *Minamata*, as a starting point, my analysis considers the nature of their partnership vis-à-vis a broader network of photographers, scientists, public health advocates, and victims, whose collective contributions were essential to realizing the project. Central to my account is the contention that the Smiths' Minamata project ought to be understood as a creative response to a conceptual dilemma: how can one photograph a slowly unfolding disaster? Minamata disease was first uncovered in 1956, itself the result of covert toxic dumping that began in 1932. The Smiths' project was concerned, then, with devising an aesthetic that redefined the temporal boundaries of the photographic image, recasting environmental violence in protracted, intergenerational terms. I consider the range of textual and visual evidence they deployed, alongside the dynamics of class, gender, nationality, and disability that inflect the work. In an effort to address the imbalances codified in the project's critical reception, I move to consider the Smiths' work in light of their Japanese precursors, such as Shisei Kuwabara, as well as the photographers who have continued in their wake, such as Tekeshi Ishikawa, positioning them collectively as actors within a longer project to document a discrete ecological event that is yet unfolding.

### *Food Chain*

#### **Ruth A. Dusseault**, Spelman

Inspired by the vertical integration of global suppliers like Cargill, FOOD CHAIN is a visual essay that travels vertically through different scales of our food system, global and local. The local scale is represented by urban farmers in Georgia, as

they work to improve the health and capital of marginalized food desert communities. Their testimonies address public health, spatial justice and black land ownership. Their organic philosophies align with indigenous farming practices, such as no tillage and native grasses. These are some of the same practices gaining interest from industrial farmers as they work to meet the challenges of climate change. The global perspective arrives as ponderous movements in bulk. Shipments of grain cross landscapes - silo to train, train to barge – as we talk with laborers, farmers, and engineers along the way. Finally, we arrive at the World Food Prize. Considered the Nobel Prize for food and agriculture, the World Food Prize (orig.1987) was meant to celebrate the “green revolution,” the advent of high yield genetics and fertilizers that created the highest period of food production and hunger reduction in human history. Headquartered in a renovated neo-classical library in Des Moines Iowa, the building itself will serve as a narrative device. Its architecture, didactic displays and art (including WPA-era murals depicting the social history of the region) will be unpacked by art and environmental historians and used as departure points for a revised history, looping from indigenous to modern and back.

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## Plague and Calamity: Visualization from 1300-1600

ASSOCIATION FOR TEXTUAL SCHOLARSHIP IN ART HISTORY

**Chair: Liana De Girolami Cheney**, Association for Textual Scholarship in Art History

The session addresses issues about the formation, transmission, and consequences of plagues as well as the physical and spiritual impact of these and similar calamities in their respective societies. Some plagues were pandemic while others were endemic. The three major pandemic plagues were: the Plague of Justinian (524; the Black Death Pestilence (Bubonic Plague) of 1347, described by Chaucer, Boccaccio, and Petrarch; the Asian Bubonic Plague (Manchuria, Mongolia and India) of 1855/1866, which affected the dominions of the British Empire. Other plagues not as pandemic but as brutal in their calamities and horror were those experienced in Venice in 1576, Lombardy, 1629, Andalusia, 1637, London, 1665, and others. Representations in paintings and prints dramatically visualize the physical and emotional disasters and distresses for humanity.

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*Mediating Pestilence and Senescence: Titian's Late St. Sebastian*

**Brian D. Steele**

Although Titian's St. Sebastian (c. 1570-75) remained incomplete in the artist's shop until his death, it warrants sustained examination in view of the facts that Titian elected to return to the saint's representation some forty years after his previous versions of the subject, formulated a distinctive mode of presentation vis-à-vis his earlier practice, and sufficiently finished principal portions of the image to establish essential concepts. David Rosand has elucidated the paragone with antique sculpture which the image embodies, and I expand investigation with regard to heroic characterization, allusion to Apollonian beauty, and variations on sculptural prototypes by comparison with textual accounts of the saint and with images

by Titian and other Venetian painters. In particular, iconographic components and the saint's striding stance intimate a narrative prolepsis that moderates static representation as bound martyr and amplifies resonant thematic conceits. In turn, this close reading facilitates consideration within contexts of St. Sebastian as plague saint and guarantor of safety, Venetian political circumstances, and Christ-like sacrifice of personal significance to the artist. Titian's St. Sebastian, within a nocturnal atmosphere pierced by pyrotechnic flashes, presents an evolving image of righteous character, pained but confident and trusting in divine mercy, who actively confronts present and future. Perhaps motivated initially by Venetian hostilities leading to the Battle of Lepanto, St. Sebastian incorporated implications of the divine origin attributed to the plague, but, through Titian's practice of inhabiting all emotions depicted, evolved into an expression of the aged painter's faith in redemption.

*Beyond Suffering Bodies: the Image of Florence during the Plague of 1630*

**Emilie Passignat**

Between 1629 and 1630, the bubonic plague struck most of northern Italy and reached Florence in August 1630. Giovanni Baldinucci's memoirs carefully record the progression of the epidemic, which lasted until the spring of 1633. A painting once attributed to Ludovico Cigoli at the Museo della Misericordia, Florence, restored in 2015, sadly illustrates this historical epidemic. The painting shows confreres' activities in front of their headquarters, thus providing a significant view of Piazza del Duomo in the midst of the epidemic. This veduta is the focus of my analysis and is compared with a small group of works with a similar theme, where the urban landscape is present, and with accounts taken from contemporary textual sources. The purpose is to investigate the process of actualizing the iconography of the triumph of death, which was already depicted by several artists in previous centuries. This approach makes it possible to examine various elements of reflection on the visual representation of human desolation and to evaluate the use of symbolic instruments intertwined with social and spiritual aspects as well as with some political implications.

*Plague in Palermo: Santa Rosalia Halts the Pathogen*

**Tina Waldeier Bizzarro**

In an ironic twist of fate, the lethal corona virus pandemic thwarted last year's celebration of the 396th annual festa of Palermo's patroness Santa Rosalia, whose miraculous intervention in Palermo's sacred history in 1624 delivered the city from the Black Death in a type of processional “passover.” Two eponymous celebrations were halted: the magnificent multi-day July celebration of “La Santuzza” (the “Little Saint”), complete with a colossal vessel-shaped chariot, garlands of roses, angels, serenading musicians, the cult statue of Santa Rosalia, and drawn through the city streets by a team of oxen; the second, the early September evening torch-lit pilgrimage climb up the strada vecchia to visit and venerate Rosalia in her cave sanctuary within Palermo's Monte Pellegrino, where her relics were found in 1624. In this examination of the structure and the liturgical and acoustic apparatus of these monumental feste—perhaps the largest and grandest of all of Western Europe—we will consider these Christian processional heterotopias. These transformative counter-sites feature and map graves, bones, and death, mirror where heaven and earth

meet, where time collapses, where privileged, forbidden, and perfect spaces—alternative to the quotidian spaces of home, city square, or marketplace—turn our reality upside down. Sicilian celebrations of the great plague saint Rosalia, continue—with the ritual panoply of sermons, prayers, purifications, chants, hymns, concerts, processions, fireworks, grand liturgical appliances, and time-honored traditional foods—to cyclically mark breaks with traditional time, ushering us into the static and sacred locus of epiphany and transformation.

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## Political Engagement of Women Artists: An International Perspective on Status Negotiation

**Chairs:** Gillian Greenhill Hannum, Manhattanville College; Kyunghee Pyun, Fashion Institute of Technology State University of New York

**Discussant:** Sooran Choi, New York University

With the expansion of the Museum of Modern Art in 2019 and the Elizabeth Sackler Center for Feminist Art at the Brooklyn Museum, which opened in 2007, we have seen several major retrospectives on women artists in New York City and witnessed a concerted effort to include more women artists in the master narrative of art history writing. Yet while women artists have been part of major art movements in modern and contemporary eras, their political engagements in the art making process have not received great attention. As feminist ideology spread around the globe, many women artists became vocal opponents of political regimes or pioneers of civic activism. This panel showcases four papers on women artists engaged in political activism. Some are performance artists in academia, while others are street artists. While some women artists negotiated their own political status in their indigenous community, others responded to global issues of military dictatorship, racial discrimination, or masculine privileges in regions other than their own. With cultural geography and national identity as ideological strategy, women artists continue to highlight and challenge the disturbing legacies of colonialism, imperialism, capitalism, Communism and other political ideologies that are correlated with patriarchy, primogeniture, sexism, or misogyny. Solidarity among women artists, the speakers will argue, remains valuable and empowering for women who still seek legitimate recognition in art schools, cultural institutions, and history curricula.

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*Discussant*

**Sooran Choi**, New York University

*Yong Soon Min's Defining Moments: Gendered Space of Decolonization*

**SoJung Hyun**

As Postmodernism began to emerge as an important cultural manifestation in the late 1980s, Asian-American women were in the process of slowly becoming integrated into this largely white, male art world. In doing so, they explored a multiplicity of artistic and intellectual concerns regarding class, gender, race, and sexuality, struggling to present them in their own terms. During this period, Yong Soon Min (b. 1953) progressed as one of the most significant artists among Asian-American feminists actively engaged in the movement. This essay will investigate the work and ideas of Yong Soon Min primarily in her

relationship to the evolving community of Korean-American artists in New York during the 1980s and 1990s. Composed of six black-and-white silver gelatin prints, *Defining Moments* (1992) features portrait images of the artist covered with words and numbers symbolically representing historical dates linked to her Korean-American identity. The words and numbers directly refer to three historical events: 1) the mass protest (April 19, 1960) against Korean President, Syngman Rhee; 2) the Kwangju Uprising (May 18, 1980) under General Chun Doo-hwan; and 3) the violent outbreak of the Los Angeles Riots (April 29, 1992) instigated by distraught African-Americans in the artist's neighborhood. Each photograph makes a connection with Min's historical perception and personal memories of race, cultural identity, and feminism. In the course of focusing on these concerns, this paper will deliberate on the work of the artist from the perspective of media examining how she brought photography and installation as language components into her work.

*Embodying Hpuon: Negotiating New Spaces for Burmese Women Artists*

**Michelle Y Lim**

This paper considers the idea of hpuon in the contemporary Myanmar through the practices of two very different Burmese women artists, Nge Lay (b. 1979) and Wah Nu (b.1977), who are based in Yangon. Despite recent political revolutions, the ancient concept of hpuon (often taken to mean "glory" but closer to "power") continues to permeate socio-political life in Myanmar. Men are believed to be born with hpuon, based on karmic merits from previous lives while women—viewed as "unclean"—are capable of robbing a man of his innate hpuon. While this explains inherent gender inequality and hierarchy, what do such deep-rooted cultural beliefs imply for artists like Nge Lay and Wah Nu who balance motherhood and professional achievement in collaboration with their spouses? Born to a prominent filmmaking family, Wah Nu, with her husband Tun Win Aung, produced the Museum Project series to showcase the works of their artist friends Min Thein Sung, Phyo Yi, and Zar Min. In 2007, Nge Lay and her husband Aung Ko established the Thuye'dan Village Art Project to engage and share contemporary art with the villagers. At the 2018 Bangkok Biennale, Nge Lay presented *The Check Point*, an installation that examined the experiences of Burmese women, using the traditional longyi(s) or women's skirts. This paper seeks to understand the pressures and problems faced by contemporary Burmese women artists and identify the deployment of complex strategies of socio-political negotiation aimed at carving out a place for women artists in a still-traditional Southeast Asian country.

*Liminal Space of Artnauts: Women Artists Historicize the DMZ in the Korean Peninsula*

**Joo Yeon Woo**, University of South Florida and **Sandy Lane**, Metropolitan State University of Denver

The Demilitarized Zone (DMZ) is a buffer zone, about 155 miles long and 2.4 miles wide, between North and South Korea. While military activities are forbidden in the DMZ, this space retains the highest concentration of landmines. Ironically, it is Korea's most tranquil area because it is unreachable by unauthorized civilians. In 2018, an artist collective, Artnauts, launched *Liminal Space*, an exhibition with 35 female and 9 male artists from around the world at the DMZ Museum, located in the Civilian

Passage Restriction area. The collective uses the arts as a strong tool for political commentary and social intervention to invent new solutions for injustice while fostering exchange across regional, cultural, and linguistic borders. The Artnauts collective asked themselves, "How do we perceive and navigate liminal space between the borders of the DMZ?" It was surprising that many South Korean artists diminished political issues innate to the DMZ while non-Korean artists were more outspoken in addressing the partisan reality of DMZ issues resulting from Cold War politics. However, it was noted that international artists have fresh, though often biased or distorted, perspectives due to inaccuracy and misinformation. This talk illustrates how the exhibition contributed to solidarity among women artists from different regions and to a historicization of political interests among women artists. This paper will also discuss new opportunities that the DMZ Museum could offer in the future, as the two Koreas keep pushing for several tension-reducing measures toward an official end to the Korean War.

*Street Art Renegades: Addressing Gender Inequality in the Public Sphere*

**Deborah A. Saleeby-Mulligan**, Manhattanville College

This presentation will focus on the pioneering work of a group of international, contemporary female street artists who directly confront issues of gender inequality in the public sphere. The socially and politically-disruptive work of artists such as U.S.-based Lady Pink, Swoon, Olek and Tatyana Fazlalizadeh; South African Faith 47; and Afghan Shamsia Hassani directly confronts their communities. They created geographically-specific work with coded language that seeks to effect change from within. Collectively, their work is a confrontational weapon of resistance in the male-dominated world of street art. This study will explore the work of these six diverse street artists by highlighting its socio-political context. It will investigate the manner in which the site specificity of their art is of paramount importance. The location of the work, freely available in the public domain, reinforces its political significance by speaking directly to the community. The provocative nature of street art offers a subversive medium in which female artists address the complexities of gender and social inequalities, oppression, and prejudice. Their artistic presence in civic spaces often presents a direct challenge to mainstream cultural norms. As a feminist challenge, these artists offer an alternative view of street art. By embracing the inherent marginality of street art as a medium, they can be seen as presenting a progressive way forward in the contemporary art scene.

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## Prismatic Modernities: Media, Form, Displacement

**Chair: Tamar Kharatishvili**, Northwestern University  
Department of Art History

**Discussant: S. Hollis Clayson**, Northwestern University

Acknowledging the plurality of modernities as they migrate globally, this panel posits a "prismatic" approach to the visual cultures of modernism. Taken literally, a prism reveals the colored components of white light. Adapting the operation of a prism, our multifaceted approach considers at a more granular level the asynchronous, spatially-dispersed, yet often interlinked processes through which artworks, labor, capital, and publics circulate under modernity. We expand upon the notion of multiple temporalities and subsequent instabilities of meaning and form (explored by Alexander Nagel and Christopher Wood in the early-modern context) by more precisely considering both historiographic practices and the circulation of forms and meanings across transnational contexts. Our papers refract received narratives of modernism, seeking to understand how the extraction of resources in the global South, or the looting of objects of Empire, deepen our understanding of the constitution of modernity and the hegemonies of colonial meaning-making in London and New York; how the contingencies of immigration and engagement with new forms of technological modernity in Paris find artistic expression through an abstraction based in intermediality; and cinematic media and migration across Latin America, the Middle East, and Europe in the context of radical curatorial practices of the twenty-first century. Ultimately, we believe a prismatic understanding counters canonical narratives of modernity, underscoring its invariable messiness by emphasizing the circulation of materials, people, media, and forms. Modernity, we argue, was never in one time or one place; it has always been dispersed at various velocities across disparate spaces.

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*Tipu, Tenniel, and Thomas Nast: The Bengal Tiger's Trans-Oceanic Migrations*

**aisha motlani**

One facet of modernity is the accelerated trans-oceanic flow of objects and ideas and the mutations of form and meaning they often underwent along the way. This paper examines the cross-media and cross-temporal migrations of "Tipu's Tiger," a life-sized wooden mechanical toy of a Bengal tiger mauling a European soldier that was built for Tipu Sultan, the ruler of the South Indian kingdom of Mysore. When Tipu was defeated by the British in 1799, the automaton was publicly displayed in Britain as a symbol of the nation's triumph over oriental barbarity. Decades later, Punch cartoonist John Tenniel used the Bengal tiger as a symbol of Indian infamy overcome by British valor in his jingoistic engravings of the 1857 Rebellion, an armed revolt against British rule across parts of northern and central India. In 1871, the American graphic satirist, Thomas Nast, appropriated his British rival's 1857 imagery and its Indian antecedent to mount a visual crusade against political corruption in New York's Tammany Hall. His caricatures for Harper's Weekly conflate the enemy of the British empire with what Nast regarded as the enemies of municipal democracy. By charting the transformation of Tipu's Tiger from a piece of anti-European princely propaganda to anti-Indian and anti-Tammany Hall political satire, this paper underscores the role of trans-



geographic migration in extending and altering the life and meaning of objects. I argue that the increased mobility of objects, ideas and people in the modern era compelled artists to generate boundary, genre, and media-crossing forms.

*The Aesthetics of Displacement and the Critique of Global Extractive Reason: William Blake's Book of Urizen (1794/1818)*

**Jacob Henry Leveton**, Northwestern University

In this paper, I show how the colonial extraction of Brazilian gold fueled the visual artist and poet William Blake's production of his *Book of Urizen*. Because the book is positioned at the nexus of international/transnational circulations of precious metals, and is aesthetically defined by Blake's practice of bringing together image and text, I argue the work provides a critical prism through which to interrogate ecologies of extraction in the global South across media in romantic-period London, an aspect of his work scholars have overlooked. The narrative within the illuminated book, first printed in 1794, imaginatively revises the biblical *Book of Genesis*, tracing the creation of the world undertaken by Blake's character "Urizen," or "your-reason," a demiurgical god-king. Implicating the viewer and reader in the artwork's internal operations, *Urizen* is tyrannical. The scope of his authoritarian rule is global, precisely because he produces and reproduces the world. In 1818, Blake printed a new copy of the illuminated book to which he added gold leaf mined during the Brazilian rush in Minas Gerais that increasingly circulated into London. Crucially, this iconographic addition shifts and expands the artwork's criticality towards globalized circuits of extraction and exchange. I conclude that Blake's medium itself becomes a platform to think through the displacement and circulation of the element of gold against the social and ecological dominance endemic to the global reach of Enlightenment reason. My study demonstrates how critiques of colonial extraction make visible ecologies of resistance within visual cultures of modernity.

*Eclipsing the Sun: Sonia Delaunay-Terk's Electric Alterity*

**Tamar Kharatishvili**, Northwestern University Department of Art History

Modernist art insisted on a heightened awareness of the materiality of representation, staking a claim for hypermediacy – a literal, and sometimes startling, collision of different media. In 1914, Sonia Delaunay-Terk exhibited her monumental canvas *Electric Prisms* at the Salon des Indépendants. It took artificial illumination as its conceptual point of departure and deviated from concurrent modernist experiments in solar, natural light undertaken by her husband Robert Delaunay and their colleague Georges Yakoulov. This abstract painting – one of the first – referred to an earlier work by Delaunay-Terk and the poet Blaise Cendrars, *The Prose of the Trans-Siberian* and the Little Jehanne of France, with its direct citation, in oils, of a promotional poster originally executed in pochoir print. Why mimic the appearance of collage with oils? I argue that making sense of this intermedial gesture at a transitional moment in Delaunay-Terk's career requires grappling with the ways in which Delaunay-Terk's specific abstract visual language negotiated the relationship between painting and vision mediated by artificial illumination, as well as attending to the intertwined notions of geopolitical displacement and an aesthetics of the machine. Electricity and the Trans-Siberian Railway become, for the expatriates Delaunay-Terk and Cendrars, pretexts with which to explore the

modalities of perception available to the émigré. Delaunay-Terk's intermedial, visual citation likely came as a response to Cendrars' own intertextual self-citations in his literary production. This functioned as a means to negotiate Delaunay-Terk's professional identity, and differentiate her work from that of Robert Delaunay and Georges Yakoulov.

*"The Terrible Nearness of Distant Places": Documenta11 and Migratory Media Forms*

**Swagato Chakravorty**, Yale University

This paper extends late-modernist discourses of cinematic relocation and displacement by situating them within migratory contexts – not merely migration in (moving image) media, but media as migration. In *Modernity at Large* (1996), the Indian-American anthropologist Arjun Appadurai focused on the unpredictable and proliferating intersections between migratory audiences and mass-mediated images (ranging across mediums and media) to argue for the emergence of "diasporic public spheres" that, by virtue of their contingent articulations, suggested a political assemblage beyond iterations of the nation-state architecture. Taking Appadurai's text as one starting point, and media theorist Francesco Casetti's recent work on cinematic relocations as another, I argue that *Documenta11* (2002), curated by the late Okwui Enwezor, may be best understood in terms that Appadurai and Casetti have separately described as a "mediascape." Emerging from dialogues between critical curation and art-historical scholarship, *Documenta11* was positioned from its inception as both a survey of contemporary art as well as an historiographic intervention that sought to reorder the very terms by which the art it surveyed could be historicized. Closely reading media installations and assemblages by Alfredo Jaar (b. 1956, Chile) and Walid Ra'ad/the Atlas Group (b. 1967, Lebanon), I identify the figure of displacement as operating both thematically and literally, as a formal device structuring the assemblage of the exhibitionary form of *Documenta11* itself. What emerges, within the discursive space of the exhibition and in dialogue with the decolonial critical practices that guided its curatorial ambitions, is an instantiation of Appadurai's diasporic public sphere.

## Processions: Pastiche, Parody, and Beyond

**Chair: Elena Varshavskaya**, Rhode Island School of Design

**Discussant: Pascale Helene Rihouet**, Rhode Island School of Design

This session examines processions in life and image from a global perspective, past or present. What kind of universal features may exist in processions, regardless of their locations, era, or types? How have processions and their representations evolved over time? Does that evolution reflect or resist historical changes? What do artists or patrons highlight or omit? Who is marginalized? What are the gender dynamics? What role does material culture play? Why were processions occasionally mocked in the arts and what are the distinctive features of such parodies? Four selected papers address these issues. Two speakers focus on the 16th century: one explores the power of papal parades and their challenges, the other examines processions real and imagined in Reformation England. The third presentation deals with the late 18th – early 19th century Japanese ukiyo-e prints that parody processions of daimyo – regional warlords. The last speaker evokes a joyous iteration of the annual Mary's Day parade organized in 1960s in Los Angeles by art professor, Sister Corita Kent, in defiance of the tradition.

### *Subjecting Images to Papal Processions in the Late Sixteenth Century*

**Silvia Tita**, Independent Scholar

Papal processions constituted modes of asserting presence and power. Either religious (such as the ones for the Corpus Christi festivities) or temporal (such as the rite of investiture known as the possesso, coronations of emperors, and entries into cities), these processions offered grandiose spectacles, disseminated ritual protocol, made the physical body of the omnipotent pontiff visually tangible to the crowds, and frequently delighted the poor in search of alms—a gesture that in turn helped the distributors capitalize on the representation of the good pastor. Especially from the last quarter of the sixteenth century on, printing facilitated the production and circulation of independent sheets and newsbooks on these events. Focusing on the late sixteenth century and early seventeenth century (mostly on the pontificate of Clement VIII Aldobrandini), this paper examines the staging of both traditional and particular papal processions that aimed to reinforce the post-Tridentine tenets of the Roman Church locally and internationally. Imagery for and after these processions became discursive means in arguing for the efficiency of the reformed Church universally. This paper expands on the relationship between processions and images beyond the normative approach to the latter as illustrative, and historical evidence, of the former by reflecting on the effects of the former over the latter.

### *Processions Real and Imagined: Ritual, Identity, and Community in Reformation England.*

**Zachary Stewart**, Texas A&M University

In the waning years of the sixteenth century, Roger Martin, a recusant member of a prominent family in the prosperous English village of Long Melford, Suffolk, penned an extraordinary text titled “The State of Melford Church...as I Did Know It.” Martin’s retrospective account is an invaluable historical source because it describes, in moving detail, the

various objects, sites, and rituals that defined public life in his community before the upheavals of the English Reformation. Especially notable is the way in which he visualizes his everyday environment as a series of concentric circles defined by the paths of suppressed religious processions that, for centuries, had circumambulated the parish church, the parish churchyard, and the entire village. This paper investigates Martin’s negotiation of textual, spatial, and temporal considerations in conjunction with surviving material culture from the parish church itself (including architecture, sculpture, and stained glass) as an important case study in the power of processions to encode memory and evoke meaning. Utilizing recent studies of place, mnemonics, and ritual as well as urban geographer Ed Soja’s definition of “thirdspace” as something both real and imagined, it argues that parish-based ceremonial, constructed in terms both individual and communal as well as spatial and social, played a fundamental role in shaping daily life in late medieval and early modern Europe.

### *Playing Samurai in Ukiyo-e Prints: Mock Daimyo Processions* **Elena Varshavskaya**, Rhode Island School of Design

This presentation focuses on late 18th – early 19th century ukiyo-e prints that parody gyoretsu, processions of daimyo – regional lords. Every year some two hundred fifty daimyo corteges were traversing Japan on the way between the daimyo domains and the shogunal capital of Edo (Tokyo) as a part of the alternate attendance system, sankin kotai. The pageant, numbering from a hundred to over a thousand samurai, served as a display of wealth and military might of the daimyo and thus testified to the unquestionable political authority of the shogun whom all this power served. The popular art of ukiyo-e responded to these majestic official spectacles by mocking them with its characteristic tongue-in-cheek irony. Via substituting the samurai by beautiful courtesans, by children or by Kabuki theater actors, the artists playfully satirized the pompousness of the official event while emphasizing many typological features of a procession as a form of human behavior. Courtesans and actors were below the bottom line of the established social hierarchy, however, as celebrities of popular culture they reigned in public opinion. Play is at the heart of operation for all three categories of substitutes in parody parades, whether courtesans, actors or children, and thus the choice of stand-ins underscored essential theatricality of processions. All is turned into a joke – attributes of daimyo entourages, formality of costumes, codified movements, and even the site of action.

### *Sister Corita Kent and Processions of Modern Catholicism* **Lauren Rosenblum**

In 1964, Sister Corita Kent, an art professor at the Roman Catholic, Immaculate Heart of Mary College in Los Angeles, organized an iteration of its annual Mary's Day parade. What had long been a solemn procession in the Spanish tradition with each participating student carrying a calla lily as an offering to the statue of the Madonna was transformed into a joyous parade of brightly colored posters, banners, costumes, and song. Film by Baylis Glascock shows it to have been an authentic expression of exuberant devotion. Sister Mary Corita was gaining national attention for her dynamically designed screenprints in bold colors that featured grocery store logos and pious sayings, bearing visual relationship to Pop aesthetics and referencing civil rights movements. This popularity led to an invitation that

year to contribute the painting *Beatitudes Wall* to an antechamber of the Vatican Pavilion at the New York World's Fair. Its main viewing space featured the imported Michelangelo's *Pietà*, dramatically staged by professional theater designer Jo Mielziner, that drew millions of viewers who moved past it on an electric sidewalk. This paper draws together two instances in which this contemporary religious reformation prompted new, more public spaces for communion. Sister Corita Kent's *Mary's Day Parade* is read as a ritual performance in which devoted bodies moved collectively in defiance of tradition and previously prescribed limitations on personal agency. This is considered alongside the manner in which masses of spectators attended to Michelangelo's *Pietà* in an automated procession appropriate to its Cold War American context.

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## Producing Landscape Across the Global Nineteenth Century

ASSOCIATION OF HISTORIANS OF 19TH-CENTURY ART

**Chairs:** Jennifer W. Olmsted, Wayne State University; Daniella Berman, New York University IFA

With increasing urgency, we are confronted by climate change and its attendant nationalism, competition for resources, and destruction of plant and animal habitats. We invite papers that examine the nineteenth-century roots of these developments and their representation in the visual arts. During this period, the natural world underwent many transformations due to industrialization, colonization, exploration, and the emergence of nation-states that inflected understanding of place and geography. This session seeks to investigate how artists represented the environment in its myriad forms, reacting to and seeking to understand the changing landscapes across the long nineteenth century. How did artists encounter and respond to these new or transforming natural worlds? What role did the landscape and its depictions play in shaping or reacting to nineteenth-century philosophies of resource extraction and exploitation? In what ways did representations of the landscape participate in the transmission and exchange of knowledge engendered by exploration and colonialism? What was the impact of new modes of viewing art, such as the panorama, on the perception and understanding of landscapes, real or represented? How did newly available technologies of production – such as portable oil paint, brighter colors, steam travel, gaslight, and photography – affect artistic depictions of the evolving environment? What trace of the artist is evident in the landscapes depicted? We welcome papers that explore representations of the natural world from across the globe in a diverse array of media, and will give particular attention to studies that attend to the methods and materials of production.

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*The Emptied Wilderness: Understanding Peale's Exhumation of the Mastodon as a Taskscape*

Violaine Joessel, University of Geneva

First intended as a history painting recounting the heroic discovery and collection of the bones of a mammoth in 1801 in upstate New York, Charles Willson Peale's *Exhumation of the Mastodon* (1806) is also one of the rare attempts at landscape painting in the early 19th century, announcing the transformations the American wilderness will undergo throughout the century. The wilderness, a concept born out of

America's unique nature, was a place to be feared and to be conquered. The documentation of the American wildlife in the early 19th century was part of this conquest and, as the director of the first natural history museum in the United States, Peale led the excavation effort. Interpreting this painting as a taskscape as defined by Tim Ingold in his article "The Temporality of the Landscape" (*World Archaeology*, 25(2), 1993: pp. 152-174), this paper aims to show how Peale represented three temporalities to share his vision of an American landscape in the making: first, a glorious past embodied in the mammoth; then, the industrious American character involved in the present effort of the exhumation, marking the end of what made the wilderness threatening; and, as the territory is getting emptied from its past gloriousness, the promise of a future fruitful soil. Indeed, if the excavation is the main subject of the painting, the discovery, made by a farmer in his land, shows indirectly Jefferson's agrarian ideal becoming a reality in the occupation of the American territory, erasing another temporality of the American landscape: the presence of Native Indian tribes.

*Unearthing What Is Underground in Robert Duncanson's "Cliff Mine"*

Alexis Monroe, Institute of Fine Arts

In 1848, prominent abolitionist Rev. Charles Avery commissioned the still-obscure painter Robert Duncanson to make a picture of the Cliff Mine in Michigan's Upper Peninsula. The painting was meant to commemorate the first profitable load of copper ever mined in the United States -- and Avery, a major investor in the mine, had made quite a profit indeed. Scholars agree that Avery chose Duncanson, a black artist, because of his abolitionist commitments, and that the commission served to establish Duncanson as a regional star. This straightforward narrative obscures the complex stakes of the Reverend's commission, as well as the visual strangeness of Duncanson's image. This paper seeks to investigate the paradoxes at the heart of the Cliff Mine: how could American nationalism, so tied to the natural landscape, be reconciled with destructive resource extraction? How could an abolitionist take pride in and profit from a mine that not only exploited black laborers, but was established on stolen Ojibwe land? And how did a black man like Duncanson find himself in the balance? These questions are tacit in Duncanson's painting, in which the underground mine is visible only by its gaping, sunken mouth; the copper it contains indicated only as a wash of warm color over the entire scene; and the mine's impact on the environment discernible only in the small-scale felling of trees, converted into miners' cabins before our eyes. In other words: the painting, and the history of the mine it produces, obscures the very thing it ought to represent.

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*Underwater Landscapes*

Kimia Rose Shahi, Princeton University

In mid-nineteenth-century Europe and the United States, growing cultural and scientific interest in deep-sea exploration transformed ideas about geography, knowledge, and the natural environment. With efforts to observe, measure, and describe submarine worlds and their plant and animal inhabitants, came new attempts to visually represent them. Though some considered undersea depths as "forever closed to the human gaze" (in the words of one naturalist), others sought to envision them as terrains available for incursion, exploitation, and the

extension of imperial dominance across new dimensions of the saltwater world. Focusing on the linkages between underwater images and changing conceptions of territorial and maritime power in the U.S. and Great Britain, this paper examines the implications of one strategy for imagining the ocean depths: representing the seafloor as a “landscape.” Investigating the production of one such image, *The Valley in the Sea* (1862), by Anglo-American painter Edward Moran, reveals how the crafting of undersea landscapes was both an inter-medial and transnational endeavor, spanning the oceanic distances that artists and scientists strove to render with new accuracy, and encompassing the fine and decorative arts, popular literature, the nascent science of oceanography, and emerging technologies for “seeing” underwater, like the aquarium. Examining how Moran’s underwater landscape intersected with these different contexts challenges definitions of landscape as a genre exclusively about land and raises new questions about the intersections of nature, art, and empire within and across the Euro-American Atlantic world.

*Photography, Landscape, and Empire: Marc Ferrez's Hybrid Views of Rio de Janeiro*

**Paula Victoria Kupfer**, University of Pittsburgh

Beginning in the 1870s, Brazilian photographer Marc Ferrez would climb with his large view-camera into Rio de Janeiro's steep hills. Looking down onto the imperial capital, Ferrez produced emblematic landscape views during a key era of Brazilian history that saw the abolition of slavery (1888) and the collapse of the Portuguese empire (1889). Underscoring the notion of landscape as cultural construct, Ferrez included himself in some images, asserting his role in the pictures' production and drawing attention to photography's place in the shaping of a visual national identity. In one image from 1885, Ferrez appears not once but twice, doubling down on the notion of artifice. Indeed, his pictures convey an added layer of ingenuity through their scope: with a custom-made camera, Ferrez produced views spanning up to 190 degrees, far wider than the average 120 degree of human vision. His panoramas earned recognition at the Philadelphia (1876) and Paris (1878) world's fairs. My paper examines a selection of Ferrez's landscapes through the lens of scale, place, and identity, elucidating connections between his mode of picture-making and imperial forms of surveying. I propose that his panoramic views be considered “hybrid” landscapes that were simultaneously “imperial and anticolonial.” While landscape painting has received ample scholarly attention, including in the recent hemispheric exhibition *Picturing the Americas* (2015), this paper will critically examine the role that photography has played in shaping evolving identities rooted in specific territories, as well as their production for and reception on the international stage.

*Sketches of Malayan Landscapes by Frank Swettenham (1850-1946)*

**Sarena Abdullah**, Universiti Sains Malaysia

The representation of Malaya (now Malaysia) were evident through the works of both trained and amateur artists, among them Robert Smith and William Havell, James George, James Wathen and William J. Huggins. Besides these artists, representation of Malaya were also done by British officers who were sent to Malaya during the 19th century. One prominent

figure was Frank Althelstane Swettenham (1850-1946), the first Resident General of the Federated Malay States (FMS) (1896-1901). This paper will examine some of his sketches of the Malayan landscape that inconspicuously reflected the British empire ideology of industrialization, colonization and exploration, and to the extreme extent of resource extraction and exploitation. Although it can be argued that the production of such imageries could be seen as a tool of anthropology or as a form of documentation and record, inevitably, such imageries were clues in understanding the changing landscapes and representation of landscape during the nineteenth century in Malaya.

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## Public Art History and Expertise in the Age of COVID-19

**Chairs: Beth R. Harris**, Smarthistory; **Lauren G. Kilroy-Ewbank**, Smarthistory; **Steven E. Zucker**, Smarthistory

Public Art History and Expertise in the Age of COVID-19 The era of the individual scholar, absorbed only in his or her narrowly focused area of research, may have been killed by COVID-19. It has become essential that the Humanities follow the Sciences and become more collaborative, sharing the fruits of our research, not only in academic journals and monographs but also by sharing our expertise with learners around the world. The current crisis is changing art history. With the call to “Listen to the Scientists,” there is a return to a recognition that expertise matters. Over the past decade, Smarthistory has proven that experts can come together to create a new type of scholarly community and resource for a broad public that draws on and highlights the value of deep expertise and Public Art History. Smarthistory is not a textbook; it is a radical collaborative practice — experts sign and contribute their work freely to create an outsized anthology of pedagogical resources that has reshaped how learners understand our discipline. How will such a collaborative, public practice shape the future of art history? How can we put Public Art History to work in a world altered by the COVID-19 crisis? In the wake of school closings, instructors have had to teach remotely on very short notice and have grown ever-more reliant on Smarthistory and its community of scholars. In what ways can the Smarthistory community mobilize and transform to meet the needs of teachers and learners throughout the world?

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*Curating Asynchronous Instruction: The Global Renaissance through Digital Content*

**Rachel Miller**, California State University, Sacramento

*Presence in absence: digital art history and the embodied viewer*

**Evan Freeman**, Smarthistory

The current COVID-19 crisis has challenged art historians accustomed to lecturing in front of projected images in the classroom to adapt to new online formats. But for scholars seeking to teach artworks created for embodied beholders—e.g. ritual objects intended for movement, sculpture designed with multiple viewpoints, and site-specific works such as architecture—COVID has only exacerbated what has always been a challenge: how to teach students about artworks that are not physically present. While the traditional art history lecture and



textbook often present singular viewpoints and monophonic commentary, the experiences of embodied beholders—whether historic or contemporary—are often kinetic, temporal, multisensory, and multiperspectival. Online content such as three-dimensional photography and videos are often more effective for presenting such authentic experiences and can be used to supplement or even replace many traditional teaching tools. But not all online content is equally effective for teaching or learning. Multimedia theory, developed by researchers like Richard Mayer, offers principles that can aid teachers in creating effective new digital resources or evaluating existing Open Educational Resources (OERs) This paper explores the challenges associated with teaching art history from the perspective of the embodied beholder, which have been intensified by the COVID-19 crisis. It deploys multimedia theory to present strategies for creating effective digital teaching/learning resources, as well as adopting existing OERs such as Smarthistory, which can help students experience, contextualize, and actively understand art and architecture from a remote setting.

*Confronting the canon - (Sm)art-historical approaches to Mediterranean material culture*

**Jeffrey A. Becker**, Binghamton University - SUNY

The COVID-19 pandemic has thrown many less-than-ideal circumstances into stark relief, including a number of challenges that the education sector must face. Choices that educators make now may determine the course that curricula follow for the foreseeable future and, for that reason, there is an opportunity to be found despite the challenges presented by the crises of public health and economy. By virtue of the fact that the ancient world has come and gone, it provides for us a framework for reshaping curricula that confront material and visual culture and allows us to create contextualized learning experiences going forward. In creating content for Smarthistory, the goal is to enable learners to have meaningful and fulfilling engagement with objects in order to facilitate conversations centered on how an understanding of things is central to grasping the human experience. Humanities scholars have it in their power to lead assertively in these spaces, as the narratology that surrounds an object-focused discussion is rich and empowering. Our duty is to enliven objects, not simply for the object's sake, but for our own as we navigate our own path, one that even though beset by challenges is nonetheless endowed with the robust legacy of our shared cultural heritage. We ought to move away from simply appreciating objects aesthetically and move toward activating those objects in order to demonstrate the ways in which an object-focused discussion offers valuable lessons in realizing that the study of archaeology and aesthetics is, after all, the study of humanity.

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## Quarantine Inside the White Cube

**Chairs:** Christopher Matthew Reeves, University of Illinois Chicago; Tiffany Funk, University of Illinois at Chicago

With (most of) the world on lockdown during COVID-19, conventional exhibition practices have found themselves in a precarious position. Online exhibition practices, once an idea primarily prized by Internet artists and techno-optimists, has become a mandate, with social distance rules requiring that physical exhibition spaces and practices remaining shuttered. This panel is an inquiry into the theoretical and practical implications on the exhibition format that have arisen during this moment. Through examples of online exhibitions and practices from artists, curators, and organizers, we will explore what critic Patricia Falguières calls the white cube's "transfigurative power," and the myriad of ways that said power is both in flux and remains stable.

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*"Read the User Agreement"*

**Curtis Miller**

This presentation explores the structures of artist as user and viewer as user in the "new internet" during Coronavirus.

*"On Public Storage"*

**Breanne Trammell**

An overview of Public Storage, a project and exhibition space in my home, window, and yard in Fayetteville, AR.

*Something to See, Nowhere to Go: Civilization and Dis Content; Topos in the Age of Deterretorialized Exhibitionism; Masked Virality; and the Tensity of the New-Now and Not-Now*

**Jesse Malmed**

An exhibition in the form of a talk. Prices forthcoming.

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## Queer Embodiment

*Archive of Inverts: Romaine Brooks and the Chronicling of Female Masculinity*

**Lily F. Scott**, Temple University

The American expatriate painter Romaine Brooks actively utilized her artistic autonomy to visually assert a queer identity that did not fit within a rigidly defined gender binary. Previous scholars, such as Joe Lucchesi, Cassandra Langer, and Tirza Latimer, have thoroughly explored the homoerotic nature of Brooks's works, particularly the portrait series from the 1920s where Brooks makes use of her own image, portraying herself and, as an extension of herself, her queer inner circle donning menswear. Expanding upon this scholarship and continuing to look closely at this series, I argue that it is important now to consider how each of Brooks's figures enacts female masculinity differently, creating a nuanced range of gender performances which Brooks conscientiously chronicled by embracing her queer archive drive to document her "sexually deviant" community. Thus, by producing and controlling a powerful and subversive counter-archive, Brooks rejected the mainstream pathologization of female queerness—labeled "inversion"—and instead asserted a dignified Sapphic identity. Derridean notions of archive power dynamics—they who control the archive control the memory—along with Jack Halberstam's discussions of female masculinity, function as critical threads running through this

study because Brooks kept these gender-nonconforming portraits in her possession until the last year of her life, when she donated the majority of her works to the National Museum of American Art (now the Smithsonian American Art Museum), perhaps to ensure that her own self-image as a female artist and those of her gender non-conforming community might be viewed and understood by a broader, more enlightened future audience.

*Ziggy and the Apocalypse: Queer Embodiment as Critical Metaphor for Survival*

**Cat Dawson**, Smith College

In the late 1980s, artists witnessing the ravages of the AIDS crisis turned to climate change as metaphor for extinction, suggesting that both crises necessitated interventionist imperatives. What Robert Caserio terms the “antisocial thesis in queer theory” soon after replaced the question of whether queer culture would survive one crisis to witness another, with a vision for queer subjectivity that was white, cis, and anathema to futurity. Recently, Anne Duk Hee Jordan’s Ziggy series, as well as works by Wardell Milan, Micha Cárdenas, and Felipe Baeza, have returned to the Anthropocene as allegory for the potentiality of marginalized subjects in a culture headed at speed towards self-destruction. This paper argues that non-normative corporeality is central to any radical futurity project. The works I discuss—often comprised of bodies of color, sutured together from disparate, found and/or non-human components—explore temporality, desire, and death, derive survivability from uncertain or unstable geneses, and are queer, as Alexis Pauline Gumbs suggests, precisely because they persist. In contradistinction to both more conventional climate change art—which seeks to place viewers into an affective relation to the Anthropocene—and anti-relational understandings of queer survivability that circumscribe the potential of queer embodiment, these artists imagine futurity to be contingent on non-normative bodies. By surfacing the complexities and contingencies of contemporary subjectivity, these projects are akin to what José Muñoz terms an “anti-antirelationality.” These works function as powerful rejoinders to normative representational and spectatorial regimes that seek to define, or ill-define, participation in future imaginaries.

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## Queering Memory

**Chairs: Valentina Rozas-Krause**, University of Michigan; **Andy M. Shanken**

To say that women are under-represented in public space is a gross understatement: less than 7% of the existing monuments in the US recognize women. In response, cities are currently grappling with the striking gender disparity of their commemorative infrastructure by adding new monuments. This trend recapitulates the fact that women are under-represented in society, in history and in places of power, while it also assumes that one way to address the deficit is through memorialization. Yet we all know how fraught memorialization is. Memorials are frequently victims of iconoclasm. In fact, memorials have been under near constant assault, from the statue-phobia of the 19th century through the counter-monument movement of the 20th century. Do we want to subject women—or women’s memory—to these same problems? Do we want an army of dead white women to counter these dead white men? The question goes beyond women. The session seeks to understand the under-represented in memorialization, both diachronically and across cultures. Speakers could consider issues of gender, race, and otherness, as well as materiality, style, context, and history. They might further consider the public display of female and queer bodies and its relationship to a long history of white male bodies; and the historical relationship between the representation of allegorical and actual women. Moving beyond subject matter, how have women as memory activists shaped the commemorative landscape? We welcome papers across historical eras and geographical contexts that place commemorative representation in tension with feminism, queer studies and new materialism.

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*George Eliot at Nuneaton and Trans Monumentality*  
**Amanda Su**, UC Berkeley

In June 2020, a group of men took it upon themselves to defend the George Eliot statue in Nuneaton in response to the Black Lives Matters protests. Building off recent work in trans studies, I take this moment of mistaken alliance and masculine militancy as a starting point to think about George Eliot’s own arrogation of trans identity via Eliot’s use of a masculine pseudonym. I articulate an aesthetics of gendered monumentality that emerges across Eliot’s fiction and letters, many of which cite prominent Italian architectural and sculptural forms, relaying them to how Eliot’s gender continues to be constructed in our present moment via Eliot’s overtly feminine instantiation in monument form at Nuneaton. I situate this memorial, in its obdurate statue form, within the context of ongoing debates about how to read for and interpret historical femaleness, queerness, and trans identity in the past. How does a queer desire for history infuse our approach to physical objects; how might these objects, even in their mistakeness or outmodedness, allow us to recognize our own historical and gendered assumptions and categories in their own ongoing processes of transformation?

*La Dolorosa: The Female Body and Space Displayed at a Tragedy Memorial*

**Pía Montealegre**, IHP-FAU, Universidad de Chile

On the evening of December 8th, 1863, a huge fire broke out in the crowded church La Compañía in Santiago de Chile; a former

Jesuit temple favored by women. With a sobering death toll of around 2000 victims (almost all of them women), the fire became a large-scale tragedy. Even though one in every 27 women in Santiago died on that night, it took ten years for a memorial to be built on the site. It was a bronzed female figure raising her arms to heaven, as if complaining about her unjust fate, and received the name of La Dolorosa [female conjugation of painful]. The monument was considered controversial, both in its pose, defying god's will, and in its depiction of women, showing too much skin. Groups of catholic women rejected the statue and promptly replaced it with a virginal figure. Eventually, La Dolorosa was placed on top of a common grave, where the corpses from the tragedy laid mixed. Through the history of this memorial, this paper aims to unveil gender tensions, like the questions about how women should behave, and which spaces should they attend. Upper-class women usually went to ceremonies with their maids, who also met there with their relatives and boyfriends, expanding the social circle. Women used catholic rites as a public space where a veil of religious devotion effectively shielded them from domestic patriarchal surveillance. In turn, male society interpreted the fire as a natural result of female fanaticism, shallowness, lavishness and unchaste social mixing.

*Hotplates, Firearms and Handkerchiefs: Urban Space and Symbolism in Monuments to Soldaderas*

**Tania Gutierrez-Monroy**

This paper studies the monuments that honor soldaderas, the working-class women who participated in the 1910 Mexican Revolution, traveling with armies and tending to the food, shelter, and healthcare needs of soldiers. These women have since been celebrated as the builders of the mobile homes that sustained federal and rebel military columns. Among the revolution's masculinist landscape of monuments, a handful of bronze soldaderas stand today in cities. This study focuses on two widely known ones (in Chihuahua and Torreón), examining the relationship between the monuments and their urban contexts. The roles of female soldiers and camp followers often blurred their boundaries in the war labor of soldaderas, but the bronze memorials to these women have privileged the figure of the fighter over the homemaker: soldaderas stand on their plinths bearing firearms, but not the domestic items they carried, revealing a myopic approach towards how home and war spaces overlapped through the actions of these revolutionaries. The sculptures' symbolism arguably results from a patriarchal negotiation of subject, space, and gendered agencies. This negotiation reflects the masculinist view of an urban space more easily associated to war than to domesticity, an urban space believed by the monuments' (male) creators to "resist" the homemaking agencies of soldaderas. I contend, however, that a third party has managed to open up a place for those agencies considered too "domestic" or "personal" to afford visibility in city spaces: the feminist protester who engages the monument of the soldadera in the fight for women's reproductive freedom.

*Direct, Unblinking Eye Contact": Beverly Buchanan's Memorial to Slavery*

**Sarah Louise Cowan**, DePauw University

In 1981 Black American artist Beverly Buchanan (1940–2015) erected three mounds in the coastal marshland near Brunswick, Georgia, entitling them Marsh Ruins. She constructed the five-

feet tall, boulder-like forms with concrete and tabby—a mixture of seashells, water, and sand once used to build the foundations of local plantation buildings. The sculptures stand in tidal waters that partially submerge them, hastening their intended decay. Though lacking an expository inscription, these "ruins" function as a memorial, suturing the present-day geography to an earlier moment. Across a river lies Saint Simons Island, where in 1803 seventy-five Ebo people, having survived the Middle Passage, refused lives of enslavement by committing suicide. No official monuments commemorate this site of resistance. Instead, Buchanan's sculptures stand near a historical marker dedicated to Confederate poet Sidney Lanier's romantic ode to the local landscape. Marsh Ruins undermines the delusional erasures evidenced by the Lanier plaque. Buchanan, who was raised in South Carolina, launched an artistic practice in the early 1970s that used postminimalist idioms and earthworks to thematize Southern cultural history. This paper examines how her Guggenheim-funded marsh project critiques dominant models of commemoration by eschewing overt mediation and inviting intrepid visitors to reflect on material histories. The talk places her obscure, unmarked sculptures in dialogue with recently built, high-profile monuments to slavery, such as the memorial opened at the University of Virginia in 2020. Buchanan's humble, decomposing memorial prioritizes the affective over the accessible and legible, raising urgent questions about how we acknowledge unresolved racial terror.

*Antigrita: Feminist Performative Activism and the Call to End Gendered Violence in Latin America*

**Lorraine Jeannette Affourtit**, University of California, Santa Cruz

This year for Mexican Independence Day, commemorating the 1810 "Call of Dolores" for freedom from colonial oppression, feminist collective Ni Una Menos manifested a public "antigrita" (anti-call) outside the National Human Rights Commission headquarters in Mexico City, which they have occupied and transformed into a shelter for victims of gender-based violence. The collective's antigrita and related performative interventions, including the symbolic desecration of commemorative portraits and memorials to machista "heroes" and figureheads, expose the brutal impunity of a country that purports freedom while rates of femicide and gendered violence continue to increase and have worsened in the ongoing pandemic. Creative direct action performances staged by feminist collectives all over Latin America are challenging government policies that support the representation and memorialization of patriarchal legacies and the violent erasure, both historically and materially, enacted on women and queer, trans, and femme bodies. In this paper, I analyze the performative visual activism of Ni Una Menos in Mexico, Mujeres Creando in Bolivia, and Las Tesis in Chile, which have brought queer, Indigenous, and trans anarchy-feminist demands to the forefront of contemporary political struggles in their respective countries. By putting their bodies in front of the monuments, public squares, and architectures of heteropatriarchy, I argue, these collectives have transmuted the hypocrisy of commemorative representation into an antigrita that echoes globally.

## Radical Acts of Care: Feminist Art, Healthcare, and Community (This panel is part of the CWA 50/50 Initiative)

COMMITTEE ON WOMEN IN THE ARTS

**Chairs: Basia Sliwinska; Helena Shaskevich**

Following a 1982 breast cancer diagnosis, British photographer Jo Spence began documenting her embodied experiences of illness and care. Navigating an increasingly individualized notion of health and care under Margaret Thatcher's newly instituted "healthcare marketplace," Spence reimagines the 1970s feminist adage 'the personal is political' with a renewed sense of urgency. Placing her afflicted and affected body on display in *The Picture of Health*, she maps the devastating precarity wrought via neoliberal policymaking. Health crises from AIDS and COVID-19 to opioid and cancer highlight our social and economic global interconnectedness, and yet neoliberal States continue to institutionalize entrepreneurial and individualized care practices. With this historic framework in mind, this panel seeks to address the shifting conceptual frameworks of health as care within feminist art from the 1970s to the present. From the consciousness-raising performances at the Feminist Studio Program in the 1970s to the "viral" net art of the 1990s, and "bio-art" today, how have feminist artists addressing health crises imagined care outside of institutional frameworks while foregrounding embodiment-activating care as an ethical principle of feminist solidarity and collective responsibility? We invite contributions on the following topics, among many others: performance art as civic action; community healthcare media, from the photographic slide shows of the Women's Self Health Movement to the posters of the Black Panther Free Clinics and broadcasts of AIDS TV; disability, vulnerability, and institutional frameworks; institutionalizing well-being through neoliberal repackaging of "care"; artist and art worker healthcare protections, including coalitions and unions.

*Sick and Desiring: Artists Subvert the Medical Gaze*

**Nora Heidorn**, Royal College of Art

This presentation explores the politics of the medical gaze onto the female reproductive body by making new connections from the history of obstetrics and gynaecology to contemporary art and activism. Structured around three case studies, it explores how the work of contemporary artists and activists questions or refuses the medical gaze onto the female reproductive body. It proposes that in refusing or complicating the medicalisation of one's body, the body might be lived as a space for resistance. A close reading of Carol Rama's watercolour series *Appassionate* (1940) is informed by its historical context of Italian fascism and eugenic policies. Rama's representations of women in oppressive hospital environments as simultaneously sick and desiring show how sexuality and agency complicate expectations of passive victimhood of institutionalised female patients. The essay continues to trace a genealogy between the Anatomical Venuses from the 18th century and a recent sculpture by Alexandra Bircken, both of which allow for a forensic gaze 'underneath the skin'. Here, the reproductive capacity of the female body reveals itself as central to both waxen sculptures—in turn in the form of a foetus and a contraceptive coil—which is testament to changing ideas around the roles of women in society. Lastly, this

presentation argues that artist and activist Klau Kinky and her collective GynePunk reclaim the agency of the pathologised female or trans body through self-taught and community based DIY gynaecology labs that encourage womxn to learn about and analyse their own bodies. This practice offers a case study for how the body might be lived as a space of resistance to medicalisation and normalisation.

*Body Objects: Sculptural Practice as Result and Method of Care, 1965-85*

**Ryann Donnelly**, University of Sussex

*#NoBodyIsDisposable: Visual Politics and Performance in Antifa Protests*

**Stefanie Snider**, Kendall College of Art and Design

## Radically Sexed: The Controversial Role of Pornography, Gender-Bending and Intersexuality in Post-War American Art

**Chair: Katharine J. Wright**

This panel will focus on radical portrayals of gender and sexuality in twentieth-century art. Specifically, presenters will address the incisive ways in which post-war American artists plumbed the interstices between established cultural tropes—male vs. female, anodyne vs. obscene—and, in so doing, courted controversies that continue to dominate discourse today. A prime example is Lynda Benglis's infamous 1974 Artforum spread, whose gender-bending "vulgarity" precipitated widespread outrage and the resignation of half the magazine's editorial staff. By reevaluating such explicit, non-conformist works through a twenty-first century lens, this panel will uncover and assess the critical ignition points behind their firestorms of controversy: should an artist's intent always be privileged over an artwork's reception? What part does "taste" play in the canonization of art and how has our perception of it changed over time? How does our interpretation of these works change in light of present-day queer theory or in comparison with ongoing "gender-hacking" projects by artists like Cassils or Beatriz Preciados? By discussing radical works of video art, performance art, public art and more, scholars on this panel will interrogate the way post-war American artists tested the accepted boundaries of both medium and decorum as never before.

*Jack Smith's Flaming Creatures and the Art of "Genderfuck"*

**Jack Crawford**, CUNY Graduate Center

The reception of Jack Smith's first full-length film, *Flaming Creatures* (1963), hinged on its almost universal assessment as obscene. In March of 1964, police raided a screening of *Flaming Creatures*, seized the film reels and projection equipment, and arrested program organizer Jonas Mekas, projectionist Ken Jacobs, and ticket taker Florence Karpf. The ensuing legal battle anticipated the NEA funding debates of the 1990s and has overdetermined reception of Smith's oeuvre as above all shocking in its overt sexual content. This paper begins by reevaluating this initial reception of *Flaming Creatures*, examining the equation of genitalia with shock that even Smith's most vocal defenders, Mekas and Susan Sontag, make. I argue the film itself rebuffs this shock-based reading. The flaccid penises and breasts that populate Smith's film sit somewhere



between beautiful objects and humorous oddities; they are objects in a junk assemblage. This paper argues that the focus on the film's sexual frankness misses the significance of the way Smith treats body parts. I deploy the term "genderfuck" to describe this compositional approach, crafted by Smith but adopted, transformed, and perverted by other artists throughout the postwar period. Through a close analysis of gender in *Flaming Creatures*, I argue that "genderfuck" as a compositional strategy, enables the destruction of gendered norms and their refiguration as manipulable signs—that is, as garments in a dress-up closet of unlimited fantasy.

*On the Axis of Desire: Mapping a New Spectatorship*

**Eli S Zadeh**, State University of New York

In the late 1960s and early 1970s, a number of artists in the United States began to appropriate erotic or sexually graphic imagery as a strategy of shock devised to unsettle the conventional relationship between the author and the audience. Other than the disruptive power of what perceived to be obscene, these images could be projected toward and address the viewers in ways that would often brim over the boundaries of the standardized white cube or black box. While public controversy around a work of art usually provides the definitive closure to a complex dynamism, most potentially provocative works of art avoid controversy by strategic contextualization and "right" framing. This fact, however, does not diminish their explosiveness. In this paper, I analyze the radical portrayals of gender and sexuality through appropriation of pornography and erotica by avant-garde artists such as Carolee Schneemann, Bruce Nauman, and Betty Tomkins in order to chart one of the under-researched moments in the history of American art when the politics of spectatorship and agency underwent radical transformations. By deploying the idea of "ballistic" aesthetics, I would argue that the unsettling power of explicit imagery which can effectively target and/or seduce its audience has been instrumental in the redefinition of author-spectator in the postmodern art of the late twentieth century. Through challenging the presumptions of objectivity and purity in the art world, these artists contributed to the creation of a new set of imaginaries which could move beyond the binaries of public/private or active/passive.

*Visualizing the Unspeakable: George Segal's "Gay Liberation"*

**James M. Saslow**, CUNY Emeritus

George Segal's sculpture "Gay Liberation" (1979) stands before New York's Stonewall Inn, symbolic birthplace of modern queer activism. Commissioned by a private foundation for a public park, it was controversial from the moment Segal, a heterosexual, accepted the project. Angry disagreements over the group of two modern-dress same-sex couples continued through stormy public hearings in 1980; it was finally installed only in 1992. While predictably dividing gay and straight Greenwich Villagers, the statue also revealed fractures within the fledgling gay community. Radicals and reactionaries alike focused on the artist's personal identity and his work's subject matter, style, and placement. Progressives objected to the lack of diversity among the male and female subjects, all Caucasian; others condemned the physical and emotional restraint of the figures, who barely touch, as too asexual to signify "gay," while hostile neighbors and clerics denounced any public image of homosexuals, however anodyne, as flaunting obscenity.

Unfortunately, when criticized on identity-politics grounds for bypassing queer artists, the foundation could not explain that they had first approached a renowned lesbian sculptor who refused, and insisted on remaining closeted. This paper outlines the process of creating and approving the sculpture, and the clashing arguments, as a case study in conflicting attitudes toward art that valorizes what was still a largely illegal subculture. Ironically, while approval signaled victory for liberationist forces, the numerous objections within the gay community articulated the failures of the work in terms of then embryonic intersectional discourses about race, class, gender, and sexuality.

*Made in Heaven: Sensation, Ideation, Appropriation*

**Lauren Ashley DeLand**, Savannah College of Art and Design, Atlanta

This paper examines the unusual reception of the artist Jeff Koons' "Made in Heaven" series (1989-1992), which paradoxically remains both Koons' most notorious and under-analyzed body of work. Significantly, many of Koons' formerly supportive critics responded with near total silence to the larger-than-life photographic prints on canvas of Koons and his then-wife, the Italian porn star Ilona Staller, nude and engaged in a variety of sex acts. Moreover, *Made in Heaven* attracted no attention whatsoever from the religious and political forces who mobilized against artists such as Robert Mapplethorpe in the same year as the series' debut. This essay compares the critical silence that greeted "Made in Heaven" with the flurry of media attention bestowed upon artists such as Mapplethorpe, in order to examine the ways in which Koons was effectively allowed by the art world to recuperate from what was institutionally viewed as an embarrassing public performance of his own sexuality. It examines privacy and reproductive heterosexuality as entwined legal and social constructs in United States history, asking how, in the wake of a nationwide tide of anti-pornography sentiment and of the gravely significant ruling on sexuality and privacy that was the 1986 Supreme Court decision *Bowers v. Hardwick*, did Koons' blatantly pornographic work escape significant political attention?

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## Re-emerging into Public Space Post-Pandemic

### PUBLIC ART DIALOGUE

**Chair: Jennifer Jo McGregor**

The unprecedented spread of the coronavirus has disrupted every aspect of human life on a global scale, and has altered the experience of public space. As people re-emerge from quarantine there will be an appreciation for moving freely as well as apprehension about gathering together. This session is a forum to capture and present projects created for public space by artists and ways that projects are pivoting to engage the public. Following traumatic events such as 9/11 and Hurricane Katrina, artists quickly responded with public art projects that formed part of the healing process, or were a vehicle for grappling with the enormity of the loss. This discussion will consider aspects of the Covid-19 crisis that are addressed in artwork. While projects are just beginning to emerge, we can anticipate that there will be different motives and subjects, such as ways to experience community through social distancing practices; income disparities and the lack of access to health care that the pandemic has exposed; memorials to those lost, or ways to address a new way of mourning; and new ways to occupy and connect to the public realm. To gain a broad perspective we will include presenters to interrogate the activity in their regions and examine questions including: How are artists engaging with public space? What was the impetus for their project? How did it occur? What was the impact? How are artists called to participate?

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*Jamaica Flux 2021: Community Engagement and Site-Specific Art in the COVID-19 Era*

**Naomi Kuo**, Jamaica Center for Arts and Learning

*From Battlegrounds to Liberty Bell: Augmented Reality, Public Space, and Coded Power in the time of COVID-19*

**Megan Koza Mitchell**, Guns in the Hands of Artists

*Works on Water*

**Nancy Jane Nowacek**, Stevens Institute of Technology

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## Re-thinking Gender & Sexuality in Contemporary Islamic Art History

**Chair: Sandra S. Williams**, University of Michigan

**Discussant: Sascha Crasnow**, University of Michigan

Over the past few decades, trends in European and American exhibition and scholarship on gender and sexuality in contemporary Islamic art have focused on diaspora artists whose work challenges perceived gender- and sexuality-based repression in the Islamic world, embodied by critique of the veil, sex-segregation, and a homophobia presumed to be inherent to the region and religion. Alternatively, others have centered on artists, overwhelmingly women, whose work contests the Euro-American contexts from which these assumptions arise. Both of these instances construct a Euro-American framework as the starting point for understanding gender and sexuality in the Islamic world and its diaspora, and do not take into consideration the possibility, let alone the productivity, of notions of gender and sexuality rooted in the diversity of the Islamic world. To challenge these limitations, this panel's presenters aim to increase our understanding of gender and sexuality in the Islamic world through an analysis of contemporary Islamic art practices. They investigate the following questions: How do artists appropriate canonical artworks to challenge their original gendered and heterosexualized dynamics and create a distinctly queer perspective? How do contemporary Islamic artistic practices utilize "deviant" sexualities to confront existing political regimes? How can queer studies scholarship facilitate a re-conceptualization of gender and sexuality in the Islamic world that acknowledges the influence of colonial histories and challenges East/ West dichotomies? In addressing these questions, this panel aims to push the boundaries of gender and sexuality discourses in Islamic art, Art History, Gender/Sexuality Studies, and Middle Eastern Studies.

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*Queer Tunisian Art and Tunisian State Authority: Aicha Snoussi's Archive of Deviance*

**Anne Marie Butler**, Kalamazoo College

After the fall of the Ben Ali regime in 2011, Tunisians prepared to enter a new era of democracy. Yet, while several successive presidents have contributed to the gradual expansion of democracy in the country, state feminism and the colonial/modern sex/gender system reinforce the continued embeddedness of state authority within the fabric of state and social relations. In fact, state authority often works alongside proclamations of democracy in what Herbert Marcuse has called repressive tolerance. In Tunisia the authority of the state as a repressive monolith overrides democratic efforts in the new era, demonstrating that regime change alone cannot be held responsible for state or social change. Heather Love has argued that deviance is a "[challenge] to the stability and coherence of [the social world]." Deviance in sexual practices can therefore be read as a method of destabilization for normalcy. In this vein, subversive, deviant Tunisian art can challenge Tunisian authority. Young, queer, Tunisian Aicha Snoussi's artistic practice engages with questions of queer bodies and sex practices of deviance, pain, and pleasure. By deconstructing dichotomies such as human/animal, organic/inorganic, and male/female, Snoussi's works poke holes in hierarchies of knowledge upon which state

and social authorities are built. This paper finds affinities between sexual anomalies and deviance in Snoussi's 2017 installation *Le livre des anomalies*, enabling the work to be read as a visual archive of deviance that exposes how Tunisian state authority supersedes various governmental transitions.

*Queer Conditions in Turkey: Visual Art and Turkey's Contemporary Diaspora*

**Andrew Gayed**, New York University

For the conference panel, *Re-thinking Gender & Sexuality in Contemporary Islamic Art History*, I will investigate contemporary art as it pertains to identity narratives of the queer Turkish diaspora. I interrogate the performance of identity within photography and video in order to better investigate decolonial practices and the cultural transformation of aesthetics within Turkish contemporary art being produced by artists from the diaspora. My work interrogates the performance of queerness, the performance of Turkish identity, and their intersections by reflecting on modern sexual identity, its relationship to colonialism, and how contemporary queer visual artists disrupt linear identity narratives. In focusing on the diaspora, my timely research emphasizes themes of migration, displacement, transnationalism, and examines how queerness is performed within artistic practice and how culturally diverse contemporary artists operate within the context of the West. As a case study for my research, I will analyze the photography and video installations of Turkish artist Nilbar Güreş. Güreş is a diasporic Turkish visual artist living in Turkey and Vienna, and her cerebral artwork sheds a light on the immense violence and trauma that queer and trans subjects face in the Middle East and the diaspora. As a way of investigating the queer condition and historicizing patriarchal heteronormativity, I will engage with the heterosexualization of a Middle Eastern culture that actively denies an existence of same-sex desires have very real consequences. The dangers of queer life and threat to human security is seen in the photo-video installation *Torn* (2018), and will be the focus of my analysis.

*Queer Intimacy and the Paintings of Salman Toor*

**Sandra S. Williams**, University of Michigan

Salman Toor (Pakistan, b. 1983) is one of several emerging New York-based artists said to form *New Queer Intimism*, a movement that draws on the early twentieth-century practice of depicting domestic scenes that intimate social bonds, communal identity, and emotional states, but reconstitutes the prior tradition through representation of queer communities. His paintings depict scenes of domesticity and conviviality amongst young urbanite men in his home cities of New York and Lahore. Thematically, stylistically, and compositionally the paintings emulate the work of the Intimists as well as earlier European portraitists, yet Toor populates his works with young, queer brown men. In some cases, Toor even directly quotes canonical paintings, such as Édouard Manet's *A Bar at the Folies-Bergère*, but Toor reimagines Manet's main subjects, a bar maid and her white male client, as two young men of color. By decentering the white, heterosexual couple, Toor recasts the sexual connotations of the original patron-client dynamic, reshaping desire around the bodies of the two men. This paper analyzes how Toor uses a dual process of emulation and revision to challenge standards of beauty focused on whiteness by appropriating the means of its construction, the canon, and using it to new ends. He

simultaneously erodes the dominant heterosexual desire of canonical European paintings by replacing their sexual object, the female model, with young femme men. In doing so, Toor creates a world of queer intimacy that reconceives not only the art historical canon, but also notions of beauty, desire, and masculinity.

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## Real Time Evolution: Autopoiesis in Contemporary Art-and-Biology

**Chair: Charissa N. Terranova**, University of Texas at Dallas

This panel explores the role of culture as a formative force within evolution. It is foremost interested in dissecting culture and its effects on the temporality of evolution, in particular as it manifests in art about accelerated anthropogenic climate change. The sense of time within Darwinian evolution is usually imagined as slow and deep in quality. The transformation of all species unfolding according to "descent with modification" occurred in the unfathomable past. We understand that the connections between primates are very real but also a matter of profound hindsight. Absent from this common and correct understanding of evolutionary theory is the fact that all living species are evolving in the present. According to geneticists Eva Jablonka and Marion Lamb, species evolve through at least four dimensions across time: the genetic, epigenetic, behavioral, and symbolic. Art, they argue, is part of the evolutionary driver of symbolic inheritance. Culture interacts with biological evolution in the lived now, just as cultural systems such as the art world may be described as evolving. With manmade climate change speeding the tempo of environmental change, cultural rhythms fluctuate in response. In this contemporary moment of systemic breakdown and change, this panel addresses art and evolution now. It consists of creative explorations of evolution and climate transformation considered as what the late art critic Jack Burnham called a "real time system." Speakers investigate art as biology, evolution, design, information, or in the spirit of Burnham, art that "embraces every experiential mode, including living in everyday environments."

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## *Pasts and Futures of Futurology: Cultural Moldings and Modifications of Evolutionary Science and Ecology, c. 1970*

**Charissa N. Terranova**, University of Texas at Dallas

This paper tells the story of how futurology, aka 'future studies,' pluralized the concept of culture some 50 years ago, foregrounding its shaping of ecology and evolutionary science. From this perspective, ecology, natural science, and physics are individual cultures as much as painting, architecture, and industrial design. Shot through a contemporary prism, bioart and bioarchitecture are cultures as much as petroleum and plastic. Past and present cultures interact in a recursive feedback loop, creating the precarious environmental reality in which we live while pushing and prodding evolutionary forces in accelerated fashion. In 1970, notably the first year to celebrate Earth Day, British geneticist and coiner of 'epigenetics' Conrad Waddington convened a futurological meeting in Chichen Itza of a motley crew of cultural representatives, including experimental composer John Cage, anthropologist Margaret Mead, cytoplasmic geneticist Ruth Sager, biologist Gunther Stent, urbanist John Papaioannou, and applied microbiologist Carl-Goeran Heden. They discussed chance, art, and problem-solving; the neo-Malthusianism of food scarcity and an imminent 'population

explosion;’ the importance of the voices of beatniks and hippies; and how emergent plant-based meat substitutes could provide enough protein for the ever-growing population of humans on the planet – all in the name of better preparation for an emergent future. Published as *Biology and the History of the Future*, the pithy dialogue was one of Waddington’s many forays into futurology. This paper discusses Waddington’s futurology and its further connection to British pop artist and futurologist John McHale’s belief that manmade technologies are naturalized prosthetics of human evolution.

*Desmond Morris Is a Strange Man: Surrealism, Evolution, and Paintings by Chimpanzees*

**Kirsten J. Strom**, Grand Valley State Univ

In 1956, Desmond Morris gave a pencil to a two-year-old chimpanzee named Congo at the London Zoo. In the eight years until his death in 1964, Congo would go on to make, by Morris’s estimate, 300-400 paintings. He painted on Morris’s television show *Zoo Time*. And his work would be featured in an exhibition titled, “Paintings by Chimpanzees,” curated by Morris for London’s Institute of Contemporary Arts. The author of *The Naked Ape* and *The Human Zoo*, Morris has been variously described as a Surrealist, a zoologist, an artist, and an anthropologist, but he was also a tireless promoter of Congo’s work, claiming that, “his paintings were extraordinary,” that they exhibited deliberative artists qualities such as “thematic variation,” and that he as “doing it for no reward at all other than the excitement of exploring visual patterns.” The 1950s represented a fortuitous moment in the history of chimp painting. Conceptually, it meshed with the strangeness and sensationalism of late Surrealism, while aesthetically, their abstract and gestural paintings seemed apace with the dictates of Abstract Expressionism. That this moment may now appear faddish or gimmicky is unfortunate, however, as the paintings of chimpanzees may have genuine implications for an understanding of the evolutionary history of aesthetic sensibilities, even as centuries of the disavowal of human animality have meant that only Darwin and a Surrealist anthropologist-zoologist could see it. As the dangers of anthropocentrism to a sustainable environment become ever clearer, revisiting our kinship with other animals becomes only more urgent.

*Lateral Thinking: Cross-overs between Transmissions, Emissions, Recessions*

**Ellen K. Levy**, Independent Artist and Scholar

This presentation examines the role of metaphors in plotting a defense to threats of survival. We currently face two hazards, pandemic and economic, while a third, global warming, hovers over both. Language creates cross-domain relations among them, affirming the premise of Lakoff and Johnson’s *Metaphors Are Us*. We urgently need to fuel new behaviors regarding the climate even as diagnostic, economic, and war terms hijack our vocabulary. Humans are put on the offense to stanch the flow of contagion. Viruses without hosts become harmless shards of code while invasive phages spam our cells. Genealogies are weaponized as illness becomes a contact sport that relies on tracking. The media charts the fallout while weathering rising rates of transmission. These crossovers transport us to a potent visual realm. Climate involves many areas: economics, energy, food, health, and trade. This paper looks at some artists whose

work reframes interrelated issues of climate change in evolutionary-like charts and diagrams (e.g., Marta de Menezes, Christy Rupp, and Dan Perjovschi). The presentation juxtaposes their works with evolutionary and epidemiology charts made by scientists (e.g., Niles Eldredge, and W. Ford Doolittle).

Developing lateral-thinking skills (De Bono 1971) is a method of generating alternative ways of looking at things, which is what many of these visualizations accomplish. Attention in this presentation is given to the pivotal, exploratory charts of Carl Woese and Lynn Margulis about lateral gene transfer. They uncovered the literal interconnectedness of the world and life’s laterally induced web of interdependencies that are now severely threatened.

*Art World Evolving: Metaphors of Change and the Global System*

**Meredith Tromble**, San Francisco Art Institute

This paper explores evolutionary metaphors for change and their implications for interconnected local and global art worlds. Shifting environmental conditions, including the pandemic, are testing the existing structures of the contemporary art world, from art schools to biennales. Restrictions on travel and sociality, for example, set in motion changes on the physical and financial levels of art worlds while challenges such as species loss and food insecurity change the intellectual relevance of artworks. When these changes are seen through the metaphor of “survival of the fittest,” different questions and responses are triggered than if they are described through metaphors of “ecosystems” or “networks.” Beginning with a case study of the near-erasure of a famous art school, the San Francisco Art Institute, by the pandemic, the paper discusses the role of evolutionary metaphors in shaping collective action in the art world at multiple levels. Metaphors reveal and reinforce emotional responses to new conditions, directing the flow of energies and attention towards or away from action in response. This action of emotion can, itself, be understood as an evolutionary imperative, a survival response. Remember “fight or flight” from eighth grade biology class? At the same time, the powerful expectation of a binary—two, and only two, responses—is embedded in that phrase, obscuring more complex and nuanced possibilities. The paper argues for this analysis of evolutionary metaphors and the contemporary art world as way of generating creative responses to changing conditions.



## Redefining Site Specificity through Displacement

**Chairs:** **Yang Wang**, University of Colorado Denver; **Sarah J. Magnatta**, University of Denver

A development in late Minimalism and in particular, Land Art, site specificity has been a persistent and evolving concept in contemporary art since the late 1960s. Miwon Kwon argued in 1997 that site specificity in art had transcended beyond an emphatic attachment to a fixed and permanent space to a revised notion of site as a condition that is “discursively determined” through “a field of knowledge, intellectual exchange, or cultural debate.” Reconciling physical and discursively rendered notions of “site,” recent works that address displacement as experienced by diasporic and refugee groups prompts a critical reexamination of site specificity that is both anchored in and negates a fixed point, and whose relatively impermanence is crucial. With a focus on contemporary art, this panel seeks to examine artists and works of art arising from the tragedy of politically and climatically displaced populations in the 21st century (Myanmar, Syria, Venezuela, etc.) that challenge expected and conventional definitions of site specificity. How do artists grapple with contested borders, exile, or conflict zones? How do artists navigate work under political and legal restrictions? What are the characteristics of these site-specific works, and how do they renegotiate existing understandings of the genre?

*Safely Maneuvering Across Lin He Road, 1995, Guangzhou: Lin Yilin's Moving Wall as Site-Responsive Adaptation*

**Leah Modigliani**, Tyler School of Art and Architecture, Temple University

The paper focuses on Lin Yilin's performance *Safely Maneuvering Across Lin He Road* (1995), a street performance he made in Guangzhou, China in 1995. Lin physically moved a concrete brick wall across a busy street over 90 minutes: one-by-one he removed a column of bricks from the left side, and replaced them on the right until the wall reached the other side as traffic flowed ceaselessly around him. In video documentation workers are seen behind him constructing the then-tallest city tower in Asia. The formal and conceptual aspects of Lin's work will be analyzed from an interdisciplinary perspective that includes critical geographical research on urban revanchism, and art-historical research on site-responsiveness (as distinct from earlier notions of site-specificity). His work will be discussed in relationship to the increasing visibility of displaced migrant labor in Chinese cities at this time, the massive scale of urban development in the Pearl River Delta after Deng Xiaoping's opening and reform policies, and the work's relation to Chinese systems of knowledge such as the Daoist principle of attaining wisdom through self-examination and perfected ritual practice (*wu wei*). Lin's wall is not a site-specific barricade, but a site-responsive and counter-revanchist adaptation to his and his peers' quickly-changing social conditions and limitations. The paper is derived from one of the chapters in my book-in-progress *Enacting Resistance: Counter-Revanchist Art in the Age of the 'Free' Market*.

*An Aura of Site-Specificity: Doris Salcedo's 'Untitled'*

**Jamie DiSarno**, University at Buffalo

Doris Salcedo's “Untitled” series (1989-2018) dramatically reconfigures domestic furniture. The sculptures evoke radically

disrupted domestic spaces that are then transposed into the exhibition spaces of the global north. Her work references the Colombian armed conflict which left one of the largest populations of internally displaced people in the world, totaling 7 million. Salcedo is widely celebrated internationally, often described as making work about “her native Colombia.” Yet no authors address a comprehensive account of Colombia's history including US influence there. Her international fame accords with Fernando Rosenberg's concept of the “aura of ‘site-specificity’” whereby artworks gains authenticity by connecting to its site of production as a metonym for violence. Simultaneously, it produces a specter of the political through an image of distant suffering, thus confirming a museum's commitment to political causes. In the case of Salcedo, the “site-specificity” is presented as a superficial reference to a vague and brutal other: that of Colombian drug violence. Such discourse ignores the dramatic impact of US foreign policy. In other words, what produces “authenticity” in Salcedo's artistic practice is precisely what is typecast and depthless in reviews of her work. This paper historicizes Salcedo's practice and international fame within the war on drugs. By implicating our bodies in the *Untitled* installation so acutely, Salcedo's works also seduce us to engage with a different side of violence in Colombia, the side we tend to either pathologize or ignore. Salcedo dramatically reconfigures the exhibition space to allude to the human cost of perpetuating violence.

*Beyond Time: Reflections of Self and Memory Through Chiharu Shiota*

**Alice Phan**, Ohio State University

Human experiences are fleeting and for Chiharu Shiota, themes of displacement, loss, and memory are often prevalent in her large-scale installations and sculptures. Born in Osaka, she moved to Berlin in the 1990s and often examines human relationships and the idea of belonging through her immersive web-like sculptures that span over entire rooms. In 2015 at the Venice Biennale, Shiota presented an installation of “The Key in the Hand” where two wooden boat frames were connected by thousands of interweaving red threads and keys looped through a labyrinth of string hanging from the ceiling. The room, as Shiota describes it, is filled with memories and connections. Keys are familiar objects that allow people to close and open into different spaces. Red thread tangibly calls on the complex connections we make with people. And boats, are themselves a form of transportation that have for centuries transported people across borders to new places. This paper aims to address site-specific or site-oriented art as contingent upon location and institutional circumstances. Most importantly, this paper explores how the very term “site-specificity” has itself become a site of struggle that is continually being contested by artists. This paper, therefore, explores those intricacies and argues how space is politicized through Shiota's work—suggesting that there is a sense of vitalism and “thing-power” that challenges and takes ordinary materials beyond their status as objects. From Shiota, therefore, a more critical interpretation of site-specificity and understanding of how individuals move across borders can be achieved.

*Our Land, Our People: Reconsidering “Site-specificity” in Exile*

**Sarah J. Magnatta**, University of Denver

In 2011, artist Tenzing Rigdol transported over twenty-four tons

of soil from Tibet into the exile Tibetan community of Dharamsala, India, for a temporary installation—a site-specific work—titled *Our Land, Our People*. The exile community walked on, held, and sometimes ingested the soil (a clear reference to the importance of this work to this particular audience), the soil signaling the would-be permanent home of the audience. Despite the increase in global site-specific works over the past decades, few of these projects have navigated the issue of temporality as it relates to audiences in exile communities. *Our Land, Our People* expands the site-specific paradigm as it challenges notions of what makes art site specific; it proposes diasporic communities—communities with implied temporality and often tenuous relationships to their current homes—can serve as the foremost component of the work. In addition to expanding the concept of site-specificity, I propose Rigdol's *Our Land, Our People* breaks with the conventional label “Contemporary Tibetan Art,” the phrase currently used to describe art created in Tibet and in exile spaces. *Our Land, Our People* is primarily in dialogue with one audience in particular—the exile community in Dharamsala.

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## Reframing Aesthetics: Diaspora, Historicity, and The Myth of Truth

**Chairs:** **Jocelyn Powell Holmes**, Institute for Doctoral Studies; **Carolyn Jean Martin**, Institute for Doctoral Studies in the Visual Arts

This session questions traditional Western concepts of aesthetics as it relates to visual representations of African diaspora in historical narratives. We identify that aesthetical hierarchies, which are determined by mythologized notions of truth, must be examined and confronted for the methods by which they justify and perpetuate the attempted erasure of diverse perspectives. Problematically, such notions of truth are secured through narratives of colonization in written, oral, and visual histories. It is the opinion of this panel that a radical reframing of aesthetics is necessary to challenge the philosophical cannon and provide a critique of contemporary aesthetics. We argue for a mobilization of visual art to broaden definitions of aesthetics and for the inclusion of diasporic perspectives in contributing to what is determined as true and appreciated as beautiful. These arguments demonstrate various modes of thinking that can be implemented to conceive of and open historical and cultural narratives to multiplicitous understandings.

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*Andrea Brustolon and Kerry James Marshall: Visualization of Blackness*

**Carolyn Jean Martin**, Institute for Doctoral Studies in the Visual Arts

How does the art object contribute to Western historical narratives that have structured the construction and understanding of Black subjectivity? Through a close analysis of Andrea Brustolon's Italian Baroque blackamoor sculpture *Etiopie Portavaso* and Kerry James Marshall's contemporary American *Frankenstein* painting I examine how the art object creates a window in which to view the complex visual historical legacy of the cultural construct that is the Black subject. The aim of this paper is to use Brustolon and Marshall's artworks to interrogate defining European historical narratives on the African diasporic body and the hyper-visibility of the Black body in the Western

art historical tradition. A critical lens of Fred Moten, Kobena Mercer, and Nicole Fleetwood reveal how the artistic rendering of the Black body tirelessly performs a service for both the creator and viewer. My examination ultimately draws attention to how the visual representations of Blackness across time and region is one marked by the service of reflecting subjective ideological fantasies and constructed historical truths that seemingly need to be depicted, confronted, and exploited in a never-ending spectacle of representation.

*Addressing Erasure Through Critical Fabulation: Reimagining Myth, Art, and Truth*

**Jocelyn Powell Holmes**, Institute for Doctoral Studies

Epistemological hierarchies inscribed in Western metaphysics construct hegemonic myths of white supremacy which are reinforced and perpetuated in written annals of history. I argue that imagination through modes of “fabula” offers a means of subverting historical traditions that intentionally erase diverse and diasporic perspectives. Starting from the artistic intervention of Kara Walker's *Katastwóf Karavan* (2018), this paper addresses larger theoretical questions regarding the myth of truth in relation to historicity. Further, I demonstrate how Walker's art subverts such notions of truth in an act of resistance that offers an alternative history. Ranhana Khanna's critique of Martin Heidegger's philosophy demonstrates how authorizing power manifests in his notions of “worlding” as processes by which the colonized become concealed. Finally, I mobilize Saidiya Hartman's notion of critical “fabulation” to provide a view of Walker's work as a means of dialoguing about subjectivity and multiplicity while subverting dominant power structures that “world” the world and secure the myth of white supremacy in written histories.

*Hair Straightening in the Hispanic Caribbean: Race, Commodification, Neurosis, and Passing Mestizidad*

**Kimberly A Alvarado**, IDVA

The signifier “straight hair” within the Hispanic Caribbean community can be interpreted through the invention of race, a fetish-commodity, a neurosis, and passing *mestizidad*. The development of a discourse of racial hierarchy demonstrated by Immanuel Kant's “On the Different Human Races” paved the way for hair types to be commoditized and fetishized based on a range of desirability associated with Europeanness and generated a demand for “straight hair” equal to the exchangeable commodities Karl Marx discusses in *Capital*. The devaluation of African, or “black hair,” to the level of a problem opened up a lucrative opportunity for chemical manufacturers to provide a solution for a price. Strategies such as lactification for “bettering the race” (*mejorando la raza*) relate directly to Frantz Fanon's psychology of the colonized and ontological denial in *Black Skin, White Masks*. The artwork of Ellen Gallagher, Lorna Simpson, and Jennifer Kaplan-Ortiz depict ways in which different forms of hair wear and modification have been utilized in order to contend with the phenomenon of *pelo malo* or “bad hair.” The three artists show that the phenomenon of hair straightening intricately intertwined with the need to pass—as more “white” for African-Americans and as *mestizo*, or mixed, for Hispanic Caribbeans.

*Carnivalizing Philosophy: The Future of Western Thought*  
**Natalya Mills**

Caribbean Carnival is a complex creolized ritual, urban art form of communication, representation, and expression. Interrelationships in the Carnival construct displays the ways in which the Caribbean region has a polyphonic dialogue with themselves and the world. Carnival is a necessary site for transgression, a space for understanding selfhood, creolized identities, a tool for the suspension of social norms, laws, and restrictions placed on the people in the Caribbean region. Carnival scholarship has paid much attention to topics such as art, culture, race, economics, and social-political issues. Carnivalization of philosophy through the lens of Caribbean Carnival can be used as a point of entry that opens notions multiplicity. My intent in this paper is to extend the conversation by examining Caribbean Carnival as a lived creolized, philosophical concept. I will argue that the creolized Caribbean Carnival can provide a model of inclusivity based on the concepts of creolization, mondialité, and polyphony, which could be further applied to expand and broaden the reach of continental philosophy. This paper will confront seemingly impossible points of contention such as globalization, cultural appropriation, and technological (mechanical) reproduction in the arts. I believe that by shifting the trajectory and looking to the Caribbean region to understand the world, we can attempt to resolve some of the challenging topics faced in the twenty-first century. To support this claim of Carnivalizing philosophy, I will refer to philosophers such as Édouard Glissant, Homie K. Bhabha, Gilles Deleuze and Felix Guattari, Mikhail Bakhtin, and Kwame Anthony Appiah.

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## Reimagining Engagement: Academic Art Museums in the Age of COVID-19

**Chair: Berit Ness**, Smart Museum of Art, University of Chicago

The COVID-19 pandemic has pushed museums to rethink how they engage with their communities. For museums embedded within colleges and universities, this has brought a reexamination of the fundamental ways they act as sites for teaching and learning on campus. As educational institutions swiftly pivoted to new curricular models for socially-distanced and remote learning, campus museums also had to envision new ways to support teaching with art. To what extent should museums be seeking ways to replicate intimate encounters with original objects in the virtual space? How much should museums be exploring new pedagogies to engage with art and visual culture that are more suited to the digital sphere? In what ways can in-person gallery visits be retooled for socially-distanced and asynchronous participation? And, how can academic museums learn from these experiences to strengthen our missions for inclusion and accessibility, meet emerging academic and community needs, and catalyze structural change. Through a conversation among panelists, this panel will foreground case studies from different university art museums on how they are adapting their academic engagement programs to accommodate teaching, learning, and research beyond traditional museum spaces. Museum educators and curators will present on what proved to be successful, underscore persistent challenges, map what resources were needed, and share how this moment might inform future practice. In speaking to initiatives that are unfolding in real time, this session aims to be a platform for taking stock and continuing to reimagine the future of engagement. Ample time will be allotted for group discussion.

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*Case Study: Spencer Museum of Art, University of Kansas*  
**Celka Straughn**, Spencer Museum of Art, University of Kansas

With the shift to remote learning over spring break at the University of Kansas, the Spencer Museum of Art reworked gallery sessions with instructors to support 75% of scheduled visits for connections with works of art. For fall 2020, many instructors are continuing to engage their classes with museum resources through adapted in-person, hybrid, and both synchronous and asynchronous online sessions. Strategies devised during the spring, such as a mini-gallery assignment, and further ideas and resources generated with museum and faculty colleagues over the summer have expanded possibilities for engagement. Conversation with other participants offers a welcome opportunity to exchange ideas and strategies for dealing with hurdles and developing meaningful curricular and co-curricular connections with campus museums.

*Case Study: Sheldon Museum of Art, University of Nebraska-Lincoln*

**Erin S. Hanas**, University of Nebraska-Lincoln

After the University of Nebraska-Lincoln canceled in-person classes in mid-March, Sheldon Museum of Art shifted its focus to providing content and opportunities for engagement online. We also began asking questions. Reaching out to faculty members

and administrative leaders, we are learning more about their research, interests, and needs. Together, we are exploring possibilities for meaningful collaborations that are not dependent on being inside the museum's walls and that can span beyond a single department and a one-semester class. We are adapting to the changing demands faculty are facing with in-person and hybrid teaching, by offering sessions in the galleries (masked up and socially-distanced) and/or online, synchronously and asynchronously. As we anticipate additional university budget cuts, we are also exploring ways of creating and sharing scholarship online, strategies for diving deep into works in Sheldon's collection from the perspectives of multiple disciplines, and developing curricular modules that could be adapted by different fields to build skills in visual perception and empathy--i.e., demonstrating to the university and larger community the central role that the museum and art can and should play in academic and civic discourse. This case study will discuss a few examples of the collaborations underway.

*Case Study: Smart Museum of Art, University of Chicago*  
**Berit Ness**, Smart Museum of Art, University of Chicago

The Smart Museum is home to the Feitler Center for Academic Inquiry, which promotes deep engagement with the museum's collections and exhibitions by supporting the use of art as a pedagogical resource, developing curricular exhibitions, and providing a range of student opportunities. When the University of Chicago moved to remote learning in the spring, the Center redirected the bulk of its efforts to supporting students who were now scattered across the globe. Internships were retrofitted for remote working with bi-weekly cohort gatherings to retain a sense of community and professional development workshops were added to bolster students now facing an uncertain job market. With a hybrid model for instruction for the fall, the Center is building an expanded study gallery to better allow for socially-distanced learning and conceptualizing new digital forms of engagement.

*Case Study: University of Michigan Museum of Art*  
**David Choberka**

When in-person classes were cancelled in mid March, the University of Michigan Museum of Art quickly transitioned to providing online experiences for the university classes with which we had plans. 86% of such classes still worked with UMMA in the winter term, some synchronously and others through asynchronous activities that UMMA designed. As we work through this unusual time, we find ourselves asking what aspects of our pedagogy and of the experience with actual art in actual spaces should we try to replicate online, what should we give up trying to reproduce, and, most importantly, what are the new pedagogies and forms of engagement that emerge naturally from the medium of remote learning. This case study from UMMA will circle around this central thought experiment: If we'd been working online throughout our careers and then suddenly had to work in person without digital tools, we would feel similarly disrupted and we would lament the inability to have the same forms of engagement that we have online. What are those things that we would lament losing if we had to teach in person with real art? Those are the things that we should be doing now. Furthermore, how can we incorporate these new forms of engagement into our work once things go back to normal? How does the situation help us redefine "the normal"

that we will go back to?

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## Reimagining Landscapes in a Time of Crisis: Contemporary Latin American Art in Dialogue with the Natural World

**Chairs: Patricia J Stout**, University of Texas at Dallas; **Monica Salazar**, University of North Texas

This session seeks to explore the ways in which art from Latin America engages with the global climate crisis by constructing reimagined landscapes. In the context of Latin America, traditional landscape paintings served as a means to delineate the nation-state in the 19th century, while further generating a source of national pride by connecting people with their own history. Beginning in the mid-20th century, landscape art was no longer confined to the traditional two-dimensional format. It is only recently, however, that its expansion into global environmental concerns has broadened its functions in ways that have yet to be explored. Presenters in this panel will describe how different artists, curators, and institutions across Latin America reimagine humanity's connection to nature by incorporating the use of eco-friendly materials, emphasizing natural landscapes, and positioning exhibitions outside traditional museum settings. Furthermore, panelists will address the implications of these novel interpretations of nature by questioning whether they represent a return to origins that glorifies a Pre-Columbian past or partake in the quest to find alternative solutions to the current environmental challenges. In addition, panelists will consider whether these novel interpretations constitute a means for artists from Latin America to engage in the international art circuit, and whether or not they pose the risk of aestheticizing poverty. Undoubtedly, the rethinking of landscape and nature in Latin America constitutes an opportunity for the region to redefine itself while facing the global issues of climate change in the 21st century.

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*Reflections of Nature in Brazilian Art: Large-scale Participatory Artworks by Néle Azevedo and Sandra Cinto*

**Patricia J Stout**, University of Texas at Dallas

Brazil is home to sixty percent of the Amazon, the world's largest rainforest, which extends across the borders of nine Latin American countries and provides shelter to a range of diverse animal species and plants. Brazilian art emerged outside typical museum settings in the late 1950s. Today, large-scale participatory artworks in public domains are common in Brazil and are often closely connected to the geographical region and its natural environment. This paper examines the works of two Brazilian artists, Néle Azevedo and Sandra Cinto, whose art incorporates an element of public participation. Both Brazilian artists have created works in large metropolitan cities in Brazil, Japan, and the USA, which unite individuals from various cultures around themes of nature and their connections to one another. In addition, this paper explores the different ways in which Azevedo and Cinto incorporate local community members into the art-making process in order to create interactive environments that reimagine landscapes and inspire viewers to reflect on their individual and collective connections to the natural world. In a time in which the global climate crisis is of heightened importance, the works of these two Brazilian artists encourage the questioning of art's connection to the outside



world and its power to invoke social change.

*Reimagining the Borderland: Symbolic Resistance in Margarita Cabrera's Soft Sculptures*

**Monica Salazar**, University of North Texas

In "Contemporary art and the Politics of Aesthetics," Jacques Rancière argues that contemporary art's main concern is the creation of spaces. When dealing with the U.S./Mexico border, this emphasis on space is charged with concerns about the environment, migration, violence, and loss. In this context, the work of Mexican born artist Margarita Cabrera reimagines the border landscape as a "portable" space in which power structures are negotiated and a form of resistance is exerted. Through her multidisciplinary work, Cabrera explores the humanitarian and environmental crises at the US/Mexico borderland. Since 2010 the artist has been repurposing border patrol uniforms to create soft sculptures that mimic the borderland. Her *Space in Between* series (2016) recreates cacti species endemic to the region and "plants" them in terracotta pots that she scatters around gallery rooms. Each life-size fabric sculpture is embroidered with a particular border-crossing story, stitched by an actual immigrant who survived the journey. Cabrera's cacti reveal stories of loss and violence through a colorful textile tradition that connects it to its indigenous past. Yet in this imaginary borderland, the green fabric that once represented authority and oppression embodies the vulnerability of the powerless, which is in turn represented by the softness of the fabric sculptures and the exposed storylines. Following Judith Butler's ideas on vulnerability and resistance, I argue that the conspicuous vulnerability of the landscape allows for a symbolic challenging of the imbalance of power, therefore exercising a form of resistance.

*ECO-92 and the work of Frans Krajcberg*

**Elizabeth Catoia Varela**, Museu de Arte Moderna do Rio de Janeiro

In June 3-14, 1992, the United Nations Conference on Environment & Development (UNCED, ECO-92 or Earth Summit) was held in Rio de Janeiro, Brazil. The event was dedicated to sustainable development, that is, the need for change in the face of environmental concerns and the degradation of the environment. The presence of more than 100 heads of state marked the importance of the event, in which the document entitled Agenda 21 was signed. On June 5 of the same year, the World Environment Day, the Museum of Modern Art of Rio de Janeiro opened exhibitions focused on the ecological theme. Among them was *Images of Fire* an individual exhibition by the Polish-Brazilian artist Frans Krajcberg. This paper recalls that moment, with special interest in Krajcberg's art, his look at nature and his denunciations. Frans Krajcberg (1921-2017), painter, sculptor, engraver and photographer, was born in 1921 in Poland and emigrated to Brazil after World War II. Naturalized Brazilian, through his production he denounced the burning and the deforestation. Long-lived artist, his trajectory was marked by the valorization of nature, by the artistic look on it and, mainly, by its ecological activism.

*Repurposing Ritual: The Landscape and Gallerscape Interventions of Cecilia Vicuña*

**Barbara Tyner**, Centro de Cultura Casa Lamm, Mexico City, Mexico

Chilean-born Cecilia Vicuña's multidisciplinary practice weaves together political resistance, ecological justice and feminism in a variety of forms (painting, poetry, film, sculpture). This paper addresses her landscape interventions as invitations for reciprocal balancing between nature and person, and queries the differential activation of such ritual in nature and in gallery spaces. More performative than sculpture or installation, works such as *Quipu Menstrual*—enacted on a high flat step of the El Plomo glacier in northern Chile—become loci of transformative ceremony aestheticizing female processes and ritual. Wool, dirt, sky, wind, the artist's feathery voice in the thin air, the shadow of a passing condor, activate the work in a way that can't be replicated in a gallery context. Or can it? Her precarios, "spatial metaphors or multidimensional poems," are little assemblages of things found, then planted but not fixed to any site, meant to return to the wind, waters, earth and sky. Ceremony built them and their dissolution is also ceremony. How does this energy exchange and magic play out in the gallery space? Are the precarios just taxidermized wilderness or entropy preserved? Does the quipu need the land or does participant interaction reshape both materiality and ritual? Do these objects/ceremonies work out of landscape, and if they don't is that Vicuña's point? Repurposing pre-Colombian Andean technologies and ethos woven with her own versions of spirituality, politics and materiality, Vicuña reimagines landscape and gallery contexts through a plural, hybrid stance. And maybe that's her point.

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**Reintroducing the Visible World: papers in honor of Celeste Brusati**

HISTORIANS OF NETHERLANDISH ART

**Chair: Stephanie C. Porras**, Tulane University

Published in 1678, Samuel van Hoogstraten's painting treatise, *Inleyding tot de hooge schoole der schilderkonst, anders de zichtbaere wereld* (Introduction to the Academy of Painting, or the Visible World), is simultaneously a pedagogical guide and a theoretical treatise on art, grounded in the painter's practical knowledge. Written in the vernacular for an audience of Dutch artists, as well as collectors, connoisseurs, amateurs and lovers of art, Hoogstraten's text has been mined by art historians for its conceptual vocabulary, classical referents, theories of optics and vision, and for its salacious anecdotes about Hoogstraten's famous teacher, Rembrandt. This HNA-sponsored session at CAA seeks papers addressing the key themes of this heterogeneous text, and/or the multi-faceted career of its author, in honor of the 2020 publication of the first English translation of van Hoogstraten's work, edited by Celeste Brusati and translated by Jaap Jacobs. Beyond the writings of van Hoogstraten, papers address broader questions of artistic pedagogy and travel, artists' writings, material knowledge and embodied practice, imitation and aesthetic judgment in the early modern Low Countries.

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*Landschap and byvoechsel: Karel van Mander on Landscape, History, and Pictorial Deception*

**Walter S. Melion**, Emory University

Celeste Brusati's fundamental work on Samuel van Hoogstraten's theory and practice of art has shown how and why he placed such a premium on visual deception as the chief criterion of

pictorial excellence. As she points out, Van Hoogstraten's account of the forms and functions of schilderconst derives from his close engagement with Karel van Mander's magnum opus—the *Schilder-Boeck* of 1604. It has been little if ever remarked that Van Mander's key defense of deception as a purpose of art occurs in *Den grondt der edel vry schilderconst* (*Foundation of the Noble, Free Art of Picturing*), the theoretical poem that opens the *Schilder-Boeck*. He treats the topic of deception in chapters 5 and 8 on Landscape and History respectively, where he discusses the hermeneutic function of the *byvoechsel*, his term for an historical anecdote embedded within a determinative landscape setting. My paper examines the nature and scope of Van Mander's argument about deception, which laid the groundwork for Van Hoogstraten's treatment of the theme in his *Inleyding tot de hooge schoole der schilderconst*.

*The Concept of Houding and its Manifestations in Samuel van Hoogstraten's Written, Drawn, and Painted Oeuvres*

**Alexa McCarthy**, University of St Andrews

The term *houding* refers to the harmonious effect produced by a unity of color, light, and shadow, which contributes to the sense of three-dimensionality in drawn and painted compositions. Scholars including Jan Blanc, Celeste Brusati, Ulrike Kern, Paul Taylor, and Thijs Weststeijn have informed our understanding of the terminology employed in seventeenth-century Dutch texts on art. This paper focuses on Samuel van Hoogstraten's (1627-1678) concept of *houding*. Through his *Inleyding* (1678), Van Hoogstraten imparts his experience as an artist, informed by his time in Rembrandt's (1606-1669) studio and his travels, as well as the writings of predecessors and contemporaries, including Karel van Mander (1548-1606), Franciscus Junius (1591-1677), and Willem Goeree (1635-1711). Van Hoogstraten considers *houding* with regard to atmospheric perspective, noting that distance can be conveyed through a gradual transition of tones. When describing this phenomenon, Van Hoogstraten employs an analogy of smoke that reflects Italian artistic traditions. Cennino Cennini (ca. 1370-ca. 1427), Leon Battista Alberti (1404-1472), and Leonardo da Vinci (1452-1519) utilized the analogy of smoke when writing about light and color. In his *Il libro dell'arte* (ca. 1390s), Cennini discusses how to shade drawings with washes of color, suggesting they appear "like a puff of smoke, thoroughly graded out." The effect Cennini describes in relation to drawing is a precedent for Leonardo's painted *sfumato*. This paper considers *houding* through the lens of Van Hoogstraten's writings, drawings, and paintings, and how these manifestations of his ideas were informed by the "visible world" he experienced at home and abroad.

*Mirrored Vanity: Clara Peeters' Self-Reflection*

**Claudia Hofstee**

Samuel van Hoogstraten's 1678 *Inleyding tot de Hooge Schoole der Schilderconst, Anders de Zichtbaere Wereld* (Introduction to the Academy of Painting, or the Visible World) describes how paintings were seen as mirrors of nature, representing truth, wisdom, knowledge and self-recognition, but also deceptive illusion and vanity. Paintings were seen as mirrors of nature, testing notions of reality, imitation, mirrored reflection, self-reflection and optical illusion. Clara Peeters (ca. 1580/1590-1621/1641), probably active in Antwerp, was one of the earliest artists to include self portraits in the mirrored reflections of depicted objects within her still life paintings. In

her painting *Vanitas, Most Probably Self-portrait of Clara Peeters Seated at a Table with Precious Objects* (1618; private collection), the female figure sitting at the table is considered among scholars to be the painter herself. However, this paper argues that this is not the case: Peeters painted herself in reflection on the goblet on the table as if she – as the artist – is painting the image in front of her. The woman seated at the table in the painting is the personification of *Vanitas*, a symbol of vanity and earthly transience. The painting is a representation of earthly transience presented to the viewer as a mirror, so as to allow a reflection upon her or his own life. By displaying the reflection of herself on the goblet, Peeters emphasizes the 'reality' within the still life painting, while the painting as a whole suggests the illusory nature of earthly pleasures

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## Relishing Wrinkles and Rolls: Bucking Beauty Norms in the Global Art World

**Chairs: Amanda S. Wangwright**, University of South Carolina;  
**Brittany Lockard**, Wichita State University

Trendy corporate marketing slogans and social media taglines might advocate a seemingly unprecedented reevaluation of common beauty standards, but artists across the world have long questioned the subjective and culturally relative nature of attractiveness. This Lightning Round session explores the ways in which artists across the globe already have or continue to challenge or manipulate concepts of "beauty" in figurative art as well as forward alternatives of their own design. Can art succeed in broadening definitions of beauty, or does it ultimately reify standards already in place? Are artists or art institutions surreptitiously using the concept of diverse beauty as a marketing tactic, much like corporations? How do audiences around the globe react to projects engaging alternative beauty? We welcome papers from artists, art educators, and art historians of all periods that address these questions or that open new avenues of inquiry into the depiction of nonnormative beauty in art. Participants will have eight minutes to give presentations with twenty slides.

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*Early Modern Female Body Hair and the Hirsute Saints: Beauty, Conduct, and Spiritual Transformation*

**Michelle Moseley**

In early modern visual and textual discourse, a woman's hair had a narrowly designated place on the body, and was dictated by proper modes of display. Hair, in its correct location, defined critical standards of beauty as well as signaled the wearer's ability to conform to gender roles and appropriate social status. Conduct books and medical texts make clear that hair, when displaced or excessive, was problematic, most often by raising the specter of masculinization. So-called "books of secrets" worked in tandem with conduct guides to codify where hair should and should not appear on the female body. Hair, especially on the body, presented a site of tension in the quest for an ideal femininity that was complicated by the widespread presence of hirsute saints in image and text, such as St. Wilgefortis (Unencumber), Paula of Avila, Saint Galla, Mary Magdalene, and Mary of Egypt. These popular devotional figures were held up as models of behavior for women, while displaying hair in ways that were regarded in texts as universally transgressive. Here I probe the inherent contradictions between hirsute women as representations of spiritual ideals, in contrast

to devotional, medical, conduct, and cosmetic guides, alongside images, that critically frame body hair as undesirable, even monstrous. This presentation aims to provide a fuller examination of hair, both of the body and head, as arguably the most fraught aspect of female appearance across early modern European culture in contexts of spiritual and physical ideals.

*Senses of Self: Ageing and Ageism in the Self-Portraits of Elizabeth Layton*

**Mary Frances Ivey**, University of Kansas

From 1977 until her death, self-taught artist Elizabeth "Grandma" Layton (1909-1993) represented herself in numerous contour drawings. With thin lines in pencil and crayon, she renders her face, body, and expression differently in each self-portrait, often distorting her features to emphasize some new or evolving aspect of her experiences. Her decades-long depression, her own and others' perception of her body weight, the later years of her marriage, and the death of her son in 1976 are common themes in her work. Alongside her likeness and personal references, allusions to social issues and feminist concerns abound; in particular, she questions the treatment of and regard for aging women in the United States. In repeated examinations of her body, experiences, ideas, and values, Layton presents intersectional conceptions of her identity. For instance, she frequently references her status as a parent in relation to her son's passing. Her allusions to the Virgin Mary, Gold Star Mothers (a title honoring World War I-era women mourning soldier-sons), and her aged breasts nursing demonstrate the complexity of her grief and her ways of identifying as a mother at this stage in life. I consider these guises (among others) as ways in which Layton formulated alternate visions of her identity in self-portraiture. These multiple conceptions of selfhood are a model, I argue, for ways that she continuously negotiated, redefined, and expanded her sense of self in the latter years of her life.

*Aging and Decadence*

**Melissa Gwyn**, University of California, Santa Cruz

In my early 20's I had the pleasure of studying with Carolee Schneeman, who at that time, was categorized as a Body Artist. She helped me mature into my understanding of art, life, corporeality and beauty. Not long after working with her, I dropped out of university and tried to support myself, but was only found employment as a home health aide. Through that difficult work, I uncovered a new lens for understanding art in relation to the body. In this presentation I will discuss the works I created as a response to those experiences. From still life paintings of molecular models signifying death and renewal to abstract paintings that express aging as theatrically lit draperies of broken paint skins; I approach vanity and death as an opportunity to cast a cold light on beauty; and in response revel through my painting practice, in beauty's shadow of decadence and pleasure.

*Traditional Ideals, Timeless Truths, and the Beauty of Mr. Xu Langxi's Nude Portrait (c. 1934)*

**Amanda S. Wangwright**, University of South Carolina

Recent scholarship has well established the female nude's immense popularity in Republican China's (1911-1949) pictorials. Many of the published depictions were creations of modern Chinese painters and sculptors and concurrent discourse

within the Chinese modernist art community privileged depictions of the young and vital female body. One such example, in a 1934 issue of Arts and Life Magazine (Meishu shenghuo), contains a feature dedicated to the nude with artworks by European and modern Chinese artists and accompanying essays. Among the images is a nude unlike the others, the full body portrait of an older man seated in a natural landscape. The sitter of the painting, identified as Xu Langxi in the title, was an artist himself and the head of the Xinhua College of Art. Close examination of the artwork and its attendant text reveals allusions to traditional conceptualizations of nature and the human condition, in which a modern preoccupation with visual veracity and the institutionalized study of the nude intertwined with the wenren prerogatives of landscape, poetic reference, and the expression of individual character. In such conflicted visions progressive art practice merges with classical ideals, and a pictorial return to nature simultaneously appealed to recent fads and long-held convention. This paper examines these paradoxical presentations and argues that, in opposition to the female nude, the male form offered China's early twentieth-century artists a means to reconcile the dichotomous demands of modern reform and traditional culture.

*"Trump"ing Beauty Standards: Does Fat Activism Apply to People We Don't Like?*

**Brittany Lockard**, Wichita State University

In 2016, the art collective Indecline distributed copies of a sculpture entitled The Emperor Has No Balls to several US metropolises. The sculpture depicted then-candidate Donald Trump nude, with a pendulous belly, exaggerated jowls, and a micropenis. Fat Activist and author Virgie Tovar posted a selfie with the work, causing a backlash online, and many argued that this sculpture was fat hating and transphobic. The work rallied many defenders, however, including government officials like California Senator Scott Weiner. The Emperor Has No Balls fits into popular tropes of Trump as fat, ugly, etc. produced by his political opponents. In this lightning round, I will explore artistic and popular imagery of Trump and engage the discourse around his appearance to question the role Fat Activism can or should play in political activism.

*T & A: The Weight of Body*

**Rosemary M. Meza-DesPlas**, Independent

Codified beauty, as applied to the female form, places emphasis on the sexualized feminine attributes of breasts and buttocks. Art historical depictions of breasts and buttocks have been recast by each century and culture; however, print media, broadcasting, and social media persist with the prevailing stereotypical portrayals of breasts and buttocks. Focusing on fetishized regions of breasts and buttocks, I delve into the appearance of flesh and the notion of round. Strong interest in rendering flesh goes beyond mere accuracy for color and form: it is about having an eye for the bump – and the lump – and the chunk of blemished flesh. Manifestation of flesh is beautiful when it captures multi-layered webs of an irregular surface. The human figure is not a homogeneity of pink. Breasts and buttocks have the propensity to be more than just round: they are curled, globose, oval, and pear-shaped forms. Round is synonymous with voluptuous or fat; therefore, round can be viewed as beautiful or ugly. The shapes in the realistic figure hold more

visceral intrigue than ideal heart-shaped bottoms or perky full breasts. My series of artworks display shapes which droop uncompromisingly, spread with the advancement of age and twist into folds of melancholy skin. I isolate curvaceous details of the figure: buttocks and breasts. Forms communicate to the viewer in a provocative language. They speak about sexism, ageism, eroticism, and maternity. Creative exploration of these body parts raises questions about arbitrary notions of beauty and contradictory norms for the female image.

*Young artists on IG promoting #bodyposi*

**Sally J Brown**, West Virginia University

Through this presentation I will survey a selection of feminist contemporary artists promoting #bodyposi through self portraiture and portraiture of friends and acquaintances via Instagram. Betty Brown, aka bettys\_bodies, is a self proclaimed black feminist artist illustrator who intentionally depicts underrepresented bodies (“black and brown women and femmes and those with tattoos, scars, visible disabilities and plus size women” in her works in flashy and bold ways, scantily clad and often bearing sassy empowering phrases such as “on a roll” or “carb slut.” “RachCreates” is a mother artist illustrator who aims to “de-stigmatise the female body, remove the shame we are made to feel about our vulvas and our boobs and normalize normal bodies.” Her feminine hued prints celebrate vulvas and bodies of various shapes and sizes. Artists such as these and more, mostly artists based in the UK, gain wide followers, and too, artist communities, conversations and fellow camaraderie for art and body love beyond mass media stereotypical depictions.

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## Remnants, Relics, and “Ruin Porn”: On the Material Past in the Architecture of the Present

**Chair: Daniel E. Coslett**, Western Washington University

For many, a fascination with the past remains an enduring influence on how one perceives, designs, and studies built environments. During the current—in so many ways volatile—era, when nostalgia inspires increasing interest in times and contexts that seem simpler or more stable, it remains worth considering the abiding appeal of evocative ruins, picturesque remnants, and signs of decay and disaster. Indeed, such sites and images have long since inspired writers, artists, and architects. For some, these visual and spatial references to the past suggest cyclical rebirth and renewal, for others they are reminders of weakness and folly. Although interpretations vary, for many these references and materials tap into deeply human feelings that can hold our attention and anchor our views. While much has been written in recent decades on these issues in art and literature, less has been published on the architectural ramifications of such provocative retrospection. This panel invites papers that explore the direct influences and incorporation of the tangible past (ancient through modern) in later and contemporary architectures of the 19th through 21st centuries. Papers might explore these issues through a diversity of lenses including, but not limited to, archaeology, heritage preservation and tourism, spolia, identity, and nostalgia. Questions one might address include: How does society’s general infatuation with ruins manifest itself in design, restoration, and interpretation practices? To what ends? How have valued materials from the past been incorporated into modern works and why? How relevant and meaningful are these physical connections today?

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*The Société Française des Urbanistes, 1911–1939: A Terrestrial Approach to Modern Urbanism*

**Chantal El Hayek**, MIT

The Société Française des Urbanistes (SFU), a think tank established in Paris in 1911, condemned “technical formalism” and “the ugliness of standard urban and architectural models.” Tradition was to be preserved; it was, SFU claimed, “the solid base on which all art rests.” Apprehensive about industrialization’s harmful effects on long-standing social patterns, architects associated with SFU delineated urbanism as “an extension of the surface of the Earth,” in which the history (cultural continuity) and geography (topography and people) of a given region should be preserved. Their ideas were inspired by the philosopher Henri Bergson’s notion of “lived time” and the geographer Paul Vidal de la Blache’s principles of “human geography,” among others. In the interwar years, SFU architects engaged in a global campaign to reform cities within Europe, the U.S., South America, Indochina, North Africa, and the Middle East. Non-industrial territories in which they operated were supposedly uncontaminated by the ills of capitalistic modernization and amenable to what I call “terrestrial” reformist spatial schemes. Examining some of SFU’s design strategies pertaining to the preservation of regional forms in conjunction with contemporaneous social and geographical studies, this paper illustrates how these architects fused empirical geographical methods with anti-positivist Bergsonian theories of time and space in order to devise tools for architectural and territorial development that could possibly mitigate



industrialization's unfavorable effects. SFU's ideas and built works had a profound impact on subsequent generations of architects and planners in France and the world, and yet are overlooked in histories of modern urbanism.

*A Tonic to The Nation: The San Francisco Palace of Fine Art*  
**Brunella Angeli**, University of California

Entering a World's Fair at the beginning of the twentieth century was like taking a Grand Tour of the old continent, only steps away from the technological comfort of the American city. What opens up to the eyes of the city dweller visiting the 1915 San Francisco World's Fair is a universe full of nostalgia, history and the quintessence of the picturesque. Its masterpiece and only surviving building is the Palace of Fine Arts, with which architect Maybeck intended to inspire a "sentiment in a minor key." The architect also hoped to elicit the same spirit of the engravings of eighteenth-century artist GiovanBattista Piranesi. An unroofed colonnade with lush Corinthian capitals supporting a full entablature enhanced a sense of everlasting ruin, while the picturesque asymmetry of the landscaping – contrasting the symmetry of the ground plan – provides an image of Arcadia. Despite its appearance, architecture critic Rayner Banham later wrote that "Almost nothing [in it] can be usefully compared to any European prototypes." Indeed, Maybeck was less classic than believed, adding details with no architecture precedents. Most notably, the identical female figures with bowed heads over the corners of the boxes atop the colonnade look inward into the attic showing their backsides to the viewers – unlike the outward-facing Grecian predecessors. I argue that such architectural variation – the harmony, stability and oasis quality mixed with a departure from the classical – is key to a new, more sophisticated consumer who will become the protagonist of the twentieth century.

*The Anticlerical Ruins of the Escuelas Pías in Madrid*  
**Jeffrey Schrader**, University of Colorado Denver

The eighteenth-century church of the Escuelas Pías de San Fernando in Madrid offers enduring testimony of architectural destruction in the Spanish Civil War (1936–1939). Like many religious establishments across Spain, this site burned in a wave of revolutionary attacks in the initial days of the conflict. The media quickly circulated vivid photographs of venerable churches gutted by flames and force. Polemics over sacred art and architecture then helped to fuel warfare that, with the victory of Francisco Franco, concluded in favor of tradition. Despite the ensuing efforts to restore Catholic churches to their pre-war prominence, the striking ruins of the Escuelas Pías de San Fernando remained as part of Madrid's urban fabric and, in the twenty-first century, were incorporated into a national university. The restoration campaign revived the historical role of the site as a school and library, albeit on secular terms. The remnants of the eighteenth-century building, moreover, continue to speak of a dramatic episode in twentieth-century Spain, when the country's architectural patrimony found itself caught in fratricidal violence. These ruins now bear a didactic function for the university's students as well as the public. Even as the study and debate evolve on one of the most consequential wars of the Hispanic world, the ruins of the Escuelas Pías de San Fernando promise to inspire reflection and analysis well into the future.

*Ruin-proofing Pompeii, Deadpan Luxury and the Timber Spoliation of the Temporary Pyramid*

**Annette Condello**, Curtin University, AUSTRALIA

In 2015, Italian architect Francesco Venezia designed a temporary timber pyramid positioned in the centre of the elliptical Roman amphitheatre at Pompeii, resembling solid stone. A commingling of abstracted archaeological and architecture spolia, the installation represents a future ruin and attracts attention to the structure's interior. This pyramidal installation included deadpan photographs as post-cursors to "ruin lust." Rather than remain in the ground or as fragmented photographs, plaster casts of the twenty victims who lost their lives owing to the Vesuvius' 79AD eruption, float in Venezia's circular interior. He intentionally heaves attention to the way archaeological etchings conceal secrets, revealing a deadpan but somewhat luxurious structure. The "deadpan luxury" associations inherent within this pyramidal structure is identified architecturally as embalming ruin lust, enveloping Napoleon's Egyptomania. The connection between the plaster casts of the ancient Pompeian victims in anguish and the arrangement of the installation of fragments as broken spolia on the interior wall features bodies in space, liberated from the ground. In ruin-proofing Pompeii, through an analysis of Venezia's perceptive design and infatuation with Neoclassical art, this paper will explore the process of timber spoliation through the proliferation of past decay as a unique way of deciphering the architectural spolia to one concerned with the absorption of the deadpan luxury phenomenon. This paper argues that the timber spoliation of the temporary pyramid reawakens Egyptomania, which continues to steer contemporary architecture, and develops a new understanding of the spoliatory implications for material constructions.

*We Were Always Here: The Renovation of Michigan Central Station and the Enduring Influence of American Manufacturing Culture in the Architectural Narrative of Detroit*

**Alison Kurdock Adams**, Purchase College

Shuttered since 1988, the notorious Michigan Central Station sits in the heart of Detroit, where it endured decades of vandalism and decay. The building, a storied example of the city's beaux arts tradition, became a Detroit ruin porn centerfold as automotive companies, once the engines that powered Detroit's economy, began to move manufacturing operations out of the region. This paper will seek to examine the ways in which the decline and recently initiated revitalization of Michigan Central Station under the direction and budget of the Ford Motor Company is attempting to re-author the narrative of Detroit by investing in and physically occupying space in the city. The paper will explore whether the arbiters of the restoration project share similar goals for the outcome of the renovation as the community in which it resides and discuss how successfully the project balances profit motivation and community engagement. An exploration of the connection between nostalgia and ruins as articulated by Andreas Huyssen will help structure the investigation into the building's legacy in the Detroit community and its perceived role in manufacturing and working-class mobility. The impact of the restoration on the future of Detroit and its relationship with the automotive industry as well as its enduring status as a symbol and touchstone of American industry will be considered.

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## Resilient Pedagogy in Time of Crisis

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### *Culturally Relevant Teaching and Art Pedagogy*

**Amy D. Babinec**, South Suburban College

Culturally relevant teaching is the practice of making course material more relevant to and inclusive of historically underserved students, through course content, teaching practices, and assessment. The goal of culturally relevant teaching is to make course materials and teaching practices reflect students' own cultural experiences, to better serve a diverse student population. Culturally relevant teaching extends to course content and delivery, projects, assignments, and assessment. A recent study at UNC Charlotte showed that the ways students are assessed can create a false achievement gap between students who are historically underserved, and more historically privileged groups of students (Singer-Freeman, Hobbs, and Robinson 2019). The study found that certain types of assessments, such as reflective writing, do not show a gap between the students, and that others, such as multiple-choice, timed tests, do. This false evidence can show a gap between these two groups of students in terms of their performance of the assessment, but not reflect the students' actual competence in the task being assessed. What are the implications of culturally relevant teaching in a studio art and art history context? This paper will explore ways to make art pedagogy more inclusive across studio art and art history courses, and share the results of a year-long study in utilizing this framework in college teaching.

### *Creating Persistent Communities: A Heuristic Approach to Combining On-ground and On-line Education*

**Austin Shaw**, Western Washington University

The Covid19 pandemic has thrust the entirety of academia into adapting to on-line education. Although this abrupt leap into remote learning has been shocking, we have been offered an opportunity to research the relationship between educational practice and the climate crisis. This pandemic shines a light on our global interconnectedness and reveals how the climate crisis affects all of us. Looking forward, art and design education requires nimble adaptation to deal with the uncertainties of global challenges. As the entire educational system grapples with the new reality of remote learning, professional design practitioners face many of the same struggles. The absence of interpersonal skills and interactions due to physical distance creates tremendous difficulties with communication and efficiency in both professional design studios and educational institutions alike. With over a decade of empirical research in both on-ground and on-line teaching, this paper makes a qualitative exploration of the lessons learned from the rapid transition to working on-line. What valuable teaching methods and resources can be combined with traditional on-ground education? Both synchronous and asynchronous teaching have distinct benefits and advantages. When we return to campuses and in-person education, we have the opportunity to bring the best aspects of remote teaching into our pedagogy. The blending of on-ground and on-line models for both art education and professional design practice can help to reduce the carbon footprint left by our creative communities.

### *Sheltering in Place: Developing print curriculum for online and off press*

**Christopher Kardambikis**, George Mason University and  
**Justin P Sutters**, George Mason University

Two professors from different programs (art education and printmaking/book arts) have co-taught a summer intensive studio class for four years geared towards students from multiple programs. Viewing the course as a progression of research-based practices, students developed the skills necessary to objectify an iconic unit of culture and education: The Book. The course builds an understanding of substrates through papermaking, content through printmaking, and context through book binding, all while encouraging students to explore and articulate their own field of research. The course carries the open title Paper/Print/Book with a series of subtitles to expand on metaphors for this exploratory endeavor: "(Un)Mapping the Territory", "Myth and Metaphor", and "Sheltering in Place". It addresses multiple processes with a focus on non-toxic materials/processes that can be implemented both in public school settings and at home with minimal supplies. The various backgrounds of the students allowed for further discussions around how to continue and develop their personal studio after exiting the university and what it affords. Each subsequent summer has informed the most recent iteration towards a completely online offering, which was timely and a natural progression that reflects the students' current realities of access. Attendees to this session will be provided concrete strategies to utilize when converting a studio printmaking course to online including use of Blackboard, digital media, asynchronous discussion boards, pre-recorded demos, studio kits of materials, student learning outcomes and deliverables. The presenters will share examples of student work as well as lessons learned.

### *The Prof. in the Machine? Demystifying the collaborative process for creating digital engagement-driven art history content*

**Rosemarie Trentinella**, The University of Tampa

Have you ever thought it would be simply "impossible!" to translate your dynamic in-class pedagogical style into the "cold, impersonal!" asynchronous online environment? With the COVID crisis pushing colleges and universities around the world into emergency online instruction, it behooves art historians to consider the opportunities as well as the challenges afforded by virtual instruction. This presentation offers a first-person account of one art historian's experiences collaborating with an instructional design team at a community college over the course of a year (pre-pandemic!) to develop a suite of interactive digital activities to engage distance learners in art history. I touch on the challenges as well as the unexpected rewards of this process, from conceptualization through collaborative development and implementation in multiple online sections of Art Survey I. This presentation also includes live demonstrations of several Interactive Learning Objects created for this course and attendees are encouraged to ask questions about all phases of the project.

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## Resistance and Reformation: Negotiating Modern and Contemporary Politics of Art in East Asia

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*Transforming the Normal: Photography in the Early Twentieth-Century China*

**Yiqing Li**, University of California, San Diego

As a cosmopolitan metropolis, Shanghai not only linked itself to European cities by such urban infrastructures as Art Deco-style architectures, factories, commercial stores, and railway stations. But it was also connected to modern visual culture through the production and circulation of non-representational, geometric abstract images, which changed the way of seeing. Photography played an essential role in bringing about this change and cultivating urbanites with a modernist, machine aesthetics. With the aid of X-rays, microscopes, and other optical instruments, photographers created images that distorted, simplified, and transformed the external appearances of nature, objects, and human figures. The resultant photo images showed people foreign forms and unusual colors that challenged people's habitual perceptions of reality and aroused their curiosities about science and technology. These images' wide circulation through print media, therefore, mirrored and participated in the social project of modernization. This presentation aims to explore the formation of non-representational photography in China through contextualizing it in a mix of social conditions, including Sino-European cultural communication, industrial development, popular science, prospering print media, and the growing bourgeois class. It will also analyze the artistic approaches to creating non-representational photography in response to modern European art in the early twentieth century.

*"Sanctioned" Landscape: What Did Photographing a Mountain Mean in the Early-1960s China?*

**Yi Liu**, University of California, San Diego

Landscape, as a classic subject matter of Art, was favored and acclaimed by literati painters in the history of Chinese art for centuries. Nevertheless, it became one of the most politically controversial themes of artistic and literary representation after the establishment of the People's Republic of China (PRC). Its artistic refinement and spiritual resonance were believed to represent the "feudalist aesthetic" and "bourgeois taste" in the new socialist regime, causing the subject matter to be severely and frequently decried. In light of this, it was surprising that the first official photo exhibition of Huangshan (literal meaning: The Yellow Mountain) held in 1962 in Maoist China was tremendously popular among the masses and openly lauded by the government officials. My research thus starts with probing into this curious acceptance of landscape in Chinese photography, to unravel the entanglement between the changing political climate of China in the early 1960s, the ease on intellectual conformity in cultural spheres, and the elevation of photography to the level of fine arts. Based on a close reading of the officials' speeches and artists' published essays, this paper historicizes the unexpected success of the exhibition and the justification of landscape as a politically correct subject matter. Furthermore, it explores the stylistic preference and cultural reference the praised works embodied through a series of formal analysis and comparison, to ponder why and how the ideological dissonance between the landscape photography's aestheticization of Nature and the political discourse that extolled the reconstruction of Nature became neutralized.

*"Happening Show, or the Art Living with the Public": Kangja Jung's Transparent Balloons and a Nude in 1968*

**Ji Eun (Camille) Sung**, University of British Columbia

In 1968, South Korea witnessed unprecedented artworks combining everyday objects and human actions outside a gallery space, including *Transparent Balloons* and *a Nude* by Kangja Jung, one of the few female practitioners in the earliest action art in the country. Keenly reacting to works of Yves Klein, Jackson Pollock, and Allan Kaprow, Jung performed as an art object mobilizing the audiences' participatory acts upon her half-naked body with props in this "happening show." I examine this understudied and undervalued work, focusing on the dynamic relationship between its formal aspects and sociopolitical contexts within the discourse of "action art" in the Asia-Pacific topography. In the work, as I will reveal, the artist provided a synesthetic combination of visual, auditory, and tactile experiences to accomplish "environment art." This practice lies in the genealogy of the three-dimensional painting, from Pollock's action painting to Kaprow's happenings, and to Japanese discourse of "environment" and "happenings" as reflections of the technologically developed life and society in the sixties. Exposed to these examples, Jung reconfigured some elements into her own conceptions of "environment art" and "artist as objet," which led to the multidisciplinary piece that created a moment of art in pop culture space. I argue that *Transparent Balloons and a Nude*, an embodiment of this reconfiguration, was at the same time an attempt to pre-empt the ideals of economic development and freedom of expression, inspired by the material and intellectual reconstruction of the nation in the 1960s. (This panel is part of the CWA 50/50 Initiative.)

*The Immanent Critical Models in Recent Hong Kong Artists' Practices*

**Hong Zeng**, City University of Hong Kong

The Immanent Critical Models in Recent Hong Kong Artists' Practices The "handover art" in Hong Kong contemporary art is regarded as a surge of artistic responses to the 1997 reunification of Hong Kong and China, often presenting in the form of critical art (Clarke, 2001). The 2014 Umbrella Movement seems to be another crucial event that has triggered Hong Kong artists' critical creations since then. I identify that some of these recent artistic practices, however, apply different methodologies from the previous handover art. Inspired by Foster's defense for critical art, this paper examines the interventionist models in these recent art projects. Responding to the criticism on the creators' distancing revealed in critical art, Foster (2015) argues that there are interventionist models in which critique is explicitly positioned as immanent through some art techniques such as mimetic exacerbation and symbolic détournement. This paper explores how Hong Kong artists adopt those art techniques and other interventionist art forms such as participatory art, into the local context to create/initiate critical projects. I argue that their practices indicate the immanent models are essential for making critical art to confront an imminent political crisis, both intentionally and inevitably. Reference: Clarke, David. 2001. *Hong Kong Art: Culture and Decolonization*. London: Reaktion Books Ltd. Foster, Hal. 2015. *Bad New Days: Art, Criticism, Emergency*. London, New York: Verso Books.

## Restricted movements: Queer embodiments, performance, and limitations as choreography

QUEER CAUCUS FOR ART

**Chairs: Alejandro Toledo Acierto**, Vanderbilt University; **Roy Perez**, UCSD

Precarious, unstable, uncertain, and shifting terrain remains concrete in the ways that LGBTQ+ folx gather. Given recent events that have re-organized social and spatial configurations, where the movements of bodies have become confined in place and distant from others, this panel continues queer sensibilities of performance, choreography, and performativities as part of our post-pandemic moment. With mandates to remain physically distant reshaping how we gather and make space for each other, we are poised to reconsider queer placemaking, and once more, reconcile with alternative modes of relationality. What kinds of intimacies, frequencies, and registers foster or take up ways of coming together? How do artists, performers, and cultural practitioners look to queer epistemologies to care for marginalized, QTBIPOC, and other communities made vulnerable in a continued time of loss, again? As we contemplate this moment, we invite work and scholarship that considers new pivot points, new axes, and new and different forms of bodily impact that have emerged within queer performance and performative projects

*More than homosexuality: Queer Performances and Object Displays at the German Historical Museum*

**Liang-Kai Yu**, Leiden University Centre for Arts in Society

*Queering the Museum: Nayland Blake's Curatorial Practice*

**Erin Riley-Lopez**, Tyler School of Art Temple University

*Laura Aguilar's Spectacular Self-Objectification: Mestiza Opacity and the Archive Prosthetic*

**Jay Buchanan**, Washington University in St. Louis

## Revisiting the Popular in Latin American Art

**Chair: Megan A. Sullivan**, University of Chicago

**Discussant: Ana María Reyes**, Boston University

The notion of the “popular” has been a persistent feature in the practice, criticism, and interpretation of modern art from Latin America. This panel seeks to return to this central problem, asking how new approaches might shed light on the particularity of modernist practices in the region and the diversity among them. In his 2007 article “Geographies of Modernism in a Globalizing World,” Andreas Huyssen suggests that a rigorous return to the study of the relationship of high and low might serve “as a paradigm to analyze alternative modernisms.” Acknowledging that an antagonistic yet dependent relationship to both popular and mass culture is a feature of modernism everywhere, this panel asks how we might delineate the relations between popular, indigenous, high, and mass-mediated culture in particular practices of modernism in the region. How, for example, do specific histories of colonialism and nation-formation affect how ideas of the traditional and the authentic are invented and used? How did craft, decoration, design, popular culture, and high art intertwine or mark themselves off from one another? How have these intersected with pressures to articulate (or transcend articulations of) national culture? To account for both historical change and geographic variation in these relations, the panel seeks papers from across the twentieth century and from a variety of regions within Latin America. It welcomes both studies on particular artists and analyses of the work of critics or theorists from the region.

*Arte Popular's International Legacy: The Case of Mexican Muralism*

**Davida Fernandez-Barkan**, Harvard University

Of the consequences of arte popular's delineation and promotion by a small group of artists and bureaucrats in the early 1920s, none has wielded more influence than the birth of Mexican muralism. Although the mural movement has since become synonymous with radical politics and the names of the tres grandes—Diego Rivera, David Alfaro Siqueiros, and José Clemente Orozco—muralism's true logic can be located in the notion of arte popular; that is, a category of vernacular artistic production combining Iberian and indigenous cultures. Beginning with the first modern mural to be commissioned by Secretary of Public Education José Vasconcelos, Roberto Montenegro's *El arbol de la vida* (alternately known as *El arbol de la ciencia*, c. 1921), murals both championed and helped to comprise this recently theorized class of object. The elevation of such art forms served not only domestic ends, but international ones as well. Mexican officials held up the country's “mestizaje” as evidence of its superiority and promoted it before international audiences at embassies and world's fairs through the display of quotidian objects and the commissioning of murals. This paper traces the close relationship between the concepts of arte popular and muralism during the first two decades of their development, paying special attention to the international implications often left out of accounts of both. The stakes of this project of recovery include a recognition of the deep impact of Mexico's cultural diplomacy on the artistic output of some of the world's most powerful nations.



*"Artists Must Live With Their Eyes Open": Antonio Berni, the Andean Baroque, and Latin American Popular Art*

**Laura Moure Cecchini**, Colgate University

In 1932 Antonio Berni's works were exhibited in the first surrealist show to take place in Latin America. Berni's collages challenged the Argentine elites' love for the return-to-order and their support for the fascist dictatorship established in 1930. Surrealist anti-imperialist practices and aesthetics remained at the center of Berni's "nuevo realismo" – which deployed many return-to-order idioms to depict the Argentine urban poor. In this paper, I will focus on Berni's 1942 visit to the Andean regions of Peru, Ecuador, Bolivia, and Colombia. This little-explored trip had two interrelated aims: establishing a league of anti-imperialist Latin American artists, and studying the Andean Baroque as the origin of a truly popular regional art— part of a broader interwar trend among Argentine intellectuals, who conceptualized the Colonial Baroque as a proto-Latin American aesthetic that could speak to both the elites and the people. Berni's encounter with a form of propaganda art produced by indigenous workforces and which aspired to be understood by all compelled him too to envision a leftist Latin American aesthetic that responded to the specific history and political conditions of the region, in defiance to escalating global fascism. I will situate Berni's trip to the Andes as a pivotal moment between his 1930s works and his later multi-material practice. The work Berni made after his 1942 trip now aspired to address the peculiar conditions of the Andean rural population, transcending Argentine horizons to produce a distinctively Latin American form of popular art.

*The Liberation and Development of Popular Art: A Modernist Polemic for El Museo del Barro*

**Harper L. Montgomery**, Hunter College

In Asunción in 1986, El Museo del Barro published a polemical book by the Argentine anthropologist Adolfo Colombres entitled *Liberación y desarrollo del arte popular*. Since its founding in 1980, the museum had displayed the artes populares in its collection as works of art in the modernist tradition, emphasizing artists' originality, their responsiveness to materials, and their engagement with contemporary life with the goal of countering the more common practice of marketing such objects to tourists. In his book, Colombres articulated a theoretical grounding for the museum by drawing connections between what could be misinterpreted as an elite practice of exhibiting folk art with contemporary thinking about media theory, Marxism, and conceptual art. He also connected El Museo del Barro to the anti-imperialist movements of 1970s Latin America; the words "liberation" and "development" in his book's title, for instance, signaled the solidarity of the oppressed and the rejection of U.S.-directed developmentalist policy. As Colombres was careful to emphasize, these politics were backed up by a conviction in modernist values. Postmodernism, understandably, was of little use to critics seeking to argue for the humanity of indigenous artists. In this paper, I will draw on the theoretical arguments presented by Colombres, which themselves depended on a web of Latin American critics including Néstor García Canclini, Mirko Lauer, and El Museo del Barro co-director Ticio Escobar, to contextualize the institutional footprint that this extraordinary museum presented in the first six years of its existence from 1980 to 1986.

*The Sense of Touch in the Apprehension of Popular Art*

**Cristobal F. Barria Bignotti**, Concordia University

This presentation explores references to tactile experiences made by Latin American art critics when writing about "popular art." The research focuses on the 1960s and 1970s, particularly a series of symposiums –"America Latina en sus Artes," the "Primer Coloquio Internacional de Historia del Arte," the "Simposio sobre Arte y Literatura," the "Simposio de l Bienal Latinoamericana de Arte de San Pablo", among others- that aimed to define what was understood by Latin American Art. In these conferences, authors such as Juan Acha, Aracy Amaral, Demian Bayon, Fermin Fevre, Mario Pedrosa, Filoteo Samaniego and Marta Traba used terms such as "palpate," "touch," "hand-made," "weight," and "texture" when analyzing the category of popular art in relation to that of Latin American Art. Some of the questions that this presentation seeks to answer are: Why are there so many references to the specific sense of touch when referring to "popular art"? What is the specific interplay of senses in the antagonism between "low" and "high" art, or between popular and modern art in Latin America? How do these categories correspond to a specific configuration of the sensorium in the continent? This presentation proposes that the project of defining a Latin American Art entailed a specific sensorial distinction whereby sensory experiences were divided into categories such as popular, high or mass culture.

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**Roundtable: The Online Shift and Classroom Equity**

**Chairs: Kristina Bivona**, Columbia University; **Carina Maye**, Teachers College

This panel discussion centers two main questions: One, what are the contributions of art pedagogy to racial equity and diversity? Second, how has this changed since the shift to online education? This roundtable brings together students and teaching artists to discuss their perspective relationship to social equity in studio art and art education. This conversation holds space around the lived experience of these educators tackling racism and erasure through art and practice. In this conversation, the panel openly grapples with these issues in light of living in a pandemic, where teaching and learning wavers between physical and virtual spaces. Central is the importance of calling out harmful practices of erasure and supremacy in these rapidly forming online learning environments. This panel strives to ensure that preexisting issues of prejudice do not enter the necessitated online learning environments unchecked.

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*Roundtable: The Online Shift and Classroom Equity*

**Kristina Bivona**, Columbia University, **Carina Maye**, Teachers College, **Ciara Newton**, The Pennsylvania State University and Cranbrook, **Xalli Zuniga**, The Pennsylvania State University, **Jason Sweet**, University of Illinois Urbana/Champaign and Smoke School of Art, **Christopher Mark Hutchinson**, **Eric Mason** and **Daniel Arturo Almeida**

Members of art collectives and academic institutions discuss teaching and learning around race, gender, and class in burgeoning online spaces. We center two main questions: One, what are the contributions of art pedagogy to racial equity and diversity? Second, how has this changed since the shift to online

education? This conversation holds space around the lived experience of tackling racism and erasure through art and practice. In this conversation, the panel openly grapples with these issues in light of living in a pandemic, where teaching and learning waver between physical and virtual spaces. Central is the importance of calling out harmful practices of erasure and supremacy in these rapidly forming online learning environments. This panel strives to ensure that preexisting issues of prejudice do not enter the necessitated online learning environments unchecked.

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## Sacred Engagements: Religion and Ritual in the Museum

**Chairs:** **Roxanne Goldberg**, Massachusetts Institute of Technology; **Laura S. Weinstein**, Museum of Fine Arts, Boston

In response to the increased energy with which art historians and curators are reflecting critically upon how the museum reproduces systems of oppression, this panel focuses attention on how formal and informal engagements with the sacred, spiritual, and religious challenge disciplined conventions of the academic, secular gaze and contribute to efforts to decolonize the museum. From its beginnings as a field, critical museum studies has taken an interest in how the display of art objects variously activates sacred and secular means of looking. Art historians have developed their own approaches, considering the museum as a secularizing apparatus that nonetheless encourages ritual behavior, while studies by anthropologists and scholars of material religion have tended to foreground displays—such as the British Museum's Hajj exhibition (2012)—that explicitly aim to educate the public about religion. This panel seeks to bring together ideas from these different discourses and perspectives to catalyze a conversation on the theme of religion and the museum. We welcome papers along the following lines of inquiry or related ones, in any historical or geographical context: How have museological framings impacted the meaning of religious objects? How has religion (filtered through organizations, mission statements, curatorial strategies, etc.) shaped modes of engagement in the museum? How have museums (re)considered their pedagogical responsibilities in relationship to religious objects on display? How have museum visitors subverted the secularizing techniques of the museum? What would it mean for curators to recoup the spiritual or mystical aspects of objects?

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*Secularizing the Sacred: Jews Exhibiting Judaica for Non-Jews*  
**Jeffrey Abt**, Wayne State University

Much scholarship on museums' religious-artifact displays has focused on the involuntary deracination of subjugated groups' sacred objects when carried off for secular purposes. In contrast, this paper explores a subaltern community's voluntary exhibits of its sacred objects in secular settings. Here Jews entered the contact zones of public expositions and museums, engaging in autoethnography to manage public understanding of Judaism as a way of ensuring their security in dominant societies. In late nineteenth-century Europe, in the wake of changes inspired by Enlightenment thought and liberties permitted by emancipation, Jews began organizing public Judaica exhibits to promote knowledge of Judaism among non-Jews. The displays were in Paris at the 1878 Exposition Universelle, in London at the 1887

Anglo-Jewish Historical Exhibition, and in a novel comparative-religions gallery at Chicago's 1893 World's Columbian Exposition; and they inspired, in the early 1900s, what grew into the Museum of Jewish Ceremonial and Historical Objects at the Jewish Theological Seminary in New York by 1931. Whether displaying ritual artifacts as grouped for religious observances, by types, or individually to highlight their artistic qualities, organizers attempted to overcome Judaism's otherness by translating its rituals and aesthetics with the interpretive vocabularies of western culture. While the exhibits aimed to help guarantee the Jews' safety in western society, they also signified Judaism's bifurcation, from an existence in which rituals and ceremonial observances were integrated with the obligations of daily life, into separate configurations of private religious and public civic obligations mirroring the Enlightenment's disaggregation of sacred and secular.

*Spirits of the Jewel Case:*

*Africana Sacred Arts & Ethics of the Museum World*

**Kyrah Malika Daniels**, Boston College

This paper examines the ethical questions that arise with public displays of Africana sacred arts in both art museums and ethnographic museums. At times, even the spirits themselves are exhibited, without the knowledge of devotees and ritual artisans who crafted the religious artifacts. Other times, researchers commission sacred objects for exhibitions, revealing increasing emphasis on reciprocal relationships between scholarly and religious communities. Highlighting the work of AfroAtlantic art historians and anthropologists, I first establish how religious artifacts embody privileged sacred knowledge that is protected by the community (Hackett 1988, Martínez-Riuz 2013). The paper examines several case studies, considering the successes and failures of exhibitions featuring Haitian and Congolese ritual rattles (ason), sacred vessels (pakèt kongo/minkisi), and divine mirrors (miwa/ditensi). While certain artifacts have long histories of public display and museum ownership, others are just beginning to receive scholarly attention for their key roles in religious ceremony. Finally, I problematize the concept of religious "secrets" (Boone 1990), underscoring the Western fixation on obtaining access to and exploiting indigenous knowledge, which has been especially evident in the colonial and neo-colonial Africana art market. I assert that these sacred art objects demand respect as objects of reverence and also as divine beings themselves. Researchers and devotees of Africana religions must recognize our duty to call out questionable museum ethics and collaborate on visual and digital exhibition displays to honor the integrity of these sacred art forms. Indeed, once given the platform, ritual arts may take center stage in narrating their own religious realities.

*Spiritual Search: The Ismaili Community's Engagement with the Aga Khan Museum in Toronto*

**Ruba Kana'an**, University of Toronto

The Aga Khan Museum (AKM) was established in Toronto in 2014 by His Highness Prince Karim Aga Khan IV the 49th hereditary Imam (spiritual leader) of the worldwide Muslim Shi'a Ismaili community. The museum's mission was defined by its founder as educating visitors about Muslims and their contributions to world cultures through showcasing the arts of historic and contemporary Muslim civilizations. This mission shaped the museum's inaugural museological and display

philosophy that prioritized an art historical gaze. Members of the Ismaili community, however, engaged with the museum, its collections, and its programs in ways that challenged its secular art historical framing and created new and exciting opportunities. This paper is based on my pedagogical engagements with the Ismaili community between 2011-16 when I was a member of the Aga Khan Museum's leadership team. The paper explores the community's wide-ranging responses to objects from the art collection that varied from the spiritual, as embodying the Ismaili Imam and his blessings, to the emotive, as personal objects belonging to their spiritual leader and thus requiring protection in the form of volunteering and donations. The paper also explores the museum's pedagogical responses to the Ismaili community's needs which included: special guided tours that focused on aspects of faith; education partnerships in the form of teacher training for Ismaili teachers engaged in community religious education; and specialized education programs for Ismaili students.

*Museums as Ritual: Exploring the Ritual Significance of a Projected Indigenous Museum in the West*

**Roberto Costa**, Macquarie University

Debates around the significance, function and social value of museums are still challenging museum practices and models. In particular, the demands of "source communities" for self-representation and self-emancipation in the global community continue to call into question the role of the museum as a catalyst for promoting social change across cultures. In this paper, I push this question further by drawing on some ponderings of a group of Roman Catholic woodcarvers in central Asmat (West Papua, Indonesia) to build a museum for exhibiting their carvings in the Vatican. To them, the Vatican is not only the sacred centre of Catholicism but also an integral part of their mythical world of ancestors. After a brief examination of their considerations, I attempt to put their ambitious museum idea into dialogue with current debates on "the postcolonial museum" to highlight how it can dictate new directions for indigenising museums.

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## Science, Gender, and the Decorative in the 18th and 19th centuries

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*Wearable Botanical Designs in 18th C. Portraiture*

**Judy B. Bullington**, Belmont University

A 1773 portrait by limner, Prince Demah Barnes, depicts the Scottish immigrant textile merchant William Duguid in his study wearing an informal banyan. This modest portrait is distinctive in two ways. It is a rare example by an enslaved African-American artist who was taken by the Boston-area merchant Henry "Tory" Barnes to London and where he studied with Robert Edge Pine. Additionally, it provides unique insight into the global nature of textile design as manifested in the material world of the Anglo-American merchant class. Duguid's indoor dress is an imported chintz material with a floral-patterned design. A similar botanical chintz pattern is seen in the 1789 portrait of the Connecticut merchant, Elijah Boardman, by another itinerate painter, Ralph Earl. Wearable botanical patterns were indicative of global trade in the Atlantic world both in terms of the circulation of consumer goods and the circulation of design ideals. The English and American

colonialists used the term *Indiennes* to refer to French-made copies of Indian printed cottons with calico floral motifs. A century earlier, English textiles were transformed by the East India Company trading embroidered, woven, painted, and printed cloth decorated with botanical designs. In Medieval England, there is evidence of stylized botanical motifs being adapted from herbals and landscape design by Dutch gardeners like the Hans Vredeman de Vries to create pattern books for embroiderers. Alternatively, recent scholarship associates the botanical motif with China trade. William Duguid's portrait is in every sense a case study of the global nature of botanical designs.

*Millais's Apocalyptic Garden: Plants and Climate Change in Nineteenth-Century British Landscape Painting*

**Lindsay Wells**, University of Wisconsin-Madison

Between 1870 and 1892, the Pre-Raphaelite artist John Everett Millais exhibited 21 landscapes that both thrilled and confounded the late-Victorian art world. Filled with windswept fields and autumnal skies, these paintings paradoxically illustrate moments of poignant seasonal decline with energetic brushwork and vibrant color harmonies. While many of Millais's landscapes explore sites of ruin and decay, none investigates these subjects more deeply than *The Deserted Garden* (1874). Now known only from photographs, this lost painting depicts the overgrown remnants of a moorland flowerbed, where hardy weeds spread their leaves over a broken path. Although Millais is best known today for his Pre-Raphaelite narrative scenes, he considered *The Deserted Garden* to be one of his greatest achievements. My paper examines how Millais manipulates the botanical motifs in this picture in order to imagine the unimaginable contours of a posthuman world. Drawing together ecocriticism and critical plant studies, I propose that *The Deserted Garden* situates vegetal vitality at its heart and pictures a planetary future unfettered by anthropocentric hierarchies of life. By filling the foreground of his landscape with vigorous vegetation, Millais undercuts the traditional perception of plants as passive and inert. I argue that *The Deserted Garden* not only decenters human exceptionalism, but also invites viewers to contemplate the role of plants in changing environments. Analyzing Millais's landscape alongside other garden paintings of the period – such as John Atkinson Grimshaw's *Knostrop Hall* (1870) – will demonstrate how visual culture can enrich art historical inquiries into climate change and climate crisis.

*Kissing Flowers: Femininity, Natural Sciences and Hummingbird Fixed Fans in the Nineteenth Century*

**Patricia Meneses**, University of Campinas - Brazil

This paper discusses a particular trend in nineteenth-century feminine fashion, the use of stuffed hummingbirds to decorate fixed feather fans and its implications in gender perception. Brazil was a great exporter of hummingbird products, and many fans of this kind, preserved in museums, were produced in Rio de Janeiro. Very often the surface of the fans was used to create an idea of an animated setting or a natural environment. These representations were connected to zoology illustrations and art images that circulated worldwide, denoting the existence of a complex interplay between aesthetics and scientific ideas. In Brazil, the word for hummingbird in Portuguese means 'flower kisser', a reference to the birds' well-known practice of

approaching various flowers for their nectar. In this sense, hummingbirds' extreme beauty and fascination was often associated with lightheartedness, freedom and coquettishness. Due to this perception, women were frequently considered as comparable to hummingbirds in the literary culture of the period. Applying 'flower-kissing' birds to fans, therefore, added another layer of meaning to the social uses of this object. The fan was considered a feminine device of communication and a tool of seduction. During the second half of the nineteenth century, women's magazines and newspapers frequently published 'glossaries' of fan handling. Armed with hummingbird fans, women could perform something similar to birds' courting rituals. Within this panorama, hummingbird fans can be understood as a space of negotiation of a new conception of environment, in which an aesthetic of nature and a configuration of gender are intertwined.

*Lady Botanizers: A Survey of Pre-20th Century Women in Scientific Illustration*

**Emma Steinkraus**, Hampden-Sydney College

Women made significant contributions to scientific art before the 20th century, yet their work remains little known to the public. Moreover, there are virtually no surveys or comparative studies of their work. In this paper, I argue that researching women in 18th and 19th century scientific illustration as a group generates new pathways for considering the impact of gender on artistic production and the development of ecological thought. Many of the women I survey expressed empathy and identification with the flora and fauna they depicted, and many expressed that their subordinated social position as women led them to especially sympathize with creatures that were overlooked or maligned. Using Donna Haraway's concept of the "reciprocal gaze," I propose that these pre-20th century women artist-naturalists might offer up new ways of understanding the non-human world and the history of environmental science.

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## SETTING THE RECORD STRAIGHT: FLORINE STETTHEIMER AS INNOVATIVE, MULTI-DISCIPLINARY, FEMINIST, COMMENTATOR.

**Chair: Barbara J. Bloemink**

**Discussant: Karin Althaus**

Setting the Record Straight: Florine Stettheimer as Innovative, Multi-Disciplinary, Feminist Commentator Based on the November 2020 publication of the artist's first complete biography, five international women scholars will explore its revelations demonstrating the progressive nature of Florine Stettheimer work. By refuting decades of inaccurate information, Stettheimer's innovative significance in 20th century art history and continuing relevance today will finally be fully recognized. Papers will explore Stettheimer's conscious feminism and explicit depictions of female sexuality, as well as her explorations of identity issues including race, gender, sexuality, and religion, in many cases a decade before her contemporaries. Stettheimer was also America's first thoroughly multi-disciplinary artist: painting, writing poetry, designing furniture and frames, and creating the costumes and stage designs for America's first avant-garde opera, *Four Saints in Three Acts*. The scholar who first published Stettheimer's poetry will explore its close ties to her paintings, and a senior conservator will discuss Stettheimer's unusual use of media. Stettheimer was a confident artist rather than the falsely characterized "shy," "eccentric," so fearful of rejection she "never/rarely exhibited," as she continues to be characterized by curators, art critics and writers. Her work is still often inaccurately described as "primitive," "naïf," "resembling children's art," and as "decorative fantasies." Instead she exhibited over forty times and painted factual, accurate, uniquely humorous painted documents of Manhattan between the World Wars. On the panel, curators, historians and a conservator from the United States, Germany, Canada will present papers exploring the many singular and innovative aspects of Florine Stettheimer's work.

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*Setting the Record Straight: Florine Stettheimer as Innovative, Multi-Disciplinary, Feminist Commentator*

**Barbara J. Bloemink**

With the 2020 publication of the artist's first complete biography by the session chair, decades of inaccurate information will be refuted and many unrealized innovative and significant aspects of Stettheimer's choices of style, approach and subject matter will finally be recognized. The session will explore Stettheimer's feminism and explicit depictions of female sexuality, and as well as her works' early identification of issues including race, gender, sexuality, and religion, often long before contemporaries. These disclosures will refute the decades of false characterizations by curators, art critics and writers of Stettheimer as "shy," "eccentric," and "never/rarely exhibiting" her work and her paintings as "decorative fantasies," and "childlike." As will be demonstrated, she exhibited over forty times during her life, and painted factual documents of New York City between the World Wars. The resulting information contributes to our realization that Stettheimer's work was among the most innovative of twentieth century art and remains particularly relevant today.



*Unicorns, Sockets and Sequins: Stettheimer's Fantastical Tactility in Sets and Costumes*

**Georgiana Uhlyarik**, Art Gallery of Ontario

Unicorns, Sockets and Sequins: Stettheimer's Fantastical Tactility in Sets and Costumes Georgiana Uhlyarik, Florine Stettheimer was an innovator. She deployed new materials such as cellophane, electrical components, wire and metal foil, as well as recruited and repurposed common ones including feathers, lace, sequins, and gauze to fabricate fantastical figures alive with character, texture and movement. These materials are primary stimuli in the maquettes she fashioned for sets and costumes for three ballet operas: Orphée of the Quat-z-arts, c. 1912, Four Saints in Three Acts, c. 1933, and her last project begun before her death, Pocahontas. Stettheimer's experimentation with materials is at the core of her singular expressivity of a homemade vision of the world replete with gods, beasts, saints and other fantasies. In my paper, I will discuss Stettheimer's erudite extravagance in her use of materials as a fundamental conduit to understanding the way in which she conjured worlds within worlds, coiled around her sustained and saturated explorations of her own desires and predilections. In this she made a catalytic contribution to the development of performing and visual arts.

*An Investigation into Florine Stettheimer's Painting Materials and Techniques*

**Fiona Rutka**

An Investigation into Florine Stettheimer's Painting Materials and Techniques Fiona Rutka Florine Stettheimer was a seminal figure of American Modernism, whose work remains relevant today. Her paintings portray lightly abstracted imagery of her vibrant milieu, rendered in a flamboyant palette applied with almost gratuitous texture. Her compositions are contingent upon her painting materials and techniques. For the first time, visual examination, imaging, microscopy, and scientific instrumental methods were used to study ten of Stettheimer's paintings with dates ranging from 1915 to 1940, including: the Pennsylvania Academy of Fine Art's "Picnic at Bedford Hills" (1918), the Museum of Fine Arts, Boston's "Lake Placid" (1919), the Philadelphia Museum of Art's "Spring Sale at Bendel's" (1921), the Wadsworth Atheneum's "Beauty Contest: to the Memory of P.T. Barnum" (1924), and Yale University Art Gallery's "Christmas" (1930-40). Information gathered from this inaugural technical study provides new insights into Stettheimer's artistic practice and serve as the foundation of this presentation. This investigation identified the exact limited palette that Stettheimer selected and the distinctive methods she used to apply her paints. Like her motifs and compositional devices, Stettheimer's palette, technique, and the textures she created are cohesive and draw from an assortment of influences that are historical, personal, and of the Modernist zeitgeist. The visual analysis of Stettheimer's work is complicated by condition issues that affect her paintings, namely severe cracking networks and widespread pigment deterioration. These phenomena are a direct consequence of the idiosyncratic materials and techniques she used, and provide considerable challenges to conservators of her paintings.

*Little Maggie May: Florine Stettheimer's Multimodal Performance of Self*

**Irene Gammel**, Ryerson University

Little Maggie May: Florine Stettheimer's Multimodal Performance of Self Florine Stettheimer was a renowned New York painter, costume designer, and salonière, but only in recent years has there been scholarly interest in her legacy as a poet and diarist, providing new insight into the ways in which she constructed herself at the interface of visual and verbal aesthetics. Art historians like Griselda Pollock and Amelia Jones have complicated the way we think about women's visual and performative self-representations, while autobiographical scholars like Sidonie Smith and Julia Watson have explored the relationship between visuality and textuality, noting how "the textual can set in motion certain readings of the image; and the image can then revise, retard, or reactivate that text." Against this theoretical backdrop, my presentation critically explores the relationship between text and image in Stettheimer's oeuvre by juxtaposing her poem "My Ring Fell from the Nursery Window," excerpted in the epigraph, with her painting Portrait of Our Nurse, Margaret Burgess (1929), in which Stettheimer herself figures as a child alongside her four siblings, with their nurse Maggie occupying the centre. I argue that in aesthetically fashioning herself as an author/artist, Stettheimer performs a subversive doubleness, whereby poetry and paintings mobilize each other. These interfacing and cross-animating self-references, exposed by juxtaposing her verbal and visual narratives, ultimately unfold the dynamic multimodal process by which Stettheimer constructs the shifting "I" in her complex and profoundly modern representations of selfhood.

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**Shared Pedagogy in Practice: Kindred Teaching Tools in the University Gallery, Museum, Lecture Hall, and Online Classroom**

**Chair: Heather E. White**, Baylor University

This session explores the translation of gallery teaching best practices into practical applications for art history courses. Employing gallery teaching techniques in university courses facilitates interpretation, supports the creation of new knowledge, keeps learners engaged throughout the semester, and inspires a life-long love of the arts. Learn how you can incorporate pedagogical tools, such as thinking routines, visual literacy skills, and inquiry and discourse, in art history courses at the undergraduate level. Participants will leave this session with new ideas on how to spark conversation and critical thinking in response to works of art, and explore how gallery teaching methods can be applied in art history courses to encourage engagement, close looking, reflection, and discussion in the university gallery, museum, classroom, and online environment. Three educators with backgrounds in museum teaching will present on their areas of expertise. The fourth "presenter" in this session will be you, the audience. We will welcome examples from session participants as we open the floor for an extended discussion of shared pedagogy in practice.

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*More Than a Tour: Teaching and Learning in a University Art Museum*

**Amanda Douberley**, William Benton Museum of Art, University of Connecticut

Drawing on programs offered at the University of Connecticut's William Benton Museum of Art, this presentation focuses on

strategies for student-driven, inquiry-based learning in the museum gallery. Inquiry-based learning emphasizes exploration over information and empowers students to formulate their own ideas and opinions about works of art. By encouraging students to look carefully and probe how artists' choices shape the responses of observers, inquiry-based learning models critical thinking skills that are widely applicable outside the museum and classroom. Giving students an opportunity to hear the perspectives of their peers builds empathy, as well as confidence. This approach need not exclude art historical interpretation or fact; instead, information is offered as a way to further discussion and refine students' understanding of works of art. My paper covers three programs that I offer at the museum, including a Critical Looking workshop that facilitates sustained discussion of a single work of art; Object Study sessions, which bring together a curated selection of objects for small group discussion and share-out; and Print Study sessions with art and art history courses that emphasize exploring artistic process. With the move to online instruction at many colleges and universities, student engagement through active learning is more important than ever. Museum gallery and lecture hall have the potential to become one in a new virtual space. I address lessons learned from translating museum programs to online learning.

#### *Inquiry-based Learning in a University Gallery*

##### **Melissa Ralston-Jones**

The Gallery at the Visual and Performing Arts Center (VPAC) at Western Connecticut State University is provided by the department of art, which is accredited by the National Association of Schools of Art and Design (NASAD). The art gallery presents professional, contemporary art exhibitions and cultural programming, serving as an educational resource. Students are able to engage with professional artists and assist with the installation of exhibitions, working alongside the curator. Provided with an overview of the standard practices and methods applied in gallery and museum settings, students develop skills useful to exhibition development. Using peer-instruction technique, a constructivist approach for inquiry-based learning, and hands-on instruction in the gallery setting, students are guided through the various stages of exhibition development. Making use of student's personal objects to help tell stories, using mind-mapping tools to identify themes and make deeper connections, label writing, group editing, and critiques, along with research and presentation, assist with cultivating critical thinking skills, developing problem-solving strategies, and improving group work and outcomes, all essential to visual arts institutions. These activities and methods extend to a variety of learners, improve student confidence through sharing observations with peers and professionals, and provide strategies for determining the theme, content, labeling, and layout for a student-curated exhibition off-campus.

#### *Ten Take-Home Teaching Tools*

##### **Heather E. White**, Baylor University

Heather White worked in museum education for over a decade. During that time, she refined her own gallery teaching practice and trained docents and gallery educators on museum education methodologies and pedagogy. She now teaches introductory and upper-level art history classes as a lecturer at Baylor University, and has incorporated her gallery teaching practice in her course

design. In this presentation, she will share ten teaching tools directly inspired by her museum education background which have been employed in the university classroom with great success. Recent student examples and responses will be provided. These "Ten Take-Home Teaching Tools," can be used by museum educators, professors, lectures, adjuncts, and anyone else who teaches with art objects, both in-person and online.

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### **Shifting Grounds: Visualizing, Materializing, and Embodying Environmental Change in the Early Modern European World (ca. 1400–1700)**

**Chairs:** **Caroline Elizabeth Murphy**, Massachusetts Institute of Technology; **Chloe Madeleine Pelletier**

**Discussant:** **Lauren A. Jacobi**, MIT

During the early modern period (ca. 1400–1700), European communities conceptualized environmental change in new ways. As the so-called "Little Ice Age" increased the frequency of tempests and floods, among other catastrophic hydraulic events, and while slower cycles of erosion, ruination, and pollution continued their gradual and perpetual menace, humans yearned to understand the causes of these natural calamities, and to interpret what they might have meant about their place in the temporal world and the spiritual realm. While literary scholars have long been interested in cultural responses to ecological phenomena, historians of art and architecture have only begun to scratch the surface on these issues. This panel therefore solicits papers that examine how early modern environmental change was visualized, materialized, and embodied in the form of images, objects, monuments, and landscapes. Recognizing the radical entanglements among human and nonhuman agents (both natural and divine) in processes of environmental transformation, we welcome diverse topics from across Europe and its varied global contact zones that draw from and expand upon approaches in ecocriticism and the environmental humanities. We especially invite contributions exploring the viability of a longer history of the Anthropocene. In engaging environmental change within histories of early modern European art and architecture, our objectives are twofold: to reconfigure a subfield traditionally delimited by the anthropocentric, individualist narratives of Renaissance humanist and Christian historiographies, and to confront the origins of ideological assumptions that landed us in our current global climatic crisis—but may also suggest ways out of it.

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#### *The Dangers and Delights of the Renaissance Subterranean Landscape*

**Morgan Ng**, University of Cambridge

For Italian Renaissance artists, architects, and natural philosophers, the subterranean landscape inspired both terror and aesthetic wonder. Coursing through the earth's depths were volatile natural elements capable of producing not only glittering mineral riches, but also horrific cataclysms such as earthquakes and volcanoes. Art historians have demonstrated how the period fascination with the terrestrial underworld gave rise to the design of artificial grottoes and marbles. Yet the same natural philosophical discourses also shaped a less-studied domain of architectural practice: military and environmental engineering. In the sixteenth-century, the battlefield became a

laboratory for testing and emulating prodigious subterranean phenomena. Besiegers devised underground tactics such as gunpowder mining, involving the excavation of tunnels filled with explosives, which they believed would create artificial earthquakes. In response, defenders thwarted these attacks with intricate countermine constructions based on antiseismic architecture. Curiously, the same architects and engineers applied related principles to the design of luxurious steam rooms and thermal baths in princely palaces. With elaborate plumbing and heating systems, they recreated the therapeutic waters that bubbled up from natural hot springs. Such practices could be interpreted as an act of mimesis, one that shared in the ambitions of the figural and decorative arts to imitate nature. Yet they also transcended iconography or formal representation, for they aimed as much to simulate the underlying processes of natural phenomena as they did to mimic its visible appearances.

*The Human Forest: Sixteenth-Century Brazilwood Extraction and the Cartographic Impulse*

**Erin Wrightson**

When Europeans landed on the coast of Brazil in the first years of the sixteenth century, they quickly determined that the only export of note was a species of hardwood. Pau-brasil, or brazilwood (*caesalpinia echinata*), had a red-orange core that was used to make brazilin, a particularly prized dye in the French textile industry. Brazilwood's viability within European markets led to a century of reckless extraction and rampant deforestation, relying on the labor and expertise of local Tubinambá ethnic groups. This paper considers the visual record of the human-wrought environmental changes to the Brazilian Atlantic Forest in a series of Dieppe School maps produced in the mid-sixteenth century. These maps figure the brazilwood industry and its role in deforestation in vignettes that replace the continent's unknown interior. Through iconographic readings and textual analysis of the contemporary travel narratives of French chroniclers André Thevet and Jean de Léry, I explore the ramifications of using an important exploitable resource and its subsequent depletion as a stand-in for geographic and botanical specificity in the media of atlas and map. As cartographers depict a changing landscape marked by deforestation, their resulting imagery probes the networks intertwining the human and the arboreal. Such relationships were further complicated by visual gestures to indigenous world systems predicated on more flexible relationships between the human and nonhuman. This paper argues that the sixteenth-century brazilwood industry and its documentation point to a dynamic and evolving understanding of what nature could mean in the New World.

*Sedimentary Aesthetics: Painting and Deep Time in Early Modern Italy*

**Christopher Nygren**

In the early seventeenth century, artists in Florence began painting on a sedimentary stone known as alberese d'Arno. This stone is a strange choice for painters: it is unrelentingly base, essentially solidified mud. Early modern painters were aware of its squalid origins. However, alberese d'Arno contained a panoply of pre-figurative images that sparked artists' imaginations. It is no coincidence painting on sedimentary stones emerged in Florence in the seventeenth century since in those years the so-called Tuscan Thrust Belt (Falda Toscana) was a hotspot for geological investigations. Around 1611, Federico Cesi

(1585-1630) and Francesco Stelluti (1577-1652) became obsessed with specimens of fossilized wood that dotted the landscape. Their investigations into "deep time" were hampered by their colleague Galileo's interactions with the Papal Curia – there was much that could not be said in the seventeenth century. But when illustrations of fossilized wood are placed in conversation with paintings on alberese d'Arno produced in the same years, it becomes clear that artists and natural philosophers were coming tantalizingly close to a conception to "deep time" that understood humanity as but a short interlude in planetary histories. This paper will propose that, even if they did not understand alberese d'Arno as an archive of climate data, the painters who took up the task of painting on the solidified mud of the Arno Valley anticipated a modern ecological disposition by developing a sedimentary aesthetic that overlaid the foibles and folly of human existence onto the muddy substrate from which humankind was moulded.

*Coal and the Velocity of Urban Time: Timothy Nourse's "An Essay upon the Fuel of London"*

**Aleksandr Bierig**, Harvard University

We usually associate "environmental change" with visible transformations to the outside world, disruptions to accustomed structures of natural/human relations. This paper addresses what we might call environmental change in the artificial environment. The writer Timothy Nourse offered a theory of this kind in *Campania Foelix*, a treatise concerned with agricultural "improvement" published in 1700. The end of his book turned towards a very different topic: the coal smoke of London. England's capital had consumed coal for a century—the only city in the world at that time to do so—and the resulting pollution was already the subject of serious concern. For Nourse, coal triggered a series of unnatural material changes. Its heat warmed homes and fueled the construction of the metropolis, speeding the production of brick, glass, and other building materials. But coal's pollution ate away that selfsame fabric; the smoke, Nourse wrote, "works itself betwixt the joints of Bricks, and eats out the Mortar; so that what was Fresh and Beautiful Twenty or Thirty years ago, now looks Black, Old and Decay'd." What Nourse described was an acceleration of urban time, how the city's cycles of creative destruction were propelled at unprecedented, uncontrollable rates. In response, he proposed cultivated woodlands to reinstate the slower fuel of wood, returning the city to a manageable pace. My paper explores how and why Nourse dreamed of conserving an old permanence as several structures seemed to be unraveling, from rural social hierarchies to the material solidity of things, themselves.

## Sick Women: The Chronic-poetics of Feminist Art History

**Chairs:** Alice Butler, Royal College of Art; Gemma Blackshaw, Royal College of Art

**Discussant:** Mary Hunter, McGill University

In the 2016 essay-manifesto “Sick Woman Theory,” the artist Johanna Hedva draws on their own experiences of chronic illness to challenge the systemic ableism, sexism, classism and racism that ‘infects’ contemporary life. With ‘woman’ denoting a fluid subject-position that encompasses all of the disordered, diseased, undesirable, and dysfunctional bodies belonging to women and other “secondary” people, Hedva’s text is a reparative chorus of many sick voices, “who are faced with their vulnerability and unbearable fragility, every day.” Conceived in the ‘lockdown’ period of the global virus that brought the world’s inequalities into lethal, shocking focus, this panel adapts “Sick Woman Theory” as a lens through which to reconsider feminist art history, opening up the political intersections of gender, sickness, and care. Whilst contemporary feminist art and writing has cared for the ‘sick woman’, their absence in art history is in urgent need of redeeming. Emphasizing experimental and interdisciplinary methodologies and writing practices, this multi-periodic panel follows the work of Callard and Fitzgerald (2016), inviting further theoretical and performative unpacking of what a ‘critical’ medical humanities that is sensitive to the poetic entanglements of art history, art practice and art writing can do. What form might a defiantly ‘sick’ feminist art history take? What role could it play in emerging theorizations of the critical medical humanities? How could it transform our understanding of the ‘sick woman’? How could this figure—who speaks chronically across time—revolutionize art history? And how might we, as feminist art historians, care for them?

### *A Cut Reopened*

**Fatema Abdoolcarim**, University of Manchester

I was scheduled for surgery the week Europe went into lockdown. I had already been in bed for two months because of a bulge in my groin. I was not pregnant, but I was told if they did not operate to push these displaced guts back into place, future pregnancy would be fatal. Waiting to be cut, waiting to heal, I returned to a fifteenth-century Mughal miniature painting from the tenth-century Persian poem *Shahname*, which illustrates the surgical birth of warrior Rostam. His mother, Rudaba, was sick and close to death when her husband called upon a mythical bird to instruct him how to perform a caesarean, making this one of the first accounts in which a woman survives such a procedure; while in the poem, it is referred to as the first c-section ever performed. In the painting, a group of female carers gather around Rudaba’s split body: blood and baby gushes from her cut. I examine my operated-upon body in the mirror: a dashed line of cuts superscript my navel. Each cut is sealed with a scab, except for the one far left, which has split, like a mouth parted: voice bleeding. Cutting into traditional art historical readings, I spill my sick voice onto the page, a type of “gut feminism” (Wilson). I speak with my swollen, stitched, and anaesthetized body, as a means to re-examine mythical and medical depictions of pregnant (cut-open) bodies, and reopen the cut—the line—connecting sickness and pregnancy.

*Sick Woman, Care-Giver, Care-Receiver: A Clinic in Copenhagen, 1896–1917*

Allison Morehead, Queen’s University

In 1896, according to family lore, a young Danish woman was brought from the provinces to Copenhagen to consult a well-known psychiatrist on her apparent nervousness. That same year, she was recorded as a “nurse” at a private clinic that the psychiatrist would come to oversee. Sickness brought her to the city, to a new home, and to a life-long job caring for wealthy and often artistic clients. To one of those clients, a well-known artist, she wrote: “I don’t really think that I was of any use to you; I think more about how many earthbound concepts you turned upside down, lucky for me.” This paper focuses on a woman whose sickness, as Johanna Hedva would say, came to her, undoubtedly the product of societal expectations. That sickness brought her into new relationalities of care, in which, judging by archival and photographic material, the roles of care-giver and care-receiver were often blurred, and normative power relations both unsettled and reasserted. Of this material, I offer a reading that oscillates between the paranoid and the reparative, between the necessary exposure of the (art) histories that have occluded our view of sick women and care-work, and an equally necessary dwelling in a local and very particular (art) history that suggests the profound ambivalence of care. I conclude by offering a feminist curatorial strategy for presenting this material, for centering the voice of this specific sick woman/care-giver/care-receiver, within the still patriarchal frames of art history as epitomized by the monographic museum.

### *I Made My Mother Sick*

Carol Mavor, University of Manchester

In 1956, I made my mother sick, even before we met. I was still in the womb. My effect was pernicious. Initially, an irking blossom . . . followed by a cherry with a pit ... a green, unripened plumb ... a bloody pomegranate ... a slimy cantaloupe ... a much-too-big pumpkin. Blue bloated belly and blood on my hands, I am born as strange fruit. We go home together, yet separately. After my birth: she suffered depression, rheumatoid arthritis, iritis, urinary tract infections, alcoholism and Alzheimer’s. In response to sickness, she retreated into nothingness: wearing only white, making the house glass clean. Her perfume was *L’air du temps* [the air of our time]. No long-ago, no yet-to-come. She sealed herself off from me, my father and her Dorothy-Allison, Dorothea-Lange damaged childhood. The squirrel in gravy, which she was fed growing up on a depression-era cotton farm in Arkansas, made her sick. And she made me sick too. So cold, pouring her “ice [la glace]” into me (Irigaray). In 2019, I discovered an envelope filled with her writing. The words inside “crawled across my soul forming a protective membrane” (Ditlevsen). Using Winnicott’s “Transitional Objects” (1959) and Irigaray’s “And the One Doesn’t Stir Without the Other” (1979), along with my own watery images, my mother’s voices rise to the surface: sickness as *parler femme*—and, health as creative transitional phenomena in an envelope. Never one without the other—no sharp line between sickness and health—between her and me.



## Slow

### WOMEN'S CAUCUS FOR ART

**Chair:** Rachel Epp Buller, Bethel College

Now is the time to be slow. In these precarious times, we are oversaturated with images and information. But an upside-down world offers potential for radical change. This panel posits that embracing slowness might be a key to recalibrating our behaviors in ways that privilege care and listening. How might a (re)turn to slow practices shift our relational existence and offer alternative modes of being for future generations? Just as the "slow food" movement has gained traction in many countries since its inception three decades ago in Italy, thinkers across disciplines have begun to investigate other iterations of slowness, such as slow movement, slow scholarship, and slow curating. How can arts professionals build slow cross-disciplinary bridges that foster sustainability? How does shifting our expectations of time lead to greater inclusion in the arts and in academia? How might a practice of artistic slowness impact climate justice and multispecies flourishing? This panel seeks papers and creative presentations that address historical and contemporary slow artistic and performative practices; that explore slowness through movement and writing; that consider slowness as a feminist praxis; that propose models of slow pedagogy and scholarship; and that otherwise deploy the power of slowness in theory and practice.

### *Comics, Caregiving, and Crip Time*

**JoAnn Purcell**, Seneca College

Caregiving requires an orientation to the pace of the person being cared for, often at a pace that is a little or a lot different than the caregivers speed. In my (to date three year) project of creating a 4-panel comic everyday alongside my daughter, born with Down syndrome, I became acutely aware of this different pace and discovered it had a name - crip time. Ellen Samuels (2017) writes from her experience of living with a disability: Crip time is time travel. Disability and illness have the power to extract us from linear, progressive time with its normative life stages and cast us into a wormhole of backward and forward acceleration, jerky stops and starts, tedious intervals and abrupt endings. Part of a new way of knowing in the context of disability is the ability for comics to impart an understanding of crip time. The form of comics is really good at manipulating time, slowing it down or speeding it up, or at times stopping or even going in reverse. Dolmage and Jacobs (2016) wrote about the unique ability of comics to visually depict crip time, the forward and backward movements, or the lack of progress or resolution. The panels each contain a fragment of time, but the subsequent panels might not add up to anything, or to a frustration or a seeming non-event. Over the course of my sustained comics project, I learned to move, without resistance, at this slower pace of my daughter. Inevitably it enhanced our bond. Crip time made time to take care.

### *Slow Curating: An Alternative for Museums Today*

**Megan Kathleen Arney Johnston**

The year 2020 will be remembered for the COVID-19 pandemic, the civil unrest over police brutality, the wild fires in Western states, and the foreboding divisive election. Those of us who are museum practitioners know our institutions will never be the same—and I argue they shouldn't be. I position my curatorial

practice at the interface of three distinct fields—museology, curating, and social practice. Today, more than ever, we see the evolution in museums to use socially engaged (read slow) practices. I argue in this paper that when examining these fields today, scholars must recognize that these three fields are inter-relational. My research argues that socially engaged curators can facilitate deep connections with audiences and communities. Power structures are changing and there are opportunities for deep and seismic alterations in art institutions. Yet there are difficulties in the path to this new knowledge. We know that museums are not neutral; they are laced with power structures, layers of authority, and multiple sources of influence. So how do we challenge these conventions? In this paper I discuss the Slow Curating Framework through four case studies (two of my own and two national/international examples), arguing that Slow Curating directly challenges power structures and is a curatorial practice that enables, explores, and expands museum and exhibition experiences for more relevant audience engagement. It's a practice that privileges collaboration, communication, and care as an alternative for museums today. Slow is not about time, per se, it's about connection. As the scholar who coined Slow Curating I would like to share this work and concept. I feel strongly that museum practitioners may find Slow Curating to be a useful framework in the important work of turning museums 'inside out' (Fleming, 2009 p.1). Slow curating extends previous academic knowledge of curatorial practice, exhibition-making, and institutional critique. As a social practice, it portends alternatives to current museology and provides a map for alternative approaches to mediating contemporary art in a museum context. [slowcurating.com](http://slowcurating.com)

### *Slow Trees in Manhattan*

**Sarah J. Moore**, University of Arizona

In 1965, nineteen-year old Alan Sonfist, imagined a project, Time Landscape, as a living monument to the vast forests that once covered Manhattan Island. After years of research on precolonial botany, geology, and history, and in cooperation with the New York City Department of Parks and Recreation, he and local community members transformed a twenty-five by forty-foot rectangular plot at the northeast corner of La Guardia Place and West Houston Street into a slowly developing forest that recreated the sylvan landscape of Manhattan inhabited by Indigenous North Americans and encountered by European settlers in the early seventeenth century. Initially planned as representing three stages of forest growth, Time Landscape quickly lost its crisp boundaries between grasses, saplings, and grown trees and is now, forty-two years since its planting in 1978, a verdant forest in miniature: birch, beech, red cedar, black cherry, oak, white ash, and elm trees, among others. In contrast to monumental earthworks from the same era that involved major, rapid transformations of the site—Smithson's Spiral Jetty, for example—Sonfist employed the slow process of time and regional flora as his medium. Evoking the herbaria and seed banks of the nineteenth century that collected nearly extinct flora with the hope of preserving nature for future generations and the work of many landscapists of the time who sought to capture a landscape that was rapidly receding due to the "ravages of the axe," as painter Thomas Cole cautioned in 1836, Time Landscape addresses a complex and uncertain future and questions of sustainability. This paper addresses Sonfist's Time Landscape within the context of nineteenth-century practices,

artistic and botanical, that faced an uncertain future and imagined North America's forests as standing at the precarious intersection of the long and slow history of the natural world and the expedient interests of human expansion and economic gain. Moreover, it proposes Time Landscape as a model for slow performative ecological practice leaning toward collaboration, interconnectedness, and sustainability.

*Looking Slowly: Deciphering Magali Lara's Artwork*

**Maggie Borowitz**, University of Chicago

Since she began to make artwork in the late 1970s, Mexican artist Magali Lara has frequently included fragments of text interspersed in her images. The text is not typed out or neatly printed; it is hastily scrawled. It is not a caption for the images in which it is embedded; it relates ambiguously to the visual material. It requires patient deciphering. Lara's use of text rubs up against the role that text plays in the work of artists like Jenny Holzer or Barbara Kruger—artists who are known for their deployment of text. Holzer turned to text because, as she has explained, "I wanted explicit content...I wanted to discuss certain subjects in a clear way." In Lara's work, text functions differently. It generates a multi-staged process of viewing—of looking, and then reading, and then looking again. It slows the viewer down. While Holzer sees political potency in the explicitness of her texts, I propose that the slow process of consumption, generated out of the ambiguity of Lara's employment of text, creates an alternate type of political potency. Invested in the process of looking, lured in close in her effort to decipher, the viewer is caught by surprise as the subtlety of Lara's cutting political commentary comes into focus, little by little. My presentation is drawn from a chapter of my dissertation, which takes up Lara's artwork and its relationship to feminism as a central case study in an effort to advance an alternate theory of political art.

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**Social Environmental Questions: Interrogating Access, Representation, and "Public" in Public Art**

**Chairs: Lara K. Bullock**, Independent Scholar; **MR Barnadas**, Collective Magpie

Who is the public in "public art" and what does it mean to create work for and about art in the public domain? This panel invites papers that address the problematics of art in the public sphere from the vantage point of its relationship to the publics whom it is meant to address, represent, serve, and with which it shares space. We invite artists, academics, critics, and administrators to submit papers that consider public art through the lens of critical consciousness, ethical responsibility, efficacy of representation and/or the delegatory function of public art, as well as class-consciousness and the socio-economic implications of public art. Additionally, papers might address the act of making and siting art within the public realm and public art under the aegis of egalitarianism/government collections or other public art collections and the complex relationship with the audience they are meant "for". Consideration of the ecology of engagement inherent in public art in light of the current crisis might also be explored.

*The Camden Bench: The Design Politics of a Place to Sit*  
**Katherine Pearl Dubbs**

Fundamental to urban public space is a place to sit, yet such a necessity results in complex design requirements. A bench equips its environment, but it also embodies a battle against invisible agents, most notably in times of crisis. Great Queen Street in the London Borough of Camden was redesigned in 2010 with walking in mind, as well as with preventative measures against crime. The redesign included the commission of the Camden Bench, a concrete block designed by Factory Furniture that has received scrutiny as a paragon of defensive architecture. Absent from this scrutiny is an academic investigation of the larger urban design program and its political context. The Camden Bench, a seemingly nondescript architectural object, was in fact part of a larger intervention to redesign Great Queen Street and is implicated in the many scales of contested design and development. This new supply of seating was in response to a forced removal, and its resulting aesthetic prioritizes barrenness for the sake of surveillance. The following narrative of a changing streetscape and its resulting political battles and aesthetic judgments reveals the evolving nature of environmental determinism as theory and in practice. This analysis of a physical space reinforces the communicative power of design in an urban environment.

*Public Art in Airport as a Smart City*

**Nina Murayama**

International airports are unique venues for art in the public domain. Considering the international audiences/passengers, public art in airports are expected to represent national and regional pride through authentic expressions, which are not only based on traditional mediums but also incorporated with advanced technology. Meanwhile, as a legal national checkpoint, the freedom of expressions is under strict control by the authority and the public can't avoid being captured by the 24-hour surveillance in airports. The powerful security control and specific cultural branding strategy are integral parts of experiencing public art in the airports. However, the unexpected mobility of invisible COVID-19 reveals how vulnerable airports could be. Public art in airports will never be the same after the global pandemic. Airports seek their own survival, while serving as a front line with technical means. This paper explores the public art in the airport now and in the near future through a case study at Haneda Airport in Tokyo. The airport launched major expansion projects for the Tokyo Olympics 2020. Haneda is reinventing itself as a smart city with AI and embracing the hybrid aspects between old and new in public art. This paper investigates the state of public art in this futuristic and cultural vision of the airport in the age of looming disillusion of human fragility.

*Toppling the Tyranny of the White Cube: Art and its Public*  
**Matthew Jarvis**, Nebraska Wesleyan University

This paper is not meant to be topical because of covid-19. Instead, covid-19 is a historic signifier that has and will continue to radically shift the dynamics of display in favor of direct reach to individuals. Art production, especially Lowbrow art production, has flourished during the global pandemic as it was already situating itself on social media as a gallery space. Moreover, artists like Ai Weiwei had begun to deploy social media platforms like Instagram to disseminate, especially

political art, to the masses months before the pandemic. As individuals moved away from the public sphere, and into isolation, art became more globalized. Even major museums and galleries began to open shows online and create new media content in an attempt to maintain relevance and, of course, bring in money. What this revealed was the ultimate fragility of the typical totems of cultural imperialism and the possibility of expansion to the concept of public art. It is trite and obvious to say that the world will never be the same post-covid; however, what we are seeing in the arts is a looming financial crisis brought about by the pandemic that cannot sustain cultural institutions or even arts education. To survive, art must move beyond the white cube, beyond institutionalization and become more public itself.

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## Socially Engaged Art in Post-Socialist China: Changing Aesthetics of Art's Participation in Society

**Chairs:** Mai Corlin, University of Copenhagen; Yanhua Zhou, University of Arizona

**Discussant:** Yanhua Zhou, University of Arizona

This panel presents how the coexistence of socialism and neoliberalism in post-socialist China reshapes the changing aesthetic values of contemporary Chinese socially engaged art. In the past few decades, socially engaged art has explored issue including social and ecological criticism, spatial politics, grassroots interests, and community reconstruction and so on. As a mode of civic engagement, it provides critical thoughts on the crisis of global neoliberal culture and politics. Simultaneously, several novel modes of participation have been investigated, performed and appropriated by artists. Ideas such as “the commune”, “mutual aid”, and “reciprocity” have become strategies of participation in various social practice and community-based art projects, reexamining the field of art in the context of the social. Working together, the different types of participation in post-socialist China expand the boundary of socially engaged art and rethink critical models of art's participation in society. The papers in this panel reflect on the idea of changing aesthetics of art's participation in society in diverse themes - ecologically-engaged art and its curatorial practices; social class of migrant workers and their cultural practices; and the aesthetics of reciprocity that foster ideas of organizing in common as a collective. Collectively, the panel argues that the historical, socio-political and cultural vicissitude of post-socialist China affect diverse modes of art's participation in society and engenders changing aesthetic values rooted in both the avant-garde legacy of art activism, socialist legacy of art in the collective, and the ever-changing boundary between them.

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*The Place is Interesting but the Art is Not? Forms and Powers in Site-specific Projects*

**Stephanie Lu**

A number of artists have a long-term engagement with indigenous communities and develop unique approaches to communicate indigenous wisdom in China. For instance, many artists take residencies in rural areas and think about enacting what they perceive and learn with indigenous communities to the city through art practices. More often than not, translation and recreation take place in a less straightforward approach,

embedded in artists' trajectory of artworks and social practice such as building local networks. Applying ethnographic methods, I ask: How do artists understand and represent shifting boundaries of the rural/nature and other ecological relationships in indigenous communities? What strategies are employed? In what ways do human and more than-human materialities play a role in artists' practices? This article focuses on the artistic modes in two land/community-based projects in Southwest China in terms of their impact on our understanding of indigenous wisdom and the generative force through collaboration. Furthermore, it extends its analysis in the curatorial realm, exploring issues of representation, value, transformation and dialogue on the curatorial ground. I argue that these emergent projects, which do not have a set time frame, value individuals and daily life, and often adopt interdisciplinary approaches, invent novel critical lens to examine local wisdoms and future, requiring new languages for discussion.

*Voices from the “Low-end Population”: Social Practice of New Workers in Picun*

**Yuxiang Dong**

Focusing on the cultural and social practices of new workers in Picun, a village in the rural-urban fringes of Beijing, this presentation aims to raise a fundamental question of how new workers practice class politics in a depoliticized age. Based on my fieldwork and historical-contextual analyses of a broad spectrum of cultural and social practices of New Workers Band and Migrant Workers Home, I examine how new workers regain subjectivity in reconstructing a collective identity and their own cultures through music and placemaking practices. In particular, through a close study of the case of Culture and Art Museum of Migrant Workers, I contend that these artists and activists groups form a self-organized public by and for new workers in an urban-rural fringe zone, independent from preexisting institutions, and repoliticizes the depoliticized history of migrant workers after the post-socialist reforms. Current official rhetoric prioritizes the depoliticized analyses of social stratification over the political discourse of class. However, applying the Chinese New Left theory, a strain of Marxism, and recent scholarship on public spaces and publicness, I argue that migrant workers' quest to survive has been replaced by new workers' awareness of class consciousness.

*Aesthetics of Reciprocity – Socially Engaged Art in Contemporary China*

**Mai Corlin**, University of Copenhagen

This talk is concerned with a group of socially engaged art projects in contemporary China that I argue are unfolding an aesthetics of reciprocity. They propose work-study groups and foster ideas of how to organize in common as a collective. They promote smaller units, such as the commune, the autonomous youth space or the farm and attach significant importance to forging mutual relationships. By mutual I mean that reciprocity in the engagements with community, be it composed of local villagers or like-minded youth, is a central attribute in the unfolding of these projects, as what could be termed “reciprocal aesthetics.” Furthermore, most of the projects identify a set of problems or societal issues they are concerned with. In other words, they deal with social problems and do so in ways, that focus on mutual and reciprocal relationships with the people in

question. As I will present in this talk, in all their diversity, I see the thinking of Guangzhou's SoengloengToi, Shanghai's Dinghaiqiao Mutual Aid Society, Wuhan's now closed Our Home: Autonomous Youth House and the closed-down Bishan Commune Project in rural Anhui Province, as examples of this type of practice.

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## SPIRITUAL ECOFEMINISM AND PATRIARCHAL GODS: THE ART OF BILGE FRIEDLAENDER, HELÈNE AYLON AND JOAN JONAS

**Chair: Monika Fabijanska**, Independent Art Historian and Curator

The recognition by pioneer ecofeminist artists that Western patriarchal philosophy and religions have served to subordinate and exploit both women and nature is particularly resonant in the era of #MeToo Movement and climate change. Yet a powerful current within early ecofeminist art—Goddess art—is often tarnished with gender essentialism and cultural appropriation. This session will discuss three alternative approaches to ecofeminist critique of patriarchal religious systems. In her 1980s works about Gilgamesh, Bilge Friedlaender (1934-2000) exposed the motif of the Sumerian king cutting the sacred cedar forest in quest for fame. Her questioning of the myth of the male hero, besides reclaiming a female Goddess—Ishtar, corresponds to Helène Aylon's (1931-2020) art practice, whose ecofeminist rituals were rooted in the critique of the Torah as a patriarchal system of belief, and of gender roles in Judaism. The distinctiveness of their approaches derives from the fact that both undertook deep analyses of their own cultures, Turkish and Jewish, rather than searching for universalist spirituality. Joan Jonas, in turn, working from myths, creatively transformed roles assigned to women in society. Her performing Goddesses, Oratresses, and Shamanesses in the 1970s predates the theory of gender performativity. In *Moving Off the Land II* (2019), Jonas expands the field available to female exploration and transforms the role of a Witch into its enlightened version of a Guide/Teacher that women can play in postmodernity—when both gender roles and the separation of human and animal realms have been questioned. This panel is part of the CWA 50/50 Initiative.

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*On the Path: Helène Aylon's Earth Ambulance (1982) and two sacs en route (1985)*

**Rachel Federman**, The Morgan Library & Museum

In 1982, Helène Aylon (1931-2020) taught a class called "Performance Art as Antiwar Strategy" and enlisted her students and other women in a cross-country performance, *Earth Ambulance*. Departing from Berkeley in May, they salvaged earth from twelve Strategic Air Command (SAC) sites, which they placed in pillowcases, or "sacs," inscribed with women's dreams and nightmares for the planet. Their odyssey concluded on June 12 at a mass rally for nuclear disarmament in New York, where the sacks were emptied onto army stretchers and buried in Plexiglas graves. The pillowcases were strung up on laundry lines, transforming Dag Hammarskjöld Plaza into a women's encampment. Aylon later expanded on the components of this performance—ambulance, 'sacs,' earth. For two *sacs en route* (1985), she collaborated with Japanese women to fill sacks with rice, seeds, and grains—ingredients of survival—and float them

to the shores of Hiroshima and Nagasaki. Aylon had been raised in the Orthodox Jewish tradition. In the parlance of that community, she went "off the derech (path)," embracing a secular life as a feminist artist and activist. But her relationship with the spiritual legacy of Judaism was not a straightforward rejection. Instead, she used social practice and ecofeminist art as a means of enacting the Jewish concept of *tikkun olam* (repairing the world). This paper examines *Earth Ambulance* and two *sacs en route* as journeys of redemption that set Aylon on a parallel derech from the one she had left behind, leading her in the 1990s to attempt to redeem G-d itself.

*Emergent Ecologies in the Works of Joan Jonas*  
**Jovana B. Stokic**, NYU

Since the 1970s, the works of Joan Jonas have been embodying the important insights that human space as not separate from nature: it is in its actuality present, via sensorial clues, not represented ideogramatically. These practices reveal that nature was all there ever was, all along, like an "ecology of intelligence." From her early works, Jonas contested traditional gender roles in her practice that renounced literal representation of the mythical female as the mother/creator/goddess. This paper charts her contribution to the spiritual aspect of these quests that culminated in her complex installation *Moving Off the Land II* (Ocean Space, Chiesa di San Lorenzo, 2019). Using the paradigm of "Emergent Ecologies" (Kirskey 2015), it suggests that art history can find flourishing sustenance in practices that create symbiotic associations of plants, animals, and microbes that are thriving in unexpected places. As these practices show, new discourse has been emerging learning how to care for practices of "emergent ecological assemblages" that go beyond representation. In our era of bio-ecological disasters and the current pandemic, global warming, proliferation of endangered species, and devastating pollution, art history has been obsessed with certain teleological narrative of the end-days. By examining specific practices that wrestle away the contaminated notion of spirituality, this paper proposes we reject apocalyptic prognostications and instead find inspiration to create a new set of eco-feminist interpretations by linking them with younger artists, such as Monika Lin and Anicka Yi.

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## Symbolist Currents in the 20th and 21st Centuries

ART, LITERATURE, AND MUSIC IN SYMBOLISM AND DECADENCE

**Chair: Deborah H. Cibelli**, Nicholls State University

This session discusses the role that Symbolism has played in art of the 20th and 21st centuries. An international roster of scholars explores aesthetics and conceptual issues, analyzes iconography, and discusses the social context and cultural components that make Symbolism and Decadence formative factors in the development of modern and contemporary art.

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*Hilma af Klint, Georgiana Houghton and the Symbolist roots of Modernism*

**Andrew Kent-Marvick**, Southern Utah State U

My paper will identify and correct a still resonant error that enables the continuing marginalization of Hilma af Klint and, before her, of Georgiana Houghton, in the history of modernism. These two women produced the first substantial bodies of non-



objective painting in western art's history. Yet the claim persists that, because their oeuvres materialized within the context of Theosophy and other occultist movements, they should be relegated at best to a liminal position in the modernist/formalist discourse. This error and its implications will be cast in the context of Guattari and Deleuze's rhizomatic theory (1972). In the process, examples of the two artists' imagery will isolate evidence of the Symbolist roots of modernism.

*Dolls, Marionettes, Mannequins: Objectified Subjectivity in the Work of Bruno Schulz*

**Irena Kosowska**, Nicolaus Copernicus University Polish Academy of Sciences

The paradigm of human puppet captured the imagination of Bruno Schulz, an outstanding Polish writer, literary critic, painter, draftsman, and printmaker of Jewish descent, active in the provincial city of Drohobycz (in eastern Galicia, now in Ukraine), who in 1934 published *A Treatise on Mannequins*. Yet, Schulz, who paraphrased numerous components of "the museum art" while searching for traces of the primordial myth scattered in cultural layers, had ancestors in Symbolism, of which Witold Wojtkiewicz was representative. The tone of artificiality and the fictitiousness of the imagery became intensified in Wojtkiewicz's work owing to masked comedians, clowns and Pierrots – motionless and overwhelmed with their own thoughts. Wojtkiewicz's work anticipated Schulz's imagery with an ironic perception of the idea of pan-eroticism, promoted by proto-expressionists and anchored in Schopenhauer's philosophy of *Geschlechtstrieb*. Created in the period of 1903-1904, Wojtkiewicz's drawings collectively referred to as *Tragicomic Sketches* evoke an entanglement of tragedy with irony and saturate the existential drama with elements of humor and grotesque deformation. Pan-irony and pan-masquerade, a world turned inside out – Witold Wojtkiewicz mastered these means of expression to perfection to alleviate the fear of the incomprehensible and to ease existential despair. To reach that goal, the concept of a doll proved to be very effective in the artist's work. In the 1920s the mannequin idiom reoccurred distinctively in the prints, drawings and prose of Bruno Schulz, whom his first biographer, Artur Sandauer, categorized as "a late symbolist".

*Liubov Momot: 21st century Symbolist*

**Rosina Neginsky**, University of Illinois at Springfield

This paper assesses the paintings of the Ukrainian artist and resident of Chicago, Liubov Momot. Momot trained at the National Art School in Kyiv and the State Academy of Arts in Lviv. Her paintings with their imagery, reminiscent of the fin de siècle movements in European art, demonstrate the impact of Symbolism on contemporary art.

*Symbolism's legacy for contemporary Greek art: the case of Yannis Tsarouchis*

**Maria Aivalioti**

Greek Symbolism extends from the end of the 19th century till 1930. Even though Greek Symbolism expressed the intellectual concerns of a whole generation, art historians considered the movement a temporary trend and did not contribute to its early study or to its reception among contemporary Greek artists. Yannis Tsarouchis, who combined elements of popular tradition and Byzantine art and who followed the principles of his

teacher, the prominent Symbolist painter Constantinos Parthenis, was one of the most influential artists of the 20th century. The aim of this study is to reveal how Tsarouchis, famous for his portraits of sailors and soldiers, conveyed a Symbolist message and to discuss how his work determined the course of Greek art during the 20th century.

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## Tactics for Studio Courses during a Pandemic

**Chair: Alice Wang**, New York University

**Discussant: Monika Lin**

Shanghai, January 26, 2020 – A dangerous virus swept across the country, and we were all told to stay away from others and stay inside. China was on lock down, indefinitely. New York University Shanghai, along with the rest of the schools in China, delayed the start of the Spring semester to February 17. Four days later, faculty were notified that classes will be taught online in the first few weeks of the spring semester, then transitioning into "mixed-mode" teaching. This was not a drill. It really happened. Something like it may arise again. We may not be able to go back to the way it was. In the face of an uncertain future on a global scale, what will higher education in the Arts look like in the coming months, years, decades? When COVID-19 was discovered in Wuhan, China, New York University Shanghai was the first campus in NYU's global network to transition into online teaching. Faculty responded to the challenges of remote teaching of studio- and lab-based courses with various strategies. This panel is a case study of a variety of Visual Arts and Interactive Media Arts courses taught at NYU Shanghai this Spring: Printmaking, Movement Practices and Computing, Interaction Lab, and Moving Images. As a panel, we hope to generate a conversation with other arts educators about studio-based distance learning.

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*Movement Practices and Computing: We are Internet Beings*  
**Margaret Minsky**, NYU-Shanghai

Our course "Movement Practices and Computing" focuses on the variety, beauty, and expertise embodied in human movement practices. We lead students through an ambitious sequence of interactive computing software and hardware activities. In February 2020, we found ourselves as science-fictionally disembodied entities on the internet— our students and ourselves with unusual physical settings and emotional responses. Our first action in our lives as cyberbeings, looking at our carefully written curriculum that depends, for example, on sending the students to explore the movement of our dense building community in our stairwells, and on taking dance workshops from our guest speakers, is to take a breath, get to know our students, and realize that we will adapt throughout the semester. Successes: Zoom's easiest affordance makes us into talking heads, yet our course is about whole-body movement. Demonstrating gesture and full body movement alongside our technical pose recognition focus, we evoke movement in student projects and discussions. Writing prompts about choreographic theory, such as William Forsythe' work, allow consideration of students' new living spaces, daily movement routines, and feelings about living in a smaller physical space while in a larger online space. Synchronous classes are expected, substituting asynchronous recordings of student projects and progress reveals their facility in audio-

visual storytelling. A meta-curriculum about instructional movement videos calls for students' critical thinking about online learning for physical movement. Students created hardware/software/interactive projects from proposal to presentation, in one week, using movement-sensor/microcomputer electronics kits that we shipped them worldwide. Videos and images from these examples will be presented.

*Printmaking Praxis Course in Space: Retaining the essence and integrity of a praxis course in a distance learning mode*

**Monika Lin**

I wanted this global crisis to be an opportunity for my students to consider themselves in the world, to investigate, interpret and contemplate their own subjectivities vis a vis cultural, political, and economic issues through creative interaction and making. In order to create a platform for them to inhabit the current moment and work within the confines of their individual and isolated spaces, I needed to clarify and reevaluate what teaching art meant and find creative solutions to methodologies, skill/technical tutorials/workshops, and materials. Although imparting the skills and means to make works of art is a large component to my praxis courses, my primary focus in this moment was to provide a platform for dialogue. Surprisingly, the "derive," a devise I utilise in many of my courses in order to generate exploration of project concepts, proved to be ideal. The Derive in a confined space: Students re-imagined the Derive in order to execute it within their spatially-limited worlds. They used the architecture around them, objects, and their bodies as mapping locations to disrupt and reassemble. They worked collaboratively to set parameters and prompts as well as develop a project concept and materialise the art work. What emerged were intimate conversations about their lived experiences, ongoing challenges and possible futures. The product itself, a 'Zine in digital and physical forms, is a poetic rendering of those conversations.

*Interaction Lab: Teaching Foundational Knowledge with Uncertainty*

**Eric Parren**

As one of the foundation courses for the Interactive Media Arts (IMA) major, Interaction Lab faced a unique set of challenges in moving online what is usually a very hands-on and lab-intensive experience. The course is distributed across four sections, taught by four faculty, and deploys a combination of weekly lectures and labs. Without access to sophisticated machines, such as 3D printers and laser cutters, the challenge was to ensure that all students had a comparable educational experience that delivered on the learning outcomes so that they are equipped with the foundational knowledge necessary for the major. The teaching team planned and evaluated collaboratively to adjust to the new pandemic realities unfolding for our students, the educational institution, the country, and the world. In certain regards, the course was already well prepared for going digital. Being situated within IMA, in which all courses rely substantially on online platforms for creation and documentation, a blogging culture is inherent to the course design and student experience. However, other aspects had to be rethought and retooled. Group performative assignments were reimagined as in-person videos, revealing the intimate world of students being in lockdown at home with their families. Relatives became the new play-testers

for interactive software experiences. With the aid of household items, such as cardboard, scissors, and tape, students were able to create hands-on prototypes for their interactive experiences. By shipping kits of basic electronic components and deploying digital simulation tools even distance-circuit-design became possible.

*Looking at ourselves using the Internet: Notes from an experimental film class*

**Alice Wang**, New York University

Without any film equipment, unable to go outside, and deprived of the opportunity to collaborate with their peers, students taking my Moving Images course faced insurmountable challenges amidst the already precarious situation of our rapidly changing lives. In order to adjust to my students' confined and isolated learning environments, the course was restructured to examine the genre of found footage films within the framework of Surrealism. This allowed students to explore something they're already quite familiar with, i.e., the Internet, to obtain found footage materials. While at the same time, framing the class through the psychoanalytical lens of Surrealism provided students a way to consider how the pandemic has affected their lives. The unexpected surprise from the course was that students pointed the camera into their own lives to examine the realities of being online. Looking at ourselves using the Internet in an online class is a metacognitive process that revealed certain insights into the potentials of remote learning for specific disciplines, such as media studies. Classes and office hours taking place on Zoom, browsing the web for found footage materials and to conduct course research, and all the while, many other aspects of the students' lives are happening online. The class itself became a real life and real time model for the inquiry into our relationship with the Internet. Our singular reliance on the world wide web during COVID-19 underscores a tectonic shift to which the Moving Images class bears witness.

## Talking from/about Greece: questioning local perspectives in art historical methodologies

ASSOCIATION OF GREEK ART HISTORIANS

**Chairs:** **Iro Katsaridou**, Museum of Byzantine Culture, Thessaloniki, Greece; **Louisa Avgita**, Aristotle University of Thessaloniki

Taking as a starting point the position the Association of Greek Art Historians might have as an affiliated society at the CAA conference, the session seeks to explore how art historians working in Greece can talk about issues that may engage an international public. Do they utilize or criticize methodologies related to the scheme of center/periphery or that of global art history? What are the ways, methods, and case studies employed? Discussing an exhibition on art representing the Greek War of Independence (1821) organized for the bicentenary anniversary, the first case study discusses the challenges a curator faces shaping a narrative that questions the dominant institutional discourse. The second case study examines applied arts within the broader framework of modernity, not only in terms of the formal qualities of the produced objects, but mostly as a signaling point of the modernization that Greek society underwent in the first half of the 20th century. Examining the performances of an ancient Greek play alongside performance art works, the third case study seeks to map the political power of the performative, outlining the continuities, as well as the divergences, between performance art, theatrical performance, and post-dramatic theatre. Taking as a case study the documenta 14 and the Athens Biennale, the fourth paper critically addresses the varied ways of approaching contemporary art in relation to its geohistorical identification in temporary exhibitions organized in Greece during the period of economic crisis.

## Techno-Politics and Art in the 1990s: Film, Video, Image

**Chairs:** **Ying Sze Pek**, Princeton University; **Nicholas Croggon**, Columbia University

**Discussant:** **Michelle Kuo**, The Museum of Modern Art

In writing the history of art's relationship to film, video, and technology, the 1990s emerges as a crucial decade. It marked, in many ways, a moment of integration and looming homogenization. On the one hand, the boundaries between the mediums of photography, film, and video appeared to collapse, reducing all cultural expression to a single digital form. On the other hand, the end of the Cold War removed the final hurdle to a fully globalized capitalism, one that thrived on the circulation of images both within the new mass medium of the internet, and new international art markets and exhibitions. Such a moment has led art historians to turn to the image and its mobility within global digital networks as the key object for art historical analysis, replacing the more traditional focus on artists, art objects or discrete artistic mediums. This panel interrogates the emergence of this new image politics in the 1990s. It considers how artists developed practices and strategies that negotiated the techno-geopolitics of the period, offering alternatives to the homogenized digital capitalism that is today often taken as a given. Panelists will consider the increased prominence of film and video in global art biennials (Ying Pek), the politics of sex and sexuality in 1990s cyber-feminist and cyber-queer art (Nicholas Croggon), the politics of video in turn of the century India (Rattan Johal), and the invention of aesthetic "sleep modes" operating at the critical edges of the new media reality (Ina Blom).

*Discussant*

**Michelle Kuo**, The Museum of Modern Art

*Extended Sleep*

**Ina Blom**, University of Chicago/University of Oslo

The art of the 1990s was marked by increased artistic sensitivity to the economies and politics of attention, and to the more intensive and intimate exploitation of living labor that emerged with the expansion of digital infrastructure. In this situation, moving images presented themselves less in terms of distinct media than as the mobile, differential parts of a perpetually shifting, topological culture. 24/7 connectivity—a key component of this culture—has long been critiqued for expropriating biological needs such as sleep. Yet such perspectives tend to be accompanied by calls for critical and aesthetic wakefulness and vigilance. In this paper I will, instead, consider artistic phenomena of the 1990s in which the valorization of non-attention through aesthetic "sleep modes" appears as an alternative critical strategy. In the work of artists such as Liam Gillick, sleep—a state of being having no capacity for reflexivity within its own conditions yet given to mediated sensory extension—cannot be understood through the standard modes of critique typically associated with conceptual and contextually oriented art practices. Instead, they may be understood through the potential of "unthought", described by N. Katherine Hayles as a key feature of man/machine interaction in the digital age. As such, aesthetic sleep modes of the 1990s represent an "embedded" response to late capitalist information

societies and their modes of governance and control, while modeling the need for new critical approaches to the technopolitical transformations of the end of the 20th Century.

*Transgressions: Video as Material in Nalini Malani's Installations, 1992-2001*

**Rattanamol Singh Johal**, Columbia University in the City of New York

Nalini Malani (b. Karachi, 1946) is best known today for her "video/shadow plays," a hybrid format that brings together a light source (video projection), painted kinetic objects (rotating Mylar or Lexan cylinders), and sound. This inventive apparatus has evoked associations with projection technologies like the *lanterna magica* in early modern Europe and theatrical traditions like *wayang* (shadow puppet theater) in South and Southeast Asia. This paper, by contrast, focuses on its emergence from the artist's experiments with theater and video through the 1990s, in particular her reworking of the latter as means to occupy space, and produce effects of overflow, spillage, and immersion. While such uses of video in contemporary installation works have well theorized historical precedents in the practices of expanded cinema and the spectacles of World's Fairs, this paper will unpack the relationship – in Malani's specific context – between video, television, and documentary at the turn of the century. As the mainstream televisual media landscape in India evolved dramatically through the 1980s and '90s alongside economic liberalization, artists and documentary filmmakers seeking critical modes of engagement with diverse publics developed alternative formats and genres. In Malani's case, key to this was a shifting understanding and employment of video through the 1990s, from a tool for scripted recording to a material that filled and produced the space of her installations, interpolated by physical objects, painted forms, and participants' bodies.

*Hito Steyerl and the 1990s Documentary Turn*

**Ying Sze Pek**, Princeton University

This paper provides a genealogy of the "documentary turn" in art at the end of the twentieth century, exemplified by Documentas 10 and 11 (of 1997 and 2002). Although critics at the time dismissed documentary artworks as representing an uncritical espousal of aesthetic realism, while reinforcing a passive mode of image spectatorship, I argue that the "documentary turn" should instead be seen as a carefully developed critical response to the new status of images in the 1990s. Although Hito Steyerl's oeuvre is today synonymous with critiques of the image in digital culture, her practice can be situated in a longer art history by exploring her lesser-known films and writing from the 1990s and early 2000s, which involved a working through of documentary theory and practice of the 1980s and 1990s. Building on recent art historical accounts of the "documentary turn" as an aesthetic development that repudiated postmodernist critiques of representation, I explore Steyerl's filmic and video works as key instances of artists' situated critique of the artworld's globalization. In her writings at the time, Steyerl developed the notions of the "traveling image" and "documentality": concepts that sought to critically engage with the newly global circulation of images via telecommunication networks and large-scale international exhibitions. When viewed through a 1990s genealogy and framed by Steyerl's works and writings, the documentary

program of Documentas 10 and 11 points to a nascent critical understanding of image mobility—and the potential political power of images.

*"Saboteurs of Big Daddy Mainframe": Desire and Identity in 1990s Cyber-Practices*

**Nicholas Croggon**, Columbia University

This paper will explore the politics of sex, gender, and sexuality in the new digital infrastructure of the 1990s—a conjuncture that art historical accounts of the era's identity politics often overlook. While business and government cast cyberspace as a utopian space of frictionless interconnectivity, artists of the 1990s understood it as a corporeal battlefield, in which different agents competed to define and control identities and desires. Such an understanding can be found in the work of the Taiwanese-American artist Shu Lea Cheang. Although best known today as a pioneering net.artist, Cheang spent the 1980s as a film and video activist, working with groups like Paper Tiger Television to critique the racial politics of the Bush/Reagan era. In the 1990s, Cheang's focus shifted to the promises of interconnectivity that accompanied the internet's emergence as a new mass communications medium. In films, videos, and installations, Cheang linked the new infrastructure of interconnectivity to a more longstanding strategy of modern capitalism, in which flows of desire were channeled into commodity forms, and normative sexualities and genders. Cheang's work suggested, however, that these same flows could be seized to create alternative, non-normative, forms of identity. This paper will situate Cheang's 1990s work within a transnational circle of radical identity practitioners, which included the Australian cyber-feminist group VNS Matrix and theorist Susan Stryker. Although often marginalized as "new media" art, these cyber-practices address questions of technology, power and identity that lie at the very heart of post-war art history.

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## Textiles and Nation-Building

**Chair: Noga Bernstein**, Hebrew University of Jerusalem

Recent scholarship has increasingly considered the ways material culture contributed to nation-building. Textile-production played a key role in such processes. In the modern era, textiles have often been associated with the invention of folk traditions perceived as the "soul of the nation," while also serving as a token of industrial and economic progress. Mahatma Gandhi's use of the spinning wheel as an anti-colonial symbol is the most iconic example, but modern history provides an abundance of cases in which textiles were used to convey nationalistic messages, capture a national style or function as a practice that shaped national identities. Taking into account the multiplicity of identities within any allegedly cohesive national group, this panel seeks papers that examine historical examples of textiles used by either official or grassroots forces to build national visions. While nationalism is considered a modern phenomenon, this panel invites submissions focusing on the role of textiles within both modern and pre-modern forms of governments.

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*Slipping Through the Cracks: Rereading Slit Tapestry as Subversive Material Rhetoric in Late-Nineteenth-Century Navajo-Woven U.S. Flags*

**Kira Dominguez Hultgren**

In the wake of genocide, the Bosque Redondo treaty, and the creation of the Navajo reservation in 1868, the Navajo were commissioned to weave U.S. flag-blankets by the U.S. Department of the Interior. In celebration of the U.S. 1876 centennial, these government-commissioned woven flag-blankets were displayed at fairs across the country, presented to President Lincoln, and collected by the Smithsonian as symbols of the American West. This, in turn, created a market for the continued production and sales of Navajo-woven U.S. flags, ensuring these flags became canonized as Americana folk art, part of the American origin story. Yet there is a woven subtext in these flags, left in the yarns, in the structural decisions by named and unnamed weavers, that trouble the patriotism that the U.S. Department of the Interior believed it was creating through these commissions. Through photographic documentation of Navajo weavings from the late-nineteenth-century, I will examine how weavers left counter-narratives in nearly invisible woven zigzag lines. These lines not only cut perpendicular to the horizontal red-and-white stripes of the flag, but leave the flag structurally vulnerable, almost in tatters, even if visibly whole. To follow these zigzag lines at varying 45-degree angles, is to turn our gaze slantwise, an angle which in fabric terminology is known as the bias. Perhaps rather than a symbol of nation, we encounter a weaver presenting in a flag, a study of biases in which one people group is made visible through the incomplete erasure of another.

*Nationalism and Embodied Knowledge in the Italian Lace Revival*

**Anna A. Dumont**, Northwestern University

In the 1870s, at the same moment that Italian unification was completed, lace workshops began to spring up across Italy. From Bologna to Burano, Catanzaro to Cantù, noblewomen and government officials established workshop schools, drawing on local traditions of lacemaking to put thousands of women to work with needles and bobbins. This craft revival, like other such efforts across Europe, was a response to anxieties about industrialization, the quality of national design, and competition in increasingly globalized markets. But in Italy this project also responded to the need to establish a coherent identity for the new nation. Financed by the new royal court, and drawing on recently-assembled collections of antique textiles, lacemaking was presented as a unique site of Italianità, the source of a past economic, technical, and aesthetic dominance that could be reconstituted for the nation's future. Lacemaking, recognized as a form of embodied knowledge, provided a unique rhetorical link between Italian nationhood and the bodies of its female citizens. In the writings of activists and critics like Elisa Ricci and Ugo Ojetti, skilled needlework is described, not as something taught, but as a latent capacity already alive in the hands of Italian women by dint of their belonging to the Italian nation, waiting to be harnessed by proper instruction. I argue that ideas of inherited, embodied knowledge expressed in the lacemaking revival fed the rise of biological ideas of an Italian nation at a moment when the racial identity of Italians was an unsettled question.

*Reclaiming Swedish Heritage: Post-WW II Swedish Textiles and the Art of Nation-(re)Building*

**Marsha McCoy**

The Nazi regime appropriated and distorted Nordic culture and mythology for its racist, triumphalist regime. After the war, Sweden sought to reinvent itself by turning from its grand mythological past, and instead returning to and reviving its rural and folk cultural heritage. Though stemming in part from pre-war concepts of folkhem ("for the people") and vackrare vardagsvara ("better things for everyday life"), the new post-war spirit led textile designers to turn to village crafts and decorations for inspiration and creation. Textile artists such as Gocken and Lizbet Jobs and the Leksands Hemslöjdsforening (Leksand Handicraft Association) hand-printed textiles to imitate rural wall paintings in village homes. Designers such as Stig Lindberg worked with manufacturers such as Nordiska Companiet to create, manufacture and mass-produce printed linen cloth with reworked and refashioned motifs from rural and folk settings. Organic, naturalistic designs and bright, geometric patterning reconfigured and reimagined the folk stories, habits, and culture of the Swedes in a way that revived a waning heritage but also brought it into 20th century urban and suburban Swedish homes and life. While this effort has made Sweden a world leader in modern design, it also represents a truly remarkable nation-(re)building effort accomplished in no small part by a creative, inventive, and resourceful group of very talented and dedicated Swedish textile artists, designers, and manufacturers.

*The State of Fashion*

**Noga Eliash-Zalmanovich**, The Hebrew University of Jerusalem

*Stasov, Needlework, and Russian Imperial National Identity*

**K Andrea Rusnock**, I.U.S.B.

Vladimir V. Stasov (1824-1906), best known as a cultural critic and zealous supporter of Russian Realism, also proved an unfailing champion of Russian indigenous arts, in particular needlework. In fact, Stasov's Russian Folk Ornament of 1872, was the first attempt to catalogue Russian peasant embroidery in a meticulous and scholarly fashion. Intimately tied to the cultural and political ideas of Slavophile movement in the second half of the 1800s, Stasov's text has generally been discussed as a thesis on ornament not on embroidery. While ornament is indeed a component it is not the main thrust of this publication that is, first and foremost, about needlework, with ornamentation assessed only to support his analysis of Russian folk embroidery. Further, Stasov lent his support to the broader collection, exploration, and systematic study of lace through his protégé Sofia Davydova for, largely, the same reasons that motivated his own needlework enterprise: to promote a native "Russianness" and buttress his Slavophile arguments, arguments that were similar to those of Alexander III in the waning years of the Russian Imperial period. I present the case that Stasov, through his multi-valent promotion of Russian native needlework, both in publications and as a mentor, should be reconsidered and recontextualized as a key figure in the linked pursuits of Russian textile arts and pro-Russian cultural politics of the late 19th century.

## Textiles in Architecture

SOCIETY OF ARCHITECTURAL HISTORIANS

**Chair: Didem Ekici**, University of Nottingham

This panel seeks to investigate the application of textiles in architecture via a variety of case studies from the Middle Ages through the present and from diverse geographic contexts. Among the oldest human technologies, building and weaving have intertwined histories. Textile structures go back to Paleolithic times and are still in use today. Textile furnishings have long been utilized in interiors. Beyond its use as actual material, textile has offered a captivating model and metaphor for architecture through its ability to enclose, tie together, communicate, and adorn. Traditional woven buildings from around the world as well as modern architecture have employed fabrication techniques, structures, and textures from weaving crafts. Textile and costume have been used as metaphors in architectural theory from Vitruvius to Filarete and beyond expressing the rapport between body and building, enclosure, social status, zeitgeist, function etc. Mechanization of manufacture made textiles available to wider society leading to their abundant use in nineteenth-century interiors. Having long been associated with women, textile crafts consequently gained increasing attention from professional design circles. Investigations of textiles continued in architectural modernism. Recently, architects have shown a renewed interest in textiles due to the use of computer-aided design, digital fabrication, and innovative materials. This session invites papers that critically explore the technical, spatial, and material qualities, as well as cultural, gendered, political, and ecological significances of textiles and textile technologies in architecture. Papers that work across disciplines to provide new insights into the enduring relationship between textiles and architecture are particularly welcome.

### *Tying Society Together: The Integration of Samoan Architectural Space and Textiles*

**Anne E G Allen**, Indiana Univ Southeast

Since the earliest recorded times, the peoples of the Polynesian archipelago of Samoa have utilized architectural space and textiles as a means of reflecting and creating social connections and status. Although structures were originally fabricated using lashing techniques and marked with cloth, textiles were not just adornments, but functioned as active agents of socio-political communication. It is in the integration of these two arts (architecture and cloth) that Samoans have provided conceptual metaphors and concretizations of the basic organization of their society. Originally, barkcloth and 'ie toga (fine mats) were the textiles utilized in ritual prestations enacted within architecturally determined spaces. Today, commercial print "Hawaiian" cloth is the primary material. However, in spite of the change in medium, these presentations remain informed by Samoan concepts of architectural space in the layout of villages, family compounds, and individual houses. Thus, the movement of cloth activates architectural space while the built environment proves the stage and structure for the giving of textiles in socially meaningful ways.

### *"He Will Swallow Up the Covering That Is Over All the Peoples": the Architectural Interventions of Late Medieval Lenten Veils*

**Clare Kemmerer**

The Lenten veil, a predominantly Germanic late medieval liturgical textile used during Lent, enforced a 'fast of the vision' that mirrored the penance required of the congregation by visually separating the apse from the nave of the church. Lenten veils produced throughout German-speaking regions in the late Middle Ages comprise a broad range of liturgical textiles: from blank sheets to elaborate white work to monumental painted canvases, these massive textiles functioned as unique extensions of ecclesiastical architecture. The textiles, illuminated by light coming into the apse, became intermittently legible and illegible, opaque and transparent. In-situ, the textiles were rendered as semi-permeable divides between altar and congregation, tabernacle and temple, life Earthly and eternal. This paper will address the broad array of Lenten veils produced in German speaking regions in the latter part of the Middle Ages as multifaceted textile architectural interventions that used material and iconography to sign towards concepts of division in contemporary theology and liturgy. Through close readings of the various textiles, I suggest that the textiles at once affirmed concepts of division and suggested ways in which boundaries might be necessarily transgressed, that the material permeability of the cloth was a representation of ideas of permeability in the liturgy enacted within churches of the period. Lenten veils served to amplify certain aspects already present in medieval church architecture through permanent architectural features like the choir screen, while also enhancing nuances of the rituals performed in church buildings.

### *Soft Power: How Furnishings Communicate Authority in Scotland's Town Halls*

**Susan O'Connor**, Scottish Civic Trust

The Chambers of town halls are spaces where fabrics and other furniture coverings play a crucial role in conveying power, cohesion and legitimacy to those operating within the space. Chambers – where political decisions are made in a public environment by the local authority – are crowded with soft surfaces that support political ritual and reinforce messages of segregation and hierarchy through their positioning, decoration and extents. The design of these elements was commonly completed by the architect alongside the design of the Chambers, creating a unity of intent through solid and soft forms. This presentation will examine examples of Chambers from a period spanning the nineteenth and twentieth centuries in the town halls of Glasgow, Aberdeen, Kirkcaldy and Dundee. It will trace the change in political messaging suggested by the furnishing of the Chambers, indicating where power through charisma and authoritarianism has given way to more democratic and accountable processes of control. It will suggest that the evidence from town hall Chambers can be applied elsewhere to create ways of reading similar historic spaces, such as parliaments, courtrooms and lecture halls. Finally, it will question how the importance and role of civic ritual, as reflected in soft forms, has changed since its widespread adoption in Scotland in the mid-nineteenth century.

### *"Compatible in Spirit": Architecture, Textiles, and Eclectic Modernism in 1930's London*

**Emily Orr**

In the 1930s modern interior design emerged in London years ahead of a more widespread adoption of modern architecture. Therefore curtains, tapestries, furnishing fabrics, and rugs by

avant-garde artists and designers including Francis Bacon, Marion Dorn, and Ben Nicholson were often first experienced in structures that predated them by decades, if not centuries. This unique context of contrast shaped a new approach to interior decoration free of period consistency, encouraging instead the combination of elements from a range of time periods that were "compatible in spirit," as art critic Raymond Mortimer observed in 1938. As modern inserts that could relate to historical settings, textiles led a significant shift in aesthetics and cultural values as the British public learned to live in modern environments. The revival of tapestries and rugs as mediums for modern art, and the introduction of new textile designs by established manufacturers, supplied the market with an influx of abstract pattern and conspicuously vivid color that could nonetheless come along with other motifs. Kenneth Clark, a noted arbiter of taste, as well as the director of the National Gallery, paired a rug by Marion Dorn with antique furniture in the sitting room of his Georgian townhouse in the 1930s. Exhibition and retail spaces, alongside interior decoration firms, also modeled the practice of eclectic compositions where modernism was introduced as a style among others. This integration of old and new encouraged self-expression and personalization of domestic spaces that has left a lasting legacy on British design.

*From Textile to Plastic: Architecture and Exhibition Design in Italy and Germany (1930–1955)*

**Clemens Alban Ottenhausen**, University of Florida

My paper investigates the growing proliferation of curtains and wall hangings as key elements in the design of modern art exhibitions in the years 1930–1955. To demonstrate how textiles were successfully employed as mediators on the threshold between architecture and fine art, I first examine the increasing use of curtains in exhibition design in Fascist Italy and Nazi Germany to subsequently explore how the role of fabric in both countries' rationalist and neoclassicist architecture became an integral part of postwar exhibition design. I chart how the interest in textiles culminated in 1955, when plastic curtains dominated the exhibition display at the first documenta in Kassel, Germany, the country's largest exhibition of modern art after the war. The exchange between exhibition designers in both countries during these politically turbulent years was bound together by a profound reconsideration of mural art, which had played a pivotal role in 1930s' architecture, the Bauhaus curriculum, and in the work of Wassily Kandinsky, Giuseppe Pagano, Le Corbusier, Carlo Scarpa, Willi Baumeister, Arnold Bode (documenta's founder), among others. My goal is to demonstrate how the same wall-hangings that were used as part of the monumental spaces created for Fascist regimes in Italy and Germany were instrumentalized after the war to undermine the neoclassicist style in a way that echoed the neobaroque sensibility of the 1950s, which brought a resurgence in religiosity and a partial retraction of modernism's most radical stipulations.

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## The "Long" Eighteenth Century?

AMERICAN SOCIETY FOR 18TH CENTURY STUDIES

**Chairs: Sarah E. Betzer**, University of Virginia; **Dipti Khera**, New York University

If the mark of an elongated eighteenth century is inescapable— as attested by the ubiquitous phrase "the long eighteenth century"— this terminology merits scrutiny. What is meant by the "long" eighteenth century? From which vantage points and for whom is it long? It is our contention that we must understand the rise of a "long" eighteenth century alongside the significant transformation of art historical inquiry into expanded geographical and cultural terrains. The study of eighteenth-century art has been enriched by a new commitment to "worlding," as well as by histories of colonialism and slavery, even if decolonizing art histories remains an ongoing and incomplete project. How might these developments shift our thinking about the relative length or shortness, narrowness or breadth, of the eighteenth century? What conceptually binds an eighteenth century in light of the entanglements of art, commerce, and empire across worlds? What, then, are we to make of the equally omnipresent "long" nineteenth century, not to mention the Enlightenment, its seductions, and its repercussions? We invite contributions that reflect upon a "long" and "broad" eighteenth century—its contours, analytic possibilities, and limits. We particularly welcome submissions that explore new models for tracking intellectual and artistic through-lines and inheritances, and that spur us to rethink periodization, or stylistic terminology that has been too often limited in its utility by being yoked to the goal of a successional narrative telos. Proposals are encouraged to explore this wide-angle view by way of one term, one object, one phenomenon, or one margin.

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*"Architectural 'Worlding': Fischer von Erlach and the Eighteenth-Century Fabrication of an History of Architecture"*  
**Sussan Babaie**, The Courtauld

A taxonomic study mainly in pictures of European architecture alongside samples of architecture from other parts of the world, *Entwurf einer historischen Architektur in Abbildung unterschiedener berühmten Gebäude des Alterthums und fremder Völker* was the work of the Viennese architect Johann Bernhard Fischer von Erlach (1656–1723). The title of the book, roughly translated as 'A Project for a History of Architecture through Pictures of Various Important Buildings from Antiquity and Foreign People,' is indicative of an extraordinary project for its time. A first world architecture 'history' published in 1721 in Vienna, it appeared in numerous subsequent editions as one of the most influential architectural books in the eighteenth century. The 'foreign people' of the *Entwurf* represents a hodgepodge of choices never studied critically as a basis for the European production of 'rational' knowledge to launch, among other contributing factors, the imperial (and colonial) ambitions of the eighteenth century. In retrospective light of the histories of architecture as we have come to know and utilize, von Erlach's work, I argue, established a foundational precedence for the way histories of the architecture (and perhaps even arts) of the world were conceptualized. The divisions between the Ancients and Moderns applied in the *Entwurf* to European trajectories of progress conveniently privileged the intellectual capacities that would justify the colonizing aspirations over those fremder Völker. They, the foreign peoples, consisting of the Arabs, the

Turks, the Persians, and the East Asians, occupy in the book the unenviable position of being lumped together, never having any histories of their own and lacking a style, the language of space and art that makes the histories of Europe so distinguished. This essay focuses on the Entwurf and considers its foundations from the illustrated European travelogues of the seventeenth century to the formation of a model of architectural history that has run along other 'gifts' of the age of Enlightenment towards the 'worlding' of art and architectural history in our own time.

*"Enlightenment as Thought Made Public: A Philosophy and a Portrait"*

**Andrei O Pop**, University of Chicago

Neoclassical art has been nearly synonymous with Enlightenment progressivism since the feminist and social art history of the 1980s, if not the scholarship of Jewish émigrés like Edgar Wind and Walter Friedlaender. If recent scholarship has shown powerful philosophical impulses at work in art ranging from French rococo interiors to Wedgwood ceramics, it has also sketched in a line that seems difficult to cross: the question to what extent concepts of reform, revolution and critique apply outside of Europe and its colonies. Despite intellectual and material exchange with Asia in particular, this question stands in the way of a global identification of eighteenth-century art with the art of Enlightenment. This essay approaches the question from a different standpoint: Kant's well-known dictum that his is not an enlightened age, but one in process of enlightenment, and that this consists in the public exercise of reason, a task more easily carried out by a community than a lone individual. This self-critical program, endorsed by thinkers as divergent as Habermas and Foucault, can be tested against a truly hard nut: Joshua Reynolds' portrait of an unknown black gentleman, copied frequently in and after his lifetime and also misattributed to Northcote (versions live at Harvard, Menil, Tate, and the British Museum), and claimed to be representations of his footman, or of Samuel Johnson's freed black servant and legatee Francis Barber. Examining the fragmentary evidence, I will show that what the portrait certainly shows, besides a specific black individual, is a man engaging in thought publicly.

*"Britain, Empire, and Execution in the 'Long' 18th Century"*

**Meredith J. Gamer**

Within the field of eighteenth-century art history, the phenomenon of public execution has been explored most deeply by scholars of French art and visual culture. During the French Revolution's infamous "Reign of Terror," no fewer than 2,639 people were guillotined in Paris, and thousands more sentenced to death in the provinces. The scale and intensity of this violence left its mark on the work of a whole generation of artists, as well as their students and successors. Yet for much of the eighteenth century, the unquestioned center of capital punishment in Europe was not France, but Britain, where execution rates far outstripped those on the continent. In London, public hangings were frequent and routine events, thoroughly interwoven into the fabric of everyday life. The same was true to varying degrees in cities and settlements across Britain's fast-expanding empire, from Madras (Chennai) to Botany Bay, Charleston to Kingston, where even more brutal measures were sometimes employed. What would it mean, this contribution asks, to narrate a history of eighteenth-century spectacular punishment and its representation from the vantage

point of Britain and its colonies, instead of from the more familiar perspective of the Revolution's guillotine? Doing so, I argue, would not only broaden our understanding of the visual dynamics of violence in this period. It would also—and most interestingly for the purposes of this journal issue—invite us to see new continuities between the "long" eighteenth century and both the early modern period, on the hand, and the nineteenth century, on the other.

*"Maritime Media and the Long Eighteenth Century"*

**Maggie M. Cao**, University of North Carolina at Chapel Hill

A more global "long eighteenth century" might be traced through the history of technologies that interconnected the world. Sail to steam is often associated with the shift from the eighteenth to the nineteenth centuries, but the age of sail hardly ended in 1800. Though steamboats conquered inland waterways decades before century's end, maritime trade was much slower to follow suit, becoming commonplace only in the 1840s. Before this, traversing the seas was slow and at the mercy of winds and currents. Engaging with the oceanic can push the chronological and national confines of the long eighteenth century. If we define the period as a "century of sail" extending well into the mid 1800s, then we can explore how the technological and environmental conditions of sailing shaped the material objects of trade and how in turn these objects shaped the period's global networks. My goal is to show that maritime media—artifacts created to traverse the seas, from trade goods to shipboard crafts—often bore the burden of bridging geographic distance and difference. This paper will explore one such maritime media: scrimshaw—the etched cetacean teeth that were a creative by-product of whaling, the most geographically expansive industry under sail. This paper's format takes inspiration from an eighteenth-century genre, the it-narrative, as it follows a whale tooth around the world: from its violent extraction in frigid climes to its decoration during the tedium of ocean crossings to its exchange in Fiji, where whale teeth were sacred objects indigenous islanders obtained from sailors bound for Canton with Oceania's natural resources. Scrimshaw is thus a medium that speaks to the environmental, industrial, and imperial conditions of globalization in the long eighteenth century.

*Poq's Temporal Sovereignty and the Inuit Printing of Colonial History*

**Bart C Pushaw**, University of Copenhagen

A growing body of scholarship is concerned with recuperating the pivotal role of Indigenous actors in the colonial matrices of the transatlantic world, but such attempts face a paucity of written or material records that bespeak Native experiences. A significant exception is the legacy of the Inuk Poq, who returned to Kalaallit Nunaat (Greenland) to regale his people with his experiences with Danish society in 1724. So engaging was Poq's story in Inuit oral tradition that it became the first secular book in the Greenlandic language, printed in 1857 by the Inuk printmaker Rasmus Berthelsen. When Berthelsen carved accompanying illustrations of an Inuit Europe—the first Inuit images of colonial history—he dressed all of his figures in contemporary garb of the 1850s, collapsing the century of time between the event and its illustration. This essay explores how orality, settler colonialism, and what Mark Rifkin has called "temporal sovereignty" coalesce in Berthelsen's prints to



function as visual expressions of Indigenous temporalities. Doing so reveals how Inuit makers took stock of the eighteenth century, a period that inaugurated Danish colonial rule (1721) and wrote Kalaallit Nunaat into settler history. An investigation into the temporal fluidity of the figure of Poq thus calls into question how the art historical contours of the eighteenth century can transcend the linearity of settler time.

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## The Aestheticization of History and the Butterfly Effect

**Chair:** Nancy Wellington Bookhart, Institute for Doctorial Studies in the Visual Arts

**Discussant:** Nancy Wellington Bookhart, Institute for Doctorial Studies in the Visual Arts

“The Aestheticization of History and the Butterfly Effect” Time travel is the subject of science fiction novels as well as films. The plot follows the main character’s return to the past to change a minute detail and, thereby altering history. This manipulation of history not only modifies the past but shifts the present order of things. How many times have we heard the question asked, “What would you do if you could go back in time, what would you change?” The Butterfly Effect is a concept of returning to the past to alter history, for a chance at a revision of one’s fate. What if we could find a way to rewrite history by returning to the past through art? The session, “The Aestheticization of History and the Butterfly Effect” will examine ways in which art performs time travel. According to Jacques Ranciere, Walter Benjamin and Slavoj Zizek, this is possible, not in the sense of science fiction, but perception. Ranciere argues that society is created as a distribution of the sensible, and one need only redistribute the sensible to alter history. We experience this artistic reassembling, or rearrangement in works by artists Kara Walker, Kehinde Wiley, as well as countless others who do not accept history as a closed portal. Benjamin’s Arcade Project is taken up by Susan Buck-Morss who explicates his principle of the new vis-à-vis ruins and fragmentations of history, and Zizek states in *Organs Without Bodies*, that the new is predicated on the tracing of history.

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### *Aestheticizing a Counter-Memory*

**Paige Lunde**, Institute for Doctorial Studies in the Visual Arts (IDSVA)

the conditions that are necessary for reclaiming an aestheticization of history. In *The Uprising*, Franco Berardi discusses the historical changes in the relationship between ideology and representation. For instance, he concludes that hypercomplexity results from the acceleration of information in which trends override the necessary time for cognitive processing. Hypercomplexity can be identified in the way education deals with time, which offers a threshold to see the differences and similarities between analytic and expressive forms of production. By resituating the artist’s practice as a confrontation to modern ideologies, the artist’s performative practice can extend Michel Foucault’s genealogical project and develop a counter-memory through expression. The artist stands to recapture past marginalized voices and recast them into new organizations that can strengthen and renew social perceptions. By questioning the normalization of analytic techniques, this paper addresses the potential within aesthetic reflection,

referring to Jean-Luc Lyotard, to synthesize plural aspects of experience. The central place of analytic production in education calls for a re-examination of Walter Benjamin and his writing on media. Benjamin’s work illustrates why the changing relationship between media and perception implicates modern technology’s mode of transmission and its effect on perception.

### *Staged Photography As A Tool Against Oblivion*

**Mahsa Farhadikia**

By an Eye-Witness is the name of a series of photographs by contemporary Iranian photographer Azadeh Akhlaghi in which she recreates seventeen significant deaths in Iranian history, most of them political murders of freedom fighters. In this series of staged photographs, she places herself somewhere in the crime scene as an eyewitness, and in some cases, even tries to save the assassinated person from his or her demise. By evoking these historical traumas that occurred before the Islamic revolution of 1979, Akhlaghi revolts against the historical oblivion prompted by governmental propaganda. While she does not claim historical precision, the very act of recreating such incidents long misrepresented under strict censorship is an emblem of resistance. The “past” in her photographs is a metaphor for the present and the way social dilemmas are repeating under different ruling systems. To circumvent censorship, she chooses historical incidents that have similarities to those of the present time, citing the “collective shock” that followed the deaths of protestors in the Green Movement of 2009 as her main motive for creating this series. In my presentation I will show how representing historical incidents in this series can play the role of a social act in a current political atmosphere that imposes silence and forgetfulness, and explain the role of the aesthetic strategies and visual modes in representing a historical subject matter in the way most effective for addressing the current political climate.

### *Working Against the Grain: Making and Telling Anomalous Histories*

**Christina Corfield**

Guided by the work of media archeology theorists and artists such as Jussi Parikka, and Zoe Beloff, this artist talk will outline how working “against the grain” (a defining quality of media archeological work) has defined my practice as a visual artist and media scholar, and set the parameters of how I visualize my historical research. In the studio, working against the grain has led me to focus on lo-fi, readily available materials like cardboard and paper –media on the margins of, or even in opposition to the digital world, but in actuality, utterly crucial to the economies of life online, the circulation of goods and the imaginative expectations of users/consumers in bridging the actual/virtual divide. In turn, my research also reflects a desire to find subjects that exemplify the failed and discontinued, the weird and forgotten or the overlooked. These historical anomalies interrupt grand linear narratives of technological progress, instead refocusing attention on the contingent circumstances of their reception and use, and potential new directions for historical research and historical narrative. The overlapping “against-the-grain-ness” of my practice and my research has provided opportunities to both critically retell stories of problematic historical legacies embedded in contemporary media, and reveal new potentials of telling media

histories through praxis.

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## The Afterlives of Illuminated Manuscripts

**Chair: Robert S. Nelson**, Yale University

Scientists measure the decay of radiation in terms of half-lives, meaning how long it takes for one half of the atoms of radioactive material to break down. Art is not science, and works of art are not isotopes. Their afterlives cannot be precisely measured, which makes them more interesting, at least to art historians. The significance of works of art can increase or decline over time. What happened to illuminated manuscripts that were expensive to make? Their history can be recovered from added notes, illumination, rebindings and conditions of display. How does such information inform their later appreciation? How do they fit into subsequent systems of value? This session invites papers about the later social, cultural, and aesthetic meanings of illuminated manuscripts from all societies that appreciated hand produced books. It welcomes discussions of any period following the creation of such manuscripts to the present.

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*On Metastases of the "Menologion" of Basil (Vat.gr. 1613)*

**Anthony Cutler**, Pennsylvania State University

Particularly where famous manuscripts are concerned, restorations are often considered travesties: on this view, such interventions compromise authenticity. A less censorious viewpoint, however, would treat these steps as part of a book's biography. In the case of Vat. gr. 1613 it is not surprising that the great "Menologion" has been the subject of great interest to book historians and art historians alike (Giannelli 1950, Ventura 1989, 2008, Nelson 1995, Moretti 2008). These studies concentrated on the provenance of the manuscript, a necessary step if its metastases are to be understood in context. Zachariadou (2008) may be the only modern scholar to have reported autographically on painterly interventions and even then limited herself to additions and changes of the 18th century. On the model of the fate undergone by the Vatican Vergil in Rome and the Rabbula Gospels in Florence, the present paper, based on an extended period of study in the company of Leonard Boyle (of blessed memory) in 1992, suggests a wider range of modifications to the illuminations of the Menologion while viewing them in their historical circumstances.

*A Book Fit for a Pope? Alexius Celadenus and his Manuscript Gift to Pope Julius II*

**Robert S. Nelson**, Yale University

An eleventh-century Greek Gospel Lectionary in Florence, Bibl. Laur. Med. Palat. 244 had a series of owners in Constantinople, Trebizond, Rome, and Florence. These allow the context of its use and appreciation to be studied. Put another way, its lives in diverse places can be followed. They varied greatly. The focus of this paper is the history of the manuscript in Rome in the early sixteenth century, when Bishop Alexius Celadenus presented it to Pope Julius II. The bishop added a presentation miniature with depictions of the previous homes of the manuscript in Constantinople and Trebizond, gave the book a luxurious new cover, and included a six-page letter about the manuscript and the bishop's intentions for the gift. The letter affirms the human-like qualities of the book and attests to the agency of the manuscript and gift. Celadenus infolds the book's history into his

plea for a crusade against the Turks and his argument that he should be made a cardinal. Neither transpired, but the fault lay not with the lectionary.

*A Hypothesis about how the Grand Obituary of Notre-Dame (Paris, Bibliothèque nationale de France, Ms. lat. 5185 CC) was Touched, Kissed, and Handled*

**Kathryn M Rudy**, Univ of St Andrews

Medieval priests kissed and touched service books related to the activities that they performed. While Miri Rubin and others have shown that they kissed missals making contact with the representation of Christ crucified for the canon of the mass as well as the osculatory target designed to receive that kiss, priests or officiants also deliberately touched obituary manuscripts when they commemorated deceased members of their churches. The paper takes as a case study the Grand Obituary of Notre-Dame (Paris, BnF, Ms. lat. 5185 CC), written ca. 1240-1270 and then expanded and used for some 280 years. Non-standard photography, namely backlighting the parchment pages, and using videography to show the book in motion, is used as a heuristic tool. The imaging techniques help to show how the book was handled. Different wear reflect the age of the folio, the frequency of reading, and the way it was touched ritualistically. Using videography can help to show the book as an object in motion, which in turn can help to reconstruct its significance as a utilitarian object in use—especially when focussing on areas of damage. Essential for this context, the videography can reveal how saliva from officiants and—this paper argues—from onlookers reconstituted paint so that it adhered to the facing folio. In short, aspects of the object's function—and therefore meaning—are self-recorded in their signs of wear. The ways in which objects are photographed can have profound effects on the kinds of arguments we can make about them.

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## The Art History Fund for Travel to Special Exhibitions Program

ART HISTORY FUND FOR TRAVEL TO SPECIAL EXHIBITIONS

**Chair: Cali Buckley**, CAA

**Discussant: Rachel E. Stephens**, University of Alabama

The Art History Fund for Travel to Special Exhibitions was designed to award qualifying undergraduate and graduate art history classes funds to cover students' and instructors' costs associated with attending museum special exhibitions throughout the United States and worldwide. The purpose of the grant is to enhance students' first-hand knowledge of original works of art. This session will present the outcomes of two trips undertaken with the use of funds from the Art History Fund for Travel to Special Exhibitions, highlighting the role of museums in undergraduate education and curricular engagement by university educators.

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*Exploring Early Modern Art Beyond California's Central Valley*

**Luis J. Gordo-Pelaez**, California State University, Fresno

In September 2019, a group of students and I traveled to San Diego to visit Art & Empire: The Golden Age of Spain, thanks to an award from the CAA Art History Fund for Travel to Special Exhibitions. This exhibition featured a variety of objects, from multiple artistic centers, visualizing the global nature of the

Spanish empire, its cross-cultural artistic developments, and its worldwide trade with tremendous implications for art patronage and the emergence of diverse communities of artists. Students were exposed to objects by artists working in geographically diverse and distant territories emphasizing the global context of the early modern world. The goals of this exhibition matched the pedagogical aims of my undergraduate course as it provided a framework to introduce students into the political, social, and cultural complexities of the Spanish empire, of which the colonial Andean world (our course subject) was a vast and significant component. This exhibition was a unique opportunity to expose Fresno State students to a diverse range of masterpieces to which they do not have any access in California's Central Valley. This paper seeks to discuss the pedagogical aims of this educational experience in relation to the course's components and learning outcomes. I will address the benefits of travelling to art history special exhibitions (in particular for students at Fresno State), some of the challenges and difficulties in incorporating group student travel into art history instruction, and strategies for planning and applying to future travel grants considering both students' needs and educational goals.

*Manet's Margins: Intimacy as a Method for Inclusive Pedagogy*

**Catherine Girard**, Eastern Washington University and  
**Madison Jones**

In dialogue with one of the students who traveled to the special exhibition *Manet and Modern Beauty* at the J. Paul Getty Museum, I will discuss how I used intimacy as a method for inclusive pedagogy. In the month leading to the trip, I trained my students—many of them were first generation with little travel experience—in techniques of slow looking and ekphrasis writing. This preparation allowed them to build intimacy with one artwork in the exhibition and, once in the galleries, to deepen their relationship to “their” painting during blocks of immersive work. Focusing their attention on one painting over a protracted period of time leading to the trip also triggered the Benjaminian shock of the aura in most of them. A 1.5-hour session with one of the curators of the exhibition amplified this experience. Her approachable demeanor led to high-level discussions about Manet's heterogeneous brushwork, knotty figure-ground relationship, and embrace of feminine spaces, validating the presence of my Inland Northwest students in this space. This intimate contact with lesser-known paintings that Manet realized as he was dying and relegated to the margins revealed a world that had been kept shielded from my students and ignited, in at least three of them, a desire to pursue curatorial studies.

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## The Artist & the Archive: Drawing from History as a Contemporary Approach

**Chair: Damon Arhos**, Northern Virginia Community College

**Discussant: Suzy Kopf**, Maryland Institute College of Art

For many artist educators, practice-based research can be a catalyst for creation. Indeed, the drive to share and expand an archive of specific information is often the very reason they pursued an artistic life in the first place. In this panel discussion, we will dive deep into the artistic practices of four contemporary artist-researchers who have committed themselves to working on years-long artistic projects. Their art has led them to collaborate with institutions and companies large and small, to seek out experts and first-hand accounts, and to think critically about how the past has impacted our contemporary moment. This contemporary approach to artmaking challenges artists to expand their capabilities in writing and talking about their work — skills our panelists have honed as each initiated a specific research project that motivated the development of new artwork. Panelists will discuss best practices for starting a research-based project, how to secure funding and other necessary support, and how to get your ideas and interests to reach the widest audience. We will ask: What were the bases for their research? What processes did they follow during their investigations? What outcomes did they expect to produce? How have viewers interpreted the resulting artwork? And, most importantly: How are their methods consequential given the legacy of modern and postmodern artistic traditions?

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### *Where the Truth Lies: Site-Specific Archival Engagement*

**Lauren f Adams**

In this presentation, Lauren Frances Adams will focus on several recent projects that highlight the role of an artist working with archives. Examples will include research conducted through commissions with institutional partners, as well as the problems and possibilities of accessing open-source and special collections. Recent projects have focused on the commemorative landscapes of Confederate monuments (*Geminal* and *Unringing the Bell*) and indexing depictions of women in a specific art museum's collection (*Crazy Quilt*). Adams will also discuss a collaborative project with Stewart Watson, *Centennial of the Everyday*, referencing the uses of genealogy and community interviews when confronting the frictions of the incomplete archive. The artist's upbringing on a pig farm in the rural American south has been a catalyst for her to explore issues of labor, class, and domesticity. In her work, preserved decorative objects such as wallpaper and textile patterns, ceramics, and the painting record do not simply reflect the mood of a given culture but are also tools for critique. Site-specific installations are a strategy for material engagement with place-based storytelling, but pose their own preservation problem when the exhibition ends. Adams' artworks are ephemera documenting her research into place and culture, tapping into a variety of hidden and sometimes contradicting histories. The evidence in her family, of ancestors who were enslavers, has lead her to investigating American legacies of colonialism, white supremacy, and capitalism. These collective forces have shaped her approach to working with archives as she navigates the ethical demands and self-implications of interpreting and representing historical memory.

*Revisiting the Reservation: The Historic Lumbee Indian Community of East Baltimore*

**Ashley Minner**, University of Maryland Baltimore County

Ashley Minner is a community-based visual artist from Baltimore, Maryland, and an enrolled member of the Lumbee Tribe of North Carolina. Following the Second World War, thousands of Lumbee Indians migrated to East Baltimore, seeking employment and a better quality of life. They formed a community that was once so tight-knit and populous, it came to be known, affectionally, as “the reservation.” Yet, due to a complex set of factors resulting in the movement and displacement of Lumbee people from the area, traces of the reservation are now all but erased. In collaboration with her elders, Minner has spent the last several years researching and mapping East Baltimore’s former reservation. She sees this as a project of reclamation of history, space, and belonging. It is also a project that pushes disciplinary boundaries and the limits of existing funding streams. Some of the various ways it now lives in the world include maps, a walking tour, and a whole new archive.

*African American Communities in Context*

**Gina Marie Lewis**, Bowie State University

African American Communities in Context is a National Park Service Ethnohistories research project by Gina Lewis that uses photovoice and other historic research to reclaim and document the history and contemporary relationship between the C&O Canal National Historic Park and the surrounding African American communities. The C&O Canal stretches from Washington, DC to Cumberland, Maryland and consists of several sites that are significant to the story of African American history in the region. From 1828 to 1924, the canal served as part of the transport system for goods from western Maryland to Georgetown. Its role as a means of transport as well as a pathway from the eastern and southern United States toward the north positions it in a key location as part of the story of African American life. Along with the action research / participatory methodologies, Lewis employs more traditional historic methods to explore the National Park Service, the Library of Congress, Moorland-Spingarn at Howard University, Beulah M. Davis Special Collections, and the archives held within the Albin O. Kuhn Library & Gallery at UMBC. The study of African American life and history requires a migratory mindset that allows fluid movement through the time, space, and stories. The final products of this study will include field notes, photographic and written oral histories, and a final report that documents the ethnographic study. The study provides baseline ethnographic documentation accessible to all park staff, the communities in which the research has taken place, researchers, managers, interpreters, educators, and the public.

*Art, Activism, and Economy*

**Brett Wallace**, AMAZING INDUSTRIES

Over the last forty years, the U.S., and other global economies, have seen significant transformations in the model of work under capitalism. Many of these changes, such as the flattening of wages, growing wealth inequality, and the reskilling of jobs have created challenges for workers to overcome and have become further exacerbated by the global public health crisis of 2020. In this presentation, artist Brett Wallace will explore how structural changes in the labor model under late capitalism

impact society, including artists and cultural workers, and potential and potent forms of artistic responses, in solidarity with all workers. The presentation will include a mapping of his practice that intertwines research, art, and activism in the political economy. Wallace is a New York-based artist and filmmaker whose practice involves a multilevel exploration of work, technology, and the greater economy. Working in research, writing, photography, video, and installation, he is known for the use of socially focused documentary and installation to explore the practices, spaces, and systems of the future of work. He is also the founder of AMAZING INDUSTRIES, a research engine that fosters discussions about work among artists, citizens, and workers.

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## The Classical is Political

**Chairs: Theo Triandos**, University at Buffalo - SUNY; **Berin Golonu**, University at Buffalo State University of New York

The Classical is Political Since the rise of nationalism in the 19th century, the modern nation has defined state identity in the present by redefining its ties to the distant past. No longer an historical—or art historical—given, the temporal, geographic, and ethnic construction of “the classical” became a function of the particular geo-political ambitions of the nation state. Throughout the late modern period, the territorial claims of imperialist nations were motivated by notions of ethnic and cultural lineage connecting occupying powers to the classical pasts of occupied lands. Meanwhile, some countries looked to notions of local classical history to define their distinct cultural identities as defense against the incursions of imperialist powers. The classical remains the subject of contestation in the contemporary. Whereas the right mobilizes classical aesthetics as the language of reactionary nostalgia, the left appropriates these forms as a vehicle for staging progressive positions on discourses on race, ethnicity, gender, sexuality, and disability. We solicit papers, focusing on a range of geographic and cultural localities, which examine the conflicts surrounding the construction of the classical. How and when did definitions of “the classical” take hold? How are claims on the classical past mobilized and what role has art and architecture played in these claims? What types of trans-cultural influences and hybrid cultural forms do definitions of the classical aim to distill or purify? How has the rise of post-colonial theory de-centered hegemonic constructs of the classical?

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*Contesting the Call to Order: André Gide and the Classical Hybridity of Le Parfum des Nymphes*

**Katherine Brion**, New College of Florida

In 1907, the French writer André Gide commissioned a fresco for his new home: René Piot’s The Fragrance of the Nymphs (*Le parfum des nymphes*). Gide and Piot’s choice of medium and subject matter (an Orphic hymn), as well as the association of the commission with works by Maurice Denis and Aristide Maillol, would seem to situate the fresco and its patron squarely within early-twentieth-century France’s reactionary, nationalist “call to (classical) order.” Given the number of prominent contemporaries answering the call to reclaim Greco-Roman and Renaissance classicism (France’s supposed heritage), Gide’s choice to commission this work was almost certainly an attempt to affirm his role and ambitions as a public literary figure, at a time when he was working to found the literary journal the



Nouvelle Revue Française (NRF). Yet closer examination of the fresco and its reception reveals that it challenged more than confirmed nationalist classicism: Piot's representation of nymphs (predominantly women of color) disporting themselves in a flattened, decorative landscape entwined classicism with orientalism, while reversing the latter's tendency to use black and brown bodies as a foil for a white object of desire. Though problematic for its celebratory evocation of exploitative colonial encounters, the fresco constituted a visual riposte in a debate begun earlier in the decade between Gide and the far-right Action Française's Charles Maurras. By commissioning Piot's fresco, Gide contested the Maurrassian vision of classicism from within classicism itself, asserting that the latter drew its vitality from hybridity rather than racial, ethnic, or national purity.

*Revolution, Regulation and Ruins: Classical Imagery in Ottoman-Balkan Princely Portraiture*

**Alison Paige Terndrup**

This paper investigates the role of "the classical" in portraits of Ottoman-Balkan princes ruling in semi-autonomous urban centers in Wallachia and Moldavia during the first half of the nineteenth century. At this time, princely relationships with the central government in Istanbul were constantly shifting, ranging from loyalist to rebellious as local elite adopted new ideas about independence. The dynamic conditions of this socio-political milieu fostered the rise of new trends in Ottoman-Balkan princely portraiture, which, I argue, entered into international discourse through the adaptation of classical visual references. These references included, for example, ancient Roman ruins and Dacian-inspired military dress – allusions to the glory of a shared pre-Ottoman heritage. I examine these iconographic choices within the context of burgeoning regional and proto-national identities in two related case studies. Few English-language studies have conducted critical research into the dialogue between Ottoman-Balkan princely portraiture and contemporaneous Neoclassical and Romantic works featuring elite western European sitters. Even less attention has been paid to the relationship between the princely portraits and the propagandistic portraiture campaign of their nominal sovereign – the Ottoman sultan Mahmud II (r. 1808–1839) – which was itself motivated in large part by revolutionary activity within Ottoman territory, particularly in Serbia (1804; 1815), Romania (1821) and Greece (1821–32). By situating the princely portraits in dialogue with wider Neoclassical trends in the service of budding national ideologies, my goal is to locate the Ottoman Balkans within the wider landscape of nineteenth-century political portraiture.

*Resisting the Gauls: Carthage and Carthaginians in the Architecture of Postcolonial Tunisia*

**Daniel E. Coslett**, Western Washington University

With the achievement of independence from France in 1956, Tunisian authorities declared the country's sovereignty in part through a process of Arabization within the related realms of politics and culture. Mindful of longstanding French historiographic biases that favored North Africa's Roman and Early Christian periods, as well as the colonialist self-presentation as heirs of ancient empires, the Tunisian government also seized on the image of Carthage and the Punic Empire as indigenous antagonist to the France-as-Rome scenario. As French colonizers and the Catholic Church had

exploited these affiliations in architectural terms, so too did postcolonial Tunisian administrations using their preferred references. Such allusions, which were particularly favored by former president Ben Ali (in office 1987–2011), occurred in the form of museums, monuments, and, more broadly, post-modern architectures. This paper presents several projects related to Carthage, Hannibal (the city's iconic general), and Dido (the city's mythical founding queen) to explore the role of Tunisia's pre-Roman history as a politicized tool for national identity making. Spaces addressed include government structures, educational buildings, as well as sites of heritage and tourism. Through them the paper ultimately foregrounds the effects of colonizing powers' use of the "classical", the appropriation of colonial-era practices, and the sustained relevance of antiquity in a country striving to retain tourists' attention and a united national identity in the wake of its 2011 democratic revolution.

*Vernacularizing Antiquity: Transhistorical Perspectives in Andreas Angelidakis's Crash Pad*

**Kelley Tialiou**

Commissioned by the 8th Berlin Biennale for Contemporary Art, Andreas Angelidakis's Crash Pad (2014) is a contemporary salon of diachronic Hellenism, modeled after the main social space of traditional Greek dwellings, the odas. Displayed within the installation are replicas of ancient Greek artifacts, as well as reproductions of iconic (photo)graphic representations of ancient architectural ruins from the second half of the nineteenth and early twentieth century. Accompanying the installation is a series of digital photomontages, collectively titled Carpetized (2013), in which multicolored kimilia – naturalized into Greek folklore from Anatolia – and renderings of classical artifacts are superimposed onto antiquarian prints and photographs of archaeological sites such as the Erechtheion, the Parthenon, and the ruins of the Temple of Nemean Zeus. This paper traces, through the physical and virtual spaces of Angelidakis's project, the impact of German, British, and French writers, artists, and antiquarians on contemporary perceptions of 'the classical' and its relationship to modern Greece, both within the national and across the global imaginary. At the same time, however, Crash Pad is also a reflection on the philhellenic ideal of classicism as a pretext for cultural, geopolitical, and monetary intervention on the part of Europe's Great Powers. Inspired by Richard Clogg's analysis of the ideological conflict between indigenist and Europeanist factions during the Greek pursuit of sovereignty in the early nineteenth century, this work gestures to the thinly veiled colonial entanglement of "classical debt" (Hanink 2018) and sovereign debt underlying Greece's tense relationship with Europe over the past two hundred years.

## The Color of Joy: Rethinking Critical Race Visual Culture

**Chairs:** Michelle Yee, University of California Santa Cruz;  
Crystal Audrey Malinda Nelson, UC Santa Cruz

**Discussant:** Joshua Chambers-Letson, Northwestern University

In times of peace and relative prosperity, post-race narratives emerge as triumphant and potentially productive lines of inquiry. In times of crises, however, the racial fault lines that run beneath society rise to the surface and expose the racial inequities that are a result of historic oppression and prejudice in general. COVID-19 is a case in point. As it progressed through the country, it soon became apparent that certain bodies, while not more susceptible to the virus, are more vulnerable to its lethal outcomes. As black and LatinX communities suffer disproportionate deaths and Asian Americans are attacked with Purell bottles and battery acid, another narrative has emerged about how the virus can help the fight against climate change. These narratives, while not necessarily conflicting, nevertheless renders the racialized other as a spectacle of suffering and death and calls her humanity into question. This panel takes as its critical imperative to trouble the representational economy that makes people comfortable with the pain and death of the racialized other. Understanding there has been a longstanding visual cultural of suffering, around which people gather for the seeing of difference, the presenters of this panel - intentionally of different racial backgrounds - consider the possibilities proffered by a visual politics of pleasure and joy in the face of great distress.

*Repose: Black Nightmares and Black Dreams*

**Crystal Audrey Malinda Nelson**, UC Santa Cruz

In *Black Skin, White Masks*, Frantz Fanon articulates how racialized trauma renders the black body prostrate. He also intimates resilience strategies for a new humanism. Using this as the departure point, this paper examines how racialized trauma is metabolized through the performance of death and sleep, both requiring the body to repose. Understanding that the necropolitical conditions under which black people live frequently exposes them to death and routinely deprives them of high quality sleep, I look at the die-in and what I am calling the nap-in. These are two forms of performance art that are used in this context to explore how, on one hand, the black body is forced into prostration through ultraviolence, and on the other hand, it is coaxed into recumbency through the lures of rest and relaxation. I particularly examine the aesthetics and politics of staging the black body, already the site of social death, as the site and sight of actual death during the die-in as it has been deployed in relation to the Black Lives Matter movement. Likewise I investigate artists Niv Acosta's and Fannie Sosa's project *Black Power Naps* through which they propose the black body can be the site of the pleasures and joys that are experienced by way of the quotidian. Ultimately, this paper argues that each of these performances—and between their two poles—points to Fanon's "zone of nonbeing," which affirms black life's staking a claim on the world.

*Ken Gonzales-Day*

**Ken R. Gonzales-Day**, Scripps College

As an artist and educator, my work has been engaged with, and responded to, issues of identity, discrimination and disenfranchisement for the past two decades. I spend a great deal of time doing research and often present the material in different forms, ranging from museum and gallery exhibitions, to billboards, walking tours, publications, and classroom lectures. In my own work, I found myself drawn to the indexicality of the photographic image, but also sought to resist its objectifying claims, or at least to use them differently than they had been used before. A number of my projects have employed photographic images as means to address the history of racial violence, lynching in California, the origins of racial typologies, the landscape as site, and even the body itself. Two of these projects focused on the extent to which the lynching of persons of color, and specifically, Latinos, American Indians, and Asians had been overlooked in western history and resulted in two related series: *Searching for California Hang Trees* and *Erased Lynchings*. These projects faced a number of challenges, first in uncovering this lost history, and second in trying to make a project that could speak to the history of racial violence without simply replicating it. Other projects have included, *Surface Tension*, which looked at the history of murals and muralism in Los Angeles and was the subject of a major exhibition at the Skirball Cultural Center which spoke to the idea of reclaiming public space as protest, memorial, and celebration.

*Zig Jackson: Indian Homes*

**Zig Jackson Jackson**, Savannah College of Art and Design

Contrary to media images of poverty and destitution, my photographs—such as my *Indian Homes* series—provide an intimate glimpse into how tribal people actually live. Whether one-story government homes or trailer houses, Indian homes are especially important as sources of refuge, affirmation, and pleasure. They are filled with sacred items like beadwork and eagle feathers, as well as wide-screen T.V.'s, and cases of coke. And of course, we can't forget the pictures of ancestors, covering every inch of wall space. My images show houses like those I grew up in. My family's first home, now abandoned and overrun by wild horses, was a tiny, frame house with no heat or running water, on Ft. Berthold Indian Reservation. We later moved into a community of newly-built government homes called *Rainbow Hill*—painted red, yellow, green, and purple. Providing more than shelter, they meant no more hauling water, no more dumping the slop pail, and no more lugging wood and coal so we could stay warm at night. They may seem humble, but both of my childhood homes were the stages where my life played out with family and loved ones. They represent, not suffering and pain, but sources of strength and inspiration. I think of that today when I drive from reservation to reservation, photographing homes throughout Indian Country. That boy who grew up in a one-room-cabin with ten siblings, and later a brightly colored government home, is now a professor and recognized artist. These are the places that make us who we are.

*Look and Please Touch: Body and Land in Laurel Nakadate's Lucky Tiger*

**Michelle Yee**, University of California Santa Cruz

In her 2009 series, *Lucky Tiger*, Laurel Nakadate embarked on a road-trip to the American West where she took over 250 snapshots of herself posed against a variety of backgrounds. Against backdrops and props such as a blue pick-up truck, a

horse, jagged mountains and waterfalls, the photographs all feature Nakadate's skimpily-dressed body in suggestive poses. Smudged across the surfaces of these snapshots are black fingerprints that speak to the hands that have handled them. Known for her videos in which the attractive young artist invited herself into the homes of strange men and convinced them to engage in awkward playacting from Britney Spear dances to birthday parties, Nakadate has frequently been evoked as a modern-day Lolita enticing lonely, middle-aged men. Indeed, the fingerprints on the photographs are evidence of the men she gathered off Craigslist to pass her photos around after their fingers were inked, discussing her body with one another. Although Nakadate's work is usually viewed through its sensational sexuality, her work is rarely considered in and against space. This presentation examines Nakadate's relationship with these strange men as it parallels her own relationship to the land around her. In *Lucky Tiger*, her photographs insert her half-Japanese, desirable feminine body into landscapes dominated by histories written by white, male photographers – an opposing masculinity to that of the dumpy men in her work. In so doing, Nakadate reveals the landscape for its hidden histories like the internment camps, but also its potential as a site of desire and pleasure.

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## The Consequences of Sustaining Special Landscapes: aesthetic interventions, patrimony, and environmental politics

**Chair:** Stacie G. Widdifield, University of Arizona

**Discussant:** Robin A. Greeley, University of Connecticut

Global, national, and local processes create ecological zones - special landscapes – notably, through conservation efforts, heritage designations, museum/patrimony frameworks, and geopolitical initiatives. Regulations, economic development plans, treaties, fences, marketing strategies, or environmental damage control enterprises, of course, cannot outsmart landscapes. Landscapes are spatial, historical, vibrant, and precarious. They may also be formidably powerful escape artists one step ahead of the mechanisms intended to supervise them and monitor their precarity. Or, the ghosts of ancient, 'original' landscapes long since deteriorated that haunt collective memory, texts, and images may come to serve the contemporary exigencies of green plans, rural development projects, and eco-tourism. The papers in this panel reflect on these questions: What pressures create special landscapes? How are they sustained and what are the consequences? And, how do they interact with aesthetic practices and objects? How are they complicated with different ideological imaginaries? The panel's international scholars consider special landscapes in diverse geographies and circumstances situated in the unique hydrological zones of the Basin/City of Mexico, the Demilitarized Zone of the Korean Peninsula, and the focus zones of China's New Rural Reconstruction Movement. They consider a range of objects (ruins, artifacts, photographs, data visualizations, and paintings) and practices (restoration projects, collaborative drawings, and digital tours) in specific sites of entangled chronologies, terrains, and processes.

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## *Critical Geologies: Contemporary Geoasthetic research of Mexico City's Lakes*

**Omar Olivares Sandoval**, Facultad de Filosofía y Letras UNAM

Despite the fact that the extensive lakes of Mexico's basin were dried up through colonial and modern enterprises, the utopian urbanistic view of Mexico City as the "Venice of America" persists as an imagined counterpart of the dystopian chaos and the formless expansion of the present-day metropolis. Although the water is no longer visible, the lakes have evolved as an identifiable space of material and symbolic implications for the city's inhabitants. I examine two contemporary artistic initiatives: the Mexico City-based artist Adriana Salazar's *All Things Living, All Things Dead: Animist Museum of Texcoco Lake and Encyclopedia of Living Things*; and the work of the interdisciplinary research collective, Mexican Institute of Intersticology. I explore how both initiatives shift the paradigms used to conceptualize the relationship between water and the city, urbanity and the natural environment that has historically shaped common notions of living in Mexico City. These geoaesthetic research projects engage a conjoined cultural/natural history of Mexico City. They are part of a longer practice in Latin American art of working with the aesthetics of remnants, trash, and fragments. I argue that these practices bring attention to larger environmental ensembles, by investigating the layers of soil as a space for collective memories, material and political entanglements, and agencies that resist becoming a past. As research sustained through unsteady epistemologies, continuously moving back and forth from the invention of their object to the research of specific materiality, they can be thought in conjunction with critical engagements towards the geology of the Anthropocene.

## *'The originally underwater mural of Diego Rivera' and the Monumentality of the Mexico City Water Crisis*

**Stacie G. Widdifield**, University of Arizona

Diego Rivera's 1951 mural: *Water, the Evolution of Life on Earth* is the crown jewel in the Water Garden Museum, inaugurated in 2012. Rivera's complex cycle covers the interior of the cistern of the Cárcamo de Dolores, the distribution house, of the Lerma Potable Water Supply. Over his representation of the evolutionary process from primordial soup to humans on the bottom half of the cistern, Rivera painted a transparent scrim of pulsing water above which emerged from human life of contemporary Mexico. He did not conceive of the mural as "underwater" rather as a processual interaction, a biological and socio-political history, that would "come alive" as it met the fast-moving flow of water from the Lerma aqueduct. As a consequence of an epic paint-technology failure by 1954, the mural was sealed off, and eventually drained. It reappeared as the "originally underwater mural" in its current museum context following almost two decades of conservation and restoration. Now completely waterless, the mural is surrounded by recently expanded landscaping designed as much for ambulation as to enjoin viewers to equate a visible green space with a plenitude of (invisible) water. The mural is, undoubtedly, the most spectacular object in Mexico City's water patrimony. This paper explores the relationship between Rivera's mural and other monuments of Mexico City's water history in a landscape threaded together by tourism, museums, and the ongoing water crisis, nostalgically mapped onto the hallucination of a once

lush acuápolis - a Mexico City still conjured as gloriously and originally 'underwater.'

*Cold War and Ecology: Artistic Intervention into the Korean Demilitarized Zone*

**Jeehey Kim**, University of Arizona

The Armistice Agreement that ended the Korean War (1950 – 1953) established a buffer zone between the two Koreas, a 2.5-mile-wide, 160-mile-long swath of border barrier riddled with landmines. Over the intervening decades, more landmines were added, and today the demilitarized zone remains a no man's land traversed only by military patrols. One unintended consequence of this Cold War standoff is to have created one of the world's best-preserved natural environments. This paper explores the ways in which South Korean artist Hayoun Kwon (1981– ) intervenes into the history of the demilitarized zone. Her Virtual Reality work *489 Years* (2015, 11 minutes)—the title of which references the number of years that would be required to eliminate landmines from the DMZ in order to make it habitable again for humans—guides her audience through this dangerous restricted area via virtual reality headsets while they listen to a narration by a former South Korean soldier who had patrolled the DMZ during his military service. Comparing Kwon's work with other projects on the DMZ, such as Nam June Paik's *Untitled (DMZ Must Be a Tiger Farm, 1988)*, my paper explores how technological intervention addresses the historical and geopolitical layers of the ecological haven inadvertently established by the Korean conflict and perpetuated by the Cold War.

*Mapping the Rural: Place, Affect and Art in the Rural Landscape of Contemporary China*

**Yanhua Zhou**, University of Arizona

This presentation explores how art in China's rural places interacts with the "landscape" - a set of complex texts, sensations and atmosphere (Yi-Fu Tuan, 1970) - to map the rural in affects. In last two decades, investigating the rural through art became a cutting-edge practice of contemporary Chinese art responding to China's New Rural Reconstruction Movement (NRRM). Among them, Bishan Project in Anhui and Yangdeng Art Cooperatives in Guizhou were typical examples. I examine two artworks affiliated with the two projects relatively - *Daybreak and Nightfall*, a video series produced by Bishan-based artist Zhang Wenxin, and *Riverside Scene at Yangdeng*, a participatory practice conducted by Chongqing-based artist Yan Yipeng with local residents in Yangdeng Township. The former juxtaposes human bodies with the natural landscapes of Bishan village to represent a contemporary understanding of the Inner Cannon of the Yellow Emperor, an ancient Chinese medical text which suggests that human body is circulated from diet, lifestyle, emotions, environment, and age like the circulation of the nature. The rural in this work is a nostalgic landscape for rethinking human and the nature. The latter includes collaborative drawings on local landscape. Through public engagement, this project approaches the rural as a historical landscape that is composed of collective memory and public feelings. I argue that such artistic practices in the NRRM underscore artists' complex understandings and emotions of the rural at the "age of rootlessness" (Heidegger, 1966). By reactivating the sensory dimensions of the landscape, they shape the rural as an affective place.

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## The Ecofeminist Link: Foregrounding the Environmental Concerns in Contemporary Feminist and Indigenous Art Practices

**Chairs: Kanwal Syed**, Concordia University; **Varda Nisar**, Concordia University

Since 1400s, colonialist and capitalist expansion across the globe, perpetuated by slogans of progress and ideals of Scientific and Industrial Revolution, continue to ignore alternative/sustainable modes of thinking, living, and operating, which nonetheless has found an outlet in the Ecofeminist movement. As Vandana Shiva writes, Ecofeminism acknowledges that "the 'material' resourcing of women and of nature are structurally interconnected in the capitalist patriarchal system." In this way, the ecofeminist philosophy becomes a universal framework to understand exploitation of minority groups, including women, and indigenous people, who were the first to sound the alarm on the climate crisis, as evident by the Bishnoi Movement (1700s), Standing Rock Protests (2016), etc. Within the art realm, Jade Catherine Wildy explains that Ecofeminism can be broadly understood as either drawing from concepts linked with notions of Earth Goddess and Mother Nature, as in Cultural Ecofeminism, or from social activism to remedy the planet, through Social Ecofeminism. It is these strands in art practice that this panel proposes to foreground in a conscious attempt to move away from canonized works and mediums of art production. The panel seeks to highlight and debate works of Indigenous, South/Asian, Female artists who work within the genre, to firmly establish and expand how Ecofeminist concepts have informed their artistic practice, and are rooted in their political, social and cultural dimensions. It also proposes to establish how reception of the works and resistance in it continues to be a critical component of this framework and an undertone of their practice.

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*Locating Voices from the Margin in Ecofeminist Art of Bangladesh*

**Mohammad Zaki Rezwani**, Simon Fraser University

My research explores how ecofeminist ideas allow the foregrounding of marginal communities, while marking their struggle and vulnerability as analogous to that of nature. Drawing on the works of two contemporary Bangladeshi artists Marzia Farhana and Promiti Hossain, the paper examines the relationship between women and nature which emerges due to physical and ideological oppression exercised by the patriarchal society. While Farhana inquires why ecocide affects women from indigenous and rural communities most, Hossain reflects on the shared experience of women and nature against oppressive forces. The study also delves into how these artists reveal the tenuous nature of our sociocultural and sociopolitical constructions within which they exist and perform.

*Performing the Bride: Sexuality and the Environment in Kong Ning's Marriage Series*

**Amelia Wong-Mersereau**

This presentation examines the performance art practice of Beijing-based artist Kong Ning (b. 1958). Since 2013, Kong has been producing large-scale bridal gowns for an ongoing project she calls her "marriage series" art performances" in which she marries the sky. Each dress in the series is made of a collection



of symbolic materials: orange cones, 3M facemasks, eggs, plastic inflatables, leaves, even found detritus. She performs a peripatetic ritual in cities across the People's Republic of China (PRC) and around the world, in front of significant monuments such as the Beijing National Stadium (2016) or more recently the Centre Pompidou in Paris (2017) and the Climate Change Conference in Katowice, Poland (2018). I argue that beyond reading her performances as acts of protest against environmental degradation, Kong asserts a unique proposition around human to nonhuman relationality. As a woman artist over the age of 60, she represents a marginalised identity, which she places at the forefront in her performances. Kong expresses a radical form of relationality that intersects marriage and sexuality in a feminist ecological critique. To demonstrate my argument, I conduct an analysis of Kong's *Marry the Blue Sky* (2014-2015) and *1,000 Egg World Earth Day Dress* (2016) among other performances, using theories of gender, sexuality, and ecofeminism. The many tensions around Kong's performance practice, including the sociopolitical context of the PRC and its strict regulation of activist art, make for a compelling case study that is deeply relevant to contemporary discourses in the field of art history.

*Making Art for Dinner: The Practice of Everyday and the Art from Pakistan*

**Hurmat Ul Ain, None**

For the premise of this presentation, I am looking at practices of the everyday that amplify women's "role as caregivers, conservationists"(of sorts) and service-providers (to their families; children and men both sometimes). My primary interest is in practices that overlap with domestic themes such as food and nourishment, the labor of making, serving, or baking, cooking. In short, creating through means available to them in their immediate environment. These skill sets are seen as an acceptable employment of women's role and are celebrated as accomplishments in the social sphere. I want to present my practice as an artist alongside a few other creatives who share a common nerve; the interest around food and Art. Some of these practices are distinguished based on gendered roles and it is of interest to see how some artists play off these ideas through their work. My own performance-based practice deals with mundane themes of food, body and consumption but is very much linked with the ecology of sustenance and nutrition. The alternate practices that I am reviewing here are connected by the practitioner's approach towards service and labor, conservation of resources and material, and care-giving. These notions are very much at the heart of Eco-feminism and are sensitive to ecology. These ideas distinguish women's contribution to society.

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## The End or the Reinvention of the Universal Foundation

**Chairs: Nicole Condon-Shih, Cleveland Institute of Art; Christian Wolfgang Wulffen, Cleveland Institute of Art**

What is the current role of foundation studies within the art and design degree? With the shift in the last two decades towards new media, Foundation has changed structures, transformed into new forms, and entered a new paradigm beyond the well-practiced Bauhaus model. Some institutions have moved away from a unified set of courses and are favoring more discipline-specific foundation curriculum to give additional time to master major-specific industry skills, while others place greater emphasis on Foundation as a universal manifest for visual thinking, challenging abstract thinking in problem solving, and shaping creative and adaptive thinking. Further, some foundation programs integrate social practice, introduce professional practice, or concentrate on research and process driven approaches over polished finished work. This panel challenges the notion of Foundation merely as an entrance gate for the majors and explores the core universal values of Foundation in the context of a post-Bauhaus model. Presentations will highlight pedagogical shifts, new structures, as well as specific courses or projects that redefine foundation studies in art and design education today. Art and design schools are changing—will Foundation contribute to these changes, or will Foundation be disassembled or even abandoned? How will Foundation be interconnected within the institution as an equal partner and contribute to the catalyst energy to sustain the ever-changing system of an art and design school?

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*Accessing the Code: the foundational language of art*

**Kelley Anne O'Brien, University of North Carolina Greensboro**

*Teaching Sculpture in a Changing World: Building a Toolbox*

**Sandra Eula Lee**

## The Evolving House Museum: Art Collectors and Their Residences, Then and Now

SOCIETY FOR THE HISTORY OF COLLECTING

**Chairs:** Esmée M. Quodbach; Margaret Iacono

**Discussant:** Inge J. Reist, Frick Art Reference Library

The National Trust for Historic Preservation estimates that more than 15,000 house museums exist in the United States. This exceeds the country's number of McDonalds. House museums are founded for a variety of reasons, from preserving architecturally significant structures to safeguarding the former homes of historically or culturally noteworthy men and women and their legacies. In other cases collectors, such as Henry Clay Frick or Albert C. Barnes, established museums in their former residences to house their collections in perpetuity rather than donating them to preexisting institutions. Some, like the Isabella Stewart Gardner Museum continue to thrive; other lesser-known house museums do not attract enough support to remain operational. House museums, it seems, must evolve in order to remain relevant and to continue to attract visitors. This session encourages participants to explore themes relating to art collectors as founders of house museums in the United States and elsewhere. Questions considered include, but are not limited to: why collectors established private house museums instead of donating their collections to preexisting institutions? How have collectors' original intentions manifested themselves and to what extent have founder mandates contributed to the survival or demise of their institutions? How have house museums' collections or buildings evolved over time, and how have museums reinterpreted their collections to remain relevant to contemporary and diverse audiences? Are these changes in keeping with or a departure from their founders' visions? And how have major historic events like the 2008 financial crisis or the recent COVID-19 pandemic impacted house museums?

*The Collections of Frederic Church in Context: Art, Science, and Empire*

**Allegra Davis**

Olana, the Orientalist home and designed landscape of Frederic Edwin Church (1826-1900), is remarkable for its state of preservation and has been primarily interpreted as a comprehensive statement of the artist's vision manifested in an integrated landscape and living environment. While it is much less common to speak about Olana as the home of an art collector, Church collected art, artifacts, and specimens to fill his self-designed home, including important holdings of nineteenth-century Palestinian and Syrian costumes, Aztec and Toltec art which eventually provided the basis for the Metropolitan Museum of Art's Pre-Columbian art collection, a range of European paintings referred to by Church as his "Old Masters," and natural history specimens from all over the world. Church's collections, preserved in context at Olana, offer valuable insight into the motivations of Church as an art collector and the movements in material culture in the global nineteenth century. These narratives are complicated by the known involvement of Church's wife, Isabel Carnes, in the decoration of Olana, introducing questions of gendered domestic roles and adherence to Aesthetic era design principles. Approaching Olana as a lived-in museum—although it was not fully opened to the public as a museum until 1966, due to the

efforts of art historian David Huntington—allows for a critical and nuanced interpretation of the collections as a product of Frederic and Isabel Church's self-image as global explorers, and in Frederic's case, a global artist-scientist, in an imperial age.

*Historical Challenges and Future Perspectives for Collectors' House Museums. The Case of the Museum Mayer van den Bergh*  
**Ulrike Müller**, Museum Mayer van den Bergh, Antwerp

The Museum Mayer van den Bergh houses the collection of Fritz Mayer van den Bergh (1858-1901), a descendant of a wealthy family of landowners, politicians and merchants. After Fritz's early death, his mother Henriëtte (1838-1920) had the museum built next to the family's home. Designed in an eclectic, historicist style, it was created to fit the diverse collection, including masterpieces such as Pieter Bruegel's *Dulle Griet*, but also excellent examples of applied art. Henriëtte's decision to found a new museum rather than give the collection to an existing institution was partly motivated by the family's catholic persuasion and political convictions, at a time when Antwerp was governed by a liberal city council. Endowed with a clear vision, she commissioned five trustees with the museum's maintenance as a private institution and determined that the collection must remain unaltered, conditions that are still operational today. The museum, which opened in 1904, was not intended for the general public. This changed after its board made agreements with the city in the 1950s and 1970s. Today, however, the museum's small size, spatial conditions and integrated display present several challenges with regard to its physical accessibility, comprehensibility and visitor numbers. These challenges will be tackled with the museum's projected renovation and expansion (2021-2025), which will incorporate the former family home. In this paper, I discuss the challenges that house museums such as the Museum Mayer van den Bergh face given their specific and diverse histories, as well as the opportunities that these histories provide for the future.

*Between Privilege and Public - Kazys Varnelis House-Museum in Lithuania*

**Aistė Bimbirytė-Mackevičienė**

The Kazys Varnelis House Museum is considered to be a gem of Vilnius. "Hidden" in two medieval buildings in the Old Town, it holds rich collections of European and Eastern art from the fifteenth through the twentieth centuries; a library of 10,000 volumes; and optical compositions by its founder. Almost all objects were brought over from the United States, where Kazys Varnelis (1917–2010), a painter, spent fifty years of his life. Varnelis's previous residences—his house in Chicago and the Villa Virginia in Stockbridge, Massachusetts—had been informally arranged as private house museums. Despite his comfortable life in the United States, Varnelis decided to return to his homeland in 1998. His life's dream came true: to collect evidence of an independent Lithuania's history and acquire artworks by famous European artists, bringing all to the country which had lost so much and create a museum, which represents his homeland as an equal part of European culture. It took three years to create the museum's display, which disobeys all the traditional rules. It is a work of art in itself—the product of scenography, a combination of ancient and modern artifacts. After a few years of trying to exist independently, the museum became a part of the National Museum of Lithuania. It is still a challenge for us to manoeuvre between the artist's idea of the

museum as an exceptional space for privileged visitors and the interests of the public, which in recent years has been growing incredibly fast.

*Black Voices and Modern Art: The Problem of “Inclusiveness” at the Phillips Collection*

**Eliza Butler**

Duncan and Marjorie Phillips were ahead of their time. When building the collection for the first “museum of modern art and its sources” in the 1920s and 1930s, they cast a wide net, collecting paintings by Anglo American and Western European male artists (the standard fare for art museums), but also purchasing works from underrepresented groups like recent immigrants, women, and African Americans. To the Phillipses, especially Marjorie who was a painter herself, “inclusiveness” (Duncan’s term), in conjunction with a more intimate environment for art viewing—their home—set their museum apart from other art institutions. This paper examines the Phillipses’ definition of “inclusiveness” specifically in relation to Black art. It explores the collecting and display of African American art from the museum’s inception to today, as well as the role of Black museum professionals in that process. Through an investigation of the museum’s collection and Duncan’s early relationship with Howard University’s art department, I argue that the Phillips Collection’s commitment to African American art was, at the start, groundbreaking. However, I also contend that throughout the museum’s first century, despite its early collecting practices, Black voices have been excluded. Few exhibitions devoted to Black artists have been held annually, the Board of Trustees has been predominantly white, and a full-time, permanent Black curator has never been appointed. In the process of growing the museum from a two-room space in the Phillipses’ private home to a multi-building cultural institution, the museum’s mission of “inclusiveness” got lost somewhere along the way.

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## The Fate of Antiquities in the Nazi Era

**Chairs: Irene Bald Romano**, University of Arizona; **Sandra Van Ginhoven**, Getty Research Institute

Despite the important role antiquity and archaeology played in the ideology of the Third Reich, until recently there has been little attempt to develop a holistic picture of the fate of ancient objects during the Nazi era. Within the broader field of Nazi-era provenance research the limited attention to the plight of Near Eastern, Egyptian, Greek, Etruscan, Roman, and Byzantine antiquities stands in sharp contrast to the focus on other categories of artworks. To what extent were ancient collections subjected to confiscations, forced sales, thefts, looting, losses, illegal exportations, and trade in various countries in Europe and Middle East during the period from 1933 to 1945? Who were the major private collectors and dealers of antiquities? Can we trace any of these objects to their ancient contexts and extend their provenance to the present day? It is an opportune time to engage in such research, with much online information available, including dealer and auction records, museum provenance information, and digitized records of various Nazi and Allied agencies. Nevertheless, challenges remain, including the difficulty of linking antiquities with their ancient contexts; the general dismissal of antiquities as “multiples”; the inconsistent way antiquities are described in databases; misidentifications on inventory lists; and few photographs. However, the results of these studies can be illuminating and will add much to our research methods and understanding of the art world in the late 19th and first half of the 20th century, including the aesthetics of National Socialism and tastes of collectors during this period.

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*The Life of Nazi-Looted Antiquities in Thérèse Bonney’s Photography*

**Caroline M. Riley**, University of California, Davis

Thérèse Bonney (1894–1978) photographed Nazi-looted artworks at the Buxheim Monastery, Königsee Chateau, and Neuschwanstein Castle, soon after the Allies raided these Nazi holding sites. Her approximately 100 photographs have never received scholarly attention. Several of these photographs capture over 30 hard-to-identify antiquities, including Roman earrings and Raqqa ware. Just as remarkable, US troops turned this trove of looted art into an impromptu exhibition, proudly inviting government officials to tour. Within the seeming order of the decorative arts, paintings, and sculptures on display, antiquities were positioned together without clear categorization, suggesting the challenges of understanding them. Bonney’s images complicate scholars’ research by focusing on antique artworks’ intermediality as souvenirs and survivors, locked within each photograph’s frame. For example, how do these photographs materialize the lives of owners? How do they contextualize scholarship on looted archeological finds? Bonney also worked as a curator, filmmaker, humanitarian, writer, US spy and founded the Bonney Service. She was herself an avid collector, including her purchase of decorative arts objects. Her understanding of the power of owning a collection informed her photographs of Nazi-looted artworks. But even she struggled to contextualize antiquities within the parameters of a “masterpiece,” a term popularized in the press. Instead, antiquities slipped from easy categorizing, relying on their physical difference and suggestions of age to connote meaning

as powerful political pawns. Addressing painful interpretative questions, Bonney's photographs of antiquities explore the labels applied to them as "looted" to consider their theoretical worth as cultural objects.

*Middle Eastern antiquities and the Einsatzstab Reichsleiter Rosenberg (ERR)*

**Anne Elizabeth Dunn-Vaturi**, The Metropolitan Museum of Art

Middle Eastern art and archaeology represents a tiny portion of the Nazi cultural plunder from French and Belgian Jewish collections from 1940 to 1944. No volumes cataloguing items from the Middle East as part of the Albums created by the Einsatzstab Reichsleiter Rosenberg (ERR) have been retrieved yet. The Database of Art Objects at the Jeu de Paume is an essential source of information about objects from Turkey to India dating from the 4th millennium B.C. to the 19th century A.D., seized by the ERR. It records their transfers during and after the war, as well as the repatriation and restitution (or not) to their rightful owners. A few examples are part of the works of unknown ownership labeled UNB (for Unbekannt, German for unknown) as well as the bulk of items of artistic interest confiscated by the Möbel-Aktion (literally "Furniture Operation") and transferred to the ERR without revealing where they came from. In a few cases, owners from these two categories have been identified by means of claims dossiers or other sources. This presentation aims to raise awareness about the corpus of antiquities from the Middle East and their circulation on the art market, notably for not restituted pieces, and discuss how to improve the provenance research of this marginal field.

*From the Parisian Art Market into the Collections of the Berlin State Museums. The Antiquities Trade during the Occupation*

**Mattes Lammert**, Technische Universität Berlin

In spite of the Nazi confiscation of numerous private collections, the Parisian art market was, nevertheless, prosperous during the Occupation. This economic boom was not only driven by the notorious fervor for art that the members of the Nazi elite exhibited, but also by the vast number of acquisitions made by German museums. Although most of their purchases—considered to have been illegal—were returned to France after the war, the investigations of the Monuments Men were primarily focused on the recovery of paintings. The lack of interest in other types of art might at least partially explain why the acquisitions made by the Berlin State Museums have been ignored for so long. Mainly antiquities, these acquisitions are still part of the collections today and might therefore be used as a starting point to learn more about the antiquities dealers active during the Occupation and their networks, especially about a group of Armenian dealers who largely controlled the Parisian antiquities market at this time. Though these vendors can often be identified, and pieces they sold can be found in most major museums around the world, little is known about them. This presentation will not only show how and why these objects were chosen, acquired and exported by the Berlin State Museums, but will also contribute to our knowledge of the antiquities trade in general by focusing on the role of Paris as central hub for the translocation of antiquities from the Middle East to Europe and America.

*A Roman Bust from the Benzion Collection in the Virginia Museum of Fine Arts*

**Peter Justin Moon Schertz**, Virginia Museum of Fine Arts

In 2017 the Virginia Museum of Fine Arts purchased a well-provenanced second century CE portrait of a fashionable Roman matron that is a major addition to the museum's collection of Greek and Roman sculpture. The bust had once been in the collection of Paul Mallon (1884-1975), as well as in the collection of Moïse Lévy de Benzion (1873-1943), an early twentieth-century Jewish Egyptian department store magnate. Benzion was arrested by the Nazis in France in 1941 and died in 1943, and at least parts of his collection were expropriated by the Nazis. While there is currently no information indicating whether this work had been seized by the Nazis, parts of the Benzion collection were repatriated to the family after the war. Much of the collection, including this bust, was dispersed in an auction of some 900 works from Benzion's estate in 1947 in Cairo. Throughout the 1940s, Egypt had witnessed rising anti-Semitism, placing the country's Jewish population in an increasingly precarious position. Within a decade of the 1947 auction, most of country's Jews had left. Ongoing research into the ownership history of this bust is shedding light on both Benzion's own collection as well as some of the physical aspects of this work, such as the pristine appearance of the carving and the shallow depth of the bust form.

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## The Freak Show in Contemporary Culture and Aesthetics

**Chair: Toni-Lee Sangastiano**, IDSV/Georgetown University

As the ultimate transgression of boundaries between highbrow and kitsch, the 2018 Metropolitan Opera season featured Mozart's eighteenth century, *Così fan tutte*, radically reimagined with a 1950s Coney Island sideshow theme and with actual sideshow performers from Coney Island, such as fire eater Sage Sovereign and contortionist Leo Mendez, the "Human Gumby." In 2017, Seurat's Circus Sideshow exhibition at the Metropolitan Museum of Art focused on his nighttime painting, *Circus Sideshow (Parade de cirque)*; one of only six major figure paintings created by the artist. The Wadsworth Atheneum's *Coney Island Visions of an American Dreamland 1861–2008* exhibition focused on the only geographical location that is integrally tied to the history of the United States' popular culture and the history of the freak show. FX's *American Horror Story: Freakshow*, HBO's *Carnivale* and many other forms of media attest to a continual popularity of the freak show despite a significant decline in the actual freak shows and sideshows. Media headlines employ the words "freak show, sideshow, and circus" as negative metaphors against political opponents since the 2016 United States presidential election. Both the sideshow and the circus used the same media platforms to speak out against the negative comparisons. What is the continued relevance of the aesthetics of the freak show to contemporary culture? How has our notions of exploitation shifted with postmodern sideshow performers and our participation with social media and the cellularization of labor? How does a resurgence of the Baroque inform these boundaries and rhizomatic folds?

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*Sideshow: 21st Century Janus*

**Marie A. Roberts**



The contemporary sideshow and its far-reaching aesthetics are relevant in 2021. It is a three headed Janus bridging the past (which contrary to general belief provided a home and profession and quality of life, for those born different) present and future. While showing its roots, the freakshow incorporates the present and future, making it continually new. The imagery accompanying the freakshow also acts in a Janus-like fashion; some painters adopt the iconographies of the "traditional" banner (Meah). Some, embracing graphic arts, produce an almost photographic rendering of subject (Norman). Some use a postmodern aesthetic to signal the throb of the present and hope for the future. Banner painters Spooky (Polodori) Sangastiano and myself are practitioners in this vein. Contemporary working acts JellyBoy the Clown and born different Sara Birdgirl and Velvet Crayon use the freakshow/sideshow as platform to their own purpose incorporating new riffs on decades-old acts and bring awareness of the ability in disability, I wish to posit that contemporary banner painters operate in a similar vein. That the "low" art form of the sideshow banner, which can trace roots to medieval European Processional banners, has become a 21st-century art form that acknowledges its roots and trumpets modern issues such as disability rights and social commentary. What is the place of the freakshow in 2021? In a time where personal skills are being invaded by technology, the freakshow practitioners, performers and visual artists, offer access to live theater, handmade visual art and a chance to be woken to wonder.

*More Than Bodies. When Natural Born Freaks Make Art*  
**Arrie Fae Bronson-Davidson**, Kinetic Cabaret Productions

Ladies, gentlemen, and everyone else too. Let me bend your ear, and share a tale with you. First lived Josephine-Joseph the King and Queen. Most famous Half & Half the world's ever seen. Live today, lil' ole me Faux Pas le Fae. The girls who's body came out the wrong way. In Sideshow history, a person born anatomically hermaphrodite or with the opposite and incorrect anatomy was billed as a Half & Half, and along with other Natural Borns, were considered royalty, often times earning the highest salaries at a time when they could not find employment or acceptance elsewhere. While our physical afflictions are diverse, the bond we share is the label of Freak bestowed upon us by "normal" folk. It was the "normals" who invented putting us on display for curiosity and sensation, and then deemed it unsavory and shameful. We were never asked how we felt on either occasion. The difference today is our agency over the curiosity, sensation, and shame. When "normals" choose to enter, they are on our turf. And on this hallowed ground we no longer have to filter for their lens. We have evolved, claiming the world created for gasping at us and using it as a powerful platform. Now Natural Borns perform time honored Sideshow skills, write, direct, and speak directly to audiences. We are using our skills and unique voices to create a new genre of art that gives marginalized people permission to unapologetically exist.

*The Astounding Metamorphosis: Muck Minnow the Gill Boy*  
**Billy X Curmano**

The astounding metamorphosis of Muck Minnow the Gill Boy occurred during the course of an 11-summer, 2,367.4-mile, source-to-gulf, Mississippi River swim as performance and environmental statement. The end result was a rare case of punctuated equilibrium - a much more immediate evolution or

devolution. The artist gradually transformed from Homo Sapiens to Homo Phibian - or more properly - Homo Phibian Erectus complete with gills and webbing more suited to a world of water and especially appropriate to our own changing times. Muck Minnow the Gill Boy went on tour. He appeared at venues such as Intermedia Arts, Minneapolis and The Knickerbocker Theatre in Holland, MI to raise money for re-constructive (or de-constructive) surgeries to remove excessive gills and the bothersome webbing. As the climate continues to change and waters rise, could this Homo Phibian be signaling our return to the sea? His booking agent will share documentation from this troubling tale.

*Putting Out Fires: David Lynch's Giant Fireman*  
**Jill O'Connor**

Filmmaker David Lynch cast Carel Struycken, a seven-foot-tall actor, in his television series Twin Peaks (1990-1991, 2017); someone of this height would have once been considered a biological rarity - a freak. In this paper, I will explore how David Lynch uses Struycken's characters of "The Giant" (the first two series) and "The Fireman" (the third series) to dispel the traditional way that giants are portrayed and how we have come to understand them through fairytales and freak shows of the past. We have been conditioned to see "giants" as fearsome creatures who wish to grind our bones to make bread or as pitifully oversized men who cannot sleep in a normal-sized bed's. In direct contrast to these images, in the first two series of Twin Peaks, Lynch gives the audience a giant who, although not of this world, appears to the main protagonist FBI Agent Dale Cooper, to help his investigation of the murdered prom queen Laura Palmer. In series three of Twin Peaks, "The Giant" returns, and he is now credited as "The Fireman." We see him in his natural environment, a rocky cliff above a purple sea. Lynch depicts "The Fireman" as literally the man who puts out the proverbial fires that humanity creates for itself. He watches our follies on a large silent black and white screen, ready to create an antidote to the evil born in front of him.

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## The Gelatinous, The Slimy

**Chair:** Sara Clugage, Dilettante Army

**Discussant:** Mary Savig, Smithsonian American Art Museum

What are the disobedient possibilities of the gelatinous and the slimy? This “tacky” texture has connotations of baseness and crudity which have excluded it from the history of aisthesis, but they have also allowed it to congeal into a muddy riverbed, ripe for revolution from below. Liminal sensory experiences like frivolity, nausea, or disgust privilege the stomach over the eye, reorienting aesthetic experience by moving it down the body, with slime at the bottom and the gelatinous jiggling just above it. If the slimy oozes outside its boundaries, the gelatinous is barely contained by its form, holding in the exuberance of its components by virtue of hard-gripped tension. Since the late 19th century, industrial gelatin products like Jell-O have, in North American foodways, relied on marketing promises of transparency, purity, and perfection. The magical ease of jello preparation in the domestic kitchen, however, belies the labor of its creation. Jello is anchored by deeper supply chains encrusted with expropriated and exploited labor: sugar plantations, animal processing plants, and the heavy suppression of labor organizing in those locales. In recent years, artists have seized the expansive creative possibilities of food in a breadth of visual and social practice modalities. How do these artists work with tactility and taste, and where do their pleasures and critiques intersect? This session invites contributions that approach the gelatinous and the slimy through the lenses of food studies, critical theory, material and visual culture, critical race theory, and gender and queer theories. Practical demonstrations are encouraged.

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*Digital Iridescence: The Radiant Sparkle of Tender, Shimmering Jell-O, Remixed*

**Kendall DeBoer**, University of Rochester

My paper explores gelatin artists Alison Kuo, the duo Josie Keefe and Phyllis Ma (known as Lazy Mom), Joseph Maida, Sharona Franklin, and more through the interdisciplinary lenses of material culture, visual analysis, and digital media studies. I examine each artistic practice in relation to the material specificity of jelly and its ties to gender, health, commodity, animal consumption, and sensory experience. I discuss the visual and aesthetic qualities of the artworks which range from sculptures and photographs to performances; I consider the stakes of using edible, decomposable, unconventional materials as an artistic medium. I emphasize the centrality of the Internet in the contemporary resurgence of Jell-O, its new formal configurations, and its digital mediations. Through matter, medium, and meaning—the “mmm” method—I constellate Jell-O’s status as translucent, quivering animal matter, its appearances in print and digital media, and its signification of cultural conceptions such as class, gender, sexuality, and humanity. Matter, medium, and meaning have constituted simultaneous, inextricable, crucial qualities of Jell-O since its beginning. The rapid expanse of digital media has led to new artistic treatments refracted through this triad. Interfacing with electronic screens heightens Jell-O’s challenge of steadfast divisions such as animate/ inanimate, organic/inorganic, art/ornament, and material/immaterial; upon meeting the screen, the myriad significations of Jell-O refract to become prismatic, kaleidoscopic mutations.

*Ballistic Bundts*

**Lindsay Kelley**, UNSW Art & Design

In 2018-2019, I exhibited *Ballistic Bundts*, an installation presenting a functional kitchen that featured a revolving cake display housing approximately thirty bundt cakes created from ballistic gel and then shot with a variety of ammunition. Ballistic gel was developed to test projectile weapons. Designed to mimic human flesh, its firm yet gelatinous texture softens under heat to conform to delicate molds. The substance has found an application in medical training as the basis of tissue phantoms for hands on practice in lieu of a cadaver. The fleshy bundt cakes resemble luminescent jewels, the ammunition trapped in their facets revealing trails left by violent puncture. A series of edible tissue phantoms activated the installation, drawing audiences into acts of conceptual cannibalism with brain, heart, and ocular phantoms. Playing with Marx’s “jelly of undifferentiated labor,” Nicole Shukin writes that “gelatin is one of those seemingly negligible but in fact significant points of entry into the material unconscious of culture.” Kyla Wazana Tompkins finds gelatin to be “exquisitely relational,” connecting its capacity to make the invisible visible (for example, sound waves) with its history as “as a poor person’s foodstuff linked to the re-purposing of slaughterhouse waste.” Gelatin has been trying to find profitable uses for its excesses for more than a century. This paper draws together gelatinous excess with ballistic gel’s bodily imaginary. A ballistic gel body holds the violence of projectile weapons in tension with the practical work of healing in its medical applications, becoming phantom and pharmakon at once.

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## The Graphic Conscience

ASSOCIATION OF PRINT SCHOLARS

**Chair:** Ksenia Nouril, The Print Center

The panel “The Graphic Conscience” addresses transhistorical and transnational case studies of print as a tool for raising public consciousness. It critically considers the ethics of print, inherent in the medium’s daily use-value beyond its function as a rarified fine-art object in a museum. Democratic in nature, print communicates through text and/or image as well as through its multiplicity. In unpacking the “graphic conscience” – or the social responsibility – of print, this session will celebrate the medium’s impacts on everyday life. The framework for this session responds to the thesis of the 2011 publication *Philagrafika: The Graphic Unconscious*, which reflected on the formal characteristics of print and argued for its assimilation within art at large. The five papers on this panel address a wide range of art historical as well as visual and material culture case studies from the Renaissance to the present -- from Frans Hogenberg’s prints to Nuria Montiel’s *Imprenta móvil*, from Harper’s Weekly during the American Civil War to the 1984 *Antibiennale* in Kraków. A variety of printmaking techniques will be examined, including the current practice of Barbadian-Scottish multi-media artist Alberta Whittle at the Dundee Contemporary Arts (DCA) Print Studio. Through these examples, “The Graphic Conscience” will define and debate the term not only within the contexts of art history and printmaking but also our everyday lives.

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*Conscience and the Market: Frans Hogenberg’s Current Events Prints and their Legacy*

**Thomas Brown**

The early history of printed images in Europe is rich in examples

of their use as a means of raising consciousness. During the sixteenth century, polemicists exploited the potential of what William Ivins called the "exactly repeatable pictorial statement" to spread their own views and malign those of their enemies. But if early broadsheets often featured inflammatory imagery, it is also true that they were bought and sold, that making them required capital and labor, and that they could bring profit. And while the respective audiences for a print satirizing Catholics and a print satirizing Protestants might be significant, a more neutral-seeming print could cross ideological and political boundaries to reach a still-larger audience. This insight seems to have been a driving force behind two print projects that appeared in short succession, the 1569–70 *Quarante Tableaux* of Jacques Tortorel and Jean Perrissin, French Protestants who made a series of images of the French Wars of Religion from exile in Geneva, and the broadsheets of Frans Hogenberg, who pirated the *Quarante Tableaux* in 1570 and went on to make hundreds of prints of the events of the Dutch Revolt and other conflicts. Hogenberg, a Flemish Protestant working in Cologne, collaborated with both Protestants and Catholics over the course of his long career. In my presentation I will discuss the apparent objectivity of these artworks, their subtle partisanship, and the legacy of Hogenberg's prints on French and Dutch warfare imagery in the seventeenth century.

*The Violence of the Cut: Wood Engraving, Illustrated Newspapers, and the Rendering of Civil War Atrocity*  
**Anne Strachan Cross**, University of Delaware

Over the course of the American Civil War, Harper's Weekly illustrated newspaper frequently relied on photographic sources for its illustrated reporting. This included gruesome portraits of human suffering that spoke not only to the horrors of war, but also slavery's violation of human rights. In these "news pictures" of abused enslaved persons, disabled soldiers, and other abject bodies, the effects of atrocity are painfully rendered by the wood engraving process. For example, in the case of sixteen year-old Martha Ann Banks, a young African American woman abused by her former enslaver, and whose image Harper's published on July 28, 1866, the engraver would have had to carve into the woodblock in order for her scars to be registered as white highlights against her dark skin. In the context of Harper's reporting, such images of human suffering are often intended less to illustrate a story of individual experience, than to provide meaningful evidence for the newspaper's political arguments, and particularly to convince Northern readers that the Confederacy was barbarous and inhumane. In this paper I consider not only the ethics of Harper's publication of Martha Ann's image and other images of Civil War atrocity, but also the inherent violence of the wood engraving process itself. How can we consider the hand of the engraver in the representation of scars, missing limbs, and emaciated figures? And how can we, as art historians, analyze such violent images?

*Graphic Solidarity: Krakow's Antybiennale of 1984*  
**Wiktor Komorowski**, The Courtauld Institute of Art

In 1966, the International Print Biennale came to life in Krakow as one of the biggest periodic shows of graphic art established after World War II. In 1982, after eight successful editions, the biennale in Krakow did not take place. On December 13, 1981 General Wojciech Jaruzelski introduced martial law in Poland in order to bring under control the oppositional Solidarity

movement. One of the first professional bodies which showed support to the protesters was the Association of Polish Artists and Designers (Związek Polskich Artystów Plastyków, ZPAP) whose Krakow's branch was responsible for the biennale. On December 13, 1981 the operation of ZPAP was suspended, so were all cultural events. Despite that, the 9th edition of the biennale (1982) - due to its international and political significance - was ordered to be organized. The members of ZPAP, however, refused to stage the event as a sign of protest. In 1984, after the martial law was abolished, the biennale was restored, but many Polish artists still refused to take part in an event sponsored by the state. They joined the so called Ruch Kultury Niezależnej (the Independent Culture Movement), an informal and illegal formation which had to seek for alternative spaces for exhibiting. As an ally came the Catholic Church in Poland which cooperated with artists in turning churches into temporary art galleries. This paper would bring to light the 1984 Krakow's graphic Antybiennale which showed everything that the Krakow's International Print Biennale could not and contributed to the political change in Poland in the 1980s.

*Re-Telling the Story: A Collaboration with Alberta Whittle*  
**Sandra De Rycker**, Dundee Contemporary Arts and Universities of Edinburgh and St Andrews

"From this place – ...an experiential situation...where we are passing through...What's going on? What is taking place between the paper and the machine?...What does an event become?" (Derrida, 2002) Dundee Contemporary Arts (DCA) Print Studio collaborated with Barbadian-Scottish multi-media artist Alberta Whittle over several months in summer 2019 to develop new printed works in conjunction with her exhibition 'How Flexible Can We Make the Mouth'. Specifically, this paper will focus on the collaborative development of Whittle's series of three prints titled 'Secreting Myths' in the studio, starting with dialogues around her artistic concepts of transience, breath, speech, healing, the documentation of historic narratives, 'slippage' and the unfixed nature of things. Through processes using snail trails through to the 16th century engravings of Theodor de Bry, I will explore how the artist used specific structures within the language of print to re-open, 'un-fix' and subvert accepted 'histories' of the European colonisation of a so-called 'New World'. Using an ethnographic approach and participant observation from within the Studio and highlighting underlying linguistic structures within print practice, I will consider the studio and its dialogues and mechanisms as transitional spaces where the 'problematic' matrix becomes a productive interface upon which the accepted demarcations of print may be re-visualised, interconnected and explored.

*Expanding the Boundaries of Printmaking: Nuria Montiel's Imprenta móvil (Mobile Press)*  
**Alberto McKelligan Hernández**

Art historical accounts have long underscored the political significance of printmaking in Mexico, most notably celebrating the collective efforts of the Taller de Gráfica Popular. Additionally, scholars have emphasized how later artists employed printmaking to challenge state violence, such as the infamous 1968 massacre of Tlatelolco. This study further considers this political and printmaking history, exploring Nuria Montiel's Imprenta móvil (Mobile Press). Since 2010, Montiel has installed a small printmaking cart in a variety of cities –

including Mexico City, New York, and Chicago – inviting passersby to create prints in this mobile workshop. Participants employed paper, cardboard, CDs, and other materials to create prints, later installing these works in public urban structures. Several of these prints focused on the ongoing violence associated with the Mexican Drug War, exploring the conflict from a personal perspective. Montiel also employed the Mobile Press as part of a protest caravan that traveled throughout Mexico and the United States in 2011 as a response to the drug war. The caravan, organized by the Movimiento por la Paz con Justicia y Dignidad, brought together activists, journalists, and artists working in both countries. In these different iterations of the Mobile Press, Montiel facilitated in-depth discussions of the ways in which political violence affected the everyday lives of individuals. Through this study, I argue that Montiel's project contributed to larger efforts to redefine citizenship, nationhood, and transnational activism, further expanding the social responsibility of the printmaking medium.

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## The Historical Society of Early American Decoration: An Introduction

HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION

**Chair: Mary Roth**, HSEAD

**Discussant: Mary Roth**, HSEAD

The Historical Society of Early American Decoration (HSEAD) : An Introduction HSEAD perpetuates and expands the unique skills and knowledge of Early American Decoration. We accomplish this mission through educational programs, research, publishing, and exhibitions of the work of our practicing guild artists in regional chapters. An overview of the hand-decorated American objects from the 18th and 19th century that link us to the past in a personal and tangible way will be presented. Brushstroke by brushstroke, we feel a connection to the talented people who made these beautiful functional objects that were used in the households of ordinary people. HSEAD keeps these art forms alive for the future. Decorated articles from the homes of our ancestors are the focus of our work. These include painted, stenciled and gilded furniture, cornice boards, tin trunks, coffee pots, trays, bellows, glass panels in clocks and looking glasses, walls, hand painted furniture and floors. HSEAD Members work individually and in workshops in stenciling, pontypool painting, gold leafing, Victorian flower painting, penwork, reverse glass painting, clock dials, country painting, freehand bronzing, hand painted furniture and theorem painting. The Society also has an awards program for outstanding teaching and craftsmanship. The Society extensively researches original decorative art from the 1700s and 1800s. In addition to several books and videos, members continue to publish articles for *The Decorator* (the official publication of the Society) and other publications. The Society maintains a lending library of original early American designs and has 12 active chapters throughout the Northeast.

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## The Impact of Recent Latin American Art Publications in the Field of Art History

**Chair: Blanca Serrano Ortiz de Solorzano**, Institute for Studies on Latin American Art (ISLAA)

**Discussant: Alexander Alberro**

The number of publications on ancient, colonial, modern, and contemporary art from Mexico, Central America, South America, and the Caribbean, as well as Latinx, has significantly increased in the last few years. These publications are not niche-oriented as they do not circumscribe to the canonical histories of nation-states. Instead, they consider cosmopolitan geographies and flexible chronologies, including the emergence of new identities resulting from international exchanges, diasporas, and migrations. From historical studies to monographs and collecting and exhibition histories, current scholarship on these topics employs a varied range of interdisciplinary methodologies and perspectives, such as ecocriticism, feminist and LGBTQ theory, and critical race theory. Recent scholarship also encompasses object-based research on fine arts and visual culture, as well as comparative studies on design, architecture, film, literature, anthropology, and media studies. Both paper and online publications are not only records, testimony, and legacy of the latest research in the field, but they are also generators of new scholarship and curatorial tendencies, and they may even influence the art market. This panel will consider how recent specialized journals, magazines, book series, and online resources, as well as anthologies and translations, are shaping the historiography of Latin American art. The panel will bring together a variety of art world and publishing industry experts to discuss recent, cutting edge publications in Latin American Art History.

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*The ICAA's Publishing Program: New Directions for Digital Scholarship*

**Arden Decker**, ICAA/MFAH and **Liz Donato**, ICAA/MFAH

Since 2001, the International Center for the Arts of the Americas (ICAA) has led a rigorous publishing program that serves as the foundation for the research, scholarship, and exhibition initiatives of the ICAA and the Latin American Art Department of the MFAH. Many of these publications have since become critical and important references in the historiography and subsequent growth of the field. The compilation and translation of primary source documents has also been central to the ICAA editorial mission, which from its inception has addressed the endemic lag in access to documentation in Latin American and Latinx art histories. Since the launch of the ICAA's pioneering digital humanities initiative, Documents Project of Latin American and Latino Art and its companion print series *Critical Documents* in 2012, the ICAA has made accessible thousands of primary source and critical documents, both shaping the discourse and opening new paths for research and scholarship. In April 2020, the ICAA launched a redesigned digital platform for Documents Project and the organization, which will lead to increased publishing opportunities for projects that engage with the archive's holdings and beyond, including an expansion of the Working Papers series for emerging scholars. In its revamped form, Working Papers will issue a biannual call for papers and special projects from advanced graduate students, junior scholars, artists, critics, and curators for guest-edited, themed issues. The platform also features spaces for more informal



discourse related to new additions to the archive and research-in-progress (Papelitos), and digital projects animated by archival research.

*Publishing Latin American and Latinx Art History: New Venues and Trends*

**Charlene V. Black**, University of California, Los Angeles

The subfields of Latin American and Latinx art were latecomers to Art History. The study of the ancient Americas emerged first in the 1920s-40s, followed by modern and contemporary Latin American art, which burgeoned after the Latin American Boom of the 60s and 70s. Viceregal or colonial art did not become fashionable until the years following 1992, the quincentenary of Christopher Columbus's arrival in the Americas. Interest in Latinx art is only now beginning to flourish, linked to changes in demographics in the US. This paper focuses on data about the publication of research on Latin American and Latinx art history, examining major flagship journals such as *The Art Bulletin* and *Art Journal*, anthologies, and other venues. This data establishes a context for discussion of the launch of the new UC Press journal, *Latin American and Latinx Visual Culture*, first published in 2019. What are the major trends in Latin American and Latinx art history? How do these build upon historical research developments and where are we headed? How will new digital platforms impact the future of scholarly publishing?

*Transatlantic/Transnational/Transcultural: How do we talk about "Latin American" Art on the move?*

**Danielle Jean Stewart**, University of Warwick

A spate of recent publications detailing the the international roving of Latin American artists has helped to delineate the infrastructures that artists and cultural producers from outside of Europe used to reach audiences within its power centers. On one hand, these books help us to understand the very real systems of power that allowed and continue to allow certain cities in Europe and North America to exert outsized influence on the art world (and art market). On the other, they force us to grapple with the contemporary relevance of arbitrary geographical designations—like “Latin America”—and the insufficient vocabulary for identifying and codifying cultural privilege. Since the colonial era “Latin American” and other marginalized artists from the Global South have responded to pressures to conform to exoticist ideas and have manipulated these stereotypes to gain artistic recognition. New publications show us how these manipulations were performed, while drawing attention to the continued need for scholarship on South-South exchanges.

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## The Landscape of Crisis: How Contemporary Asian Art Visualizes a Time of Devastation

**Chair: Boyoung Chang**, The university of chicago

In what ways do the visual arts address and mediate the human condition? When ordinary lives are overwhelmed by deadly events—disease, war, or political shifts—how can the arts uniquely convey their nature and impacts? Focusing on the relevance of art to society, this panel discusses intriguing cases of contemporary Asian art in which creators have intently observed, represented, and shaped understandings of crisis. The novel coronavirus is often represented with computer images of a spiky ball, pie charts, and bar graphs. The pandemic has raised critical concerns about how to visualize and communicate our collective experience with the virus, including the trauma of its transmission, now and in the near future. The panel will discuss this issue by examining research into art history and the practices that inform art projects and curatorial practice. The session's presentations will explore various artforms, including art photography, a synesthetic film that combines cognitive neuroscience and data visualization, and vernacular photography in which firsthand experiences and personal accounts are incorporated into the artists' reinterpretations of events. The cases demonstrate that visual arts have not only captured the depth of human suffering but also sought ways of connecting to it on diverse levels. While the practices are rooted in Vietnam and Korea, they revisit the Cold War's unresolved moments and address HIV/AIDS, drugs, and child labor issues, thus transcending geographical boundaries and resonating globally.

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*Constructing Ambivalence: Representation of the Jeju Uprising in Contemporary Korean Photography*

**Boyoung Chang**, The university of chicago

This research examines the representation of atrocities in contemporary Korean photography, focusing on the case of the 1948 Jeju uprising, an alleged communist mutiny and subsequent anticommunist suppression campaign. Due to the anticommunist sentiments of contemporary South Korea, the truth and meaning of the event are still contested; indeed, it is still equivocally called an “incident,” not a “massacre” or “atrocity.” I focus on the unprecedented efforts that filled the historical void following a 2017 regime change and explore photography's unique approach. Instead of emphasizing violence and the tragic nature of such an event, photography conveys ambiguity. For instance, in Jaeuk Lee's *Red Line* (2017) series, the artist quoted a 1948 decree and restaged the incident at the actual sites in the Southern island of Jeju. He installed red lasers—the color a symbol of communism—along the line that demarcated communists from others, thereby making what appear to be landscape photographs. While no clear narrative illustrates the incident, the intensity of the lights creates tension and suggests the lingering presence of ideological conflict. I argue that hesitation in reproducing the uprising's violence is because of its unstable status in Korean history and evokes the past without creating a facile historicization. With their ambivalence, the photographs connect the viewer to a catastrophic past that is still part of the present and open for interpretation. In this way, art photography contributes to the event's ongoing narrative construction and our understanding of

it.

*Empathic Machine: Looking at the Korean War in the Age of Advanced Technology*

**Jaewook Lee**, Northern Arizona University

Empathic Machine is an interdisciplinary film project conducted by Jaewook Lee that explores the post-memory of the Korean War. The research combines disciplines of cognitive neuroscience called "Mirror Neurons," data visualization, and contemporary moving-image art. The purpose of this project is to see how post-memory generations, such as the Korean people who never experienced the war, respond to the tragic history. According to the theories of mirror neurons, our brain intuitively reflects others' feelings and intentions like a mirror. In other words, an observer has the capability to feel what other people feel. Memory is an event of the past, but the memory stays around one's mind even though it is not out there anymore. Sometimes big social memories like wars remain in people's minds from generation to generation, and they affect human behaviors. The project uses an EEG (Electroencephalography) machine, a device that tracks the fluctuations in electrical processes of the brain, scans the post-memory generations' brainwaves. The film includes interviews with neuroscientists, interviews with the Korean people born after 1980, and the visualization of the data from the interviewees' brains. The feeling of the big social tragedy in the past is delivered to the present due to our capability of mirror neurons. The project attempts to make the audience to emotionally engage with the by-gone stories of victims and survivors during the Korean War with the help of advanced technology.

*Our World Our Say (OWOS): Photovoice and Its Narrative Environment toward HIV Risk and Resilience in Hai Phong, Vietnam.*

**Kyoungmee Kate Byun**, Northern Arizona University

Our World Our Say is an art advocacy exhibition that explores and describes HIV risk and resilience among adolescents who have been orphaned by HIV/AIDS in Hai Phong, Vietnam. The purpose of this exhibition is to address how visual art; photography, derived from the qualitative research method of photovoice can communicate with an audience within an exhibition space to convey narratives (narrative environments). For the representation of their experiences and sentiments toward HIV-related community issues, the research team found that photovoice was an appropriate research method to document their experiences through their own images and language. The photovoice project was embedded within a summer youth development program in northern Vietnam and 25 adolescents participated in taking photos about the youth-identified topics. In addition to taking photos, they engaged in writing journals, focus group discussions, and or critical conversations. The photos combined with focus group and journal data were analyzed to develop cohesive codebooks and narratives. Narratives derived from data analysis of the photovoice project were implemented in the exhibition as the narrative environment. Six topics ("our city", HIV/AIDS, child labor, sexual abuses, drug abuse, and reproductive health) from the codebook and adolescents' quotes; narratives, were chosen to exhibit. Exhibitions of each topic were designed by three physical settings (form, scale, and light) respectively to create the most suitable exhibition spaces.

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**The MinEastry of Postcollapse Art and Culture: Contemporary Artists and Cultural Workers Networked for Resilience Beyond the Anthropocene**

**Chair: Vuslat D. Katsanis**, The Evergreen State College

We established the MinEastry of Postcollapse Art and Culture (MPAC) of art professionals from the Balkans and Western and Central Asia in response to contemporary crises. Humans from these highly politicized and rapidly evolving geographies recognize the disappearance of meaning, erasures of citizenships, the exiles of people, and (literally) mined landscapes as distinct realities. Emerging out of crisis, we redefine the very core of how to be a human in today's world. By foregrounding human experience, in light of heightened conflict and polarizing ideologies, our framework emphasizes this diverse region's impact on issues of transnational subjectivity and resilience. Having traversed countries replete with historical entanglements, where trauma became routine and absurdities normalized, how are we to define ourselves and our contemporary moment? How do the aesthetics of black or red humor build resistance? How might we inhabit our new, albeit exclusionary, homelands as artists and scholars who do not readily fit within the established schema? How do we account for human experiences when existing structures in the transatlantic European and North American perspectives have failed? MPAC showcases new synthetic research and ongoing artistic enquiry, entertaining these questions, and more. This Round Table session seeks proposals for 7-10 min presentations from artists and cultural workers whose interests overlap with postcommunist hyper-modernities in South Eastern Europe, Western Asia, and their diasporas. We especially welcome presentations on the Green Bloc's interventions in the Anthropocene, and examples of rigorous work originating in these geographies since 1989.

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**Collapsing the East/West False Dichotomy: Art as Intervention**  
**Ilknur Demirkoparan**, MinEastry of Postcollapse Art and Culture

Caught in the ambiguous space between "the East" and "the West," Turkish identity has long been obscured in the European imaginary, starting with the fall of the Ottoman Empire and heightened at various historical moments that include the collapse of the Soviet Union, the politicization of Islam in Western Asia, and Turkey's reluctant acceptance into NATO or its still-pending EU application. What I offer through my diasporic position as a Turkish-American artist--a position that allows me to look simultaneously inside and out--is another framework for thinking identity beyond the problematic of 'the East' and 'the West.' I call that framework "postcollapse." In this presentation, I discuss the evolution of my studio practice over the past decade leading to the conception of the MinEastry of Postcollapse Art and Culture and the Postcollapse Manifesto. I discuss several projects, including my multimedia performance pieces, "This Never Happened" and "the Fantastic Turks," the artificial intelligence persona I created called, the Grand Turk, my recent digital series, "Hair Is a Woman's Glory," and the algorithmically produced kilim abstractions. Overall, my art practice aims to archive the collapse of "the East" and the slow historical erasures that have shaped the region from the vantage of

diaspora. Art intervenes on that erasure by giving it both visibility and a name. What I have come to identify as a “postcollapse artist” is both confrontational, playful, and resilient. It follows the trajectory of “Unthinking Eurocentrism” to shift the frames of reference and see “the East” in its own terms.

*Building Resiliency With Art and Culture In Distressed and Displaced Communities in Bosnia and Herzegovina And Its Diaspora*

**Mirela Kulovic**, Mineastry of Postcollapse Art and Culture

As an artist originally from Bosnia and Herzegovina and residing in the United States, I am interested in exploring memory, violence, the unconscious, and the fluidity of identity. More recently, I have turned my attention on collaborating with artists from the Balkans and its diaspora. To address the social, cultural, and psychological needs of distressed and displaced communities such as my own, I embarked on multiple initiatives such as Art Center Gračanica and Association for Culture KONTRAST. These collaborative projects aim to create platforms to support the voices of young artists who wish to explore their identity beyond dominant historical narratives. Our goal is to create spaces to look at Bosnian identity beyond the Ottoman era, Yugoslavian era, or the post-collapse war in the Balkans. My presentation will discuss these cultural initiatives alongside the challenges that diasporic artists face. For example, artists seeking outside funding are often promoted to accept a certain identity narrative as guided by the grantee. As an artist from Bosnia and Herzegovina, I have experienced the limitations of such requests and have become aware of how identity is perceived to be both fixed and fluid. I thus felt a need to make my own narrative. It is my hope that giving the space to other young artists to explore their identity without restraint will have a positive impact for dialogue and free thinking, and will expand the discourse on the Balkans beyond its limited relation to war or invasion.

*Urban explorations in Sofia, Bulgaria - Festival Hall '68*

**Mariya Tsaneva**

This project aims to present the historical past and the new face of a sports complex (from 1968) in the city of Sofia, Bulgaria. It is used as an example which represents the ongoing processes of transformation of historical buildings from the socialist period. Festival Hall '68 is one of the few striking examples of Brutalist architecture in Bulgaria and it is an organic combination between function, form, and construction. Although the architectural solution and the visible concrete structural system makes the building one of a kind, today it is unadvisedly reconstructed and has a completely different representation. Besides its architectural value, the hall has a historical importance for the development of Sofia. It was built for the Ninth World Festival of Youth and Students, which brought 20,000 people from 142 countries with leftist ideologies and aimed to enhance the influence of the Soviet model of socialism among the youth of the East and the West. After 1989, many cultural and sports centers were abandoned and have not been renovated since. Until 2007 (when Bulgaria became a member of the European Union) new businesses and Western companies bought these particular buildings in large, and private corporations became the main owners of culturally significant buildings. After 2010s more and more international companies

have taken over and remodeled existing public buildings with their distinct examples of art and architecture. By repurposing the buildings – now entirely reshaped and converted into profitable spaces – these have been stripped of their cultural value.

*Affective Assemblages: Facial Recognition and the Search for Love*

**Stefka Hristova**, Michigan Tech

In thinking about the ways in which algorithmic technology is changing perceptions of intimacy, this project explores the timely work of the Bulgarian artist Albena Baeva. More specifically, it focuses on her project “In Love,” where Aiya (AЯ) – a small bot equipped with facial recognition technology – looks for love in her audience. Baeva’s project brings important issues about the ways in which the camera’s position has now been turned away from the space of conscious acting and onto the space of everyday life. Here the surveillance narrative of technology is subverted into a multi-layered multi-lingual affective engagement. Further, Last, but not least, the project engages with the attributes of what and who counts as human in the context of notions face, facing, as well as Mitra Azar’s articulation of the algorithmic facial image.

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**The Mother Load: Visual Culture of Caregiving, 1800-present**

**Chairs: Anjuli J. Lebowitz**, National Gallery of Art; **Catherine Southwick**, National Gallery of Art

The visual discourse around motherhood is entangled with ideals of selflessness, purity, and the natural. While critical work has been accomplished, for example, to deconstruct the Cult of True Womanhood in Mary Cassatt’s paintings of women with children and to identify the labor of wet nurses in the work of Berthe Morisot, gendered and racialized conceptions of caregiving persist. Under-studied “Hidden Mother” photographs, depicting anonymous cloaked figures holding white children, by their very name associate caregiving with white womanhood. In fact, many of these hidden figures were enslaved people of African descent. How has labor such as theirs been erased? How has this erasure perpetuated untenable expectations of caregivers’ unpaid labor? And how have artists either reinforced or subverted these expectations? In our own era, the worldwide Covid-19 crisis has laid bare the many facets of caregiving previously unseen and uncredited. Which modes of visual storytelling make visible such aspects of care? This panel seeks papers that disregard convention, stereotype, and trope to critically examine caregiving in art and visual culture since 1800. Submissions exploring global perspectives are encouraged. What new visual, critical, and historical models would be necessary to incorporate the roles of the employed and the enslaved? Is caregiving irrevocably gendered and how might a visual culture of parenthood, including non-binary caregivers, perform? We aim to confront issues of privilege, concealment, belonging, uncertainty, and fulfillment to move towards an account of a range of caregiving paradigms, not all of them positive or neatly resolved.

*A Page from Her Book: Maternal Resistance in the Photograph Albums of Helen Frederika Watson and Isabella Stewart Gardner*

**Casey Riley**, Minneapolis Institute of Art and **Erin Hyde Nolan**, Maine College of Art

The history of nineteenth-century photographic albums has been long intertwined with matters of the domestic sphere: as manifold, haptic, storytelling objects, they were designed for circulation within the lap of the familial, conveying intimacy through their construction and consumption. Yet for some women, the act of piecing together a photograph album anticipated their participation beyond the circle of home and family, and conventional modes of caregiving; in their hands, album-making became an act of resistance, radically re-imagining one's relationship to the world and allowing for new networks of possibility, creativity, and self-possession beyond the expectations of marriage and motherhood. This paper presents two case studies of albums made by mothers to explore the complicated liberatory potential and legacies of album-making. The authors of these two photographic projects--Helen Frederika Watson and Isabella Stewart Gardner, both white, wealthy women from Boston, Massachusetts--perform a different sort of caregiving labor within the intimate spaces of their albums, one that reinforced their status and privileges as white mothers even as these visual narratives resisted paradigmatically maternal themes and obsessions. Our study analyzes the entanglements of race, class, nation, empire and individual ambition--both within and beyond the familial--materialized in these albums to understand them as tools for individuation, quasi-professional attainment, and physical manifestations of caregiving. Crucially, presenting our research as a collaborative scholarly unit reflects our values and personal histories as scholar-mothers, and actively asserts this collective format as a feminist art historical intervention.

*From Objects to Subjects in Process: Recovering the Work of Craft Caregivers*

**Jennifer Way**, University of North Texas

This paper proposes that histories of craft and art recover the craft practices of female reconstruction aides who oversaw the rehabilitation of WW1 soldiers. They comprise an early iteration of everyday Americans and renowned artists, artisans, designers and art educators who subsequently deployed making craft as a therapeutic modality to facilitate coping and wellness, including in response to Covid-19. Historically, publicity associates them with the selfless, maternal nurse trope promulgated by the Red Cross. Nevertheless, in facilitating military men making craft—a genre fraught with domesticity and femininity and accordingly diminished in art canons—these women uniquely problematized gender, class and race, intersecting culture and care by serving in roles distinct in their training and remit. To legitimate their activity as craft practice and grasp its discursive complexities, craft historiography must redress aesthetics, context, and research. Embracing an aesthetics of tending and care's inter- and intra-relational knowing, feeling and acting through craft fabrication foregrounds subjectivity processes over finished objects. Importantly, attention to these processes illuminates the historical trajectory of the aides' activity in the contemporary "tending turn" of social justice arts devoted to collective repair and healing. Also, persistent deployments of making craft for coping and wellness warrant studying craft in historical periods

of conflict. Additionally, craft history must investigate craft, the body and healing archivally, by noticing, for instance, in medical care photographs, the interstitial locations of caregivers engaging with craft, along with archives' race segregated absences that erase the presence of women of color who served as aides.

*Mothering the Resistance: Lea Grundig's Prints of Domestic Labor and Dissent, 1933-1936*

**Caitlin Lathrop Dalton**, Boston University

In her 1958 memoir, German graphic artist Lea Grundig recalled the moment when Hitler came to power in 1933 as a time when antifascist communities came together in solidarity: "We needed each other even more than bread. We needed each other in order to gain relief with open and clear eyes from the hatred around us." For Grundig, a Jewish and Communist printmaker working in Dresden, resistance against National Socialism was inseparable from everyday activities like eating, cleaning, making art, and sleeping. While the artist never assumed a role as a biological mother throughout her lifetime, her print portfolios from the mid-1930s display the mothers, children, and interwoven communities that fueled her activism against National Socialism. They do not, however, idealize family life, nor gloss over the realities of ceaseless fatigue associated with pregnancy and motherhood. Rather, I argue, these prints exhibit the ambivalence linked to what it meant to have (or expect) non-Aryan children in Germany during the early years of National Socialism. Grundig's print series *Frauenleben* pairs a message of maternal unrest with imagery depicting children at play and couples embracing. This multifaceted picture of family, community, and identity presents a critical challenge to the ubiquitous cult of motherhood disseminated throughout Nazi Germany. Grundig approached her printmaking and political activism as processes intrinsically connected to acknowledging her community and all its complexities—the harsh realities of working-class family life, the joy of play, the thrill of romance, and the uncertainty of the future.

*Black Mother as Caregiver: Sargent Johnson's Forever Free and the Unfinished Project of Emancipation*

**John P. Bowles**, University of North Carolina at Chapel Hill

African American artist Sargent Johnson's 1934 sculpture *Forever Free* marks the emergence of a major theme and new direction in his artwork of the 1930s and 1940s: the Black mother as caregiver and protector. In light of his statement the following year, that he sought to sculpt "the pure American Negro...the more primitive slave type as it existed in this country during the period of slave importation," *Forever Free* can be interpreted as representing an enslaved Black woman and her two children, standing barefoot on a box-like base that recalls an auction block. The mother stands erect, her head elevated to suggest dignity, pride, and love for her two children whose nakedness underscores their innocence and vulnerability. Johnson carved the children's figures into their mother's skirt in low relief as if to suggest that the mother clutches them so firmly and protectively that the three appear as one form. If these children are separated from their mother at auction, as many enslaved children were, who will care for them? Johnson's mother died when he was young, causing him to spend several years in an orphanage and then live with his aunt—artist May Howard Jackson, known for her Beaux-Arts sculptures of middle-



class, mixed-race mothers and children. Informed by Christina Sharpe's insights into Black mothers' roles protecting and guiding their families throughout America's long history of anti-Black violence and "the unfinished project of emancipation," I ask why Sargent Johnson chose to sculpt female caregivers who were so different from his own.

*The Artist Parent Index: Toward Non-Binary Structures in the Digital Archive*

**Sarah Irvin**

This presentation shares the model for activism and methods of intervention in the art-historical canon practiced by the Artist Parent Index. The Index, found at [www.artistparentindex.com](http://www.artistparentindex.com), is an artist-run database and research tool working to track the global, contemporary visual arts discourse around reproductive choices and outcomes. Open to any artist who agrees to be included, the project produces a platform for individuals and subject matter that has been historically marginalized within the art-historical canon through movement toward differing – creating structures that support open-ended articulations of embodied experiences of reproduction. The paper will focus on how the project preserves space for expressions of any gender but decentralizes gender from its place as the primary lens for discourses on reproduction. This will reveal how the conceptual framework of the project produces a body of information assembled around the acknowledgement that a plurality of individuals are performing the actions that many place firmly and hermetically into the identity of "mother," that those who do call themselves mothers are not a homogeneous group, and that not all women become mothers. By creating a specific system and digital user experience for gathering and synthesizing information in this field, the project is an active participant in the production of new visual art and art-historical scholarship - a role that should not be left unexamined. I will conclude with a practice of self-reflexive critique by presenting statements of what the project can and cannot currently do, its shortcomings, and strategies for addressing these shortcomings.

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## The Other Zen Art: Visual Expressions of Monastic Zen in Modern Japan

**Chair: Eugenia Bogdanova-Kummer**, Sainsbury Inst for Stdy of Japanese Arts&Cultures

**Discussant: Shoji Yamada**, International Research Center for Japanese Studies

Zen inspirations in modern and contemporary art are often linked to the postwar "Zen boom" in the United States, Europe, and Japan. However, it is necessary to acknowledge the diversity of several types of "Zen art" produced concurrently, along with their distinctive agencies and networks. While it is well-documented how lay Zen propagators, including D.T. Suzuki, Alan Watts, or Hisamatsu Shin'ichi reinterpreted and disseminated Zen globally, the art produced within the monastic Zen realm in modern Japan has received significantly less scholarly attention. This interdisciplinary panel brings together art historians and religious studies scholars working on modern monastic Zen art, be it created by Zen monks, or commissioned by temples. This new focus articulates the connections between the modern monastic Zen and lay Zen (Zen of "Zen boom"), and the cross-currents between institutionalized Zen and secular avant-garde and modernisms. This panel includes presentations on the impact of art by Zen monk Sesson Shukei on Meiji painters (associated with an upcoming exhibition at the Smithsonian National Museum of Asian Art); two talks dedicated to the Meiji-era Rinzai Zen monk Nantenbō Tōjū and his understanding of artistic agency as well as his impact on the postwar abstract art; and a talk on works by postwar avant-garde artist Dōmoto Inshō outside and inside of a Rinzai Zen temple Saihōji. This discussion will provide new insights into the visual history of modern Zen in Japan by exploring the nexus between the secular and monastic modern Zen art historiographies and highlighting tensions between them.

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### *Zen and the Making of National Painting in Meiji-Era Japan*

**Frank Feltens**, Smithsonian Institution

Efforts of absorbing medieval Zen paintings into a national awareness of Japan's culture patrimony began in the early 19th century. Issued in 1800, the publication of *Collection of Antiquities in Ten Categories* (Shūko jissshu) brought together for the first time reproductions of works considered essential within Japanese history and culture. This effort was expanded after the Meiji Restoration of 1868, the threshold for Japan's modern age and the country's entry onto the world stage. The pioneers of modern Japanese art history, Okakura Kakuzō (1862-1913) and Ernest Fenollosa (1853-1908), set out to reformulate traditional Japanese painting by looking at the past and the present. While embracing Western notions of three-dimensionality and shading, painters delved deep into the past and hand-picked artists as their sources of reference. Front and center were monk-painters like Sesshū Tōyō (ca. 1420– ca. 1506) and Sesson Shūkei (ca. 1492-ca. 1577), whose impactful, idiosyncratic paintings and vitas were ideal for adjusting traditional painting to a modern context of viewership, display, and market forces. This presentation examines the roles of medieval Zen painters at the example of Hashimoto Gahō (1835-1908), one of the key figures in modern Japanese painting of the late 19th and early 20th centuries. In this context, I argue that the religious background of Sesshū and Sesson helped cast them as unorthodox painters

that were particularly attractive to modern artists.

*Nantenbō Tōjū: From Meiji Zen to Postwar Avant-garde*  
**Eugenia Bogdanova-Kummer**, Sainsbury Inst for Stdy of  
Japanese Arts&Cultures

In September 1912, General Nogi Maresuke (1849-1912), renowned military leader of the Russo-Japanese War, committed ritual suicide on the day of the funeral of his commander, Emperor Meiji, in an act of loyalty and dramatic dedication to his mission and nation. Nogi's Zen mentor and friend, calligrapher and Rinzai Zen priest Nakahara Nantenbō (1839-1925) soon thereafter staged a calligraphic performance in his honor, where in a wild calligraphic act Nantenbō paid tribute to his deceased friend and follower. Alluding to the legendary Chinese tradition of wild cursive calligraphy, Nantenbō first emptied a bottle of sake, before putting brush strokes on paper with ferocious energy, splashing ink on everything surrounding him, including viewers. Nantenbō in his expressive homage referred to the untamed spirit of his warrior friend, reviving the connection between calligraphy and martial arts established in classical China. Twenty five years later, Nantenbō's oeuvre was rediscovered by avant-garde artists of the Kansai region, including the Gutai artists Yoshihara Jirō (1905-72) and Kazuo Shiraga (1924-2008), and calligrapher Morita Shiryū (1912-98), who incorporated insights from Nantenbō's performance into the visual language of postwar avant-garde, as a direct visual expression of Zen spirituality. In this paper I address the tensions between Zen nationalism and universalism that dissociate Nantenbō's art and its later reception. I argue that while Nantenbō's visual style celebrated the connection between militarism and modern Zen, this link later got uncritically adopted by avant-gardists as an expression of self-awareness and nonviolent creativity of the postwar lay Zen movement.

*Nantenbō's Approach to Agency: Who Is Handling the Koan and Holding the Brush?*

**Michel Mohr**, University of Hawaii

This paper attempts to bridge the gap between Religious Studies and Art History by discussing a neglected dimension in the life of Tōshū Zenchū Nantenbō (Nakahara 1839–1925): his approach to agency, namely to who is performing specific actions. Such discussion entails scrutinizing what sources tell us about Nantenbō's views on Buddhism's deconstruction of selfhood, and about his views on interpersonal relations, especially during the interviews between teacher and student. His 1893 reform project, whereby he sought to improve the Rinzai school's requirements by having all teachers undergo a test of their insight into the koan curriculum, provides an illustration. Although this project proved a humiliating failure, it shows Nantenbō's mindset when most Buddhist traditions were going downhill. Nantenbō wrote, "Since the demise of Hakuin, the passing of each year has seen a degradation of the true style of the patriarchs: all monasteries are getting to the bottom of desolation." Regarding the issue of agency, Nantenbō's reform project begs the question of his take on "who was testing who" in this examination. Furthermore, Nantenbō's voluminous production of letters and calligraphies, or his most notorious public "performances"—such as his fake burial at the age of eighty—display certain patterns. The hypothesis discussed here is that Nantenbō applied a twofold interpretation of agency, by

combining the traditional emphasis on selflessness with a free-wheeling interpretation of the traditional structures. Such ambiguity allowed him to position himself as an unconventional teacher while claiming to defend his tradition from the ills of modernity.

*Bokuseki (Ink Traces) as Two Post World War Two Internationalized "Authentic" Zen Arts, within and outside of Saihōji*

**Yasuko Tsuchikane**

In the late 1950s, Kyoto and Paris established a municipal partnership of "sister cities," promoting mutual cultural exchanges, including visits to Kyoto's historical Buddhist temples. These temples were, for European visitors, synonymous with monastic spaces of a specific denomination, "Zen," made popular by Suzuki Daisetsu's lay promotion in the West. One such visitor was Michel Tapié, leader of Informel, who journeyed to Japan primarily to recruit more international members to his avant-garde camp. Oddly, he enlisted a veteran neo-classical artist, Dōmoto Inshō, who had created calligraphic, gestural paintings embellishing temple spaces. Tapié saw Inshō as the "authentic" embodiment of the Orientalized metaphysical Informel art, grounded in the latter's ethnic roots in "Zen temple art" of the East, and encouraged Inshō to pursue the mode of avant-garde abstraction developed from his past calligraphic art. Inshō's creation of two comparable abstract compositions associated with bokuseki (ink traces), a genre of Zen calligraphy by Zen masters, for Tapié (1959) and the Zen temple Saihōji (1969), reveals the artist's negotiations with authenticity. In response to the European desire for discovering the alternative spiritual art in imagined Asia, Inshō entitled his abstract tableau shown in Trine, Italy, Bokuseki, conforming to the expected Zen influence. In defense of the local authenticity of a religious function of Zen monastery art for Saihōji, however, he stylistically simulated the actual bokuseki brushed by the temple's legendary fourteenth-century master, Musō Soseki, to ensure the transmission of Soseki's mind to later disciples who viewed his bokuseki within the monastery.

## The Politics of Comfort: Designing (for) Climate and Body

**Chairs:** Bess Williamson; Joy Knoblauch

Comfort is political, of great concern to some, invisible to others. Comfort is an “invention,” as John Crowley suggested, but it is also a contested concept between designers and users. Some people’s comfort gains more attention than others’: Keith Wailoo has pointed out that everyone’s pain does not count equally in the political arena, while Claudia Rankine describes the microaggressions that people of color tolerate to maintain the comfort of white people. Comfort is contested, as ergonomists warn of the dangers of comfy chairs and environmentalists observe the impact of excess consumption. Many designed comforts are luxuries requiring resource extraction and low-wage, dangerous, and racialized labor. Disability studies scholars identify “misfit” as a technological outcome of normative assumptions about the body, producing discomfort that is not only physiological but social. Air conditioning is demanded by some workers while the price of global warming is paid elsewhere. In this panel, we hope to weave an intersection between climate justice and design justice, with attention to the range of bodies who experience pain, pleasure, or numbness at designed interfaces. We invite papers that consider the bodily norms and assumptions of such concepts as comfort, efficiency, and sustainability, with a focus on fields of design and architecture of any period. Topics may include: ENVIRONMENTS: spatial, systemic, landscape approaches to comfort or discomfort OBJECTS/IMAGES: ergonomic furniture, products of environmental remediation, sensory stimulating products, assistive devices, visual aids and representations THEORIES: critical engagements with comfort and related concepts of affect, access, microaggression or acclimation

## The Politics of the Mirror

**Chairs:** Michelle Smiley, Rutgers University-New Brunswick; Alicia Caticha, Northwestern University

This panel proposes a global and transhistorical consideration of mirrors as powerful symbols of representation, everyday tools, and materials for aesthetic innovation, with particular attention to the political valences of these objects. From the mirrored surfaces of Anatolian obsidian, to Diego Velázquez’s *Las Meninas*, and Robert Smithson’s *Yucatan Mirror Displacements* (1-9), mirrors have served as both a symbol and a medium for art-historical perspectives on subjectivity, materiality, and the self-reflexive nature of representation. Additionally, from the early modern literary genre of *specula principum* to Jean Baudrillard’s *Mirror of Production*, mirrors have functioned as tools of political instruction and critique. As objects that invert and flip perspective, mirrors have proven an endlessly rich source of analysis and debate, both political and representational in nature. How might an understanding of mirrors as tool of political critique be better integrated with art-historical perspectives on materiality, the role of the ritual object, and the mirror’s exemplary status in art history as an allegory for representation itself? We welcome papers that consider the representation, production, material culture, and politics of mirrors in all media, and from all time periods and geographic contexts.

## *The Mirror as Theatrical Device in East Asian Prints* Seojeong Shin, American University

The paper examines the depiction of mirrors appearing in the printed illustrations of Chinese plays and Japanese actors during the seventeenth century to the nineteenth century. The paper explores some contradictory features of mirrors, particularly in theatrical settings and contexts, such as reality vs. disguise, personal vs. public image, and objectified appearance vs. psychological space. To discuss the role or function of the mirror as a theatrical, dramatic device, the paper will analyze an illustration from the Ming dynasty play, *The Peony Pavilion*, depicting the heroine Du Liniang using a mirror to draw her self-portrait; an illustration from the Min Qiji’s play, *The Romance of the West Chamber*, in which the heroine, Cui Yingying’s face only appears in a mirror placed behind the screen; Utagawa Kunisada I’s print, *Actors Nakamura Shikan IV as the Fox Kuzunoha* (Kuzunoha Kitsune) and Kawarazaki Gonjūrō I as Abe no Yasuna based on the play *A Courtly Mirror of Ashiya Dman*; Ukiyo-e depicting the kabuki actor doing make-up for his role using a mirror in the back stage; as well as Kunisada’s and Kuniyoshi’s actor prints, which use a mirror as a frame for the actor’s face.

## *From Head to Toe: New Corporealities in Nineteenth-Century European Painting*

**Nicole Georgopoulos**, National Gallery of Art

While seemingly ubiquitous throughout the history of art, the mirror took on a new potency in European painting in the mid-nineteenth century. The advent of the Industrial Revolution and the boom of consumer capitalism meant that mirrors were more readily available than ever before, at larger scales and with greater clarity. Artists responded in kind, exploring the mirror in many guises as both a visual and symbolic device across media, mobilizing it to probe the limits of the real and representation. Concomitant with these developments was an upheaval in collective thinking about the nature of bodies: questions of mind-body dualism, the culture of dress, and the corporeal dimensions of race, gender, and class were but some of the ways in which the body became central to scientific, psychological, and social paradigms of thought. Focusing particularly on representations of the toilette motif, this paper situates the profusion of mirror imagery in mid- to late-nineteenth-century European painting within the context of this modern corporeal culture. Special attention will be given to the popularity of full-length cheval glasses, financially accessible to the middle class only in the 1860s, and a favorite of artists such as Berthe Morisot, Edouard Manet, Henri Gervex, and others grappling with Realism and its relationship to representation via the mirror image.

## *'Reflect the Base': Mirrors in feminist anti-nuclear activism* Alexandra Kokoli, Middlesex University

The women’s peace camp at Greenham Common (UK, 1981-2000), established in protest against nuclear warheads being kept at a US Air Force base in the English countryside, hosted a range of visual and performative actions and famously transformed the perimeter fence of the airbase into an impromptu gallery of art and visual activism. In *Reflect the Base* (1983), one of the biggest actions in number of participants (50,000) and resulting in hundreds of arrests, protestors surrounded the base holding up mirrors, to confront its guards with their own reflection: in the words of Rebecca Johnson, ‘we

faced thousands of armed soldiers and police [...] so that they could see their own faces, guarding these nuclear weapons of mass suffering.' In 2013, artist Margaret Harrison revisited this performative demonstration and her own previous work in response to the peace camp in her exhibition *Common Reflections*. Mobilising the literal and metaphorical polysemy of reflection, Harrison restaged her installation *Common Land Greenham*, originally developed during a residency at the New Museum in 1989, alongside new work including the painting *The Last Gaze* evoking the legend of the Lady of Shalott, a woman cursed to only view the world through mirror images. By examining Harrison's work alongside the feminist activist histories that it references, I revisit the politics and aesthetics of mirrors, looking, and being looked as stock feminist concerns, mining their psychoanalytic roots while also exploring their potential links with shame and shaming as an activist strategy.

*The Promise of the Broken Fetish: From Robert Morris' to Monir Farmanfarmaian's Mirror-based Art*

**Kaveh Rafie**, University of Illinois

One afternoon in the 1970s, the Iranian artist Monir Farmanfarmaian (1922-2019) along with the American artists Marcia Hafif (1929-2018) and Robert Morris (1931-2018) visited the Shah Cheragh, a shrine known for its lavish mirror works (*Āina-Kāri*) in Shiraz, Iran. In her autobiography, Farmanfarmaian recalls how the dazzling experience of being immersed in the mosaic of mirrors led her to rediscover mirror work--a tradition with a centuries-old history in the local visual culture of Iran. Outside Iran, fascination with mirror and extensive use of materials with mirror like properties (i.e. Mylar, Plexiglas, and polished stainless steel) became commonplace in the late 1960s and the 1970s. Artist such as Morris, Yayoi Kusama, Robert Smithson, Stanley Landsman, and Dan Graham--to name a few--deployed mirror as a material foundation for a kind of art capable of upsetting the boundaries between art object and audience, the public and the private, the body and the environment, and geological time and history. This incorporation of mirrors by the American artists marks a shift in art from the art object to the context and its 'social implications.' Farmanfarmaian's mirror works are not only situated within this shift but also circumscribed by the history of colonialism and the ongoing attempts of configuring the Iranian economy to become integral to the global market. As I argue, Farmanfarmaian extends the postminimalist paradigms to negotiate identity such that her mirror mosaics posit a utopian reunion of a fragmented society while indexing its excessive commodification.

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## The Power and Risks of Digital Platforms in Times of Pandemic: Visual Culture Studies in the 21st Century

**Chair: Charlene V. Black**, University of California, Los Angeles

Amid calls by environmental advocates to move academic engagement, even conferences, online, the Covid-19 pandemic dramatically sped up the shift to digital platforms. Many of us are now presenting and publishing our research and creative work, as well as teaching, online. The timing of this change presents opportunities. While peer-reviewed books and long-form journal articles remain important in tenure and promotion decisions, traditional forms of academic expression and dissemination have arguably become increasingly unengaging to students, the general public, and professionals working outside of academia. What new tools and platforms are being developed to present scholarly research or creative works by visual culture professionals? What future developments lie ahead? Proposals for presentations will address how collective platforms, digital humanities initiatives, and technological developments are changing the ways scholars and artists communicate their ideas in the classroom and through their research and creative activity. Can, and should, these various tools be leveraged to reach a broader public audience? Other topics to consider include the effects of platforms such as Zoom on our students, or how the move online affects scholarly publishing. How can scholars dismantle disciplinary and professional boundaries that have historically limited the potential for pedagogical impact both inside and outside of academia and across national and linguistic borders? The organizer welcomes proposals for 15-minute presentations of variable formats, with preference given to those that highlight the development, manipulation, and reconfiguration of cutting-edge platforms, thus expanding the potential for visual culture scholarship to have an impact in the larger world.

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*Scholarship and Memory in the Digital Realm: Will Smith Community Archive*

**Alexandra Cunningham Cameron**, Cooper Hewitt Smithsonian Design Museum

*Meta-Pictures: A Digital Visual Culture Atlas*

**Brock Lownes**, Stony Brook University and **W. J. T. Mitchell**, University of Chicago



## The Power to Change: Reshaping Institutions from Carceral to Academic

**Chairs:** Veronique d'Entremont; Annie Buckley, San Diego State University

A growing interest in both the practice of art in correctional settings and in higher education programs in prisons has led to increased attention, and in many cases funding, for such endeavors. As practitioners and scholars, we seek proposals describing projects and research from artists, educators and other practitioners whose work in this field acknowledges and seeks to interrogate, shift, or otherwise address power dynamics embedded in institutional structures. We are interested in projects engaging arts and/or higher education with justice-impacted communities that explore the following question: How can we simultaneously work to address systemic injustices and move toward decarceration, while still providing support for those individuals currently living within carceral systems? We are interested in experimental and experiential projects that address this very question through community-based research, creative practice, advocacy-oriented perspectives, and/or embodied collaboration with system-impacted communities. In what ways might we strategically employ lived experience and academic experience to produce systemic and social change? Through an engaged workshop session, we hope to interrogate the nuances, potential benefits, and contradictions of issues of privilege and access at the intersection of carceral and academic communities. We invite you to come prepared to share the tools and processes by which you locate yourself and your work in its relationship to carceral and academic institutions.

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*Reforming Ourselves for Revolution*  
**Nancy D Popp**

*Defying Death on Death Row (and Elsewhere)*  
**Thomas C. Williams**

## The Print in the Codex ca. 1500 to 1900

BIBLIOGRAPHICAL SOCIETY OF AMERICA

**Chair:** Jeanne-Marie Musto, Independent Scholar

**Discussant:** Madeleine Viljoen

This session considers books transformed through the incorporation of independently printed images. The session focuses on the production and reception of such books between the late fifteenth and nineteenth centuries. These books are investigated both as unique items and as exemplars of continually evolving creative and curatorial practices. A theme running through the session is the challenge these works have posed when they have entered institutional collections: their intermedial nature has placed them at odds with the increasingly standardized and discrete organizational systems developed by public museums and libraries. A second theme is the opportunity these volumes have provided to those wishing to interpret the intimate interface between book, image and audience, whether for intellectual or practical purposes. A fifteenth-century manuscript book of hours into which contemporary engravings were pasted offers an early example of "extra illustration" that uses mass-produced images to suggest illumination en grisaille. A study of nineteenth-century Bibles considers extra-illustration from the other way around, that is, as a means of personalizing mass-produced books, and how the results informed publishers who were developing standard illustrated Bibles. The session also considers codices without text, created to house single-sheet prints. Private collectors often stored their prints in this way. Integrating these volumes into public collections has frequently meant removing the prints from the bindings altogether and, thereby, removing their historical context. The session concludes with an examination of the materiality of inserting prints into books to discern how the practice can inform our understanding of writing and of co-authorship.

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*Reading Between the Lines: Passion Prints in a Hybrid Book of Hours, ca. 1480-1490*

**Larisa Grollemond**, Getty Museum

A hybrid book of hours now in the collection of the British Museum (1897,0103.10, formerly British Library Ms. Sloane 3981) contains a set of 12 prints (ca. 1480) comprising German engraver Israhel van Meckenem's depictions of Christ's Passion. They are fully integrated into the codex: pasted onto the book's vellum leaves, enhanced with gilt borders on simply-colored grounds, and set opposite handwritten text in a neat late fifteenth-century script. Its appearance is that of a manuscript illuminated en grisaille, a visual effect popular among French and Flemish nobility of the period. The text and printed images were carefully planned to provide the reader/viewer with a devotional experience clearly modeled on manuscript books of hours that had been a staple of late medieval prayer and collecting for centuries, though at a somewhat more affordable price point and using the new medium of print. This paper will present a close analysis of this largely unstudied object and its approach to the integration of print and manuscript in its original material and devotional contexts. It is one of many experiments in book-making spurred by the contact between established modes of manuscript production and the burgeoning European print market. An analysis of the ways it has been recorded during its afterlife in the collections of Hans Sloane,

the British Library, and the British Museum provides a window into the modern issues in understanding objects that sit between categories of media and which have a sometimes uncomfortable place in twenty-first-century museum and library collections.

*Bibles Unbound: The Material Semantics of Nineteenth-Century Scriptural Illustration*

**Sarah C. Schaefer**, University of Wisconsin-Milwaukee

The nineteenth century witnessed exponential growth in the production and circulation of Bibles; at the same time, the biblical text was increasingly understood not as a unified narrative but as a ragbag of scriptural fragments. As this paper will demonstrate, the role that prints played in this set of developments cannot be overestimated. Embedded within the nineteenth-century illustrated Bible is the history of print itself, transformed through modern technological innovations but retaining signifiers of deeply rooted traditions and their cultural weight. This interplay of tradition and modernity was crucial to the Bible's continued status as a cultural monument and an historical document. The focus here will not simply be on canonical examples of nineteenth-century Bible illustration; it will also consider the role of extra-illustration, in which a book is modified through the incorporation of prints and other materials. Although extra-illustrated Bibles (for instance, the 20-volume Kitto Bible now in the Huntington Library) form an important part of the narrative, this paper demonstrates how the visual and material practices of extra-illustration informed what would become, in essence, the standard, widely circulating illustrated Bibles of the nineteenth century. In particular, "family Bibles" relied on the same techniques of compiling existing sources with disparate styles, and reinforced the value associated with different kinds of print media (e.g. metal engraving vs. woodcut). The myriad ways through which prints were incorporated into illustrated Bibles underscored the heterogeneity of the scriptures, while the frame of the codex maintained the illusion of a unified object.

*Crossed Gazes: Prints in Books in Parma and Berlin*

**Silvia Massa**, SMB-Kupferstichkabinett

Starting in the 16th century, individual taste, collecting canons and classification conventions informed private collectors' choice to paste their single-sheet prints into bound albums. They arranged these prints on the pages according to various display strategies, which could include forms of "sociable viewing," but the containers—books—almost exclusively belonged to the shelves of their personal libraries. Following incorporation into public institutions during the 19th century, rationalised storage schemes often required that such books be dismembered and the prints mounted individually—destroying historical evidence in the process. But bound print collections survive to this day, and they complicate the ever-present issue of prints' "semantic flexibility." Through two case studies, this paper addresses the material and conceptual aspects of such collections by considering a range of historical and aesthetic factors that have impacted the utility and significance of bound print collections from inception until the present moment. The first case, the so-called Ortalli collection of print albums, has been housed in the Biblioteca Palatina in Parma since 1828. These albums were never disbound and are still described as "library holdings." The second, a section of the print collection at

the Kupferstichkabinett in Berlin, is stored in post bindings (Schraubbänder). Despite being the product of curatorial agency and, as such, devised for print room users, Schraubbänder retain the same bulky, but elegant, format of collectors' albums. Both cases well exemplify issues concerning definition, cataloguing and presentation of works on paper that remain at the heart of today's curatorial practices.

*Making Paper Windows to the Past: Extra-Illustration as the Art of Writing*

**Julie J. Park**, New York University

This paper explores how extra-illustrated books have functioned as a multi-media mode of writing through integrating two forms of print: printed text with printed images. It argues that the manipulation and re-arrangement of both forms of print produce a method of writing by hand that facilitates the deep inscription of the self in books written by others. By using scissors, paste, paper and their own collection of engravings, book owners have transformed reading into an interpretive process of rewriting text with images. By providing an intermedial perspective on extra-illustration, this paper contributes to extant criticism through placing emphasis on the materiality of a practice that renders the act of remaking books simultaneous with the act of remaking memory. It also examines the grounds on which one can claim the activity constitutes a form of writing if, as scholars such as Gabrielle Dean claim, it is an act of co-authoring a work that has already been published. While scholars are in agreement over the term "co-authorship," little consideration has been given to what such a term means in relation to the intermedial qualities of extra-illustration. On what basis can one apply the role "author," a term primarily used for textual works, to an act of creation that uses images as well as words? Is one still writing—as well as authoring something—when cutting and pasting visual objects onto a page, using paper windows as both a perspectival and framing device, as opposed to forming words on it with a pen?

## The Specter Haunting Art History: A Third Wave of Marxism?

**Chairs:** Joseph Henry, CUNY Graduate Center; Kaegan Sparks, CUNY Graduate Center

Historically, the politics of class have served a tenuous role in art historical interpretation. While theories of subjectivity and representation have proliferated in postwar art discourses, particularly in the United States, Marxism has mostly receded in our field since the 1970s. In that decade, scholars of the New Left revived the social art history of the interwar period, leading to the vigorous but short-lived Caucus for Marxism and Art at CAA between 1976 and 1980. Forty years later, we are witnessing a renewed politicization of workers' struggles in the art world and beyond, as museum staffs move to unionize, class solidarity emerges as a mass-mobilizing force following Bernie Sanders's presidential campaigns, and the coronavirus crisis exacerbates pervasive material inequalities, including adjunct precarity. In light of the recent revitalization of leftist politics in U.S. national discourse, this panel considers the impact of Marxism for emerging art historical scholarship. We especially seek papers that consider class-based methodologies in dialogue with—rather than to the exclusion of—identity-based approaches. Can the tools of historical materialism augment and complicate, rather than reduce, the insights of anti-racist, feminist, queer, and disability theories (as seen in black, indigenous, and decolonial Marxisms; reproductive labor debates; and anti-ableist critiques of capitalist temporality)? Moreover, how does a Marxist framework enhance new approaches in eco-criticism, or sharpen the relevance of object-based methodologies and technical art histories? We welcome case studies, methodological interventions, or combinations of the two that address time periods within the history of capitalism, and we encourage a global scope.

*The Rentier Aesthetic: Jack Smith's Post-Production Marxism*  
Joshua Lubin-Levy, New York University

In 1970, Jack Smith staged the performance "Gas Stations of The Cross Religious Spectacle" at his live-work loft in Soho. By 1972, Smith had been evicted for failure to pay his rent. At his loft, Smith interrogated landlordism, which he described as the "central social evil of our time"—breaking from his work's earlier focus on notions of "vampirism" and the exploitation of cultural workers within the broader capitalist economy. Smith's preoccupation with landlords and rent coincides with the growth of New York City's real estate economy. Yet his interest in rent, joined with his reference to oil (the Gas Station), also gestures to what, at the time, many progressive US intellectuals castigated as the non-productive economies of "rentier states" that accumulated wealth through tactics of resource extraction. This critique came to a head with the oil crisis of 1973, after which Smith staged a series of photographs at an empty gas station in Soho. In 1976 he circulated these images as publicity photos for his 1970 loft-based performance. My paper uses the backwards temporality of Smith's hybrid performance and photographic work to make a case for rent as the very condition of aesthetic production in the post-Fordist era. Building on more recent scholarship on rentierism, including indigenous and decolonial marxist analyses of private property and resource extraction, I consider rent as a constitutive logic facing a "third wave" of

Marxist analysis (echoed by the fact that Marx himself intended to address rent in the third, unfinished, volume of Capital).

*Divisions of Labor: Looking at Worker Photography with WEB Du Bois*

Maggie Innes, Syracuse University

For photographers and theorists of the critical documentary movement, the 1970s marked a renewed commitment to class struggle. Models for a new "left photography" were mapped out in the 1979 publication *Photography/Politics: One*, which included a foundational survey of interwar worker photography alongside Allan Sekula's call for "a larger, encompassing praxis." As Jorge Ribalta has argued, the worker photography movement of the 1920s-1930s can thus be understood as a key historical reference for the politicized reinvention of documentary underway by the late 1970s. Within the American framework, however, the emergence of worker photography, the movement's visual production, and its attendant cultural conflicts have been scarcely examined, marking a curious absence at the heart of documentary's history. This paper recuperates published images and press prints made by the (US) Workers Film and Photo League between 1930-1933 to assess the group's legacy in more precise terms. Specifically, I consider worker photographers' efforts to give form to the radical mandate for solidarity, most succinctly described by Earl Browder as the "unity of white and black in mass action." Yet as WEB Du Bois pointed out, such a program also revealed the extractive dimensions of collective aesthetics, obscuring American labor's longstanding complicity in the super-exploitation of Black workers. Drawing on Du Bois' 1935 study of race and class, *Black Reconstruction in America*, I consider the League's visual corpus in Bakhtinian terms, not as a reflection but rather a site of class struggle.

*The Revolutionary Media of José Carlos Mariátegui's Indigenism*  
Elise Ying Chagas

Indigenism was a far-reaching cultural movement concerned to elevate indigenous representation in Central and South American social reality in the first half of the twentieth century. Across literature and criticism, politics and activism, indigenism emerged in service of modern nation-building projects in the region. By the 1940s, indigenism from Peru to Mexico was state-sanctioned style, rendering the movement's legacy little more than a record of harmful stereotypes and projections propagated by non-indigenous elites. However the term "indigenism" itself initially came into regular usage through the work of the Peruvian critic and theorist José Carlos Mariátegui (1894-1930), who was recognized as Latin America's great Marxist by communists throughout the hemisphere in the 1970s. Mariátegui imagined indigenism for a distinctly leftist purpose: uniting political, literary, and artistic efforts to empower disenfranchised indigenous laborers. To that end, he founded two Lima-based publications: *Labor*, a bulletin to connect laborers across rural Peru, and *Amauta*, an avant-garde journal with international circulation, named after the word for "wise one" in Quechua, a major indigenous language of the Andes. In the pages of the latter, indigenist discourse gained both theoretical density and aesthetic identity in the four short years of Mariátegui's editorial direction (1926-1930). This paper attends to the positioning of representational painting in *Amauta*, exploring how that which made indigenism revolutionary for Mariátegui was also that which made it

vulnerable to cooption for national populist causes.

*Postsocialist Figurations: Feminism and Realism in 1990s China*

**Amanda Ju**

In 1991, 24 year-old female painter Yu Hong organized a small exhibition, *The World of Women Painters*, at Beijing's Central Academy of Fine Arts. It was the first of more shows into the mid 1990s that began to work out the identity of "woman painter." At the same time, critics in China were reformulating the discourse of realism to meet the new demands of a post-revolutionary, post-socialist era. They drew the outline of a "new realism" that transformed socialist realism's reified form, lodged in the political program of Maoist state socialism, to a relatively open-ended artistic program that indexed the artist's contemporary "concerns" regarding their individual social reality. Seen not as a matter of political ideology, but of perception and individual authenticity, *The World of Women Painters* became a pregnant case where the small scope of everyday experiences figured by women offered a reduced scale of action, implying a smaller, more manageable claim to social relevance. This paper takes seriously this minimized figure of "women" in post-socialist realism. Contrary to dominant art history's tendency to present post-socialist art as individualist and (neo-)liberal, this paper questions the use of global neoliberalism as the base of a universally shared gender identity, and its related claims to liberal feminism. Stressing the historical importance of socialist mass-line culture that conditioned the perception of realist forms in China, this paper deconstructs the essentialist debate over post-socialist womanhood, formalized around women painters, in order to underline the historical and contemporary relevance of a critical, post-socialist aesthetics.

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## The Value of Judgment: Evaluating Works of Art in Early Modern Europe

**Chair: Julia Vazquez**, Albright-Knox Art Gallery

Giulio Mancini's 1621 treatise, titled *Considerations on Painting*, begins with a surprising statement of purpose. "My intention," Mancini writes, "is not to propose rules pertaining to painting or its practice....Rather, I intend to offer and consider some advice by which [to] judge paintings." The history of art is predicated on the act of judgment. Academics and curators regularly make evaluations—conscious or otherwise—about which surviving objects are historically or aesthetically significant, and on what grounds. This panel explores the origins of this practice in early modern Europe, which saw the rise of the private collection, the picture gallery, and connoisseurial protocols like those suggested in Mancini's treatise. Its intention is to examine art criticism as a historical phenomenon by considering the socio-culturally specific factors that contextualize acts of criticism across the early modern European world. Who determines what a work of art is worth? What constitutes "worth" in any given place and time? Papers may address topics including the theory and practice of connoisseurship, especially within spaces designed for the display of art and the performance of its appreciation; conceptions of beauty or ugliness in artistic form or content; designations of financial value, whether on the grounds of materials, labor, authorship, or quality; the stakes of attributions and misattributions by artists, collectors, or dealers; restorations undertaken in the name of "improving" a work of art, and the criteria for determining the need for and means of improvement; and standards of technical virtuosity and the figure of the virtuoso.

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*War of the Words: The Judgment of Raphael and Giulio Romano's Battle of Constantine*

**Harleen Kaur Bagga**

The *Battle of Constantine* in the Vatican stanze was designed by Raphael and painted by Giulio Romano after his master's untimely death. Subjected to a series of judgments from the beginning, the fresco's reception resembles a continuing tug-of-war through the centuries. This paper explores how the painting sets forth a battle of spectatorial expectations, hinged at times upon a battle of authorship that attempts to reconcile Giulio's execution with Raphael's invention. According to Giorgio Vasari and Giovanni Bellori, Giulio's adherence to Raphael's modello was commendable but for its faulty coloring. Yet, Poussin believed otherwise. For the French artist "instructed perfectly in the manner of Raphael," the harshness of the colors did not inconvenience the pride, impetus, and fury of the combat. In matters of design and structure, the early modern painter and theorist Giovanni Paolo Lomazzo claimed that the *Battle* revealed Raphael's talents for composition, and yet, the nineteenth-century French writer Stendhal believed it to be "one of Raphael's great errors," in which the soldiers and horses would collapse if brought to life by a magician's wand. These and other arguments show how the *Battle* became a site to question how a representation of war should look like. Who decides the worth or "convenience," in Poussin's words, of a war painting? Is it the artist, the theorist, the spectator, the critic, or the discourse? Through a reading of the *Battle*, this paper will evaluate the nexus of concerns, demands, and judgments that



make and remake an artwork in its afterlife.

*Responding to Rembrandt: Collecting, Intervention, and Reception in the Early Modern Period*

**Andrea Morgan**

Rembrandt has long-been both celebrated and disparaged, and his work avidly copied and collected. This paper will consider three instances in Rembrandt's history where his paintings and etchings have been judged for better or for worse. Since his lifetime, Rembrandt has been criticized for his manner of depicting the nude female body, 'the noblest subject for the artist's brush'. He was deplored for his renderings of women with 'fat, swollen [bellies], hanging breasts' and 'garter marks' on their legs which critics received with disgust. Undeniably, Rembrandt chose no 'Greek Venus as his model'. I begin with a survey of this early criticism and the implications of those assessments on Rembrandt's historical reception. I then move on to eighteenth-century England when there was a 'madness' to own his work, and the case of Sir Joshua Reynolds and his meddling with Rembrandt's *Susanna and the Elders* (Berlin). I discuss Reynolds' stripping and overpainting of this picture and propose suggestions for his intervention: was this an act of restoration or improvement, or something else entirely? Lastly, I consider two prolific but understudied eighteenth-century Englishmen who collectively amassed sixteen ostensible Rembrandt paintings: the Duke of Buckingham and Chandos of Stowe house and Charles Jennens of Gopsall Hall. I explore the interest in Rembrandt and also the specificities of his painted oeuvre and reception that led to so many misattributions, a problem which continues to plague scholars today. Indeed, a new 'Rembrandt' painting may have been discovered by Oxford's Ashmolean Museum just this summer.

*A Sacrifice for Convenience: Acquiring, Selling, and Displaying Drawings in the Post-Revolutionary Louvre*

**J. Cabelle Ahn**, Harvard University

This proposed paper considers the acquisition, appropriation, and deaccession of drawings in relation to the temporary exhibition of drawings in the Louvre in 1797 (reinstalled in 1804). The latter marked a seminal moment in the history of exhibitions as it marked the first public drawing-only exhibition in early modern Europe. The display opened to the public on August 15, 1797 in the Galerie d'Apollon and included over 450 drawings ranging from Giulio Romano's massive cartoons, Rosalba Carriera's pastel portraits, to physiognomic studies by Charles Le Brun. To stage this exhibition, the administrative body of the nascent Musée Central des Arts (later Musée Napoleon and eventually the present-day Louvre)—which included well-known artists, an art dealer, and administrators—actively sold, exchanged, and acquired contemporary and old master drawings. My paper addresses this understudied institutional history which is embroiled in debates concerning pedagogical, financial, and mnemonic value of drawing. In this, I focus on three case studies: four cartoons by Giulio Romano on the history of Scipio Africanus, Quentin de La Tour's pastel of Madame de Pompadour, and Jean-Baptiste Isabey's contemporary drawing of the First Consul. My paper is drawn from the previously unpublished letters and documents that trace how the material, historical, and aesthetic parameters of value were negotiated, and how these concerns intersected with contemporary attention on conservation and public access to the

arts.

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**This is America**

ASSOCIATION OF HISTORIANS OF AMERICAN ART

**Chair: Keri Watson**, University of Central Florida

On May 5, 2018, Childish Gambino's "This Is America" debuted at number one on the Billboard Hot 100 chart. Hiro Murai's accompanying music video quickly went viral and became a flashpoint for heated discussions of race, representation, and violence in contemporary American culture. Featuring numerous shootings and a shirtless Gambino dressed in Confederate trousers and dancing in various hip-hop, African, and minstrel show-inspired styles, the video calls upon the richness of American visual culture to critique systemic racism, gun violence, and police brutality. Many critics and fans applauded the video – contemporary artist Omari Booker, well known for his paintings critiquing mass incarceration and red-lining, incorporated Gambino into a recent painting aptly titled *This is America*, which depicts a shirtless Gambino standing before a map of the continental United States outlined in red razor wire. Taking "This is America" as a jumping off point, this session, sponsored by the Association of Historians of American Art (AHAA), engages with the current landscape of the discipline and asks how American art responds to contemporary social, political, and environmental challenges.

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*Mammy as (anti)Heroine*

**Elizabeth C Hamilton**, Fort Valley State University

"Mammy as (anti)Heroine" examines the production of artists that reimagine the stereotype of mammy as heroine. Works by Betye Saar, Murry DePillars, and Jeff Donaldson are the first works of their kind that I will address because they posit the possibilities of the stereotype for becoming a discursive space of black identity during the Black Arts Movement. Decades later, Dawolu Jabari Anderson creates fantastical scenes that reimagine the mammy as hero, which is highly problematic because it is a stereotype full of negative associations culled from slavery and Jim Crow ideology. In the works I examine, she is the classic antiheroine – flawed with the possibility of redemption.

*Ripping Whiteness and Queering Japanese Internment Camp Visual Culture: Tina Takemoto's "Looking for Jiro"*

**Kate Korroch**

Madonna's "Hung Up" (2005) marked her 36th single on Billboard Hot 100. Sampling ABBA's iconic "Gimme! Gimme! Gimme! (A Man After Midnight)" (1979), the performance features multiple dance venues in which Madonna is the only white person. Six years later, Asian American artist Tina Takemoto, remixed images from Madonna's music video alongside historical U.S. government archives to compose the short film "Looking for Jiro" (2011). Based on historical archives, the film envisages the experience of a gay man, Jiro Onuma, during his time as a line cook in a Japanese internment camp. Although playful and upbeat, "Looking for Jiro" visualizes two enwrapped and suppressed histories—the lived experience of Japanese internment and an untold queer experience. This paper shows how Takemoto repurposes popular culture and government archives to disorient the dominant ideology of white supremacy and heterosexuality surrounding the visual

culture of Japanese internment in the United States. Remixing "Hung Up", Takemoto removes Madonna's central body, focuses on peripheral characters, and pairs this with Takemoto's own performance of Onuma. "Ripping" is tearing something apart, or a digital transmission of files, but it can also connote that which is splendid or excellent. Through close visual analysis I argue that Takemoto's "ripping" montage technique, which is both deconstructive and fun, reveals white racial and heterosexual dominance through the manipulation and reformation of the visual cultures that perpetuate destructive ideologies in the United States.

*Securitizing American Sight--Crystal Z. Campbell's Model Citizen: Here I Stand*

**Kim Bobier**, Pratt Institute

Crystal Z. Campbell's multimedia installation Model Citizen: Here I Stand (2018-19) revisited the monitored life of Paul Robeson. At the height of Robeson's stardom in the 1920s and '30s, the scholar-athlete turned lawyer turned international stage and screen performer took to the art studio. White modernist artists eagerly pursued him, until the late 1930s when Robeson publicly advocated anti-capitalist, anti-colonialist, and anti-racist politics. From that point on, intelligence service agents became some of his most dedicated viewers. My paper examines how by emphasizing the confining and fetishizing image production, which accrued to Robeson as a modern art muse, Campbell's installation pronounced the fraught social implications of his status as a man watched. The work elucidated an analogy between the gazes Robeson attracted during his stint in the limelight and the invasive oversight he later drew as a radical, as a United States citizen gone rogue. Appropriating white US modernists 1920s nude portrayals of Robeson, Model Citizen referenced bodily repertoires of state surveillance and studio art and, by extension, their respective and connected racialized modes of viewing. Campbell, who identifies as a Tulsa-based "multidisciplinary artist, filmmaker, and writer of African-American, Filipino, and Chinese descents," orchestrated an immersive environment for critically inspecting how these modes tempt the white gaze to violent effect. With Robeson's figure as its cipher, Model Citizen, charts the overlapping practices of white oversight that beleaguered him, the slain Black Greenwood residents of the 1921 Tulsa Massacre, and the contemporary world of #BlackLivesMatter.

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## Toward a Critically Activist Art History in South and Southeast Asia

AMERICAN COUNCIL FOR SOUTHERN ASIAN ART

**Chairs: Alka A. Patel**, University of California, Irvine; **Tamara I. Sears**, Rutgers University

**Discussant: Annapurna Garimella**

This panel seeks to articulate and critically debate the broadest possible range of art-historical responses to and interventions in the urgent challenges facing South and Southeast Asia. Among these are climate change and the attendant degradation of the physical environment; and the seismic shifts in political discourses and public cultures of the regions' nation-states. Many humanistic and scientific disciplines are collaborating to create platforms for informed and impactful engagements with global environmental threats (e.g. the Environmental Humanities). Simultaneously, art practitioners have provided some of the most powerful activism in the face of increasingly oppressive national politics throughout South and Southeast Asia. This panel seeks to interrogate the potential for Art History as a discipline to respond to these dual and often entangled realities of contemporary life. How can the discipline -- iterated to analyze material and visual cultural production in these regions -- intervene in daily existence? Are there past examples of art historians in/of South-Southeast Asia responding to political, economic and other "extra-intellectual" factors? Given the entrenched disparities in economic, political and cultural capital among art historians based in South-Southeast Asia and in Euro-American academia today, the panel also seeks papers exploring contextualized avenues for intervention, including new methods of teaching, types of research, and the means for their dissemination.

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### *Atul Bhalla's Performance of Infrastructural Insufficiency*

**Karin J. Zitzewitz**, Michigan State University

Since the early 2000s, Delhi-based artist Atul Bhalla has engaged in a conceptually driven investigation of water's rich set of meanings. Working across photography, installation, sculpture, and performance, Bhalla is perhaps best known for I Was Not Waving But Drowning II (2005). This arresting series of fourteen self-portraits shows Bhalla's slow immersion in the river, its waters dark and still. The beauty of the photographs contends with the knowledge of what the Yamuna is like: choked with effluent, sewage, and trash, the water that flows by Delhi is so polluted that it is anaerobic, i.e. it cannot support life. This work captures what Kavita Singh called the "reticence of his presence," or the sense that the artist does not seek or return the viewer's glance, but rather invites us to watch him experience something.[1] This displacement of the gaze is more obvious in works where his experience is recorded indirectly. This paper focuses on those works, which include his 2007 photo book Yamuna Walk and a series of photographic works that record taps, pumps, and other water infrastructures. As records of performances, these works document the city's destructive advance on the landscape, as well as the dramatic insufficiency of its infrastructure. They also quietly convey the landscape's odd mixture of hostility to and accommodation of his experience. [1] Kavita Singh, "Atul Bhalla," Artist Essay for Beyond the Self: Contemporary Portraiture from Asia, August 12, 2011-November 6, 2011, National Portrait Gallery, Canberra,

Australia. <https://www.portrait.gov.au/content/atul-bhalla/>, accessed September 24, 2020.

*A Retrospection of art activism in Malaysia through the works of Nirmala Shanmughalingam and Zulkifli Dahlan*

**Cheryl Chelliah Thiruchelvam**, Universiti Tunku Abdul Rahman, Universiti Sains Malaysia

To discuss any form of art movement or prevailing trends in Malaysia sans the socio-cultural context is almost impossible. As a relatively young independent nation consisting of various ethnicities, religious beliefs and cultural practices, the plurality of artistic endeavours among Malaysian artists are hard to be dismissed. The decade of 1970s remains one of the significant eras when Malaysian artists were in search for national identity and historical roots; all this amidst the rapid economic development and political agenda under the terms of the National Culture Policy and National Economic Policy. In examining the works of local artists, it is a challenge to dismiss the political agenda as it has inadvertently shaped the local socio cultural setting, hence influencing artistic movements and creative endeavours, to a certain extent. Thus far, writings on Malaysian art does not explicitly address any particular work or artists under the theme of art activism. This paper will examine the works of Nirmala and Zulkifli who had boldly and explicitly captured the socio-cultural context of Malaysia in their works. Nirmala had openly critiqued on the social realities resulting from the rapid development that was transforming the Malaysian landscape through her photomontage. Meanwhile, Zulkifli had used idiosyncratic and satirical approach in highlighting the social construct through his cartoon like illustrations. This paper intends to argue that both Nirmala and Zulkifli were art activists who highlighted social realities and discriminations that resulted from the rapid development and modernisation taking place in Malaysia during the 1970s and 1980s.

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## Toward a Noble Self in a Global Eurasia: Placing Ancient Jewelry in the Art-Historical Canon

**Chair: Petya Andreeva**, Parsons, The New School

Designated under the umbrella category of “minor arts”, jewelry has been viewed through the lens of historiographies which favor the monumental architecture and fine arts of sedentary Eurasian empires. Nevertheless, in the ancient world, jewelry was actively worn, exchanged, collected, buried, and as such, it remained a potent (global) signifier of high birth, social mobility, merit, political clout, and religious piety. This panel examines portable jewelry as a culturally-specific yet easily-transmittable form of bodily modification, seamlessly encoded in a broader decorative program – that of one’s body, home, tomb or repository. We will undertake a cross-cultural examination of precious ornaments discovered in cemeteries, residential remains, and hoards across an increasingly global Eurasian network from Early Antiquity to the Early Middle Ages. Newly-discovered trade routes brought about a new mode of expression: portable luxury. This panel examines the trajectories and shifting biographies of portable ornament: how does jewelry change its meaning when disarticulated from its original context and placed in a new cultural or physical frame during gift exchange, looting, trade, or depositional practices? Conversely, what do culturally-specific jewelry designs and a resistance to exchange indicate about one’s value system and sense of identity? We look at diverse modes and materials, from tangible pieces and sets of jewelry to depictions of such on murals, textiles, and sculpture. Finally, all papers deliver a broader critique which views jewelry as the canon’s “blind spot”, continuously pushed to the margins of scholarly inquiries and trapped in a discursive vacuum between “high art” and “craft”.

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### *Ancient Greek Gold Dress Ornaments in a Global Eurasian Context*

**Anthony F. Mangieri**, Salve Regina University, Newport, RI

In the fifth- and fourth-centuries BCE, the Greeks created sets of small gold bracteates or plaques with relief decoration that could be sewn onto garments as adornment, a form of jewelry that is often overlooked by scholars. This paper examines historical examples of such gold dress ornaments as well as representations of embellished dress in Greek vase-painting inspired by such decoration to understand better the relationship between the two and the meanings attached to such adornment. In order to interpret how these gold dress ornaments communicated wealth, power, and luxury for the Greeks, they have to be contextualized within their broader global Eurasian context and relation to nomadic peoples, traditions, and portable arts. As a case study, I analyze a set of fourth-century BCE Scythian gold rosette plaques in the Hermitage found at the Chertomlyk Barrow site near Nikopol in relation to the dress decoration of a mythological personification represented on an Athenian red-figure calyx-krater (mixing bowl) that was made for export and found in Kerch on the northern shore of the Black Sea. The textile decoration represented in the picture illustrates that the vase-painter emulated the kind of gold ornamental plaques known from Eurasian nomadic traditions and used it intentionally in his painting since the vase was intended for this region. Ultimately, a study of dress ornaments and the representation of textile

embellishment in vase-painting reveals the relationship between Greek and Eurasian traditions and how jewelry and adornment were both a mode of exchange and a creator of meaning.

*The Byzantine Golden Coins from the Bayannuur Tomb of Mongolia*

**Ah-Rim Park**, Sookmyung Women's University

This paper will examine about 40 golden Byzantine coins excavated from the tomb at Bayannuur, Bulgan, Mongolia. The Bayannuur tomb was the first wall painting tomb from the Turk Khaganate period in Mongolia and archaeologists discovered wall paintings of human figures, the four directional animals and, the pavilions which are in the style of the Tang China. The murals have been explored in some recent studies while the Byzantine coin imitations from the tomb have not been fully investigated yet. This paper will search for the function and the origin of the golden coins as comparing the distribution of the pierced gold coins from the Dumbarton Oaks Collection (Washington, D.C.), Bibliothèque Nationale (Paris) and State Hermitage Museum. Some Bayannuur Byzantine coins show the apertures or riveted orifices and severe abrasion of either side. It might show the possible symbolic function of the coins as the amulets or the bracteate. By combining the similar examples from important museum collections, this paper aims to shed a light on the production and the function of the Bayannuur coins.

*Liao (916-1125) Swan and Geese Pendants and Plaques*

**Leslie V. Wallace**

At the height of their power, the Khitan ruled as the Liao Dynasty (916-1125), conquering portions of modern China, Korea, Mongolia, and Russia. Amber, gold, bronze, jade, and rock crystal pendants and plaques dangled from or were components of the necklaces and belts of Khitan elites. Originally mobile pastoralists, the Khitan regarded small portable items, like jewelry and other articles of personal adornment, as potent signifiers of wealth and status. One subset of Khitan pendants and plaques includes carved swans or geese. For example, the burial of the Princess of Chen 陈国公主 (1001-1018) included an amber swan-shaped belt pendant with gold cap and chain and the burial of her consort, an amber necklace plaque, which depicts two swimming geese enveloped by a lotus leaf. Pendants and plaques like these have been connected to the chunshui 春水 (spring water), a ritualized hunt involving the use of hawks and falcons to hunt swan and geese, practiced by the Liao emperor and his court. This paper examines surviving Liao swan and geese pendants and plaques as a small, but important part of a larger sartorial ensemble that was determined by, and visually articulated, different aspects of a person's status and identity in life as well as death.

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## Towards a Socialist History of US Design: The Material Culture of Progressive Movements

**Chairs: Gretchen Von Koenig**, Parsons, The New School; **Rachel Hedy Rosengarten Hunnicutt**, Parsons School of Design

Since the founding of the world's first labor party in the United States in 1828, the country's relationship with socialism has been complex and contradictory. Capitalism remains the dominant tool of economic and cultural organization—both public and private—and design histories often foreground capitalist production and consumption in crafting material culture narratives. While past CAA sessions have highlighted art in socialist contexts—mainly Chinese and Soviet—few have interrogated the intersection of design and socialism in the US and its influence on systems and objects. Now invigorated by renewed public attention, socialism's role in US design must be addressed. From FDR's New Deal to AOC's Green New Deal, hanging chads to mail-in ballots, the UAW to Amazon warehouse walkouts—this session seeks papers from across disciplines (and party lines) that question or address socialist ideologies in US design through historical, contemporary, or historiographical analysis. Potential topics include: Histories of government-funded design initiatives; Comparative studies of capitalist and socialist modes of material production; Biographies of individual and collective designers who espoused socialist ideals; Socialist graphic design, pamphlets, and propaganda from Appeal to Reason to Jacobin; Planning, social housing, public transit, and the distribution of wealth; The role of collectivism in producing and consuming material culture. This session will examine the role of socialism in US design, both past and present, to elucidate material culture narratives outside of capitalist systems of production and consumption. We seek to unpack historical and contemporary case studies in order to better understand the material underpinnings of today's progressive zeitgeist.

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*The District Health Center in New York City: From "Wall Street's Back Yard" to City-Wide Program (1913-1937)*

**Jessica Fletcher**, The Graduate Center, CUNY

The crisis of the COVID-19 pandemic and the growing popularity of Senator Bernie Sanders' Medicare For All plan show the acute need and demand for socialized health care in the United States. Though Medicare For All is often treated as an anomaly in a tradition of American rugged individualism and distrust of government intervention, there is a long history of socialized health care in the United States, which can be uncovered by close attention to the urban fabric of New York City. In 1913 the New York Milk Committee – a philanthropic organization devoted to reducing infant mortality in working-class neighborhoods by providing free and affordable clean milk – established an "ideal district health center" in the heart of the Financial District by altering and renovating the ground floor of a dilapidated tenement building. Other philanthropic organizations followed this example and began building health clinics devoted to preventative care for working-class families. Over the course of the 1920s and '30s, a growing constituency of women reformers agitated for the city's Department of Health to establish municipal centers. Mayor LaGuardia built a city-wide series of modernist district health clinics during the New Deal,



many of which are still in use today as municipal centers that provide free health care. This paper will explore the urban planning and architectural history of socialist health care in New York City. A variety of material culture will serve as evidence to understand the public health landscape, including Progressive-era health reform pamphlets, postcards, posters, and maps.

### *Phototypesetting and the "Life-Cycle" of Socialism*

**J. Dakota Brown**, School of the Art Institute of Chicago

In "Socialism: A life-cycle," Regis Debray narrates a kaleidoscopic history of the international workers' movement. Across conflicting factions and national contexts, Debray emphasizes print as a persistent basis for socialist imaginaries and practices. And indeed, many prominent early socialists were also trained typesetters: from Marx's rival Pierre-Joseph Proudhon to the Haymarket martyr Albert Parsons—the latter of which was a card-carrying member of one of the United States's first typographical unions. In marked contrast to the socialist-tinged utopianism of the modernist "machine aesthetic," the mechanization of typesetting took place under the sign of cutthroat business competition—which left successive waves of print workers deskilled, disempowered, and ultimately unemployed. Noting the coincidence of print workers' decline and the fading of hopes for world revolution, Debray went as far as claiming that "photocomposition destroyed the last cultural bases of the workers' movement." This paper considers two collisions of socialist and labor movements with design technologies. First, in the late 1940s two large U.S. newspapers developed experimental typesetting and photoreproduction processes to break strikes by union typesetters. Then, in the early 1970s, the anarchist Detroit Printing Co-op began to utilize strikingly similar procedures to produce "underground" publications—including militant labor texts that a more established and conservative typographical union refused to print. In closing, I argue that a socialist history of graphic design is right under our noses: the very tools of contemporary practice have been formed by profound conflicts over capitalism and work.

### *Contemporary Graphic Design on the Left*

**Danielle Aubert**

This presentation will focus on the way that contemporary graphic design functions in movements of the political left in the United States. Since 2016, socialist organizations like the Democratic Socialists of America have increased exponentially in size. There are many examples of inspiring graphic design work made for movements — for instance protest posters for a march or branding for a political campaign. This presentation, however, will focus less on these examples, and more on the way graphic design is made within left activist groups. Who is making the flyers, Instagram posts, and posters for events? What kinds of committees exist and how do things get decided? What media circulates most widely? This presentation will examine the kinds of working relationships that exist between activist graphic designers and other members of the movements they are a part of. This presentation will be based on interviews with contemporary graphic designers organizing in different American cities, including Detroit, San Francisco, New York, and Chicago. Many of them are involved in various interrelated movements resisting police brutality and defending Black lives, organizing labor unions in their workplace, or working to elect

Socialists to public office. This work builds on prior research into the material production of the Detroit Printing Co-op, an anarchist print shop that existed from 1970 to 1980, which I collected in the book *The Detroit Printing Co-op: The Politics of the Joy of Printing* (Inventory Press, 2019).

### *Alternative Movie Posters: An Examination of Progressive Practice in Film Poster Design*

**Amanda Horton**, University of Central Oklahoma

Recently, there has been an Alternative film poster movement gaining attention in the mainstream. While the socialist or capitalist objectives of this movement could be argued; designers often make posters to please themselves, but are happy to monetize their designs and make a profit, and in some cases might even be commissioned to create their designs. Regardless, designers who create posters as part of this movement operate outside of the traditional film industry norm, and therefore ignore the conventions of an industry based on capitalism. The success of these designs could be seen to parallel the designs of the Polish Poster School, whose designers recognized that posters designed for Hollywood films would not speak to Polish audiences, so they created their own designs. Polish posters have been heralded as historic icons of design, which continue to be praised throughout the world. Much like the Polish posters, designers associated with the Alternative Movie posters speak directly to their audiences, capturing their imaginations, and promoting a culture. In a time when Hollywood posters are on a decline, professional designers, critics, and fans have noted that movie posters are no longer the collector's items they once were, the posters from these unorthodox trends are once again speaking to audiences. Much like the Polish Poster, the underground nature of the Alternative Movie Poster Movement allows designers to work outside the confines of the capitalist control of the Hollywood film industry, creating a freedom of form and content that supersedes the official industry posters.

### *Common Goods: Everyday Objects in New Rituals of Care During the Covid-19 Pandemic*

**Ellen Christensen**, San Francisco State University School of Design and **Christopher B Cote**, University of Tennessee, School of Design

"Good design always takes into account the technique of production, the material to be used, and the purpose for which the object is wanted." (Russell 1949, 2) The economic system in the U.S. historically has revolved around the production and consumption of objects for maximal profit margin. Capitalist focus on an end product has defined the value of goods by their price tag. In response to pandemic restrictions, many are spending increased time at home and altering their routines of labor. As the Covid-19 pandemic has restructured and blurred the lines of the domestic realm and more traditional work spaces, our individual patterns of interaction with the objects around us are changing. Through these processes, our collective cultural value systems are also being redefined. Our participatory case study and research invites open submission of the objects that individuals are caring for and noticing in new ways, with reflection by participants on how these objects may serve as models for more thoughtful design practices and outputs. How can the pandemic be a time of growth for the design discipline and society? How can it serve as a moment to

reexamine our cultural priorities for the future, in order to forefront socialist ideals of social responsibility, sustainability, and common good? By looking closely at the intimate interactions of real people with the designed goods they choose to care for and use, we can consider how these specific material goods might help us identify broad and progressive needs of our future society.

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## Towards the “Concrete Transaction:” Global Methods for Art in Capital

**Chairs:** Avigail Moss, University of Southern California; Ellen C Feiss, UC Berkeley

In his 1973 book, *Image of the People*, T. J. Clark called for an art history that captured the “...concrete transactions... hidden behind the mechanical image of ‘reflection,’ to know how ‘background’ becomes ‘foreground;’ instead of analogy between form and content.” Clark’s was a polemical, neo-Marxist art history alert to the capitalist economy’s mediating role, but his approach also became a locus for a successively diffuse social art history, increasingly marked by analogical comparison. Indeed, nearly fifty years later, social art history remains a dominant practice, yet scholarship often eschews direct capitalist critique. Returning to the “concrete transaction,” this panel furnishes revised methods for situating the production, display and circulation of art within distinct processes of global capitalism over what economist and sociologist Giovanni Arrighi has termed the “long twentieth century.” Contributions analyze infrastructural and administrative systems and cultural hegemony, including public-private partnerships between governmental institutions and museums alike. This panel conceives of race and gender as inextricable from capitals’ functioning, evident in art workers’ precarity following the 2008 financial crisis, and in the persistence of bonded labor in the art system, as identified by organizations like Gulf Labor. In this light, what does art history offer to studies of the value form? How might art historical periodization shift under the weight of the history of capitalism to include dates demarcating fiscal and, consequently, social crises like 1873, 1903, 1929, or 1973? How does uneven development weigh upon the development of a “global” art history?

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### *Uneven and Combined Development, Art History, and Concrete Totality*

**Ciaran Finlayson**

This paper surveys recent attempts to adapt Leon Trotsky’s concept of Uneven and Combined Development (U&CD) as a critical category for art and culture. The movement of U&CD from law to theory, and from political program to disciplinary intervention, has led to a state of confusion where it is being used, all at once, as a sociological category encompassing two centuries of global cultural production, a periodizing term for the development of the art of the past, and an interpretive category illuminating a strain of politically-minded work in the present. The argument that U&CD has unique purchase today, now that we live in the era of capital’s full transnationalization (advanced variously by thinkers such as Frederic Jameson and those comprising the Warwick Research Collective), is hampered by the unclear and contradictory ways U&CD remains yoked to artistic modernism, which is treated either as an essentially historical category or is expanded to be purely chronological.

Both leave unclear what U&CD entails beyond the idea that all regional practices are thoroughly mediated by the global culture of capitalism. This paper will examine recent turns to U&CD as an art-critical category in cultural studies, comparative literature, and social theory (after the critique of all three by post-colonial studies) and will return to its central question, that of the role of bourgeois revolution in socialist politics, for the implications it holds for the study of contemporary art history.

### *Berni: Art and Hegemony*

**Karen Benezra**

The present paper examines Argentinean painter Antonio Berni’s large-scale paintings on burlap from the mid-1930s as a way of exploring the relationship between so-called proletarian art and class hegemony. Berni participated in the *Querelle du réalisme* organized by the French Popular Front, *L’Association des écrivains et artistes révolutionnaires* in 1935. His response to the questionnaire titled “Where is Painting Headed?” echoes David Alfaro Siqueiros’s notion of a dialectical-subversive painting by displacing and subordinating the conflict between form and content onto the technical-historical conditions of art’s production and reception. Simultaneously, Berni’s response to the survey belies the more nuanced terms of his polemic with Siqueiros the year prior, in which he questioned Siqueiros’s mechanical view of historical dialectics, arguing, instead, for the necessarily localized and contingent ideological and political determinations of class struggle. Berni’s particular approach to social realism combined the portrayal of historically specific social subjects and places with the stylistic conventions of current European avant-garde movements, Siqueiros’s monumental and multi-exemplary art, and the Biblical narratives and composition of Italian Renaissance masters. Anticipating the intentions of the young T.J. Clark cited in the panel’s proposal, Berni was attentive to the institutional and political determinations of the forms and modes of reception of social realism. The present paper aims to extend and reorient Clark’s intuitions by underscoring how Berni understood the relationship between proletarian art and hegemony both in and beyond the cadres of the party.

### *From Democratic Pluralism to Corporate Hegemony: US Art after 1943*

**Angela L. Miller**, Washington University in St. Louis

1943 marked the termination – under the pressure of global war – of the United States’ first massive and sustained program of public art under the broad umbrella of Roosevelt’s Works Progress Administration. Between its origins in 1934 and its defunding nearly a decade later, this extended experiment in the creation of a public culture transformed the market conditions of artmaking and spawned vigorous alternatives to the commodity status of art, as well as new recognition of art as a democratic resource. Failing a renewal of federal support, defunding left a wide wake of proposals for how to sustain artistic production through private means. Depression-era public funding had generated a landscape of aesthetic eclecticism, understood at the time as a vindication of American pluralism in the face of authoritarian control of culture leading up to World War II. Yet in the years following the war, eclecticism shifted from being understood as an aesthetic expression of democratic pluralism to identifying a problem. The post-war nation-branding of the United States and its corporate partners generated a call for a

unified image to be conveyed through cultural expression. Abstract Expressionism – besides being ‘a weapon of the Cold War’ and a uniquely powerful aesthetic expression whose ‘rise’ coincided with the US’s global ascendancy – also appeared at a certain moment as the solution to a problem largely internal to the New York art world: the need for an authoritative aesthetic canon that would serve the nation’s emerging corporate hegemony.

*Racial and Economic Inequality: the SFMOMA and the Private Fisher Collection*

**Nizan Shaked**, California State University, Long Beach

In 2019 SFMOMA sold one of two Mark Rothko paintings to purchase works by underrepresented artists. Indeed, diversifying the collection is an urgent goal. Yet, while the museum claimed the Rothko was “duplicative,” it owns 22 works by Gerhard Richter and displays an additional 21 with the long term loan of the private Fisher collection. The Fisher collection is distinctly un-diverse. The museum committed to housing it for 100 years, where it is contracted to occupy 60% of the display, undoubtedly raising its value. SFMOMA has received public NEA grants to support ongoing Fisher exhibitions that feature mostly blue-chip, white-male artists. That the NEA overlooked the Fisher collections’ private gain signals the urgency to consider “the concrete transaction.” This paper examines the ambiguity of what is private or public in the administrative structure of the American nonprofit museum. I show how a slippage allows wealthy donors to both benefit financially from, and gain ideological control of, a publicly-subsidized institution. A key problem is that the terms “public” and “private” are defined differently by the law and in culture, allowing museums to claim they are public when justifying tax exemptions for operations and donations, in grant writing, publicity, or audience interface, but private when it comes to transparency about their programming and administrative decision-making processes. Critique of the political economy of the nonprofit institution as an instrument of the third sector, neither public nor private, or, in the words of Jennifer Wolch: “the shadow state,” reveals the role of museums in sustaining extreme inequality.

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## Transforming the Ecological Turn: Activism, Prefiguration and the Environmental Humanities

**Chairs: Siobhan Angus**, Yale University; **Martabel Wasserman**, Stanford University

**Discussant: T. J. Demos**, University of California, Santa Cruz

This panel centers questions of justice, praxis, and prefiguration in the context of ecological crisis. With the rise of the environmental humanities, environmental justice has emerged as an important theme in ecocriticism. However, more work needs to be done to integrate perspectives that analyze racial, economic, gender, and class-based inequalities into art historical analysis. As TJ Demos has argued, artistic practice “divorced from any duty or responsibility for environmental considerations, is to advocate, intentionally or not, for the status quo of neoliberal exceptionalism and its destructive ecocide.” In recognition of the urgency of our current moment, it is crucial we infuse the environmental turn with theory generated from and for activist practices that are responding to on-going climate catastrophe. This panel investigates artistic activism and the aesthetics of prefiguration in the face of climate crisis.

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*What is a Crime?: Evidence and Ecology in Amar Kanwar’s The Sovereign Forest*

**Lily Woodruff**, Michigan State University

Warning: this presentation includes graphic images some viewers may find disturbing.

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*Submerging the Social: Betty Beaumont’s Ocean Landmark (1978-1980)*

**Jessica Bardsley**, Harvard University

When artist Betty Beaumont (b. Canada, 1946) heard scientists were working to stabilize coal waste so that it would not pollute the environment, she proposed using the material to build an underwater sculpture. Involving biologists, chemists, oceanographers, engineers, and scuba divers, Beaumont’s team identified a site off the Fire Island National Seashore where they then placed 17,000 coal fly-ash blocks on the ocean floor, 70 feet below the surface, creating an elongated mound configuration for fish to inhabit. Once fish began to thrive there, Beaumont hoped the site would be fished so that it could also feed people. By transforming the waste of industry into a habitat for fish and a source of food for humans, Beaumont aimed to support the “coevolution of technology, humanity, and nature.” Titled *Ocean Landmark (1978-1980)*, her project’s aims were not only remedial. I argue that this piece also challenges many basic assumptions about art. Informed by psychoanalysis, phenomenology, and ecology, this underwater sculpture questions the notion that art is made in order to be seen by and to serve humans, since the primary “audience” for this piece is the fish who inhabit it. While social practice artists have extended the boundaries of art to include the aesthetics of social interactions as well as social contexts outside galleries and museums, Beaumont’s piece takes this provocation further: her piece extends the boundaries of “the social” itself, including fish in the work’s “society.”

*Burning the American Flag Before the World: Artist-Activist Coalitions in Hawai'i, For the Future*

**Aaron Katzeman**, University of California, Irvine

Given the American military's extensive land use and significant carbon emissions, this paper examines how the emergence of various artist-activist coalitions for decolonization and demilitarization in Hawai'i are inherently prefigurative socioecological political formations and, therefore, operate simultaneously for environmental/climate justice and a revolutionary future. For example, the 2020 edition of the biennial Rim of the Pacific Exercise (RIMPAC)—the world's largest maritime warfare training showcase hosted by the U.S. Indo-Pacific Command at Pearl Harbor—faced intensive pushback, from Cancel RIMPAC Coalition's official legislative efforts to the anonymous art collective Hui Menehune that emerged as the direct action and aesthetic arm of resistance. A month prior to RIMPAC, Hui Menehune collected and burned a considerable amount of American flags displayed for July 4th celebrations, a subversive and symbolic gesture that has unexamined ecological implications considering rising global temperatures. During the event, Hui Menehune utilized controversial infrastructure projects on O'ahu for their decidedly radical and public proclamations, including unveiling a large banner reading "FCK RIMPAC" on a decommissioned military installation highly visible from the H-3, a highway built solely for efficient transportation between bases. A video documenting their illegal exploits featured music from Hawaiian singer Israel Kamakawiwo'ole, including the lyrics, "Rise for justice, the day has come." Their social media presence asserts, "We protect what the state will not." Between these acts and other examples of visual production in Hawai'i, this paper highlights how artists are necessitating ecological futures be anti-colonial, anti-imperial, and Indigenous-led.

*Out of Office: Mycorrhizal encounters and the art of feminist un/learning*

**Elsbeth Mitchell**, University of Leeds and **Lenka Vrablikova**, University of South Africa

This collaborative contribution engages mycorrhizal encounters to explore feminist un/learning as a creative practice that is vital for the possibility of working and living inside and outside educational and cultural institutions. We follow the path taken during a series of feminist reading & mushroom hunting walks we first initiated in 2017 during a workers' strike to defend Statute protections for staff at the University of Leeds (UK). Attended by union members, students, their friends and families, the walks involved foraging for mushrooms and reading aloud together texts that made us reflect on what life, work, leisure, creation and invention are and could be. Going 'out of office' in the context of a strike provided space and time to collectively reflect on the forms and conditions of labour in which we and our co-readers and co-foragers engage. The presentation tests a premise that encounters with mycorrhiza – a symbiotic association between a fungus and a plant understood as partial, situated, embodied and entangled practice-in-motion – allows for a re-consideration of individual and collective relationships to what we are calling 'the art of feminist un/learning'. Drawing from a notion of 'learning to unlearn' (Tlostanova and Mignolo 2012), we envision feminist un/learning as striving to imagine and try out new forms of collectivity, creative and political work. Addressing feminist un/learning as creative practice through

mycorrhizal encounters invites new perspectives and solicits interventions within, against and beyond current institutional conditions, toward alternative institutional structures and creative horizons.

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## Transhistorical Insurgency in the Americas

**Chair: Faye Raquel Gleisser**, Indiana University

**Discussant: Cheryl Finley**, Spelman College

What frameworks or methods exist for recognizing the superimposed conditions of the past, present, and future in our discussions of popular insurgency and its conceptualization in art? Traditional art historical methodologies tend to focus exclusively on the finished object and chronological certainty. What happens when we focus on the process of artistic gestures that materialize resistance and the ways they become legible across centuries and audiences? This panel takes up a diverse array of artworks, media, technologies, and archives through a transhistorical lens to push against the art historical impulse to categorize discrete objects and linear time. We look at artistic gestures as palimpsestic processes with the goal of shifting our focus to the entanglements of organized resistance, and how it is that we come to know forms of anticolonial Black and Indigenous struggles in the present. From 17th century paintings reflecting Native resistance to contemporary performance art engaged with state surveillance, our papers seek to stage an interdisciplinary conversation bridging anthropological, art historical, archeological, filmic, and political frameworks in order to chart the oft-overlooked recursive violences and possibilities of counterhegemonic movements. This panel continues our collaboration initiated in 2018 when we established a working group with the collective aim of challenging the siloing of historical periods in the study of the visual culture of popular insurgencies in the Americas.

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## Transnational Perspectives on Feminism and Art, 1960-1985

**Chairs: Jennifer Kennedy**, Queen's University; **Angelique M. Szymanek**, Hobart and William Smith Colleges

This panel brings transnational feminist praxis into conversation with histories of feminist art in the 1960s, 1970s, and early 1980s; decades during which artistic practices and discourses became increasingly intertwined with social movement activism around the world. In the midst of independence struggles across Africa and Asia, the Cold War and its proxies, revolutions and dictatorships reverberating throughout Latin America, the Chinese Cultural Revolution, and Civil Rights and Red Power in North America, among the numerous other social, political, economic, and cultural events that remapped the globe during this period, art became a vital mode of political engagement and worldmaking. Each of the papers in this panel proposes a different model for revisiting these crucial decades in art history from a transnational feminist perspective and, in doing so, for returning to close analysis of artistic practices to also rethink some of the entrenched historical narratives that have framed them. "This panel is part of the CWA 50/50 Initiative"

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*'Really African, and Really Kabuki too': Senga Nengudi's Afro Asian Movements*

**Ellen Y. Tani**, CASVA

African American sculptor and performance artist Senga Nengudi (b.1943) is best known for her surreal, ambiguously gendered sculptures made of everyday materials like rubber and used nylons. Begun in the 1970s, these works reflect the body's material fatigue with a black feminist perspective, but are also conversant with the tenets of postminimalism, African ritual practice and Japanese performance. Targeting a single work from 1978, this presentation examines the longstanding impact of the year Nengudi spent in Japan a decade prior, an immersive sojourn that remains under-recognized in the artist's oeuvre, as a catalyst for her understanding of global ritual.

*Insubordinate Bodies: Protest and Gender in Regina Vater's 1973 Nós Performance*

**Emily Jean Citino**

During the height of the Brazilian military dictatorship (1964-1985), the artist Regina Vater organized an art performance titled Nós (Knots) (1973) in a public square in Rio de Janeiro. Participants creatively interacted with rope and produced a variety of gestures and poses. This presentation examines the role of gender in the performance as a means to highlight the position of many women in the political resistance to the dictatorship, as well as includes biographical details on Vater's role as a woman artist in the 1970s. This study of Nós reveals the possibilities for a work of art to stage a moment of dissent and freedom of expression for the public during this politically charged moment in Brazilian history.

*"Hidden" No More: Jung Kang-Ja, a Pioneer of Korean Experimental Art of the 1960s*

**Phil Lee**

This talk introduces Jung Kang-Ja as a leader of the Korean experimental art of the 1960s and 70s, who claimed the agency and authorship over her body in the specific context of South Korean society. Jung led significant breakthroughs by exploring her own body as means of radical artistic expression in such work *Transparent Balloons and Nude* (1968). Her work problematized Korean women's social status and female gender roles in politically repressive male-centric Korean society.

*Creation Stories: Australian Feminist Art*

**Jacqueline Millner**

In this paper, we complicate the stereotypes generated by decade-bound feminist analysis, in particular assumptions about the lack of 'intersectionality' and the 'essentialism' of earlier feminist art. We explore the varied ways in which earlier generations of Australian artists framed their experience in terms not only of gender but also according to the everyday realities of much of the world's women, realities permeated by race, ethnicity, class and sexualities, among other factors. We focus on selected work from the 1960s and 1970s that deals with the female body as an embodied source of cultural and political power. In particular we look at Australian indigenous artists –Thancoupie from Napranum (Weipa), North Queensland, and Emily Kngwarreye and other founders of the women's art centres at Ernabella and Utopia in the Western Desert – and how they worked between their traditional lands and the metropolitan art centres to craft 'women's business' that was

accessible to non-Indigenous audiences, through body-based artworks asserting their cultural authority as First Nations women. These varied practices underline how relationality has directed localised, feminist understandings of women's subjectification, within a historical grid of patriarchal capitalist and settler-colonial power relations.

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## Transposed Memory: Sites of National Recollection in 20th Century East Asia

**Chairs: Eunyoung Park**, Case Western Reserve University;  
**Alison J. Miller**, The University of the South

In 20th century East Asia, sites and images of recollection, commissioned and produced by diverse agents, played a central role in constructing national narratives and collective identities. These places contribute to controlling or mediating domestic and international politics, visualizing forgetting and loss into material forms, and sustaining, intervening in, and resisting collective memories. Furthering the discourse on the politics of memory, sites and images of recollection and remembrance were widely produced, reproduced, and circulated in 20th century East Asia, evoking the establishment of modern nations and the shared experience of historic events. This session explores a range of site markers and visual signs of memory produced in East Asia, from the traditional forms of monument, memorial, and museum to more recent forms, such as participatory memorials, counter-monuments, and contemporary artists' critical responses to collective memory. We seek to ask: How do monuments and memorials shape, institutionalize, and reconstruct collective memories and national identities? How do sites and images of memory undergo transformation and gain new social contexts with periodic political change? What are the viewer's engagements with and lived experiences of memorials and monuments? What are the roles of memory in the visual cultures and politics of East Asia? How does collective memory forge East Asian inter-regional relations? We invite papers that contribute to the critical discourse of memory through the investigation of the diverse sites and images of memory and enhance the understanding of intercultural relationships between East Asian countries through the consideration of their geopolitical conditions.

### *Memorializing Empire at the Seitoku kinen kaigakan*

**Alison J. Miller**, The University of the South

Completed in 1936, the Meiji Memorial Picture Gallery, or Seitoku kinen kaigakan, is a granite and concrete structure located in Tokyo that houses eighty large-scale paintings devoted to telling the story of Emperor Meiji's life and accomplishments (r. 1868-1912). Displayed chronologically from the emperor's birth to death, the paintings represent personal, political, or military events in either nihonga (neo-traditional Japanese painting), or yōga (European-style oil painting). Planning for the Gallery, which was a popular tourist attraction in the 1930s, took place under the Taishō monarchy (1912-1926), and the paintings were primarily completed in the early Shōwa era (1926-1989); more than half of the paintings were created over fifteen years after Emperor Meiji's death. As a result of this timeline, the paintings are more indicative of the creation of official histories in the 1920s and 30s than an accurate portrayal of the events of Emperor Meiji's reign in the late nineteenth and early twentieth centuries. This presentation will focus on four paintings from the Gallery that envision Japan's expanding empire through images of the Ryukyu Kingdom, Taiwan, Manchuria, and Korea. Through a visual analysis of the painting styles and subject matters, as well as their relationship with Japan's continental policies, this presentation will investigate how the representation of empire

at this site of monarchical memory impacted conceptions of Meiji colonization in the midst of Japan's imperial age.

### *Troublesome Commemoration: Atomic Bomb and "Records of the Japanese" (1959)*

**Rika Iezumi Hiro**, Occidental College

In August 1959, Hiroshima welcomed the Fifth World Conference Against Atomic and Hydrogen Bombs and accompanying Peace March. Not far from these bustling activities, an art exhibition opened its doors to celebrate the conference and commemorate Japan's experiences of atomic bomb annihilation. Entitled Nihonjin no kiroku/Records of the Japanese, this was a large-scale art event with more than a hundred paintings, photographs, prints, sculptures, and posters by established and emerging artists, including painters Okamoto Tarō and Nakamura Hiroshi as well as photographers Domon Ken and Tōmatsu Shōmei. The exhibition arguably took the concepts of documents, records, and documentary art as its critical subjects, illustrating the problematics of these terms in its very curation. However, it was soon forgotten and remains unacknowledged, even by the majority of its participants. This presentation is intended to historicize Records of the Japanese and reframe its significance. I argue that the exhibition and its subsequent erasure as a discursive site embodied issues that represent and commemorate atomic bombs, art's tangled relationship with politics and activism, and the psychological distance between the decimated cities and the nation about trauma of war. Moreover, these difficulties continue to resonate today, particularly with respect to controversies around the 2019 Aichi Triennial and the backlash against artworks concerning memories of war and Japan's aggression in Asia and the South Pacific during the Fifteen-Year War (1931–1945).

### *Iwo Jima's "Reunion of Honor" Memorial: When Two Former Enemies Reunite*

**Yui Suzuki**, University of Maryland

On February 19, 1985, American and Japanese survivors of one of the bloodiest battles fought in the Pacific during World War II gathered together on the black sands of Iwo Jima to attend the Reunion of Honor Memorial to commemorate their fallen comrades. A stone plaque was dedicated to mark the Battle of Iwo Jima (19 February—26 March 1945) and to pray for enduring peace between the two countries. Among war memorials, the Reunion of Honor Memorial is a rare example of an emblematic structure that jointly honors fallen soldiers of former enemy countries. Since its creation in 1985, U.S. and Japanese survivors and their bereaved family members have gathered each year to participate in the memorial service held at the site. For this reason, the monument offers an ideal case-study to explore the processes through which the alternative histories and shifting collective memories of the victorious and vanquished were encoded into a single artifact. Various associations from the two countries negotiated their countries' respective wartime pasts and acts of remembrance in myriad of ways. These negotiations are visually mediated through the memorial's architecture, by its inscriptions, and by the ritual performances that are enacted at the site. Despite the public message of reconciliation and peace, various groups and individuals have interpreted and engaged with this monument to specific ends. My paper reveals the ways in which war memorials evoke desired human values and articulate the complicated politics of history and collective

memory.

### *Concrete Material as Chinese Architectural Reformation*

**Ruo Jia**

How to develop China's reformed architecture after the Cultural Revolution? It also ties to the collective question about how to create a reformed Chinese identity after the collapse of the Maoist socialist utopia starting in the late 1970s. The architect, Shu Wang, intellectually formed majorly in the 1980s, answered with his architectural theory and practice along with his generation of the so-called Chinese Experimental Architects, who came fourth on the stage in the late 1990s. His solution is concrete architectural materials, as well as construction methods, that testify and hold the collective memory of the specific region. For example, he uses the exposed hybrid materials of rural villages in Zhejiang province for the façades of Ningbo Museum, the Anhui courtyard houses' wooden panels for the school buildings of CAA Xiangshan district, as well as a wooden bridge building method in Zhejiang province for the roof structure of a university community building. The result is that the building resonates with its visitors directly, with such specific material mediums that connect to their shared collective memories. Nevertheless, such references are also non-symbolic, non-monumental as well as non-authoritarian. They are anonymous, to begin with, and do not probe any coherent dominating narrative about national identity that can easily fall into nationalist propaganda. They are just there, raw, open and ready to connect, in order to enable a different social-connection that is sparse, without hierarchy—in stark contrast with the less-reformed centralizing political system China continues to hold after Mao.

### *A Constructed Memory of the UN: The "UN Towers" in South Korean Visual Arts*

**Eunyoung Park**, Case Western Reserve University

After the Korean War, a number of memorials and monuments dedicated to the United Nations troops were constructed in South Korea. As a result of numerous social events—which include the war, the establishment of a military government, the rapid development of Korea's economy, and their transition to democracy—these monuments have been used and interpreted within a variety of contexts by members of contemporary Korean society. This paper explores two art projects of UN towers: one that is a real tower but no longer exists and one that is a visual art series based on a fictional image. The first is United Nations Memorials (1964) by sculptor Se-choong Kim, which was demolished in 1981. The second is the art series UN Tower (1997) by visual artist Yiso Bahc, which is based on a popular Korean matchbox design. Through visual analysis of these two art projects as well as discussion of the social and political circumstances surrounding their production and circulation, this paper explores the way visual signs and memories of the UN functioned in Korea in the construction of collective identity and national narrative, the way monuments to UN troops were used as political and ideological tools during and after the era of military governments, and the way these images and memories of the UN have been revisited and reconstructed within the context of contemporary Korean history. Through these case studies, this paper recontextualizes the UN as a constructed semantic system and discusses its function in Korean society and visual culture.

## Twentieth-Century Institutional Architecture in the Americas

*Extractive Grids: Mineral Resource Extraction and the Unidad Universitaria of the Universidad Técnica del Estado, Chile, 1956–1961*

**Giovanna Maria Bassi Cendra**, Rice University

Established at the juncture of the city and the countryside, the modern university-city in South America operated as a catalyst for urban and economic expansion, linking the production of knowledge to the exploitation of natural resources. Architectural historians have neglected the fascinating relationship between the erection of modern university campuses and the intensification of mineral extraction in mineral-rich South American countries during the postwar period. This paper focuses on the Unidad Universitaria, the modern university-city that the Universidad Técnica del Estado built in Santiago, Chile (1956–1961). Drawing from a wide range of primary sources and employing a cartographic approach, this paper juxtaposes the history of modernism with geoeconomics to interrogate how architecture in the service of “development” fueled dreams of progress predicated upon the exploitation of mineral commodities, the training of experts, and the production of capital. Erected with mining tax funds and with the products of extractive industries, this university-city provided essential spaces and tools to support mineral resource extraction and related primary manufacturing. Its technological image and materiality promised the arrival of modernity while advertising the embryonic national steel industry. In short, this university-city functioned as the ultimate technology of extractive development—the intellectual and operative center of a national epistemological-extractive system that facilitated the transformation of “backward” populations and “desolate” territories into profitable modern bodies. By participating in the advancement of this economic sector, this architecture produced massive environmental and social transformations, helping to entrench unsustainable ways of thinking and modes of existence.

*Palimpsest Constructions of Identity: Contemporary Mosques in Latin America*

**Caroline Olivia Wolf**, University of Tennessee at Chattanooga

Palimpsest Constructions of Identity: Contemporary Mosques in Latin America Contemporary mosques constructed across Latin America can be seen as palimpsest architectural constructions that powerfully negotiate the social spaces and public identities of diverse Muslim communities living in the predominantly Catholic countries of South America. This paper provides a brief overview of key mosques in major urban capitals across the continent, and the patronage networks and communities that participated in their development. By crafting comparisons between major mosques in Latin America, I demonstrate how these structures crafted a particular public image while engaging new transnational patronage networks reflective of increased relationships across the Global South. By rigorously examining histories, architecture, and patronage of these contemporary mosques, this paper contributes to emerging scholarship on the legacy of Islamic visual culture in contemporary Latin America by unpacking frameworks of Muslim identity and transnational exchange.

*The Cell in the Garden: The Shape of the Pastoral Prison in Progressive America*

**Steven Alexander Niedbala**

My paper examines the response of architects to the progressive ideal of the prison system at the turn of the twentieth century. While the previous generation of penologists addressed the inmate as a generic species, progressives demanded specialized programs of discipline to address the purported psychological and hereditary deficiencies of diverse criminal types. Progressive reformers argued for the creation of small-scale, specialized penal institutions in order to treat juveniles, women, and other “special classes” of offenders. In the hands of architects, the goal of individualization yielded small-scale institutions modeled after idealized pastoral communities. While nineteenth-century prison plans outlined a series of strictures upon the inmate's body, these new institutions addressed the inmate as a sympathetic observer; the sprawling grounds and picturesque dispositions of the new institutions were to encourage the development of a therapeutic community in which the inmate actively participated in the project of his or her rehabilitation. As I argue, the image of the penal community prevalent in literature belied the actual conditions of the contemporary prison system. While most of the nation's prisoners were still housed in large-scale, warehouse-style institutions characterized by restraint and brutality, professional architects remained fixated upon the image of the penal community. As state prison systems came to resemble modern industrial complexes, moreover, these pastoral prisons provided a compensatory image of an intimate disciplinary regime. Architecture became an instrument of classification as admission to the penal community was mediated by the purported receptivity of different racial and social types to its benevolent aesthetics.

*A Lacelike Fortress: Tandy & Foster Design a Permanent Home in Harlem for St. Philip's Church*

**Lindsay S. Cook**, Ball State University

This presentation explores the architectural history of Tandy & Foster's St. Philip's Episcopal Church (1910-1911). The Gothic-inspired structure is the fifth purpose-built church building the predominantly African-American congregation has called home. In 1906, the rector, vestry, and wardens made the bold decision to relocate from Chelsea to the current site in Harlem, commissioning George Foster and Vertner Tandy, two path-breaking African-American architects, to design a church on the site. Tandy & Foster made critical choices about the style and construction materials of the new building. This presentation draws from archival sources, period photographs, architectural periodicals, and secondary literature to reveal hidden intricacies in Tandy & Foster's design. On the surface, the building offers a clever twist on 14th-century English Gothic architecture, and forges subtle visual connections to Richard Upjohn's Trinity Church (1839-1846), home of the predominantly white institution from which St. Philip's had separated in 1807. Even more telling is Tandy & Foster's preference for construction materials explicitly advertised as “fireproof.” Fire, property damage, and blatant acts of racist violence had followed St. Philip's from Centre Street to Mulberry Street to W. 25th Street. Tandy & Foster consciously responded to this aspect of the institution's history, taking pains to protect the church building and the congregants who worshipped there. The use of Roman brick, cast stone, and hidden steel roof trusses stemmed from a

desire to provide St. Philip's with a home that was not only new, but also permanent.

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## Undergraduate Research in Art, Art History, and Museum Studies

**Chair: Alexa K. Sand**, Utah State University

Undergraduate research whether part of a faculty-directed project, class-based, or an individual pursuit on the part of a student, is an ideal example of active and engaged learning. Students in art history identify questions, evaluate source material, test ideas and theories, and produce reports in some form, usually including a significant written component. In the studio art and design fields, research can take a different form, with creative practice being one way outcomes of a project can be delivered. This poster session will be dedicated to presenting outstanding examples of undergraduate research. Submissions are invited from students conducting research such as object and/or medium studies, text-based analysis, experimental archaeology, thesis research, and/or creative inquiry. Students may choose to present findings from ongoing research or from recently completed projects. This project proposal is part of CAA's Undergraduate Outreach Initiative organized collaboratively by CAA's Education Committee, Committee on Diversity Practices, Students and Emerging Professionals Committee, and the Division of Arts and Humanities, Council on Undergraduate Research.

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*Between and Between: The Liminality of Statue Parks in Post-Communist East Central Europe*

**Whitney White**

As East Central Europe began its democratic transition after the collapse of the Soviet Union, five countries decided to preserve some of their Soviet monuments in statue parks on the outskirts of their cities. This spatial relegation of the monuments to urban peripheries, combined with a notable lack of contextualization given to them in these spaces, has prompted scholars to criticize these statue parks for seemingly failing to allow for the collective memory work necessary to overcome the trauma of the communist past. Countering these arguments, I use liminality as a methodological framework to interpret the effectiveness of statue parks in terms of engaging with post-communist societies that themselves exist in a liminal condition, caught between East and West, communism and capitalism, and memory and history. Adopting this perspective also leads me to challenge the view that has emerged in the American media suggesting that statue parks can serve as a simple solution for Confederate monuments. I argue that the context in which they exist and are effective in East Central Europe does not necessarily translate to the situation in the United States. Ultimately, post-communist statue parks are uniquely positioned to negotiate the impossibility of historicizing a past that exists in living memory within a specific context—in this particular case, that of East Central Europe. This approach not only adds a more nuanced understanding of these spaces but demonstrates the importance of taking a culturally relative approach to interpreting spaces of memory within a given region.



*A Potential Picasso in Tampa Bay: Authentication Research on a Thrift Shop Find*

**Alex Mattioli**, University of Tampa

The case is a methodological research project on a potential Pablo Picasso painting signed and dated 1905. This project and its archival research are part of a larger multi-phase plan to determine the authenticity of the work. Extensive preliminary research in the primary phase directed the author to two lines of investigation, the first being a Picasso stylistic analysis and the other a biographic and stylistic analysis of Fernande Olivier within the timeline of 1904-1907. Preliminary results thus consist of two possible paths of future research: to establish its authorship as a Picasso or as a possible Picasso “forgery” by Fernande Olivier.

*Creating A Black Self*

**Jaelynn Walls**, Museum of Fine Arts

The visual construction of black identity has always been connected to the imaginary. Portraiture and self-portraiture have constituted vital genres of representational self-making within African-American artistic modes. By analyzing the history of black representation in popular art, I aim to explore some of the ways in which portraiture by African-American artists intersects with issues of identity formation in the realm of the speculative, or, the imaginary.

*Critical Analysis of David Hammons: Racism, the Black Body, and Reclaimed Identity*

**Danielle Kadtke**, The Russell Sage Colleges

David Hammons is an influential artist who rose out of the Black Power Movement, and a leading force in the quest to reclaim and define Black Art and Black Culture in America. I chose to focus on three artworks that span David Hammons’ career and best exemplify his approach, method, and message, while also discussing how these elements have developed over the course of his career. This analysis will focus on historical influences, such as the Trans-Atlantic Slave Trade and African Diaspora, the Underground Railroad, and the 1965 Watts Riot, on Hammons’ work; as well as the use of art as social and political commentary. I also chose to focus on the various methods Hammons’ utilizes to convey either a strong message, or reclaim the Black Identity. The honoring of ancestral traditions and philosophy is extremely evident in his artistic approach with the belief of ashe-- or soul-- traces imbued in found objects and body byproducts. It can also be seen in his almost ritualistic process when creating his assemblage sculptures. The use of word play, visual puns, taunting, and signifying acts to bridge the gap between African tradition and American culture. This constant reverence of ancestral teachings and philosophy coupled with Hammons’ continuous references to the effects of slavery and generations of purposeful cultural erosion make his artwork intrinsic to the development of the African American identity.

*Intersectional Ana Mendieta*

**Alexandra Kader**

As part of a younger generation of women of color in the art history discipline, I believe that our tumultuous times call for a reexamination of the artist Ana Mendieta. Although there is substantial scholarship on Mendieta, I propose to situate her on an intersectional plane, with regards to her life experiences and

artistic practices. An intersectional framework clarifies how Mendieta’s intersection as a middle-class Cuban woman, caused her to experience a double-layered discrimination in the United States. The rejection she faced because of her race and gender, enhanced with the traumatic experiences of orphanhood and exile, triggered her search for a sense of belonging. This intersectionality materializes in Mendieta’s first *Silueta* (1973), created in a Zapotec burial site in Mexico, as the result of the artistic intersection of creator, subject, and object. Mendieta authors an artwork that presents her body as the content of the work, and as the medium that conveys its meaning. This work also manifests intersectionality through its creation, beginning with a performance at the burial site and culminating in the creation of the photographic image. Mendieta’s intersectionality is relevant when considering her relationship to the feminist movement of the seventies. She criticized the movement for its exclusion of women from minority groups. Therefore, the question in consideration in this research is the following: to what extent does Mendieta’s choices in *Silueta*, point to her intersectional identity as the root of her disadvantage, and offer a critique of 1970s feminism’s inability to address such layered discrimination?

*Jewish Converts to Christianity in the Cantigas de Santa Maria and the Gulbenkian Apocalypse: A Comparative Study in Medieval Jewishness*

**Margot Reed Silverstein**

This essay considers two medieval artworks containing Christian-produced images of Jewish conversion to Christianity: the Spanish *Cantigas de Santa Maria* and the English *Gulbenkian Apocalypse*. The central aim of this study is to deduce whether a medieval Jew’s conversion would allow him or her to reap the same benefits as their born-Christian counterparts, or, in other words, to be able to assimilate successfully into Christian society. In a doctrine-dominated world like the Middle Ages, entrance into Christian society was twofold: acceptance into Christian life (in the realm of the real), and access to salvation (in the realm of the spiritual). In studying these medieval images of Jewish conversion to Christianity, I seek to deduce whether a convert from Judaism to Christianity would have been accepted as valid coreligionists by Christian society, or if a convert would retain some element of their Jewishness following proselytism. By examining the *Cantigas de Santa Maria* alongside the *Gulbenkian Apocalypse*, I show that while a convert from Judaism would gain access to spiritual redemption the same as their born-Christian counterparts, on the societal level, converts were viewed as ethnically Jewish even following conversion, making assimilation into the Christian fold impossible.

*Making a Monument: Documenting a Black Lives Matter Protest Wall in 2020*

**Miguel Resendiz**, University of Maryland

During Black Lives Matter protests in the summer of 2020, several significant, culturally-charged, urban sites emerged in the United States, ranging from impromptu murals, memorials, damaged or altered Confederate and colonial monuments, and walls and fences covered in signs and art. One of these sites is a Protest Memorial Wall located near Black Lives Matter Plaza in Washington, DC. The Wall is a collection of protest signs and art that has evolved through several iterations having been attached to both a fence surrounding Lafayette Square Park and

on scaffolding across the street. The Wall has consisted of graffiti, art, printed images, flags, shirts, flowers, and protest signs on paper and cardboard, each containing images that mainly represent people who have been killed by police and text that includes the names of those killed by police, calls to abolish, defund, or reform the police, calls to vote, and anti-Trump rhetoric. This poster will present a summary of the challenges of my own independent documentation of the site, its evolving form, and its history. The methods of documentation include digital photography, 360-degree photography, and photogrammetry used to construct a digital 3-D model (in partnership with CyArk). Additionally, there will be a discussion on the role of community members and protestors in the preservation and maintenance of this site and efforts to include them in the decisions to make this documentation available to the public.

*Self and Sensibility: Women and Decorative Arts in the Age of Jane Austen and Emily Dickinson*

**Josephine Theresa Taranto**, Salve Regina University, **Isabella Margi**, Salve Regina University, **Sarah Belling**, Salve Regina University, **George Herman Corrigan**, Salve Regina University, **Samantha Grace Kahle**, Salve Regina University, **Meagan Rood**, Salve Regina University, **Grace Vargo-Willeford**, Salve Regina University and **Grace Elizabeth Parenti**, Salve Regina University

This poster shares the collaboration among eight students in mounting an exhibition of 18th- and 19th-century decorative arts in their university's art gallery during the fall 2020 semester. "Self and Sensibility: Women and Decorative Arts in the Age of Jane Austen and Emily Dickinson" was an exhibition of fifty museum quality objects from a private collection in Salve Regina University's Hamilton Gallery in Newport, RI. Under the aegis of an upper-level Art History course called Curatorial Practices, students worked together as curators on this exhibition along with two faculty advisors. The work to be presented on this poster includes both the installation and display of works in the gallery as well as the results of original research conducted about objects in the exhibition. "Self and Sensibility" exhibits an array of decorative arts associated with women, including ceramics, antique sewing supplies, rare needlepoint, figurines, desk accessories, and a collection of antiquarian dolls (including one owned by Harriet Beecher Stowe). Curatorial decisions such as the creation of a fireplace mantle upon which to display objects transform the gallery into a domestic space that brings the objects to life. The student curators also worked together to research and write catalogue essays that contextualize objects and their imagery in the show and uncover their meaning. These essays form the core of an online exhibition catalogue to be published in winter 2021. This project explores how everyday objects allow us to reconstruct, understand, and analyze the experiences of women in the Georgian and Victorian periods.

*The Inscrutable Anna Kavan: Southeast Asia and Kavan's Depictions of Race and Gender*

**Anna Gabrielle O'Meara**

"There is a conspiracy of silence around the colonial truth," writes Homi Bhabha. Themes of inscrutability in 20th Century Modernism, Bhabha argues, originated largely in descriptions of European experiences in colonies (Bhabha 23). In paintings and

descriptions of darkness, language barriers, nonsense, silence, and the primordial, European modernists projected feelings of alienation and difference onto their experience as colonizers. Such projections perpetuated dominant European beliefs that colonized peoples were unable to be understood. Instead of being given voice, indigenous peoples are instead objectified through connections to their awesome, terrifying, and mindless natural surroundings. In the 19th and early 20th century, women were also often similarly characterized as connected to an inscrutable, dark primality of nature, which motivated many 19th and 20th Century artists to draw connections between perceived natures of indigenous peoples and women (Jordanova 25). Following modernist themes of primality and inscrutability, Anna Kavan (nee Helen Woods, 1901-1968) gathered content for her writings and paintings from personal experiences in colonial Burma (Myanmar) and Indonesia. Her experiences in Southeast Asia informed paintings of nature, women, and indigenous peoples.

*Treacherous Intimacy: Nan Goldin's Photography From the AIDS Epidemic*

**Kayla Conklin**, University of Maryland

How many emails in your inbox start with the phrase "unprecedented time?" While many refer to the era of COVID-19 in this way, how "unprecedented" is it really? This thesis looks at another moment of viral outbreak, the 1980s AIDS epidemic, for points of similarity between then and now. In both moments we find isolation caused by physical distancing and identity-based discrimination; in the 1980s the perceived threat was queer men and drug users, while in 2020 we fear people of color, especially Asian bodies. The nature of each pandemic requires physical distancing, whether sexual or social, to protect ourselves, and others, from viral threat. It is clear that physical intimacy, a requirement for emotional wellbeing, is exceptionally difficult to maintain in periods of viral threat like the AIDS outbreak and the COVID-19 quarantine. Nan Goldin's photography reveals the nature of isolation and intimacy as they arose in the queer community in 1980s New York City. This paper argues that this viral moment we find ourselves in is not as new as often assumed. But more importantly, it offers Nan Goldin's *Ballad of Sexual Dependency* as a potential response to the pervasive loneliness of disease-related physical distancing. In Nan Goldin's *Nan and Brian in Bed* (1983), the stark contrast of light and color- evident in the way Goldin depicts one figure in light and the other in darkness- and the physical distance between them provides a reminder to contemporary viewers that we are not so alone in our loneliness.

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## Unmasking Complexities: The Mask in Global Contemporary Art

**Chair: Felice C. Amato**, Boston University

The global pandemic, caused by a virus that enters the body through the respiratory system, has radically changed our relationship to the mask, creating a new awareness—albeit perhaps one that is still contextually bound. Masks function within a complex cultural matrix where, woven together, we find psychology, anthropology, technology, aesthetics, and ideology. Even when appearing to primarily be functional, the mask has revealed the inextricable nature of these aspects of culture. Across languages, time, and cultures, the mask reveals a conceptualization of our humanity in both literal and metaphoric ways. Perhaps then, it is no wonder that the mask has emerged in force within both modern and contemporary art, which have been preoccupied with what it is to be a human being among other humans (even as the question itself rapidly evolves). The ability of the mask to frame and juxtapose, combined with its relationship to personhood, allow for disguise and dissociation, and other tools that can be strategic with artists' research. This panel will bring together 3 presenters to discuss the mask as it can be theorized broadly in contemporary art. Priority will be given to topics that respond to the radical cultural shift resulting from the pandemic. Possible questions: What counts as a mask? How has the art world responded to COVID-19 through engagement with the mask? How does the mask in contemporary art reveal our relationship to ritual? How does the mask explore transnationalism, diaspora, and/or reappropriation? How does the mask relate to world-making?

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### *Intro and #masks*

**Felice C. Amato**, Boston University

There is a generation of mask artists whose practice has developed alongside the selfie culture of social media. There are also those who adopt a curatorial approach, collecting and displaying a collection of masks and related artistic and design practices. This presentation explores some ways that material masking (versus filters) on social media platforms works. Do our experiences of these masks have anything in common with the way people have engaged with rich global masking ceremonies and festivals? Perhaps more than we might think at immediate glance. How do we experience masking performances and/or poses on our devices—specifically our phones? Even in the United States, events with masking traditions such as Halloween and sports events happen in contexts in which the spectators integrate other sensory input with the visual, something that feeds into a heightened state of arousal and focus. Our phones are carefully designed to relate to our bodies. Their phenomenological “thingness” has been well considered and refined to include haptic feedback designed and refined to activate our proprioception or our sense of ourselves. This is one of several ways discussed in this talk in which research centered on masks can reveal aspects of our engagement with the medium.

### *Decolonizing the Mask: Pandemic Reflections on Appropriation in Fashion and Art*

**Laini M Burton**, Queensland College of Art, Griffith University

Masking is a transcultural phenomenon, with ritual, ceremony and initiation masks worn by First Nations people possessing specific cultural and symbolic purposes across time and cultures. Collection practices of previous centuries whereby masks were taken, exercised under the guise of ethnographic and anthropological research, is now acknowledged as largely unethical. This paper investigates the presence of the face mask within fashion and art, and in particular, explores the 2017 exhibition and eponymous publication POWERMASK (Lannoo Publishers). Working with the significant archive of masks housed in the Wereldmuseum Rotterdam, curator and fashion designer Walter Van Beirendonck sought to reimagine the long-held relationship between masking, art, fashion and identities. The exhibition provocatively asked, '[H]ow do we deal with old symbolic and mythical meanings, when do we create new ways of defining ourselves, what is accepted and where does controversy start?' Through a critical examination of a range of examples within this exhibition, I argue that the symbolic meanings of face masks found in the juxtapositions between fashion and art are often lost, their inclusion only serving to demonstrate the necessary and ongoing project of decolonization. Finally, I consider whether it is possible to recontextualize First Nations masks in such a way without perpetuating the colonizer position.

### *Eco-Portrait Masks*

**Kimberly Callas**, Monmouth University

Covid 19 and the Climate Crisis is a radical call to see ourselves differently. Masks not only can become disguise or protection, but masks also offer us a portal to a new self, an opportunity for transformation. In the Social Practice project, *Discovering the Ecological self*, artist Kimberly Callas, works with participants to identify personal and culturally significant nature-based symbols, patterns and images so that they can then create an EcoSelf Portrait Masks. Creating masks allows us a way to integrate patterns of nature into our human form. We ask 'Where is our ecological self, and how can we express that part of ourselves more?' When we speak from behind a mask, we can speak more truthfully and open up to our ecological voice. As a portrait has the energy and the meaning to represent the subject, these images become the face of our ecological self, but also then through their larger universal meaning, they can also become the face of nature, marrying the individual with the universal.

## Unserious Ecocriticism

**Chairs:** **Jessica Landau**, University of Pittsburgh; **Maria Lux**

In her book, *Bad Environmentalism*, cultural theorist Nicole Seymour elucidates some of the most problematic or uncomfortable aspects of mainstream environmental discourse—its self-righteousness, its seriousness, its “doom and gloom”, its whiteness and classism, and its limitations—and generates an improbable archive of art, documentary, writing, and film that does otherwise. From the MTV-style animal show *Wildboyz* to Mike Judge’s *Idiocracy*, Seymour’s examples embrace humor, irony, a lack of knowledge and expertise, the bodily and sexual, “imperfect” authors, and hypocrisy; and they undermine the expectation that creative works about environmentalism are only valuable if they produce measurable, activist outcomes. Similarly, by looking at the response of Jewish and black comedians to cultural trauma, environmental historian Aaron Sachs looks to the ability of gallows humor to respond to climate change and fight denialism. For Sachs, the comic mode is often the most unsettling and bolsters our defenses, creating cultural resilience. Following the lead of scholars like Seymour and Sachs, this panel seeks papers by artists and art historians that address the serious issues of climate change, biodiversity loss, and environmental destruction by not taking themselves seriously. We are looking for more examples of creative work that uses approaches seemingly forbidden by mainstream environmentalism, not as a way of dismissing their importance, but instead as energizing alternatives. Can looking through the lens of the funny, the weird, the unusual, and the inappropriate help find unasked questions, reveal unlikely solutions, discover unexpected potential, and promote change?

### *Gotta Play*

**Donna Conlon**, Casa Santa Ana

We have a playful way of working and we make work that is playful. About very serious topics. In this talk we will present some excerpts of our videos and discuss our collaborative practice beginning with its accidental origins at a glass recycling plant in 2006. Since that original glass breaking catharsis, we have continued to use the intrinsic properties of found objects to playfully comment on national identity, mass consumerism, climate and social behavior. Our points of departure are the objects and issues that are present in our local environments and predominant in our personal concerns. Humor, critique and irony are natural elements of an exploration of the contradictory nature of human societies. We will talk about video and sound as accessible and effective tools in making critical art and about our explorations of the physical properties of ordinary objects that then become protagonists of their own poetically structured narratives. And we will discuss hand acting and its role in creating narrative as well as our number one rule in art making: “It’s gotta be fun to make or it probably won’t be fun to watch.”

### *Distance to See: Using Classic Parodic Literature as a Guide for Addressing Contemporary Crises*

**Caroline Byrne**

In *Immortal Comedy: The Comic Phenomenon in Art, Literature, and Life* Agnes Heller compares the comic novel with its realistic counterpart. The adventure in a realistic novel is internal; the hero or heroine is changed by the shifting circumstances around them. Conversely, the adventure in a comic novel is external, the

world changes around the main character while the character remain the same; this isn’t really about them. I wonder if by continuing to frame the environment as a tragedy we are, in a sense, indulging too much in an internal drama and not enough of an external critique. In this session I will talk about how enlightenment era writers Swift and Voltaire used the philosophical distance created through science fiction and parody to critique colonialism from an almost literal distance. 200+ years later, the film *Sorry to Bother You* cleverly employs this same literary form to critique racism and capitalism, but thrillingly shifts to a more activist stance. In my own work I often use individual texts as guides; I attempt to embody not only their distanced observations but their attitudes whether it be the cynicism of *Gulliver’s Travels*, the humanity of *Don Quixote*, or the feminist pluck of *The Adventures of Alyx*. More often than not, whether I’m trying to build an overly complicated future world mimicking our own, or taking photographs of candy colored tampon applicators washed up on a beach, life on earth in its haphazard strangeness makes me laugh.

### *Who Owns the Future? On Close Encounters and Environmental Neurosis Through the Lens of Johan Grimonprez*

**Matthew Teti**

Johan Grimonprez’s films and vlogs are mini archives of experimental documentaries, U.S. television, and feature films, many of which are concerned with major currents in American socio-political life of the Cold War era. For instance, UFOs, aliens, and cases of abduction pepper Grimonprez’s feature-length films, *dial H-I-S-T-O-R-Y* (1997) and *Double Take* (2009), where they are shown to be fabrications of the space race between the United States and Soviet Union—products of American fear-mongering and analogues of the threat posed by the USSR. This paper will explore how notions of extra-terrestrials, life in outer space, and other Cold War theories, dovetail with environmental millennialism, which was another American preoccupation during the latter part of the Cold War, and the dawn of the climate revolution. The concept of space as a garden of Eden or a vast wilderness accompanied the anxiety in the 1970s that we may have outlasted our planet. The fear of nuclear annihilation so crisply documented in *Double Take*, in tandem with the burgeoning ecological awareness (and panic), produced an impetus to consider colonizing outer space, starting with the moon and Mars. Such is the plot of a pseudo-documentary, *Alternative 3* (1977), curated by Grimonprez, except here, it is solely environmental degradation that is destroying mother Earth, evidenced by a warming planet plagued with ever more radical weather events. At the time, many who believed in extra-terrestrials were convinced that they had come to warn humanity about the devastation we were wreaking upon our environment.



## Upending the Gallery-Centric Model of the BFA Thesis

**Chairs: Sharon Koelblinger; Julia M Staples**, Pennsylvania College of Art and Design

The BFA program trains student artists within a gallery-centric model marked by the success of a thesis show in a white cube. While this experience develops crucial foundational skills, we need to think expansively about developing professional practice skills that are necessary to support a life in the arts when there may be practical challenges that hinder artistic production. For many BFA graduates their post-graduation years will likely not include extensive gallery exhibitions as they have far more pressing concerns such as supporting themselves, becoming accustomed to making art without the support of an institution, building community and getting acquainted with the impenetrable competition. Let's begin to have frank conversations with our students about time management when they may hold three part-time jobs after college. Let's rethink traditional supplies that are used in the classroom to find materials that are affordable and accessible to a student post graduation. Let's develop new skills in our students that can help financially support them given that a degree in studio arts doesn't directly lead to a job. It's time to empower students to self-organize, create meaningful activism in their communities and help them graduate with the next steps already set in motion. For this session we invite contributors to share their approaches to redefining professional practices in the studio art program, propose new alternatives and outcomes--both practical and radical and reflect on failed attempts to upend the traditional model.

*From Prophets to Professionals: Our Complicity in A Corporatized Art World Paradigm*

**Kate Kretz**, Montgomery College

In the 1990s, art became an asset class, sparking the growth of speculative buying, mega galleries, and art fairs. Up to this time, careerism was rarely discussed in studio programs: Professional Practice courses only became de rigueur during the concurrent corporatization of higher education. I posit that aspects of the professionalism we now emphasize are a disservice to our students, setting up a cognitive dissonance that many artists unwittingly wrestle with their entire lives, as they serve two masters with opposing agendas. Once "The Art World" existed, it became the "outcome-based" model that we trained young artists to fit into. But artists, by nature, aren't meant to be followers. Since the beginning of recorded history, artists have been described as shamans or prophets, due to their extreme sensitivities and exceptional ways of viewing the world. These gifts are needed to advance civilization, especially in challenging times like the present: citizens depend upon artists to say what they themselves aren't free to say. If we educate artists to throw away their power, being seduced into a market mentality to simply 'make their product and get their piece of the pie', then we not only do them a disservice, we deprive the world of their unique, necessary gifts. This paper looks at the wrong pedagogical turn we made a few decades back, and suggests a radical reassessment of artists' dysfunctional relationship to the Art World, one that not only dovetails with post-pandemic realities, but suggests a new artist-empowered

model for the future.

*BFA Textile Curricular: Student Demands and Strategy*  
**Hyunsoo Alice Kim**, Columbia University

Before pursuing a doctoral degree, I taught at five BFA textile departments as an adjunct for seven years. During the time, I have been closely working with senior students on their thesis projects and early career preparation. While teaching inherited classes, I felt the gap between current textile curricula and industry's expectations, students' demands and schools' directions. Former textile programs were geared towards fostering artisans and fiber artists, whereas current students, Generation Z, were interested in employment within and beyond the textile industry. For my doctoral research, I began to interview BFA textile graduates, and here are some of the issues that they brought up during the interviews: 1. Large percentage of students are not interested in becoming an artist, but rather want immediate job security. 2. Some cannot afford to pursue a career as a full-time artist. 3. Students are not aware of multiple career options. 4. Lack of information on how to prepare or how to survive as a professional artist, designer, entrepreneur, educator, or freelancer. Here are some of suggestions to resolve issues listed above: 1. Introducing multiple job options- studio visits, artist talks, fairs, and workshops. 2. Connecting with recent graduates, alumni, local studios, and businesses. 3. Collaboration projects with professionals of their choice incorporated into curriculum. 4. Individualized advice- Inform practical knowledge that is relevant to individual students' interest. 5. School's consistent effort to hear from multiple stakeholders.

*Cake Piping and Other Ulcer Preventatives*

**Eden A Collins**, Stephen F. Austin State University

"I'm getting an ulcer thinking about all this" was a comment made by one of my students when I asked her to consider life after graduation. She was not alone. In a Zoomful of Professional Practices students, a sea of worried eyes met mine when asked to consider questions like "what defines a studio?" and "how will you continue to make work once you no longer have access to the resources here at school?" I know their concerns. I felt them too. Out of undergrad, I worked in the mortgage industry, and my studio was a tiny closet and desk. Now, as a Sculpture professor, I am accustomed to creative problem solving and quick thinking. I affectionately think of sculpture as the junk drawer discipline that gets to play with everything. With that, I wish to teach undergraduate students how to adapt to their situations. Can't purchase a MIG welder to keep fresh with welding skills? Learn how to pipe cakes! It's the same principle. Want to use that fancy 4' x 8' CNC router that you had at school? Build your own with your grandpa's old router and a little elbow grease! Want to paint on giant stretchers but can't afford the nice linen? Bed sheets from the local thrift store will do! Artists are natural MacGyvers, but sometimes students are too close that they cannot see clearly. I propose to explore ways we can introduce students to creative strategizing both in Professional Practices and throughout their program.

## Vessels and symbols

*"Artificial Arctics:" The Cryopolitics of Gorham's Silver Ice Buckets*

**Kayli René Rideout**, Boston University

In the period of what American journalist Dahr Jamail has called "the end of ice," the relationship between humanity and the planet's ice is more fraught, contested, and critical than ever before. From the time that James Cook and his crew crossed the Antarctic Circle in 1773, ice was to be conquered – viewed as both a frontier to be captured and dominated and a resource to be mined and sold. The process of conquering the Alaskan frontier, harvesting its resources and reproducing "coldness," spoke to a sense of American nationalism and imperialism that reached a zenith during the late nineteenth century. A proliferation of material and visual culture from the period depict the cultural, societal, and political effects of man's struggle for domination over ice, from the beginnings of Arctic exploration to the conquest of the Alaskan territories. As the planet's glacial ice withers in the face of global warming, material manifestations of the American nation's long history with ice serve as poignant reminders of the fruits and consequences of conquest. This paper will consider Gorham's silver ice buckets, specifically the example held in the Rhode Island School of Design Museum, as products of the nation's obsession with ice. Crafted shortly after the purchase of Alaska in 1867, the RISD ice bucket, in ornamentation and function, reflects public sentiment towards the harnessing of the Alaskan frontier. This paper will consider the bucket as a material representation of domination and conquest – of the Alaskan frontier and ice itself.

*Dancing with Greek Vases: Communicating through Movement and Material*

**Carolyn M. Laferrière**, University of Southern California

On Athenian red-figure vases gods dance, women whirl around in choruses, and men leap in sympotic komos revels. These lively movements of animate bodies must be adapted into a visual representation and conformed to the rounded shape of the vase. Moreover, sometimes these vessels are included in the scene, where the participants incorporate vases into their dance as props, markers of space, and tools to engage new dance partners. I argue that the presence of vases in scenes of komos dancing suggests an experience shared between the dancers and their viewers; by evoking their familiarity with handling similar vessels, these vase-paintings invite the viewers to imaginatively join in the danced revel. I focus upon komos scenes wherein figures employ vases as props: a krater on which men dance around a similarly shaped krater, a cup on which a dancer holding a cup looks at the viewer, and an amphora on which a solitary komast extends his cup, dancing across a black void. I position these vases within their sympotic context, so that the vases held by the dancers in the scenes are analyzed according to the ancient viewer's possible experience and use of these physical vessels. The symposiast's own dextrous interaction with the object echoes the dancers' behaviors, so that both human and ceramic bodies come together in shared movement. Each image thus suggests that the tactile, embodied experience of handling vases, exchanging them with fellow participants, and moving with them rhythmically is integral for establishing social bonds among dancers.

*Designing Automation and Interaction: the Golden Age of Vending Machines*

**Daniel J. Huppatz**, Swinburne University

The impact of "Smart" products and systems driven by artificial intelligence and robotics has made the issues of automation and interaction particularly pertinent today. Yet the promise of an automated future – efficient, convenient, and comfortable – in which machines will make our lives easier has a long history. For over a century, mechanical, and then electronic, technologies such as vending machines, laundromats, automatic doors and escalators have automated numerous aspects of our daily lives. Designed and developed in the early 20th century, such technologies are rarely considered by design historians, yet they quickly became ubiquitous and remain a permanent fixture in global cities today. This paper examines this history of everyday design for automation by focusing on one particular case, the design of automated food vending machines. It is limited to the period from the 1920s to the 1950s, the "golden age" of American automation, when the hopes and hype surrounding a future mechanized world were high and a plethora of new designs were developed and trialled – some successful, some not. The research method comprises a combination of analysis of trade publications, advertisements, promotional material, photographs and magazines, and relevant literature reviews in design history and the history of technology. Analysing the design and development of the vending machine, particularly those that distributed food, enables us to consider design history at the intersection of industrial design, graphic design and new technologies that enabled into automation and interaction.

*The Malawian Dugout Canoe is 'Texxt'*

**Massa Lemu**, Virginia Commonwealth University

Traditionally, the Malawian dugout canoe is made completely out of wood. But on a walk on the shores of Lake Malawi, one also encounters the dugout made of a single tree trunk, but which has in time accumulated plastic, tin, felt, metal, tar, and paint on its body. For the past three years I have been working with the Ozhopé collective making art with and documenting this dugout canoe. In my presentation I seek to show that this dugout canoe speaks of Malawi as a dynamic place which has transformed in time. It speaks of a place shaped by the traditional and the modern, and of socio-cultural intermixtures of the local and the global. This dugout is organic sculpture of a sophisticated, poetic beauty. Its variegated surface (in terms of materials, colour, and texture) reveals how even the remotest shore of Lake Malawi has been deeply touched by capitalist globalization. I argue that this dugout is "texxt" on which surface one can read about social histories of lakeshore communities; about recycling and ecosystems threatened by extractivism; about neoliberal do-gooderism; and about resistance from below.

## Video and Environment: Then and Now

**Chair: Kara Carmack**, Misericordia University

In 1973, the video-activist publication *Radical Software* devoted a themed issue to the environment. Its opening essay begins: "Wars against humanity and nature (i.e.—the violent extraction of the earth's fruits) have been technology's *raison d'être* and the incentive for its urgent development." But, must technology and nature be antagonistic? The language of early video art borrowed terms from the natural world—videospace, videosphere, video ecology, video landscape, video environment—that, developing concurrently with the environmental movement, suggests intellectual and experiential affinities between the two. This panel aims to investigate how artists have pursued symbiotic and/or synthetic relationships between video and the natural world. How have artists used video's specific technical qualities and theoretical possibilities to diminish or eliminate the ostensibly violent fracture between technology and nature? More urgently, we ask what the role of video is in the anthropocene. From Diana Thater's lyrical meditations on extinction to Ursula Biemann's examination of the global human and economic consequences of the fossil fuel industry in *Deep Weather* (2013), artists are using video to interrogate the documentary genre, memory, geo-politics, human-nature relationships, and affect in the age of the climate crisis. In addition to the themes mentioned above, papers may also address place and placelessness, hybridity, metaphor, destruction, and humor, among others.

### *Teilhardian Video: Infolding and Eco-Consciousness*

**Megan Hines**, State University of New York Stony Brook

This paper considers Pierre Teilhard de Chardin's (1881-1955) influence on the eco-consciousness of video artists Paul Ryan and Juan Downey. Teilhard's *The Phenomenon of Man*, published in the U.S. in 1959 and *The Future of Man*, 1964, became cultural touchstones in the U.S. in the 1960s and '70s. He was a frequent reference in some of the most influential texts in the video art community, including *Radical Software* and Gene Youngblood's *Expanded Cinema*, 1970. Teilhard's description of the noosphere served as the source of Youngblood's term the videosphere and more recently has been described as anticipating the internet. Less understood is Teilhard's concept of evolutionary infolding and the significance it held for spiritually-inflected ecological thinking. While Larry Busbea has identified the process of infolding as important for the architect Paolo Soleri, little work has been done on the connection Ryan and Downey drew between video and the environment using the concept. With a focus on Downey's project *Video Trans America*, 1973-76, and Ryan's *Nature in New York City*, 1989, I relate Teilhard's evolutionary theory, the bedrock of which was infolding, to video as a paragon of eco-consciousness and human-technological holism. In addition to offering an interpretation of the videos and artists' writings, I explicate the intervention Teilhard's concept made in evolutionary theory. I argue that these video images of nature and human society participated in the expansion of consciousness, not merely in the sense of awareness, but in the evolution of global spiritual intelligence that exceeded and incorporated the human.

### *Planetary Attunement: Enactments of Animal Consciousness in Victoria Vesna's Octopus Brainstorming*

**Cristina Albu**, University of Missouri-Kansas City

In 2015, artist Victoria Vesna collaborated with scientist Mark Cohen on staging *Octopus Brainstorming*, a performative installation based on EEG technology, sound, and video images, which explores humans' ability to envision the experience of other sentient beings. Two participants wore octopus-shaped crowns while their brainwave rhythms were rendered perceptible through colored lights and sounds. When participants entered a meditative state, the visual and acoustic signals synchronized to indicate mental attunement. In the background, Vesna projected video images of gracefully moving octopuses which assumed the same color as the crowns worn by the performers. Primarily addressed to the audience, these images enhanced the longing for connection to these intelligent invertebrates whose nervous systems are distributed across their bodies. Unlike most artworks based on biofeedback, Vesna's *Octopus Brainstorming* prioritized thinking about inhabiting a different cognizant body over pondering human abilities for regulating neural oscillations. In this paper, I examine how the work generates a sense of planetary attunement by merging scientific inquiry into brain-to-brain communication with speculation on human and animal consciousness. I explore the relation of Vesna's works to ecofeminist practices built on open-ended collaboration, as well as to Roy Ascott's theory of "planetary technoetics," which suggests that the convergence of technological and biological media can expand consciousness. I argue that while the work may fall short of enabling participants to understand the sentience of octopuses, it successfully inspires mindfulness by heightening awareness of the way humans modulate their perception of the world in tandem with others.

### *Speaking in Waves: Ursula Biemann's Acoustic Ocean and Video Beyond Vision*

**Francesca Curtis**, University of York

Borders have long been an established element of Ursula Biemann's video essay practice. The geopolitical explorations of her early career place gender, labour, and mobility centre stage in the investigation of borders within the globalisation phenomenon of the late 1990s and early 2000s. Conversely, as Biemann increasingly adds environmental factors into her practice, Biemann's 2018 video *Acoustic Ocean* seemingly diverts from geopolitics to consider borders on the more ontological level of that between human and marine life. Yet within this paper's analysis of *Acoustic Ocean*, the geopolitical and ontological are not mutually exclusive within the framework of video art construed as a means of communication. *Acoustic Ocean* moves beyond video's relationship to a telecommunications network of the "global village" to consider non-visual and more-than-human communicative approaches. Examining the use of 4K resolution, sonar technology, seabed scans, microscopic imagery, and sonic immersion techniques alongside the text and image of the video essay, technology is performed as at once militaristic and subversively feminist. Within the framework of moving image theories of embodiment and media ecologies, feminist theories of invisibility, and posthumanist and ecocritical concepts of transcorporeality and care, this paper finds in *Acoustic Ocean* a video ontology that accepts the limitations of vision in ocularcentric capitalism, yet offers new forms of relating across the borders and interfaces to

the more-than-human world. The motivation behind this lies in its investigation into how art media constructs eco-ontologies that sit alongside and can potentially subvert dominant anthropocentric, finance- and market-based paradigms of global existence.

*Time Zones: Contemporary Moving Image Art from China*

**Ellen Larson**, University of Pittsburgh

Contrary to western-centric global standards of timekeeping, the People's Republic of China (PRC) follows a single standard time across 4,000 miles and 23 provinces. This nationwide fact of existence is in tension with a broad network of video-based spatial "time zones" fostered by environmental particularities. I focus on artists whose video-ecologies are informed by three spatial "time zones," located within China's Pearl River Delta, Yangzi River region, and the industrial north. These zones are underscored by ongoing socio-economic maturation, ecological development (and degradation), and urban transformation since the establishment of the PRC in 1949 through the present. I consider three principal characteristics emerging within these spatial zones. Early video works by then-Guangzhou-based artist Cao Fei reveal temporal spaces of anxiety, actuated by dislocation, displacement, and "concrete flux," a video framework composed of cyclical looping patterns of construction and destruction within the physical environment. Chen Qiulin's slow, meandering video landscapes evoke nostalgia, understood as explorations of remembered and imagined time, via both personal memory and collective amnesia associated with the flooding and subsequent loss of her homeland during China's Three Gorges Dam project. Recent videos by Cao Fei (now based in Beijing) and others reveal the environmental impact of industrial decline in the north. Visually fragmented time documents a domestic surrealist reality that counters any hegemonic assumption of the real. Collectively, placed-based documentation allows these artists to record temporal zones that challenge a national standard time.

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## Virtual / Material: Intersections between Technical and Digital Art History

**Chair: Elizabeth C. Mansfield**, Penn State University

It is often assumed that technical art history and digital art history are separate, even antithetical, endeavors. After all, technical art history valorizes material specificity, labor, and workshop practices while digital art history accepts that artworks and artists alike are forms of data. Each of these approaches has its own specialist journals, scholarly conferences, and curricula. Yet, they share fundamental methodological concerns. For instance, both ground their methods in empiricism and, to varying degrees, expect their research outcomes to be reproducible. Furthermore, technical art history and digital art history demand of researchers that they continually revisit the fundamental terms of the discipline. Whether approaching objects and sites as data or as the actualization of specific materials and processes, digital art history and technical art history expose the discipline's ongoing need to negotiate and renegotiate the objects of its study. Questions related to evidence, authenticity, originality, translation, and integrity resurface in ways that reveal them to be inherent to the discipline, not as obstacles to be overcome. Likewise, both ask scholars of visual culture to decide how—even whether—to distinguish the real from the ersatz, the complete from the partial. The need for art historians to rely on digital resources during the COVID-19 pandemic made plainer the need to consider anew the relationship between works of art as material objects and as data. This session will address issues and concepts related to this relationship with the aim of bringing technical art history and digital art history into productive conversation.

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### *Virtual Materiality in Japanese Art History*

**Kristopher Kersey**, University of California Los Angeles

This paper examines the long history of technological remediation in the study of Japanese art in order to contextualize "the digital" as part of a larger disciplinary arc. Throughout this history, the proliferation and sophistication of technologies of reproduction—in both representational and replicatory forms—might actually be seen to heighten one's awareness of a given artifact's absent materiality. As such, it is not necessarily the loss of materiality itself that should trouble scholars so much as the methodological pitfalls to which these mediated experiences might predispose one. Such warnings have long been voiced within and without the field; for instance: what are the limits of close looking (Davis)? Why do we presume icons are visual (Sharf)? What is the role of embodied space (Somaini and Lakey)? In the context of Japan, moreover, the question of a divide between the technical and the digital is especially fraught since the field has long been characterized by its positivistic embrace of data. Japan likewise presents a case where remediation itself has a complex history, one free of the negative biases so often associated with the "copy" (Guth and Cox). This is not, however, without its problems. As Gregory Levine and Yamada Shoji have recently argued, an emergent "industrial cultural complex" has embraced the digital facsimile to such a degree that in situ replicas risk annulling the very point of technical analysis. In sum, Japanese art history is an essential field for understanding the relationship between the technical, the virtual, and the digital.



*Pedagogical Approaches to Object Replication and Translation*

**Ivo van der Graaff**, University of New Hampshire and **Otto I Luna**, University of New Hampshire

As the threats against cultural heritage increase, emerging technologies have the potential to digitally document and replicate objects and buildings of cultural significance. However, a critical gap remains between the digital and traditional art historical pedagogical practices. Two courses offered in the department of Art and Art History at the University of New Hampshire (UNH) have attempted to bridge this gap. The course Digging to Digital: Preserving and Displaying the Past, developed at the height of the destruction wrought by ISIS in 2017, specifically addressed issues of digital documentation, replication, and preservation. Another course on Roman Art introduced 3d modeling software into the traditional curriculum. This paper presents the pedagogical framework of the principle assignments in these courses. In the Digging to Digital course, students selected artifacts from the Museum of Art at UNH and applied photogrammetry to create 3d models that they could print as well as view in virtual and augmented reality. Their aim was to compare the original with replicated objects as well as conduct visual analysis and archival research to trace the origin of their objects. Students assembled their results in websites to explore how their objects could reach a global audience outside of the museum. In the Roman Art course students used raw archaeological data from Oplontis, a settlement buried by Vesuvius in 79 AD, to rebuild a domestic space using SketchUp. Using these approaches, students were able to understand the potential that these technologies have to protect and replicate the objects of our past.

*Virtual/Material in the Enlightenment*

**Susan Michele Wager**, University of New Hampshire

Eighteenth-century excavations at Herculaneum and Pompeii revealed rich material evidence of the ancient past, but they were also an acute reminder of how much of the past was permanently lost, and of the fragile materiality of the present. An unprecedented expansion of reproductive printmaking at this time presented new possibilities for cultural preservation. It was not the material durability of prints themselves that ensured survival but their translation of unique objects into replicable content disseminated through vast communication networks—a phenomenon that has been likened to the digital “cloud.” While the “cloud” implies dematerialization, eighteenth-century virtual networks were deeply rooted in a culture keenly aware of material specificity and contingency. Once translated into prints, images were often “downloaded” back into the sensuous world of eighteenth-century material culture—reproduced in porcelain, tapestry, or even on engraved gems—and in some cases then translated back into reproductive prints. This sometimes led to unusual comparisons. One eighteenth-century writer compared rococo porcelain figurines to paintings recently unearthed at Herculaneum, presumably because his access to both was mediated through uniformly flat, black-and-white prints. The anachronistic comparison underscores the inevitable losses incurred in the process of translating the actual into the virtual. What visual strategies did eighteenth-century printmakers use to translate materially heterogeneous objects into homogeneous virtual networks? What misunderstandings resulted from these translations, and how did they shape or produce knowledge? In what ways does mistranslation or the material residue of the

translation process enrich the digital humanities?

*Image versus Object: The Streets of Los Angeles Archive*

**Emily A. Pugh**, The Getty Research Institute

The Streets of Los Angeles archive, created by Ed Ruscha beginning in 1965, is a compilation of around a half-million images of the façades of buildings that line some of the city's main thoroughfares, including Melrose Avenue, Hollywood Boulevard, and, of course, Sunset Boulevard. In many ways, this archive is extraordinary in both temporal and physical scale; however, it is also a prime example of how objects made by artists working in the information age can present significant practical and conceptual challenges to many of the fundamental practices of art-historical research and scholarship. How does one research an archive of 500,000 images, created over the course of fifty years? How does one illustrate the resulting scholarship? Is twenty images enough to provide perspective on the corpus? Fifty? And what of the fact that most of these exist as negatives, unseen even by the artist himself? This paper will use the Streets of Los Angeles archive as a starting point for an exploration of both the complicated relationships between the virtual and the material and the implications of these for contemporary art-historical practice. A portion of the archive has undergone archival processing and can now be accessed by the public primarily in digital form. The paper will explore how this digitized collection represents the materiality of Ruscha's archive but also exceeds it, its virtual format becoming possibly the only means by which it can be made available for use as an object of art-historical study.

## Visuality of the Disease and the Future of the World

**Chairs:** **Nazar Kozak**, National Academy of Sciences of Ukraine; **Halyna Kohut**, Ivan Franko National University of Liviv. Ukraine

In January 2020 the empty streets of Wuhan, a multi million megalopolis in China that was locked down due to the COVID-19 outbreak, emerged on global media screens like a Hollywood-filmed dystopia. By April, terrifying graphs envisioned the unstoppable rise in the number of infected cases worldwide. The Pope was praying at the gates of the cathedral alone and was blessing the empty square because gathering crowds of worshipers would spread the infection. Brazilian nurses laid down on the ground with candles burning on their chests in order to urge the public's awareness that death festers among the unprotected and exposed. COVID-19 is invisible to the naked eye and the images, such as those that just have been mentioned, render it visible. Yet they not only reflect the pandemics reality, they also affect its social construction and thus preprogram the world we will be living in after the pandemic ends. This session seeks to investigate the visuality of COVID-19 – that is, the multitude of images provoked by the disease's outbreak – and its societal effects. Questions to consider include: How does this visuality expose biopolitical distortions? How does it provoke ideological contradictions? How does it define the power relationships between regions of the world, between the elite and the masses? How does it reveal the 'particular truth' of the postmodern fragmented subjects? And how does it help us negotiate our fears and our hopes?

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### *Real Numbers: Capturing Death in the Logic of Scientific Representation*

**Adi M Louria Hayon**, Tel Aviv University

The outbreaking news of the COVID-19 pandemic propelled an excessive use of numerical models, graphs, and fabulous scientific taxonomies, attempting to capture the vital facticity and spread of the disease. Such visual nomenclatures fabricate a flux of temporal indexes contingent upon uncertain information serving the infrastructure for our biopolitical global state of emergency. This paper aims to expose the historicity and aesthetic mechanism propelling the terrifying graphs consolidating the visual epistemology of mortality, in particular, that which attain to death and unseen viral pandemics originating in the 17th century Great Plague of London while still effective in forming a world picture compartmentalizing the way we live today. I argue that the virtual nature of the scientific representations of COVID-19 is a pseudo-empirical conceptual paradox; at once a construal fabulae and concrete action corresponding to an uncertain and partially known physiological state. And yet, it is the very characteristic of scientific representation that serves a priori ground for political regulations, policies, and moods. Far from authorizing a sense of validity and truth, the virtual nature of such taxonomies is uncertain, transitory, and even dubitable. Like the virus, their source of origin is ambiguous, as are their decisive categorial versions. Their debt to an aesthetic experience – a never fully attained state of perception and knowledge – is their source of power, a biopolitical power propelling anxiety and panic which

feeds an auto-reflective mechanism, unbounded and therefore always effective.

### *From Midair: Making Sense of the COVID-19 Pandemic through Drones*

**Chenshu Zhou**, University of Pennsylvania

On January 24, 2020, only one day after the Chinese government made the unprecedented decision to lock down Wuhan, the epicenter of the coronavirus outbreak, a 10-minute video was posted by a user named "Classmate Lin Chen" on the Chinese video-sharing platform bilibili. What distinguishes the video from earlier citizen videos and amateur documentaries made in China is its extensive use of footage shot from a personal drone device. As the camera ascends into midair showing an otherwise crowded shopping street completely abandoned, the image invites viewers to think about what it means to make sense of the severity of a historic pandemic through the mechanized eyes of drones. In this paper, I contextualize drone visions of the COVID-19 pandemic in multiple transnational visual traditions, including those of aerial views, drone media, empty cityscapes, media coverage of China and Chinese cities, and previous visual representations of diseases and pandemics. Building on scholars that have identified counter-hegemonic potentials in increasing personal access to drone technologies, I highlight the vertical space of drones' movement as a contested zone for emerging viewing positions. On one hand, states and companies compete to utilize this space for political and commercial purposes (some local governments in China used drones to tell people to stay home); on the other hand, the contemplative mood of drone footage shot by a citizen videographer like "Classmate Lin Chen" registers both the collective desire for, and the difficulty of, grasping the scale of a public event like COVID-19

### *COVID-19 Pandemic In Nigeria: Masking Beyond Safety*

**Chukwuemeka Nwigwe** and **Stephen Adeyemi Folaranmi**, Rhodes University, South Africa

The outbreak of COVID-19 pandemic in Wuhan China late 2019 necessitated global recommendation of wearing facemasks in the absence of proven vaccine or cure. The degree of compliance to wear-a-mask rule promoted by the various governments and their health and security agencies varies across the world. In Nigeria, the Federal Ministry of Health (FMH) and the National Centre for Disease Control (NCDC) faced dual battles of trust and confidence on the one hand, and strict adherence to the various protocols of COVID-19. Many Nigerians believed that most of the protocols enhanced sharp corrupt practices by the various arms of the government managing the pandemic. There are shreds of evidence already made public by media houses and the National House of Assembly. Despite divergent arguments about the presence of COVID-19 in Nigeria, one aspect of the protocol widely accepted was the use of facemask of various designs, shapes, materials and sizes. This paper examines cloth facemasks, the most visible evidence of the pandemic, and debates around masking as a specific controversial semiotic phenomenon in Nigeria. We interviewed some local public, facemask designers and artists whose works interrogated COVID-19 in Nigeria, and analyzed images of unique facemasks worn during the period. The ethnography revealed the perception of the pandemic, their understanding, power relationship between the elites and the masses and dynamics that shape people's fears and hopes in COVID-19. We argue that

safety occupies the lowest rung of reasons why many of the masses donned cloth facemasks in Nigeria.

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## What is 'Islamic' Contemporary Art?

**Chairs:** Sascha Crasnow, University of Michigan; Michelle Maria Al-Ferzly, University of Michigan

**Discussant:** Christiane Gruber, University of Michigan, Ann Arbor

What is 'Islamic' Contemporary Art? In the late 19th to mid-20th century, art moved increasingly away from the religious towards the secular. While this characterization rested on notions of modernity defined by a canon that reified Euro-American (and Christian) practices, theorizations, and methodologies, the same considerations were instilled within analyses of artworks from other geographies and cultures. As such, Islamic art is frequently thought of as an art of the past, with references to modern and contemporary Islamic art gesturing towards regional rather than religious specificity. Although recent scholars challenge this presumption, there is still a tendency across the arts to consider the contemporary in opposition to the religious and traditional. Expanding on the question Wendy M. K. Shaw poses in the title to her recent book, "What is 'Islamic' Art," which challenges Islamic art historians to incorporate Islam into their study of Islamic material culture, this panel asks, "What is 'Islamic' Contemporary Art?" Following Shaw's prompt, this panel invites papers that examine elements of Islamic art practices by contemporary artists (late 20th-21st c.). These include but are not limited to the incorporation of religious mythological stories, aesthetic practices, or material lineages. How are artists using elements from historic Islamic art in contemporary artistic practices? How do these works, if at all, tie in with ritual and faith for the maker or the viewer? And finally, how does the use of 'Islamic' narratives and themes in contemporary works mediate and expand upon the definition of Islamic art?

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## What is Design Research in 2021?

DESIGN RESEARCH SOCIETY

**Chair:** Isabel Prochner, Syracuse University

The Design Research Society (DRS) is a learned society committed to promoting and developing design research. Founded in 1966, the DRS is the longest established international and multi-disciplinary society for the design research community. Despite this history of activity, the DRS typically avoids defining the field of design research, viewing this openness as a strength. Of course, there is a long history of writing on the definition and scope of design research and its shifting focus over the years. This includes work by authors like Nigel Cross, Bruce Archer, Richard Buchanan, Kees Dorst, Rachel Cooper, and Clive Dilnot as well as more recent writing in *Design Studies*, the journal of the DRS, such as "Developing Theory-Driven Design Research" by Philip Cash (2018). Despite its strengths, there are limits to this canon of writing and contemporary design research includes many practices and approaches. For instance, on decolonization (Ansari), governmentality (Tunstall), women's perspectives (Prochner) and writing from different linguistic and cultural traditions represented in the recent DRS special interest group conference PIVOT. The current Chair of the DRS, and Editor-in-Chief of *Design Studies*, recently called for more critical, detailed, and discourse analytic approaches to the design research field (Lloyd 2019). This session calls for proposals that explore the meaning and scope of design research in 2021. This includes both presentations that explore the canon and those that push its boundaries. We are especially interested in presentations that explore lesser-known theory, contradictions in design research and critical contemporary issues.

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*Examining What Design Research Is NOT in 2021, or at Least Is Not Quite Anymore, as a Means to Suggest What It Could Become*

**Michael R. Gibson**, University of North Texas

This presentation will be guided by a critical interrogation of how and, most crucially, why an increasingly diverse array of actors, issues, factors and conditions have come to affect how contemporary design research and "designerly ways of knowing" are beginning to be or ought to be thought about, articulated, operationalized, and, most especially, taught in diverse settings. In the context of this presentation, "diverse settings" include socio-cultural and socio-economic situations contextualized by and within which people who, as they set about accomplishing daily tasks and fulfilling longer-term goals, use disparate criteria to define success and failure. These people can live and work in the same geographic or physical environments and be differentiated, and often societally, financially, and educationally separated, by particular perceptions of their class, race, gender, sex, or religious faith (or the lack thereof). Design research, as it is currently framed, engaged in and taught in so many of the North American professional and academic settings that even deign to acknowledge it as a proper discipline, tends not to be thought of as a means to interrogate, much less positively alter, the sets of circumstances that sustain (and have also exacerbated) these differentiations and separations. Instead, it is too often used as a shallowly plumbed, myopically informed means to justify a singular line of inquiry, or a course of action, or a pre-determined outcome. To counter this, strategies for formulating and operating design research that can be

employed more as ethical methodologies need to be considered and explored.

*Building Intelligible Bridges Between Different Worlds: An Ultimate Communication Design Challenge*

**Renata Marques Leitao**, OCAD University

In this presentation, I argue that transitions towards new cultural models and societal transformation require a profound change in the terms and forms of interaction between cultures and epistemologies. The magnitude of the social and environmental crises asks designers to disengage from reproducing the current unsustainable model of life, known as Modernity. However, the foundations of the field of design are interwoven with the worldview of Modernity. How to be objective about a worldview in which we are completely immersed? One way is through exchanges with other worldviews. I believe societal transformation involves interactions between multiple cultures and knowledge systems. In the first place, it is about openness to listen and learn with the knowledges, technologies, and innovations from the Global South –and not only to their problems. Learning to learn from the South would be an important change already. Second, there is an important cognitive challenge. Alternatives outside of the Western epistemology tend to be unintelligible to people raised within Modernity. In other words, the challenge of intercultural exchanges does not only refer to the openness to listen but mainly to the capacity to understand what is being said. We need higher levels of translation, so to speak– not only linguistic translation but principally translation between different epistemologies, ways of conceiving reality, and knowing. In short, between different worlds. I argue that the ultimate communication design research problem of our times is how to create intelligible bridges between different worlds.

*Design Research in the Era of the Anthropocene: On Amodernity and Socio-Natural Design*

**Juan Montalvan**, Pontificia Universidad Católica del Perú

In recent years, a common theme being approached and discussed in a broad variety of fields ranging from the natural sciences to the humanities and social sciences, is the concept of the Anthropocene. Commonly framed as the 'human epoch', it represents a proposed current geological era defined by the impact of humanity and its activity, over Earth's geology, ecosystems, and ontological constitution. In the Design field, two main conceptual approaches to design research have offered close, yet partial views and understandings of this phenomenon. One, coming from the tradition of what could be largely understood as Human Centered Design, and the other, closer to the environmental sciences, which has evolved from green design towards more contemporary frameworks such as Design for Sustainability. However, the fundamental conceptual basis of both perspectives remains unchanged, this being a conceptual division of nature and society, understood as separate subjects, which translates in the independent use of methods and tools for studying each in relation to design, often resulting in incompatibilities. Thus, a different conceptual approach framed as Socio-Natural Design is presented which revisits fundamental concepts of society and nature, from an 'amodern' philosophical approach, and builds over existing knowledge involving design research epistemology, and conceptual approaches from both society-oriented and nature-

oriented conceptual frameworks and methods, resulting in a methodology that blends design research and practice for the design of complex socio-natural systems towards social innovation and sustainability. Finally, a series of study cases that employed this conceptual framework and methodology are analyzed and discussed.

*Embodied Manifestos: Challenging Dominant Narratives Through Design*

**Maria Luce Lupetti**, TU Delft

Current technological advances, including the growing diffusion of artificial intelligence applications, are exacerbating the tension between the industrial ideologies narrated through concepts like optimization and efficiency, and the societal call for a growth and innovation grounded in non-capitalistic values like fairness and solidarity. Within such conflict, the design discipline is 'forced' to question its role and responsibilities. Consequently, both in research and practice we are witnessing a proliferation of critical design, that use concepts like satire, fictionality and para-functionality to challenge and subvert dominant narratives of technology and production propagated by industries and media. Design, then, is increasingly becoming a space for contestation and activism. Yet, it is still unclear how critical practices can systematically produce knowledge useful to mitigate such tension. In most of cases, in fact, critical design is perceived as a form of 'entertainment' whose ability to foster reflection and debate remains confined within the context of galleries and intellectual discourses. In spite of this, we claim that critical design, and especially the artifacts that it produces, can be pragmatically used to produce empirical knowledge and enable a more responsible approach to design and production. Specifically, we argue that design research should look at critical design artifacts as tangible design manifestations that enable the audience to engage with conceptual ideas often too abstract to be grasped. This way, these artifacts, that we call Embodied Manifestos, can be used to challenge dominant narratives and ideologies, while creatively exploring counter-narratives and neglected values of technology and production at large.



## While No One is Looking: Using Fine Art to Expose Climate Injustice and Advance Eco-Human Rights in the Post-Pandemic World

**Chair: Charles Gniech**, Joliet Junior College

While no one is looking, the Covid crisis is being used to censor global art and expression; renege on green deals, climate compliance, and promote eco-terrorism against indigenous peoples. Under the guise of health, safety and economic recovery, free speech and environmental policies are being hijacked at a catastrophic cost that will far outpace – and outlast – the virus. In the pandemic's first year, this dual assault is well underway. In strong-man nations there is censorship of art that "harms public well-being," exposes "misinformation," and criticizes leaders—an ominous trend for the West. On the climate side, airlines are requesting lower emission standards, carbon trading programs are being shelved, and some leaders not only call the climate crisis fake but use Covid as an excuse to dismantle entire environmental infrastructures. Ultimately, the pandemic has put us at a critical, worldwide climate and artistic crossroads. But there is hope. Visionary exhibitions can stress the reality that eco rights are human rights. "The Art of Influence: Breaking Criminal Traditions" (BCT) uses the beauty of fine art to raise awareness of this very issue. As a social justice fine art initiative, BCT strives to open dialogue and support those negatively affected by encouraging positive change. This has never been more important. At this critical juncture, art can lead public policy and support free speech. Artists can seize the moment to advance human rights, climate justice, and model a better post-pandemic world.

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*No one's Looking? Make Them See!*

**Ruth Harenchar**, Breaking Criminal Traditions

Just as it seemed we were reaching a tipping point in accepting climate change imperatives and starting to act seriously on ecological initiatives, the COVID-19 virus effectively zapped society's attention to the climate crisis. As part of businesses and politicians wanting the fastest and easiest path back to normal, climate initiatives are being gutted. Artists of all disciplines are needed to change the "no one's looking" to "make them see". The role of art in societal change is more than providing visuals or sound bites for activists' communications. It is the artists job to imagine possibilities—to shift thinking through representations of the possible. Artists can explore and integrate complexities that are often seen as simplistic either/or choices. Art can expose and resolve issues of health, social justice, human rights, economic equality, and climate imperatives. As a cultural tool, art humanizes the emotions, grievances and fears with society. As a journalistic tool, art shocks and inspires people to action. While the real life/death situation with C-19 currently trumps the equally life/death issues of the eco-crisis in the minds of many of us global citizens, we need artists to ensure we see the possibilities of a new normal that integrates social and ecological justice.

*The Artist's Voice: Are We Silenced or Amplified in the Midst of a Pandemic?*

**Charles Gniech**, Joliet Junior College

On a Friday in early March, I attended a series of Chicago gallery openings. Prior to beginning my evening, I remember struggling

with the idea of venturing out as Covid-19 had become the lead story in the news. But I did. I found myself confronted not only by some powerful imagery but also by my fear of being in public during a pandemic. Within days, a statewide order to "shelter in place" was issued and the galleries temporarily closed their doors. Over the years, I've avoided buying or selling work online. I've always thought of purchasing art as a unique love affair; beginning with a quiet glance, then a focused and intimate exchange, followed by cohabitation. As the world changed, so did my fears about using the internet to inject a positive eco/human rights message into the global conscience. With only a computer screen to engage in the outside world, I became intrigued with the latest advances of experiencing art and exhibitions online. How could using these tools convey the intimacy of the art encounter, amplify a life-changing message, expand the viewing audience, and possibly change the world for the better?

*Spotting the Canary in the Coal Mine*

**Richard Laurent**

Given the current climate of uncertainty under the umbrella of pandemic recovery, artists/educators are attempting to define the "new normal." This includes remote teaching, working from home, and seeking out new avenues for sharing work. We too must deal with an audience focused on the job market and money issues. Americans have been distracted by the political issues— the 2020 Presidential election, economic recovery, and COVID-19. Shuttering the EPA and other environmental policy changes have quietly left the United States vulnerable to other global factors— clean water, clean air, and other eco human rights issues. I currently teach at a local university in Chicago. I also work as an editorial cartoonist. This role, historically, has been to "poke the reader in the eye with a stick." Artists did this in order to stimulate discussion and sometimes, righteous indignation. There was a tradition among old school cartoonists to use caricature. National icons like Uncle Sam, the Republican elephant, and the Democrat donkey all came out of this tradition. Today is different. Caricature is so easily misunderstood by an over-sensitive public. In some cultures, the political cartoon is illegal. Political cartoons are a canary in the coal mine for free expression on all topics including climate. Various despots around the world have shown us how potent issues-based cartoons can be. But artist/activists know the power of an idea can be measured by the amount of resistance with which it meets.

*Eco/Human Rights – Developing Clear Vision in the Post Covid World*

**Cheryl Jefferson**

In one of life's great ironies, Covid has become our temporary climate improvement program. Unless artists stand up, the conditions that brought this improvement—quarantine, censorship, emergency powers, hindering free expression—will get worse. So will the environment. As the world returns to pre-pandemic levels, it will do so without the fragile laws and agreements formerly put into place. Under the Covid cloak, US auto makers lobby to reduce emissions standards; Chinese solar farm construction is postponed; Brazil no longer fights Amazon deforestation—and the artists who address these issues? The ones who see that this free-for-all really means profit for some at the planet's and peoples' expense? Those artists are censored.

Jailed. Silenced. In China, artists who created a game called Plague, Inc. which simulates a global pandemic including the impact on natural resources have had their “illegal content” pulled. In the US, critical images of Donald Trump and his climate policies have been directly censored by the White House. In Turkmenistan, artists in all mediums are forbidden to use the words “corona virus” or show its environmental aftermath. Censors’ great fear is that artists not only see major climate repercussions, but the social injustices behind them including ethnic cleansing by way of intentional food and water deserts, the growth of child marriage due to natural disasters, promotion of eco-class divisions, and more. Ultimately, how the post-Covid world looks depends on the ability of artists who know that eco rights are human rights, a vision to be shared by all.

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## Whitewalling: 3 Years Later

**Chair: Rebecca K. Uchill**, UMass Dartmouth

**Discussant: Aruna D’Souza; Paul Chan**

Whitewalling: Art, Race & Protest in 3 Acts, authored by critical arts writer Aruna D’Souza, takes on one of the most memorable exhibition controversies of recent years. The inclusion of Dana Schutz’s painting of Emmett Till in the 2017 Whitney Biennial sparked protests and conversations about race-based power dynamics and institutional conditions. Whitewalling places these events into historical context by examining two significant precedent “acts” from New York City exhibition history. The book has been in urgent public conversation since its 2018 publication by artist Paul Chan’s Badlands Unlimited press. Whitewalling was a radical act of publication and a consequential catalyst for dialogue across many spheres of contemporary art discourse. This panel considers Whitewalling in form and content. How, if at all, have landscapes of exhibitions and representations of racial identity and positionality changed in the brief but loaded timeframe since its publication? What lessons can we learn about writing about—and for—the contemporary era, in looking at the quick production timeline for this project, its use of social media citations as primary sources, and the publication of art criticism by an artist-run press? Panelists will discuss institutional exclusion, exploitation, and gatekeeping, not only as told through the events narrativized in the book, but also through its groundbreaking departures from conventions in disciplinary practice. They will also share insights into para-institutional practices and ethics of representation that follow from the conditions of protest, public culture, and structural racism chronicled in Whitewalling. Aruna D’Souza and Paul Chan will be featured discussants.

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**Notes on Cultural Production in the Black Lives Matter Era**  
**Dell Marie Hamilton**, Hutchins Center for African and African American Research, Harvard

Artists have regularly commented on upon issues of racial justice and social inequality. And in the Black Lives Matter era, artistic responses to these themes are no exception. As a result, artists and curators must recognize that when Black and Brown bodies become source material, the public’s reception to the work is fraught, and can lead audiences to reject an artist’s intentions. It should also be understood that even when Black and Brown bodies are referenced in the most oblique ways, artists invite both the risks and rewards that come with

addressing the afterlives of slavery and colonization. If we are to wrestle with what D’Souza lays bare in Whitewalling, we must ask: What is my relationship to the lived realities of Black and Brown communities? Should I create this work? If so, why and why now? What are my motives? What do I want to achieve? Am I engaging in stereotypes that reinscribe pain and trauma? Am I prepared for what might happen if my work is demonized or censored? As La Tanya S. Autry has stated: museums are not neutral. As such it would also behoove practitioners to remember the following - power, privilege and systemic racism are embedded within cultural institutions. Black and Brown communities can and will reserve the right to reject gestures of allyship and advocacy. Creating a space for empathy and healing isn’t good enough and that inclusion and diversity are not liberation.

*From Facebooking to Whitewalling: Aruna D’Souza’s Recent Adventures in Publishing*

**Dushko Petrovich**, SAIC

Having established herself as a prominent practitioner of social media criticism, the former art historian D’Souza has also emerged as an important host for these conversations in the art world, which she moderates and monitors on a regular basis. This paper will look at Whitewalling’s extension of this practice into book publishing, which allowed D’Souza to produce a more durable record of the unprinted discussions, to usefully historicize the social media events, and eventually provide different systems of distribution and reflection for the issues raised online.

*The Subversive Intellectual*

**Ana María León**, University of Michigan

Aruna D’Souza’s Whitewalling offers an opportunity to discuss the politics of laboring outside, below, and against academia. Is not a traditional art history book: it confronts the dynamics and consequences of white supremacy, white fragility, and racism in the art world; it was written in a relatively short time frame and prompted by recent and ongoing events; its sources are social media conversations and posts rather than peer-reviewed journals. These characteristics distance it from the usual academic publication and point to the way in which writer, critic, and art historian D’Souza has shaped her career and established a much-needed voice within art history. Her writing confronts major figures in the discipline with new voices with few if any institutional privileges. As an interlocutor and host of many of the conversations she cites and refers to, she is a participant in her own archive. She follows discussions as they jump from facebook to roundtable to online publication, in a manner specific to our contemporary moment and made possible by digital documentation and online communication. There is a politics to this mode of writing. D’Souza’s ability to host and parse these conversations both in her writing and in her social media presence points to possibilities for academic discourse, independent scholarship, and intellectual presence that counter the authority of institutions. At a time in which universities are increasingly behaving as private corporations, D’Souza’s writing offers possibilities to what Fred Moten and Stefano Harney have discussed as the undercommons.

*Dark Study, Beneath Institutions*

**Caitlin Cherry**, Dark Study

I founded the experimental virtual art program, Dark Study as an act of protest and mutual aid between its directors, advisors and students during a time of economic uncertainty. Our positionality as Black professors, professors of color, female professors, and adjuncts of different stripes conflict with the consumer-oriented mindset and white patriarchal foundation of establishment art education. As the histories chronicled in Whitewalling reveal, our institutions are inherently broken, and Dark Study responds to this condition by rethinking the protocols of administration and forefronting marginalized peoples. "This is not a pure space." We work through how to build a rigorous, sustainable program in the spaces in-between, and below.

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## William Morris Today

WILLIAM MORRIS SOCIETY IN THE UNITED STATES

**Chairs:** Morna E. O'Neill, Wake Forest University; Imogen Hart, University of California, Berkeley

**Discussant:** Timothy Barringer, Yale University

William Morris (1834-1896) has never seemed more prescient. As an artist, designer, poet, printer, preservationist, socialist, environmentalist, and pacifist, Morris's life and work seem to speak to the most pressing concerns of our current moment, from climate change and resource allocation to income inequality and socialism. In 2021, we will celebrate the fiftieth anniversary of the William Morris Society in the United States, an organization dedicated to furthering knowledge of Morris's life and work. Remarkably, it also marks the first appearance of the WMS-US as an affiliated society of the College Art Association. This session aims to highlight Morris's influence on art and artistic discourse up to the present day. What are the most pressing questions for scholars today in relationship to Morris's work? What new perspectives are they bringing to Morris's work? How can William Morris's life and work provide new perspectives on artistic practice and art history? What is the legacy of the Kelmscott Press? How are contemporary artists and designers such as Jeremy Deller, Bob and Roberta Smith, Kehinde Wiley and others engaging with Morris, his art, and his writings? We welcome submissions from artists and designers, as well as a wide array of scholars, including but not limited to historians of medieval art, British art, American art, architecture, and photography as well as writers on contemporary art.

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*Morris's Imperial and Environmental Materials: A Study in Indigo*

**Sarah Mead Leonard**

*Bittersweet Sensations of William Morris and Kehinde Wiley*  
**Monica Bowen**

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## Women and Migrations: Meanings in Art and Practice

**Chairs:** Cheryl Finley, Spelman College; Deborah Willis, Tisch School of the Arts NYU

**Discussant:** Leigh Raiford, University of California, Berkeley

What does the history of art look like if we consider the experiences of women in migration? How might future studies of art movements, artists, and cultures change if they were to include the migratory circumstances of women? Women have been part of global and historical movements of people, to escape war, to avoid persecution, for work, for security. Women have been uprooted, stolen, trafficked, enslaved; they have been displaced from land despoiled of resources and habitats lost to extreme weather patterns and climate change; they have been the victims of domestic violence; they have been the casualties of frontline first responders. Today, in the midst of the global pandemic, we are living through a moment of profound disorientation, dispossession and dislocation and, as in most crises, women are affected disproportionately, especially artists. Consequently, the question of how the practice of art and the discipline of art history might look differently if viewed through the lens of women in migration could not be more urgent. This panel takes up a diverse array of artworks, methodologies, archives, and technologies through geographic, temporal, and intersectional lenses as a way of reimagining traditional approaches to art historical inquiry and demanding innovative research paradigms for the field. Our panel continues the collaboration initiated in 2017 with the first convening of the Women and Migrations working group, an international gathering of scholars, artists and writers, who study historical, contemporary and persistent global migration crises as they affect women, girls and multi-disciplinary artists and artistic practices.

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*Instrument and System: bracketing Middle Eastern women within the photographic image*

**Sama Alshaibi**, University of Arizona

My presentation discusses the implications of violence and trivialization as a gendered struggle waged through imagery of the cliché and traumatic. It explores the unequal power relations between the West and the Middle East through photographs of Middle Eastern women. In my work, I often use my own body as a reference to the female figure, which is a rich and complicated site in various Middle Eastern cultures. She signifies homeland and resistance, but also portrays the social and physical harm Middle Eastern, Arab-American and refugee women and girls experience through the legacies of colonialism and forever wars. Two current projects of mine bracket distant registers within the field of photography and imaging technology. In Carry Over, I produced 19th century photographic hand-printed Albumen and Photogravure images depicting the female protagonist carrying her struggle over her head. It frames the production of historical, oriental portraits made of 'indigenous' Middle Eastern female subjects with contemporary Islamophobic images taken by foreign photojournalists today. With To Speak of Silence, my use of LiDAR scanning technologies generates imagery that approximates photography, but produced through data visualization software. LiDAR is an industrial technology used in the sciences and military operations, including surveillance. I

subverted its conventional function to detect the invisibility of Iraqi women's traumatic experiences, including their disappearance from public space and displacement from their country. While varied in process, historic time and medium, both projects are considered through the social exploitation of women's relationship to security, mobility and labor.

*Mildred Thompson: The Tampa Years, 1974-1977*

**Destinee Filmore**, Spelman College

Mildred Thompson: Migrations of a Child of the Diaspora  
Destinee B. Filmore, Spelman College Migration was an integral part of Mildred Thompson's life and artistic process. Born in Jacksonville, Florida she ventured to Washington, DC to begin her fine art studies under James A Porter at Howard University. Years later in 1958, she would embark on her first extensive journey to Germany to study at the Art Academy of Hamburg. Her return to the United States in 1961—amidst the growing Civil Rights Movement and the reactionary rise of white supremacy—illuminates the social and political difficulties of the time. Her work during this period in the United States faced heightened gender and racial discrimination prompting her decade long self-imposed exile to Germany. Through situating Thompson's work within the socio-political contexts of her departures, I engage discourses of the African Diaspora, Black feminism, and art history to consider how her migratory patterns impacted her artistic practice. In examining Thompson's lived experiences, I aim to explore two things: the tangential relationship between place and materials in Thompson's practice and the international realm as a space for radical healing and development for Black women artists.

*My Baby Saved My Life: Migration and Motherhood in an American High School*

**Jessica Ingram**, Florida State University

The students come from around the city, often taking several buses with their baby carriages and backpacks before arriving at Hilltop, a public high school for pregnant teenagers nestled in the Mission District of San Francisco. Behind the school walls strollers line up in front of lockers and pregnant teenagers discussing mothering and boyfriends pass in the halls. Outside of the walls of the school, it is harder. The majority of the young women immigrated to the United States from Latin America, some seeking asylum. Almost every young mother says that her baby saved her life, forcing into new decisions and purpose. The experience and inclusion provides a crucial space of belonging, at an urgent time in these young women's, and their children's lives. Jessica Ingram works with multi-media and the archive to explore the ethos of communities, and notions of progress and resistance in American culture. Raised in Nashville, Tennessee, she received her BFA from NYU's Tisch School of the Arts and her MFA from California College of the Arts in San Francisco. Her work has been featured in *The New York Times*, *Oxford American*, *Vice*, *Wired*, and *California Sunday Magazine*. Ingram received an NEA ArtWorks Grant for curating the exhibition *Rising Water: Artists Working in Response to Hurricanes* (FSU Museum of Fine Arts, 2020) and is an upcoming Artist-in-Residence at the Norton Museum of Art in Florida. Her monograph *Road Through Midnight: A Civil Rights Memorial* (2020 UNC Press) is shortlisted for the Paris Photo Aperture Foundation Book Prize.

## Women Artists in a Global Frame

*The domestic and the erotic in the Pop aesthetic artworks of Teresa Burga (Peru) and Teresinha Soares (Brazil).*

**Carolina Vieira Filippini Curi**, University of Campinas

Pop Art was one of the most important artistic movements of the late twentieth century, widely theorized. However, the narrative written about the movement was built around its best-known male artists, neglecting the female productions, especially of those women who produced outside of the United States and Western Europe. Thus, the present work intends to analyze the production of South American women artists who explored Pop visuality in the 1960s and 1970s, whose works were suppressed from the formal history of the movement. The work will present the production of two artists: Teresinha Soares (Brazil) and Teresa Burga (Peru). In addition to having adopted the Pop aesthetic in the 1960s, these artists have in common the fact that they discussed in their works the objectification of women and their role in society at the time. Through the analysis of their works, the communication intends to reveal the contribution of South American artists to the development of Pop visuality and to show what the female Pop production in South America produced as a divergence from the Pop canon. This communication is an integral part of a more comprehensive doctoral research aimed to discuss the circulation and networks of South American women associated with Pop by both South America and the United States. The project is an effort to rethink the exclusionary analyzes of Pop, seeking not only to recover works and hermeneutics of neglected artists, but also to propose new reading possibilities for these productions and for Pop as a whole.

*Pioneers of Painting: Italo-Brazilian Modernists Zina Aita and Anita Malfatti*

**Heidi C. Nickisher**, Rochester Institute of Technology

Zina Aita and Anita Malfatti were participants in the *Semana de Arte Moderna* – a week-long visual arts exhibition and series of dance spectacles, poetry readings, lectures, and concerts by Brazilian avant-garde writers, visual artists, and composers held in São Paulo, Brazil between the 13th and 17th of February in 1922. This public demonstration, and the artistic manifestos to come out of it, was to signify a dramatic break with the past. Indeed, it was the “coming out” event that launched Brazilian modernism – a movement that incorporated two modernist imperatives from European avant-garde movements of the time: one, a Futurist commitment to formal innovation and experimentation, engagement with technology, and the representation of the urban scene; and two, an evocation of the primitive, of the infusion of the African into the day-to-day experience and cultural practices of Brazilian people. Aita and Malfatti were two of the three women artists to participate. They were also Italo-Brazilian – Brazilian citizens of full or partial Italian descent. Today, Malfatti probably is the better known of the two, “a quixotic figure” whose “voracious assimilation of international artistic idioms” earned her the moniker of “initiator” of Brazil's modernist movement. But Malfatti would later abandon the avant-garde and develop a more “restrained” aesthetic; why? And what happened to Zina Aita? This paper seeks to explore the role of ethnic heritage and artistic practice of these two women artists in the context of burgeoning



modernism and the changing socio-political landscapes of early twentieth-century Brazil and Italy.

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## Wonder by Design in Medieval Architecture

**Chair: Santhi Kavuri-Bauer**, San Francisco State University

In the global history of medieval architecture, few aesthetic experiences can claim to be as omnipresent as that of wonder. Philosophers like Aristotle and Confucius appreciated the aesthetic effect of wonder for its potential to stimulate creative thinking, ethical behavior, and formal innovation. This potential to support intellectual growth through curiosity, to inspire us to move beyond the possible, has led cultures in the medieval world to design, celebrate, and preserve architectural wonders as a means to track intellectual prowess, induce spiritual enchantment, and signify power. While wonder is a recognized architectural value and principle of aesthetic appreciation in medieval literature, many questions still remain to be answered about the fundamental value of wonder in medieval architecture, such as: What are the psychological and philosophical effects at work in medieval architectural wonders? How are wonders transformative and transformational, guiding medieval societies in their interactions with the material and spiritual worlds? How does the feeling of wonderment counteract and contradict the discipline and taxonomies of humanist architectural history? This session invites scholars who study the aesthetic of “wonder” in European, Asian, and Middle Eastern medieval architecture and monuments to contribute to a cross-cultural and cross-geographical discourse on the subject.

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*“Mimetic Architectural ‘Ajab at the Fatimid Court”*

**Holley Ledbetter**, University of Michigan

This talk explores architectural objects of wonder (‘ajab) that undergird caliphal authority in the construction of Fatimid visual power. From the wonder-inducing marble water jars (kilgas) carved to mimic features of mosque architecture to the ephemeral edible confection-palaces at court celebrations, Fatimid patrons had a particular affinity for commissioning portable objects that recalled recognizable architectural structures. While the mimetic qualities of these monumental miniatures captivated the eyes and minds of their viewers, their experiential qualities also incited wonder. Through an exploration of the way artists manipulated the materials, surfaces, and images of these objects to evoke a sense of wonder in the minds of viewers of Fatimid court culture, I show the way Fatimid marvels at once highlight the dynasty's interest in the pursuit of pleasure, inspire religious awe, and legitimize the Fatimid line and the imam-caliph's right to rule. As the Fatimids displaced the Abbasids in Baghdad and the Aghlabids in North Africa as the lawful arbiters of Islam, they needed a way to authorize the incoming dynasty and the new imam-caliph. Created for public consumption, these architectural objects produced under the auspices of the Fatimid court and its leader reflect their desire to validate the Fatimid dynasty through the effect of wonderment. Both the mimetic objects and the raw materials and craft technologies used to enhance these architecturally-inspired objects contribute to the wonderous visual and experiential effect that objects have on participants in Fatimid court culture, further underscoring the Fatimid right to rule.

*“The most-wondrous of man-made works”: The Santa Maria dell’Ammiraglio Church and Conflicting Notions of Wonder*

**Ariel Fein**

In 1184, the Santa Maria dell’Ammiraglio church, commonly known as the Martorana, in Palermo, Sicily captivated the imagination of Arab traveler and geographer Ibn Jubayr. He described the church as “without a doubt the most wondrous of man-made works in the world,” marveling at the church's brilliant decorative program, its gold mosaics, marble revetments, and its glass windows “whose radiant glow wrests away sight and stirs temptation in the soul.” Taking Ibn Jubayr's description as its point of departure, this paper interrogates notions of wonder in the cross-confessional environment of the Norman Kingdom of Sicily (1130-1194). It considers Ibn Jubayr's ambivalent engagement with the Martorana, which rendered him at once awed by the church's ornate decorative program and its manipulation of the natural world, while also wary of the dangers and temptations it presented. I contend that the very same wondrous elements transformed the spiritual experience of the church's Greek and Arab-Christian congregation. Alongside a contemporaneous Greek account of the church, I examine notions of wonder in the Martorana through the material record of the church itself. Attending to the church's Arabic and Greek epigraphy and mosaic imagery, I explore how the church dramatized salvation for its worshippers as an immersive spatial, aural, and affective experience, thus blurring the boundary between heaven and earth. These intersecting and at times conflicting notions of the Martorana as a “wonder” permit new interpretations of the medieval classification of wonder and of the reception of Norman Sicilian visual culture.

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*Encountering the Buddha: The Orchestration of Light in 7th-Century Japanese Buddhist Worship Halls*

**Yingxue Wang**

Light occupies a prominent place in the imagination of the Buddha's body in East Asia. Buddhist texts frequently describe the Buddha as possessing golden-colored skin and emitting powerful radiance. Collections of Buddhist miracle stories abound with accounts of wonderous encounters with radiant relics and icons that stand in for the Buddha's presence. In this discursive context, light amounts to an extension of the Buddha's body endowed with the power of enlightening sentient beings. This paper studies the ways in which seventh-century Japanese Buddhist worship halls (“golden hall;” Japanese: kondō) orchestrate a theatrical space of light that facilitate an intimate and transformative encounter between the worshipper and the Buddha. My analysis focuses on the use of gold and pigments on the sculptural ensemble and architectural interior of the Golden Hall at the Hōryū-ji Monastery in Nara Prefecture, Japan. By situating the Hōryū-ji Golden Hall in the larger discourse on light in East Asian Buddhism, I argue that Japanese artisans designed efficacious ritual spaces by choosing materials with dazzling visual properties, including gold, vibrant pigments, and iridescent beetle wings. Furthermore, the arrangement of gilded sculptures and colorful architectural components in a dark interior helps artisans modulate light and transform the space into a cinema-like environment centered around the radiant icon of the Buddha. Considering the soteriological significance attached to light in Buddhist discourses, this theatrical space inside the Hōryū-ji Golden Hall grants visiting worshipper a tangible experience of the Buddha's presence as well as its

marvelous transformative power.

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## World Fairs and Festivals since the 1800s

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*Without the Whips: Curating the Caribbean in the Guyana CARIFESTA (1972)*

**Chastie Brown**, University of Texas at Austin

This paper examines the historical origins of the Caribbean Festival of Arts (CARIFESTA), a roving Caribbean mega-arts festival, and its mechanisms for facilitating a regional Caribbean identity. By using as case study, the inaugural 1972 CARIFESTA held in Guyana, I argue more broadly how this initiative served as a decolonizing strategy that promoted a Caribbean ethos which centered on the indigenous and African vectors of Caribbean culture. Drawing from Tony Bennett's exhibitionary complex and other contemporary curatorial theories as interpretive frameworks, I demonstrate the salient role that exhibiting practices, specifically in the Caribbean, play in identity making. Analyzing the Guyana CARIFESTA through these varying perspectives not only reveals the curation of a radical pan-Caribbean regionalism, but also the cultivation of a larger cultural ecosystem that promoted artistic exchange. Thus, by examining these aspects this paper presents itself as a productive study for which to analyze more contemporary Caribbean artistic initiatives aimed at fostering a Caribbean worldview through collaborative practices.

*Breeding projects of modernity: Brazilian Pavilions at American World's Fairs, 1876-1939*

**Mina Warchavchik Hugerth**

The Brazilian pavilion built for the 1939 New York World Fair is one of the most well documented and discussed designs in the history of Brazilian architecture. Lucio Costa and Oscar Niemeyer's modernist building was widely admired at home and abroad as a remarkable application of what would come to be recognized as the International Style with a regional twist. However, that was not Brazil's first attendance in American world's fairs: six others had been held in the U.S. among those sanctioned by the Bureau International des Expositions going back to Philadelphia in 1876, most of which had a Brazilian representation. In them, the Latin American country strived to portray itself as a dynamic, forward-looking nation and invited all guests for coffee, which nonetheless laid bare its international role as an exporter of commodities. As this aspect remained constant, the architectural materialization of these intentions changed dramatically over time. In this paper and presentation, I will examine these understudied pavilions and demonstrate how they were equally impactful in the construction of a national identity. In the timespan of sixty-three years, Brazil went from foreign to local designs, from referencing neoclassicism to becoming an avant-garde heavyweight. While history is ongoing, each national building Brazil built for the fairs serves as a curated snapshot of particular moments in time, revealing changes and permanencies in the country's development.

*The Sharjah Biennial: Contentions with Global Forms*

**Lindsey E Reynolds**, University of Houston

The structure of contemporary biennial culture imagines a utopian global experience, one that eschews "local mores"

including religion and politics. In the Western locations where biennials have made their mark, including Venice, Kassel, and New York, local conditions more or less mirror the hyperglobalized world the biennial form hopes to faithfully recreate. For those locations outside this Western cultural milieu that attempt to adapt the biennial form to their geographic and culturally specific local conditions, the creation of global experiences must be contended with differently. The Sharjah Biennial has tested various formats in order to balance its local Islamic conservatism with its desire to compete in the global biennial market. At various times, it has spurned and embraced its local population in favor of its international audiences, and vice versa. Artists participating in the biennial, seeking not to offend either group, have come to adopt an unspoken list of "acceptable" or "universal" themes for their work, that respond to the locational setting of the biennial while not engaging with its politics. Two projects by Egyptian artist Wael Shawky presented at the 11th and 14th Sharjah Biennials work to subtly criticize the biennial and its international audiences as well as Sharjah's local conditions and issues while presenting itself in the guise of engaging and light art experiences that biennial audiences now desire. The shifts represented by Shawky's work in the most recent biennial may prove Sharjah to be a testing ground for the adaptation of biennials in non-Western locations.

*The World of Islam Festival 45 Years Later: Finding the Contemporary*

**Rachel Winter**, University of California Santa Barbara

In 1976, London was the site of the World of Islam Festival, a state-sponsored event designed by a host of former diplomats to inspire Muslim-Christian unity. The key event was the Arts of Islam exhibition at the Hayward Gallery, which envisioned the Islamic world as fixed in the historical past. Archival documents illuminate the ways organizers attempted to present a comprehensive view of the Islamic world from what they called an Islamic point of view. The curators utilized key tropes about Islamic art at the time, organizing the show along thematic lines such as calligraphy and figuration. Using history to educate the public was thought to solve contemporary religious tensions. Despite having three contemporary artists on the festival's organizing board, including Ahmed Moustafa, Ali Omar Ermes, and Osman Waqialla, contemporary art was absent from the World of Islam Festival. This denial of the contemporary extended to the exclusion of British Muslims from festival events. However, archival material, which has largely gone unexamined, shows that alternative venues in London acted on momentum generated by the festival to present contemporary Arab art. This paper asks two main questions. First, how did the festival use historical Islamic objects as metonyms for the Islamic world? And secondly, against these historical displays, how did contemporary art emerge in London, particularly through artist-led movements and alternative spaces of display? Through a re-consideration of the World of Islam Festival and other British galleries, this paper highlights the emergence of contemporary Arab art in London throughout the 1970s.

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## Woven Worlds

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*Illustrating the Vices: The “panno tartarico” in the Cocharelli Codex and Three Moral-Themed Illustrations*

**Sangrou Pan**

During 1330s to 1340s, patronized by a rich merchant family from Genoa in north Italy, the Cocharelli Codex featuring Four Cardinal Virtues and Seven Deadly Sins was completed. Except the ivory carvings, minai wares, brass wares and Persian book illustrations came into Italy through international trade, diplomatic gift exchange and crusades, the painters depicted several “panno tartarico” made in Spain, Persia and China under the rule of Mongol Empire, which included different kinds of luxurious textiles like velvet and nasij. As highly portable objects, these textiles played an irreplaceable role in late medieval Italian Art during Pax Mongolica. For the painters of these illustrations, not only did they extract the patterns and color schemes from the “panno tartarico” when decorating the Cocharelli Codex, these textiles were also gathered in three illustrations featuring the vices interrelated with the sensuous experiences - “Ventriv Ingluvies”, “Superbia” and “Accidia”, which proves the deep influences of the physical attributions as visual effect and tactile impression from the “panno tartarico” on medieval morality. For the Genoese merchants known for transporting and consuming luxurious clothes, the “panno tartarico” were regarded as exotic merchandises in production, circulation and usage, they also impacted and shaped certain ideas, especially the tension between “fashion” produced by international luxury trade and the traditional moral concepts in Italy from 1300 to 1350.

*On Grace, Glory, and Fake Gold: A Queer Tangent in Tapestry*

**John Paul Morabito**, School of the Art Institute of Chicago

Pliable and mutable, textiles are mediated by other forms. As such, weaving is situated as a tangent of art.[1] Focusing on my studio practice, I will use this tangential adjacency to consider tapestry as a queer form that mirrors the Catholic disavowal of queer people. As camp exalts what has been devalued[2], I employ the fallen glory of tapestry to re-orient holy images within queer cosmology, temporality, and history. Mutating the work of the great masters into digitally woven tapestries, I subvert our authorial hands while complicating my cultural legacy. As the queer child of an Italian American immigrant family, the Renaissance is a heritage that represents an orthodoxy from which I have been ostracized. Italian people have been Catholic for 2000 years; it is a bond I cannot and will not deny. Responding aesthetically, I activate divested allusions to Catholic opulence with saturated color, ornamental weaves, and shimmering fake gold. The decadence of this fallen majesty mirrors the sincerity of faith with the unnatural sensibilities of camp[3]. These sensibilities, whether belonging to my grandmother’s domestic recreation of the Vatican or the exaggerated glamor of a drag queen, simultaneously engage queerness, ethnicity, and the sacred. [1] T’ai Smith, *Textile Media: Tangents Across Modern and Conceptual Art*, (Fiber and Material Studies Mitchell Lectures, School of the Art Institute of Chicago, Chicago, IL, February 13, 2020). [2] Susan Sontag, “Notes on Camp,” in *Against Interpretation and Other Essays*, (New York: Picador in association with Farrar, Straus and Giroux, 1961), 275-292. [3] *Ibid.*

For millennia, weavers have understood how to mechanize parts of their craft in order to ensure swiftness in production and exact repetition of complex motifs. Devices such as drawlooms, pattern-harnesses and ultimately jacquard-heads allowed serial production of quantities of identical objects, which by their very existence challenge notions about the nature of handicraft and authorship, among other art historical constructs. This paper discusses patterned velvets made in the Ottoman Empire in the seventeenth and eighteenth centuries, with reference to how technologies and efficiencies native to complex machines complicate theories about the spread of style. Using three case studies, it shows the mechanisms by which motifs and formats moved between velvets woven on different machines, focusing on the labor- and skill-intensive processes of design and loom preparation and arguing that artisans overcame conservatism inherent to the medium of compound textiles. The cases studies include: a massive mistake that was repeated on purpose; a design tie-up that was abridged so it fit on a narrower loom; and two textiles in which coarser and finer variations on an identical plant-form illustrate how motifs moved between types only because of artisan agency. In this vein, it takes builds on the discussions of Gottfried Semper (d. 1879) and Alois Riegl (d. 1905), but also introduces the problems of complex technologies, mechanization and serial production and in turn asks questions about the value of work, expertise, and material in both the art historical imagination and in its own historical context.

*Mechanized Turks: Weaving and The Limits of Kunstwollen*

**Amanda Phillips**, University of Virginia

## Writing Black Archives: African-American Art History in Real Time

**Chairs:** Jordana Moore Saggese, University of Maryland, College Park; Sarah Elizabeth Lewis, Harvard University

**Discussant:** Nicole R Fleetwood, Rutgers University

“Every historian of the multitude the dispossessed, the subaltern, and the enslaved is forced to grapple with the power and authority of the archive and the limits it sets on what can be known, whose perspective matters, and who is endowed with the gravity and authority of historical actor.” (Saidiya Hartman) In her 2019 book *Wayward Lives, Beautiful Experiments*, Saidiya Hartman sets out to recreate the history and landscape of black social life, working outside the confined boundaries of the archive and within the powers of the creative imagination. Working from Hartman’s model, and inspired by the generative work emerging from the 2019 “Black Portraiture(s) V: Memory and the Archive Past. Present. Future.” Conference, this session explores the challenges and the potential within writing African American art history in the absence of archives. Of particular interest is the reclamation of overlooked histories as reparative gestures. Each presentation reveals the historic failures of the discipline to recognize black artists, as well as the deep tensions one must confront working with artists and their estates. We also consider the labor that goes into archive-building projects, although such work does not qualify as original scholarship under the requirements for academic promotions and institutional commitments to building these archives and collections are often temporary. We ask, therefore, not only what it means to perform this work, but what are its consequences. Questions for the panelists can be submitted in advance of the session or in real-time via Twitter and Instagram using the hashtag #blackarchivesCAA.

### *Migration Archives: Memory Work and Art*

**Deborah Willis**, Tisch School of the Arts NYU

This paper will look at how contemporary black women artists focus on the experience of migrations. I will explore the affects and effects of migration in the works by Tsedaye Makonnen, Leslie King-Hammond, Deyane Moses, Yelaine Rodriguez, Adama Delphine Fawundu, Nashormeh Lindo, Michele Pearson Clarke, Qiana Mestrich, Zalika Azim and Carrie Mae Weems. All create a framework in which to reimagine and reflect on various experiences of migration and choices whether to stay or leave. What happens when one crosses borders to seek a new life, and/or opportunities? What objects are carried; what remains; what is sustained only through the experience of memory – dress, foodways, photographs, religious symbols, sounds? These questions are put forward by these mixed media artists and photographers who are all exploring concepts on migration. The complexity of collective memory is a central theme to their practices. The diverse range of visual artists debate on the topics of migration from contemporary references such as slavery and emancipation; the Great Migration; and virtual communities from the Caribbean, Canada, Africa, and Europe. The artworks I will discuss will consider “how identities are realized, rejected, performed and desired,” as well as the urgency of our present moment, following Nina Simone’s famous statement that artists’ duty is to reflect the times. Archives can connect to who we are, where we are and what we desire to

preserve. They tell us who we were, where we’ve been and what we set out to do and illuminate paths to get there.

### *Inside the Archive*

**Erin Gilbert**

In 2017, through funding from the Henry Luce Foundation, the Smithsonian’s Archives of American Art hired a collector/curator and archivist for a three-year term with the goal of increasing the representation of African American artists through new acquisitions, oral histories, collections processing, and digitization. In January 2018 Gilbert became the first African American curator in the Archives 64-year history. When the African American Collecting Initiative began, the Archives held approximately 6,000 collections and 2,300 oral histories. Of those there were approximately 65 African American artists’ papers, 25 oral histories, and several other collections containing content regarding African American Art. Working in a reparative curatorial mode, in two years Gilbert negotiated the donation of approximately twenty new collections including Emma Amos, Betty Blayton Taylor, Chakaia Booker, Beverly Buchanan, Nannette Carter, Ed Clark, Renee V. Cox, Allan Randall Freelon, Ruth Jett, Maren Hassinger, Arthur Monroe, Evangeline J. Montgomery, Senga Nengudi, Joyce Scott, Lowery Stokes Sims, Sylvia Snowden and Oliver Jackson Lee. She also co-organized the African American Oral History Initiative and conducted an oral history with Barbara Chase Riboud. Gilbert will elucidate her collecting strategy, focused on women, abstract, conceptual, and performance artists. In two case studies Gilbert will discuss the physical and psychological labor of collecting; the challenges of defining the primary source document in a digital age; technical and technological aspects of collecting, including the constraints of categories, containers and naming conventions; deaccessioning ephemera; and the concern for dispossession, dispersion and disappearance of African American artists’ papers.

### *Kathleen Neal Cleaver’s “Archive of Possibility”*

**Leigh Raiford**, University of California, Berkeley

This talk describes the intertwined labor of making, organizing and writing the archives of Black women’s lives. It draws on my experience as an archivist working closely with former Black Panther Party Communications Secretary Kathleen Neal Cleaver to identify, organize, catalogue and digitize her personal photography collection of 2000 images and spanning nearly 150 years; and on my work as a cultural historian researching and interpreting one particularly rich artifact in the collection: a family photo album compiled by Cleaver of her family’s time living in exile from the US in Algeria and France (1969-1973). My multiple roles during the four-year tenure of the project were often at odds with one another: how to create a legible and accessible record while also respecting Cleaver’s “right to opacity”? Cleaver’s photographic archive reminds us of the rarity of records made by and about Black women themselves. Yet such an archive still runs the risk of misinterpretation, especially when utilized to uphold foundational and familiar stories of Black life, stories that eschew complexity in favor of heroism, that smooth over contradiction for sake of a tidy ending. Following scholar Marianne Hirsch, my talk considers the Cleaver collection an “archive of possibility,” one that in Hirsch’s words “makes space for counter memories and potentially disruptive memories,” that “asks us to rethink what constitutes



an event” or a “life of value,” and in doing so has the power to “shift the structures of knowledge and intelligibility” that archives presume in their institutionalization of knowledge.

*Belated Exposure: Crafting an Anthology on Carrie Mae Weems, African American Art and the Archives as Method*  
**Sarah Elizabeth Lewis**, Harvard University

Huey Copeland got it right when he asked in an 2014 Artforum review, “Have we all been sleeping on Carrie Mae Weems?” It was an unexpected question, he explained, considering the widespread reception and exhibition of her work in that year; her traveling retrospective became the first show dedicated to an African American artist at the Guggenheim museum. Yet editing the forthcoming MIT Press “October Files” volume on Weems underscored the need to Copeland’s query as a live question and not a rhetorical one alone. This paper analyzes the reasons for the elliptical timeline of scholarship on Weems and the scope of topics of these articles and essays as a methodology through which to trace the shifts of the discipline, namely the impact of interventions situating African American and African diasporic practices as central to our understanding of modernity. Further, it argues that the belated nature of the scholarship on Weems contributed to the development of her aesthetics of reckoning and supported her focus on her ultimate audience as the arena of history. Finally, this paper explores the challenges presented to researchers on African American art framed through labor, and opens up methodological questions about how the belated reception and scholarship on African American artists offers a lens through which to address the developments in the field of contemporary art at large.

*Writing the Basquiat Archive: Process and Consequences*  
**Jordana Moore Saggese**, University of Maryland, College Park

As a consequence of Jean-Michel’s Basquiat’s celebrity and financial success, historians and critics tended to underestimate his significance during his lifetime. Yet, in the more than thirty years since his death, Basquiat’s popularity has continued to grow exponentially—along with the prices paid for his art. In part because of his reputation as an enfant terrible, the sensational story of this young artist has cemented him into our public consciousness. Until recently, however, the limited sustained study and definitive archiving of his work and its impact has been close to impossible. There is no public archive devoted to the work of Basquiat. And the overwhelming majority of the artist’s output is still held by private collectors rather than public institutions. Most extant scholarship exists in the form of exhibition catalogues with limited circulation, while what remains of the artist’s personal records and papers is divided between private collections and the artist’s estate. This paper will focus on both the process and the consequences of compiling *The Basquiat Reader* (UC Press, 2021) from the first-person perspective. This paper specifically explores the behind-the-scenes challenges of researching one of the most famous artists of the twentieth century, of navigating politics, priorities (and permissions!), and of compiling an archive while also working within it. Also considered are the specific professional consequences of this work in a wider discipline that privileges commentary and synthesis over the primary (and critical) labor of archiving contemporary African American art.

*Mapping Art History at the Atlanta University Center*  
**Cheryl Finley**, Spelman College

Mapping Art History at the Atlanta University Center is a spatial memory project that aims to pioneer a new mode of writing art history from an African American-centered focus using the archives and collections of the largest Historically Black College and University Consortium in the United States. Overlooked by mainline histories of art and hidden in plain sight, the archives of the Robert W. Woodruff Library, serving Clark Atlanta University, Morehouse College and Spelman College, together with the collections of the Clark Atlanta University Art Museum, the Spelman Archives and the Spelman College Museum of Fine Art, tell a different history of art that starts with the end of the Civil War and the beginning of the first institutions of higher education established to educate freedmen and women. Documenting safe spaces for black artists, educators and museums through the study of archives, pedagogy and exhibitions, this project maps the unfolding of social justice movements throughout the global black diaspora. Using G.I.S., geotagging and cognitive mapping models as well as traditional archival research methods and digital humanities platforms, Mapping Art History at the Atlanta University Center aims to be a model for future art histories that uncover, privilege and center unspoken and underrepresented narratives, archives, movements, artists and practices.

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## Yugoslavia and its legacy of Anti-Fascist Resistance: Feminism and Art During Socialism and After

**Chair: Jasmina Tumbas**, University at Buffalo

**Discussant: Melissa Hilliard Potter**, Columbia College Chicago

This panel seeks papers that foreground women’s work in the Socialist Federal Republic of Yugoslavia (1948–1992) within the sphere of art and culture. The panel is concerned with an analysis of the ways in which women’s emancipation was central to the arts and visual culture, and examines the positive changes in women’s agency during the period from the Republic’s demise to the present day. In its consideration of women’s labour in the arts, this panel emphasizes feminist politics as evident in visual cultural production, the extraordinary roles played by Yugoslav women during socialism in the arts, as well as peace efforts during the wars in the 1990s, along with an emphasis on questions of gender and sexuality during Yugoslav socialism. In its broader focus on feminist art and visual culture in the Balkans, this panel tries to fill in a notable but unspoken absence on the map of transnational feminist scholarship, especially Western feminist discourse, which after a brief moment of engagement in the late 1990s through the early 2000s, has shown little contextual understanding or awareness of the outstanding and unique feminist art and activist practices cultivated in the former Yugoslavia.

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*A Diary of One Woman’s Anti-Fascist Struggle: Performing Socialist Feminist Historiography through Cinema*  
**Dijana Jelaca**, Brooklyn College

The history of women’s antifascist, socialist activism in Yugoslavia during World War II and in its aftermath has in recent

times become the subject of heated debates that converge on the perceived tensions between state socialism and feminism, as well as what is perceived as the ambivalent role of socialist state institutions when it comes to the question of women's emancipation. The currently dominant nationalist, revisionist accounts of Yugoslavia's "third way" socialism, which insist on the simplistic depictions of the system as a "totalitarian prison," run counter to the conveniently neglected historical evidence of Yugoslav socialism's deeply rooted, founding dedication to both anti-fascism and gender equality. This paper will explore a recent, powerful cinematic intervention into such reductive historical revisionisms – Dana Budisavljević's *The Diary of Diana Budisavljević* (2019, Croatia) – a film which, I will argue, engages in a feminist historiography in order to depict the untold, true story of one woman's resistance to the heinous crimes committed by Croatia's Nazi puppet state (NDH) during WWII. With her film, Dana Budisavljević effectively insists on using the power of cinema as a performance of feminist activism in her own right, rendered all the more poignant in the contemporary context in which extreme right-wing ideologies are on the rise, and both anti-fascism and socialism are increasingly vilified as "mere" anarchy.

*Counting the Women: An analysis of female artists and arts administrators at Ljubljana Biennale (1955-1985)*

**Bojana Videkanic**

This paper proposes to analyze and discuss participation of female artists and arts administrators (curators, jury members, members of the organizing committees, and board members) at the Ljubljana Biennale during the period of Socialist Yugoslavia. This quantitative and qualitative analysis will connect female participation to larger structural questions in Yugoslav modern art—questions of inclusion of women in management of the arts as well as their participation in making of the arts. Furthermore, the paper will broaden this primary analysis by comparing Ljubljana Biennale numbers to other similar international exhibitions (most particularly dokumenta and Biennale of Sao Paulo). Through comparative analysis the paper will discuss the ways in which Ljubljana Biennale created a more inclusive, albeit still limited, institutional structure, which sought to provide a platform for women's voices. While the analysis seeks to showcase some of the progressive sides of the socialist approach to inclusion, it will also show where that inclusion was lacking.

*Art Work versus Women's Work and the Legacy of Socialist Yugoslavia*

**Katja Praznik**, University at Buffalo, SUNY

Socialist Yugoslavia considered art as a form of labor and integrated it into its political economy. At least for the first half of socialist Yugoslavia's existence, cultural policy legislation established favorable working conditions for artists and their social and material rights. This presentation will discuss the impact of early sociolegal protections of artists on the working conditions of women artists, and to what extent did the socialist welfare state regime contribute to an emancipated position of women artists in Yugoslavia. Employing feminist epistemology and labor theory of value, the paper will demonstrate in what ways progressive socialist labor policies enabled an initially non-essentialized understanding of art as a form of labor that went counter the hegemonic Western essentialized

understanding of art as non-labor or an expression of a creative self. The contribution will discuss the historical case and period in light of the present moment, in which the ubiquitous understanding of art as nonwork and creativity as the panacea for contemporary neoliberal capitalism reinforces an amnesia about times and places where art was seen as work. It will reflect on how these significant examples and the legacy of Yugoslav socialism are instrumental for contemporary feminist politics centered on issues of unpaid labor and in struggles against new forms of exploitation in the field of arts.

*Archive as a Space of Resistance*

**Vesna Pavlovic**, Vanderbilt University

In "Return", a black and white documentary video recording from 2019, we see and hear a group of women revisiting and remembering a decade of the 1990s Serbia. The group is Women in Black, and the decade is one of the harshest in recent history of the Balkans marked by brutal wars and the concomitant disintegration of socialist Yugoslavia. The video record emphasizes the process of remembering, during which the women return to sites tied to their work with refugees between 1993-1996. As a photographer during that decade, I photographed the Women in Black's anti-war, pacifist and feminist actions. Today, I remember this visual archive only through the viewfinder, memories mediated through black and white images. Pierre Nora reminds us of the opposition of memory and history, 'one being in permanent evolution, a bond tying us to the eternal present, while the other, remaining problematic and incomplete, of what is no longer'. Our memories are in the continuous process of mediation. How do we remember socialist and post-socialist memory of former Yugoslavia? Do digital devices of today help us remember better the memories of the past? Through a series of art projects exploring history of the former Yugoslavia, this visual presentation raises questions about hierarchy of memories, personal and collective, and the process of forgetting, and non-forgetting. Visual and aural stimuli can help the process of remembering, in which photographs and sounds play a crucial role.

## 'What Makes an Author?': Between Paradigms and Periods of Makers, Creators, and Patrons in the Art and Architecture of the Islamic World

**Chair:** Heba Mostafa, University of Toronto

**Discussant:** Abigail Balbale, Bard Graduate Center

Artistic authorship has long been a topic of concern within the study of the art and architecture of the Islamic world. Authorial and patronal inscriptions can signal dynastic regime change and dictate art historical periodizations but can also deny the fluidity and untidiness of artistic change. In fact, their aura of transparency and historical legitimacy often perpetuates and entrenches potentially limiting and problematic periodizations. In our panel we are interested in addressing these concerns by broadening the concept of the author to include: the patron as author, the agency of makers and craftspeople, and the role of epigraphy in authorial claims. How do authorial and patronal signatures serve a building or object? What do they impose? What do they leave unsaid? As hegemonic gestures, what can alterations to inscriptions and other forms of public text (coinage, etc.) tell us about authorship? How does the discipline's compulsion to collect and systematize authorial inscriptions participate in ordering knowledge and contribute to debates around periodization? How might discourses of authorship in Islamic intellectual thought aid in our understanding of the term in an artistic context? What can religious and philosophical discourse regarding God as author or creator, *isnad* citation, or even biographical and autobiographical genres in literary traditions teach us? On the other hand, how do monuments and artworks position the user/viewer as author? The papers presented at this panel explore these paradigms from multiple historical and geographic perspectives and across both media and scale.

*Patron and Muhandis: The Lost Inscriptions of the Abbasid Nilometer at al-Rawda Island in Egypt*

**Heba Mostafa**, University of Toronto

As a scientific measuring device at the interface of the sacred and scientific, the Nilometer (a device to measure floods) at al-Rawda island in Cairo possesses some of the earliest and most enigmatic monumental Quranic inscriptions in Islamic Egypt. Dating from the Abbasid and Tulunid periods, these inscriptions offer insights into a rare collaboration as they originally contained the titles of both patron and architect side by side: the Abbasid Caliph al-Mutawakkil, alongside those of renowned Abbasid astronomer Ahmad b. Muhammad b. Kathir al-Farghani, both now lost. Known as al-Hasib (the mathematician), al-Farghani (Alfraganus) signed his work not once but twice; in the interior of the Nilometer well alongside the caliph's titles, and again above the sixteen cubit conduit inlet facing the river, today badly eroded. Reportedly set against a rich lapis lazuli background to improve legibility, these inscriptions may have been composed in consultation with Caliph al-Mutawakkil and self-authored, as al-Hasib refers to having "composed or written" these inscriptions himself. Mostly lost to time but preserved in their entirety in the accounts of thirteenth century historian Ibn Khallikan, these inscriptions offer a rare window into an interlocking history of sacral identity, Abbasid court engineering, and patronal involvement. This paper leverages Ibn Khallikan's

authorial perspective to reconstruct and contextualize these lost inscriptions, proposing a new periodization for Egypt's Islamicization, while exploring the subtexts of Nile veneration on the one hand, and Abbasid assertions of legitimacy via scientific and technical ingenuity on the other, raising vital questions about collaborative authorship in Abbasid Egypt.

*Death and Authorship: Islamic Tombstones in Medieval Spain*  
**Razan Francis**, Universitat Autònoma de Barcelona

The Islamic tombstones being excavated in Spain remain virtually unstudied by art historians. This paper focuses on medieval Islamic tombstones, tracing the epigraphic and aesthetic transformations these objects underwent during the height of the conflict between Muslims and Christians. It argues that their inscriptions' departure from earlier formulaic phrasings was informed by the political circumstances, as well as by eschatological writing that altered the relationship between text and ritual. This departure expanded the field of artistic authorship to encompass the deceased, craftsman, patron, viewer, and religious scholar. As funeral ceremonies became one of the few social rites that enabled communities to display and assert their Islamic identity in Christian territories, tombstones, I argue, became the objects par excellence that acquired a social, performative role, and that preserved, through reenactment, both individual and collective memories. Besides Qur'anic quotations, tombstones included dates and micro-histories. Differing in shapes, materials, and techniques, their inscriptions varied in style, ornamentation, tidiness, and legibility. Their stationary nature notwithstanding, tombstones reflect a dynamic artistic interaction among Spain's Islamic polities, Christian kingdoms, and the wider Islamic world. Their inscribed dates and aesthetic attributes prompt reconsideration of the standard periodization of Islamic art. While situating tombstones in relation to Spain's material culture, this paper examines tombstones' incorporation as spolia by Christian institutions, despite their "Islamic" identity.

*K.A.C. Creswell's Photographic Authorship*  
**Alex Dika Seggerman**, Rutgers University

While K.A.C. Creswell has long been respected for his meticulous recording of Islamic architectural sites, this paper frames Creswell as a photographic author in order to better understand, and problematize, the modern origins of our field. I will draw from Creswell's photographic archives, located across three continents, from Harvard to Oxford to the American University in Cairo. Creswell took these photographs in the 1920s, before publishing his enormous volumes *Early Muslim Architecture* and *Muslim Architecture of Egypt*, but concurrent with the emergence of the modern Egyptian fine arts movement. Like the major Egyptian artists of the era, like Mahmoud Mukhtar and Muhammad Nagi, Creswell received direct financial support from the Egyptian royal family. However, in concert with the long history of ethnographic documentation, Creswell actively attempts to excise any reference to modern Cairo or to himself as an author in the photographs' content. On occasion, his shadow slips into the frame or a modern technology, like a tram stop, appears. Yet, despite these excision efforts, he creates a recognizable, authorial aesthetic through the material properties of silver gelatin photography. With yellow lens filters and the bright Cairo sun, he delineates architectural and ornamental forms through crisp blacks and white whites. In this way, I argue,

his authorship paradoxically acknowledges his modernity. This paper will question why Creswell developed this authorial aesthetic through modern photography, and what it means for the origins of the field of Islamic art history.

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## “Italianicity is not Italy”: Questioning Italian Art History

ITALIAN ART SOCIETY

**Chair: Tenley C. Bick**, Florida State University

**Discussant: Carlos Basualdo**, Philadelphia Museum of Art

What is Italian art history? What does it center, mask, or negate? What does Italianist art history as a practice not see about its field of study? Not unified as a nation state until 1861, Italy and what we regard and teach as “Italian” is often anachronistic. It is, and has been, the product of colonialism, fascism, and systems of power. While recent scholarship in Italian studies—on race and biopolitics, empire and mobility regimes, and postcoloniality—has shed light on Italy’s understudied and often negated histories and sites of identity, the so-called postcolonial turn has been relatively delayed in Italian art history. Drawing its title from Roland Barthes’ famous description of “Italianicity” and the artificial and at times barbarous regulation of connotative meaning, this panel invites scholarship in Italian art history—“Italianist” or otherwise—that challenges dominant narratives of Italian Art History specifically through attention to the exclusionary discourses that undergird (and privilege) it as an area of study. Following Cristina Lombardi-Diop and Caterina Romeo’s 2014 manifesto on “the Italian Postcolonial,” this panel calls for a radical questioning of Italian art history and mapping of new critical, spatial, and temporal trajectories in Italian art history for today. Presentation themes include and surround: art, anti-fascism, and decolonization; Italy’s diasporas and understudied cultural geographies; *italianità alternativa*; Italy and the Black Mediterranean; postcoloniality in contemporary Italian art and cinema; art and migration in Italy; transnational and international themes; and Italy as periphery, among other topics.

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### *Modern architecture and the territorialization of race in Fascist Italy*

**Brian L. McLaren**, University of Washington

This paper will examine the intersection of modern architecture, race and biopolitics in Italy during the late fascist era, with a particular attention to the manner in which the concerns for racial prestige that existed in Italian Africa, and policies developed for their amelioration, were brought back to Italy. The central argument is that the most powerful political and cultural assertions of the time—and particularly those in the realm of art and architecture—arose from a fearful and reactive need to assert a “pure” Italian identity against the threat of international, foreign, or Jewish influences. It further contends that Fascism’s racial ideologies were a product of fear and weakness, rather than strength, and that the architecture of the period bears the mark of this combative stance. This paper will examine the emergence of two different modalities of the territorialization of race; a first epitomized in the staging of Roman heritage for Adolf Hitler’s 1938 visit to Rome; and a second found in the presentation of African dignitaries and soldiers in the annual celebration of Empire in Rome, from 1937. The primary focus of this discussion will be two State-sponsored exhibitions; the

1942 Esposizione Universale di Roma, or E42, and the 1940 Mostra triennale delle terre italiane d’oltremare, or Mostra d’oltremare—both of which had strong imperial and racial overtones. While in the case of the E42, we see the construction of a quintessentially Roman landscape, the Mostra d’oltremare represents the transplantation of African territory within the Italian peninsula.

### *Postcolonial Retrofuturism: Alessandro Ceresoli’s Linea Tagliero Prototypes*

**Tenley C. Bick**, Florida State University

In 2009, Italian artist Alessandro Ceresoli moved to Asmara, Eritrea, where he began working in collaboration with a local glassworks, resulting in a series of six sculptural objects: the Linea Tagliero Prototipi (Tagliero Line Prototypes). The works comprise precarious furniture items inspired by Italian fascist architecture in Asmara that remains from colonial rule, specifically Futurist Giuseppe Pettazzi’s airplane-shaped Fiat Tagliero service station (1938), designed for the company’s Eritrea-based dealer in then Italian East Africa. The Tagliero Line Prototypes mimic the Futurist (and futuristic) design of the colonial-era Fiat station. By contrast, the glass sculptures are functional but also fragile and imprecise, resisting industrial aesthetics while engaging the language of mass production. The unsettlingly alluring series of historical and “Italian” design objects and furniture items, all marked with the symbol of the Eritrean glassworks, navigate violent histories of Italian colonialism and cultural heritage through a problematization of temporality, identity, and the history of Italian modernism. Specific attention is paid to the series’ critical subversion of Futurist languages of time, technology, and air travel, directly associated in the late 1930s with Italian chemical warfare in East Africa, through postcolonial rupture of process, material, and form. Through engagement with recent scholarship on temporality and Italian colonialism and with Ceresoli’s own artist book on the project, *Ritorno al futuro*, I argue these works model a “postcolonial retrofuturism”: a critical disruption of an historical, colonial view of the future (and of *italianità*) to open up new histories and to generate future possibilities yet to come.

### *Imprint of the Past: De-historicizing Italian Renaissance Art History*

**Allison Kim**, Skidmore College

“Renaissance” art history has become increasingly more global in scope, adopting approaches to de-centralize Italy as the main focus and to expand from the canon in meaningful and effective ways. Nevertheless, these additive solutions can continue to uphold hierarchical systems and predominant historical narratives, namely Giorgio Vasari’s *Lives of the Artists* (1550, 1568). This paper aims to destabilize Vasari’s sustained narrative and the positionality of Italian artistic production as the apex of “Renaissance” visual culture, as well as address how the dominant Renaissance narrative can obscure those of marginalized peoples and collapse coexisting histories. Through the prints of early modern artists like Fray Diego Valadés (c. 1533–82) and Giulio Camillo (c. 1480–1544), this paper explores the ways in which spiritual and secular realms preserved memory and sustained the efficacy of copying and repetition as a means of propagating knowledge. By repeating select images in multiple contexts these artists separated them



from their contextual specificity and imbued them with an aura of universal significance that continues to shape public perceptions of early modern art, elevating individual value judgments and pushing for certain aesthetics. It also shows how visual imitation and memory techniques inculcated and indoctrinated notions of genius, Othering, and false nostalgia. In doing so this paper reveals how visual quotation and repetition, both during and after the early modern period, dramatically shaped the canon by standardizing hierarchies of visual culture and creating a distorted sense of the timelessness of Italian art.

*Not Now: On Exile, Disappearance and Contemporariness in Italian Spaces*

**Sean S Anderson**, The Museum of Modern Art

To recognize the frictions inherent to the contemporary, of contemporaneity, in Italian art and architecture is to see absences. While Terry Smith has described the capaciousness of the present to “include within its diversity many revived pasts and wished-for futures,” one may observe the migratory landscapes of Lampedusa or Castel Volturno as embodying those “being lived out as vivid, or at least possible, presents” (2013). The temporal, visual and spatial vectors of subjectivity reconstitute the legibility of Italy’s formerly colonial enterprise. Exemplifying conflicting associations, at their intersection remains the twinned figures of the refugee and migrant, whose “return” prompts a questioning of what spaces and bodies may reify the Italian post-colony. Multiple displacements were catalyzed by Italian colonial and imperial ambition. Yet such absences continue to adhere to artistic and architectural production. From the reoccupation of the Palazzo della Civiltà Italiana in Rome by Fendi, to refugees resettling in depopulated Sicilian towns, the appearance of the past is instantaneous, if not violent. Emblematic of an emergent yet negotiable metafisica, the aesthetics and narratives of which deserve critical scrutiny, how do we reconcile forms of exile in and among Italian spaces today? This essay seeks to problematize the works of artists Dawit L. Petros, Gian Maria Tosatti, and Mili Romano as signaling the mutable contexts through which the contemporary, and its antecedents, disappear.

## Exhibitor Sessions

### Color Theory for Painters

**Session Chair/Workshop Leader: Joe Gyurcsak**

Color Theory for Painters An easy to understand presentation on color theory, keys to better color perception and manipulations through a series of exercises. This informative class will address such topics as value, chroma intensity, pure vs hue, tint strength, color manipulators, mass tone / under tone, color temp and paint making.

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### Creative Partnerships: Perspectives from Authors and Editors on Publishing Art Books - How They Are Chosen and Created

**Session Chair/Workshop Leader: Kerry Webb**, University of Texas Press

The University of Texas Press has published in the area of visual culture, photography, and art history for several decades, with a special emphasis on Latin American, Latinx, and African American art. Many of these books share specific design elements and visual materials that make them distinct from the other books in our publishing program. This panel seeks to shed light on the often mysterious process of publishing art books, and explain how they are chosen and created, from the earliest discussions with an editor, to the final printing and exhibiting of the book (and everything in between). The panel will include perspectives from both authors and editors on working together to publish academic work.

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*Editorial Assistant*

**Andrew Hnatow**, University of Texas Press

*Professor, Latin American Art, Hunter College*

**Harper L. Montgomery**, Hunter College

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### How to Get Published and Read: Practical Advice for Veteran and New Authors

**Session Chair/Workshop Leader: Geraldine Richards**, Routledge

This panel discussion is designed for scholars and researchers looking to submit an article or book proposal for academic publication. Whether you are a seasoned publishing veteran or new to the publishing landscape, this session offers practical advice on how to get published and how to get read, with helpful insight from journals editors, book authors, and visual arts and design Routledge staff.

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### How to get Published: Acquisition, Production, Promotion and the Industry During Covid 19

**Session Chair/Workshop Leader: Joy Mizan**, Oxford University Press

**Participant: Emma Brennan**, Manchester University Press

This session will provide attendees with an understanding of the academic publishing process. Panelists will discuss the acquisition process --including tips for new scholars looking to submit proposal--, the production process, and best practices for promoting your work before and after publication. There will be an emphasis on how the industry has changed due to COVID-19.

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## Reconstructing Aby Warburg's Bilderatlas Mnemosyne

**Session Chair/Workshop Leader: Bill Sherman**, Warburg Institute

**Participant: Roberto Ohrt**, Scholar and Author; **Axel Heil**, Artist, Curator, and Writer; **Claudia Wedepohl**, Warburg Institute; **Bill Sherman**, Warburg Institute

Created between 1925 and 1929, Aby Warburg's Bilderatlas Mnemosyne is one of the most legendary artifacts of art history, constantly cited but until now seen only from reproductions of Warburg's black-and-white photos. Now, in a historic achievement, Roberto Ohrt and Axel Heil have done what long seemed impossible, working with the staff of the Warburg Institute to search more than 400,000 images in the Institute's Photo Collection, identifying Warburg's original working materials from the Atlas and (for the first time) reconstructing the panels as they appeared at Warburg's death in 1929. The reconstructed panels have formed the basis for both an exhibition and a facsimile edition, bringing the Atlas back to life and making it accessible as never before. Here Ohrt and Heil discuss their editorial labor, the Atlas and its influence, in conversation with Warburg Institute scholars Bill Sherman and Claudia Wedepohl.

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## Rolling With The Changes: Teaching and Learning in the Age of Covid

**Session Chair/Workshop Leader: Cynthia Costa**, Georgia Southern University; **Valerie Hartman**, Cengage

Artists and art historians found themselves preparing for every possible contingency plan and mode of instruction since the onset of COVID-19. The upset of our educational ecosystem has led to a variety of innovations in teaching practice and classroom structure. Increased technology and the use of online educational tools have become an expectation of students across the world and will shape teaching and learning for generations to come. This session focuses on innovative andragogy, student engagement, and effective course design in art appreciation and art history by using tools such as publisher's learning support materials, the LMS, and various external resources in fully-online, face-to-face, and hybrid instructional models.

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*Participant*  
**Elisa Colleen Wiedeman**, Northern Arizona University

*Participant*  
**Margaret R. Lazzari**, University of Southern California

*Participant*  
**Dona M. Schlesier**

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## The Role of Varnish on Artworks: The Ugly, the Bad, and the Good.

**Session Chair/Workshop Leader: Brian Holden Baade**, University of Delaware

**Participant: Robert Gamblin**, Gamblin Artists Colors; **Barbara Diethelm**, Lascaux Colors and Restauro; **Mirjam Hintz**, Golden Artists Colors

Varnish has been applied to artworks for millennia. A protective varnish was described by Pliny the Elder in the year 77 CE. Varnishes can protect artworks from physical and chemical damage, even out the gloss, and saturate or restore the appearance of an artwork's surface. The presence of varnish has also played a role in damaging artworks. Historically, varnishes were made from materials that darken, become turbid, and chemically change over time. Powerful cleaning systems were required for their removal. Many artworks were damaged by heavy-handed cleaning by untrained restorers. Unscrupulous restorers and dealers have also unvarnished artworks created by artists who eschewed surface coatings, distorting the intended aesthetic appearance. Additionally, some artists continue to unknowingly use unsuitable varnishes that will darken and/or become irremovable overtime. Today, however, we have a range of chemically stable resins that makes it possible to select a varnish that protects an artwork's surface, provides the required color saturation, is non-yellowing, reversible, and is available in a range of surface gloss. They can also be safely removed by a qualified conservator. This session draws together a panel of experts to present on the past and present use of varnish and introduce better materials for today. The panel will also discuss the contemporary practice of varnishing artworks that were not traditionally varnished. Panelists were selected from the field of art conservation and the art materials manufacturer sector. A portion of the session will involve the panel answering questions from the audience.

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*Forum Promo*  
**Brian Holden Baade**, University of Delaware

*Participant*  
**Robert Gamblin**, Gamblin Artists Colors

*Participant*  
**Barbara Diethelm**, Lascaux Colors and Restauro

*Participant*  
**Mirjam Hintz**, Golden Artists Colors

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## Towards a More Global Art History Survey: Tips for Developing a More Equitable Syllabus

**Session Chair/Workshop Leader:** **Deborah S. Hutton**, The College of New Jersey; **Jean E. Robertson**, Indiana Univ - Herron School of Art and Design

**Participant:** **Kerry Lucinda Brown**, Savannah College of Art and Design; **Alisa Eimen**, Minnesota State University; **Erika Nelson Pazian**, CUNY Graduate Center; **Rex A. Koontz**, University of Houston; **De-Nin D. Lee**, Emerson College

There has been much discussion of the desire to provide students with a more global, inclusive survey of art history. The challenges inherent in this approach relate to limited time and limited expertise. How can the standard two-term survey course encompass the entire world? And how can a single instructor know enough to teach it all? But no course is comprehensive, and no instructor knows everything. By definition, a survey course requires having to select which works to cover, and which to leave out; by definition, a specialist is intimately familiar with her own area, but knows much less about other subjects. Teaching a global course may mean teaching fewer European works so that students can learn more about art from other global regions. Teaching a global course also allows instructors to stretch their art historical skills and knowledge and apply them to unfamiliar times and places. There are approaches that don't involve sprinting frantically through the subject, or skipping some cultures altogether in favor of others. Cross-cultural comparisons steer readers to follow thematic threads; historical chapter groupings help reveal the bigger picture; student participation gives instructors an opportunity to focus on high-interest subjects. In this session, experienced authors and instructors tell how they've made their own survey courses more global, discuss ideas for organizing a course, and give tips that others can use to develop their own syllabi.

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## What to Expect When You Are Publishing an Art Book: Planning for Success from Production to Promotion

**Session Chair/Workshop Leader:** **Katherine Boller**, Yale University Press

**Participant:** **Amy Canonico**, Yale University Press; **Jessica Holahan**, 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 repeat authors who would find value in reviewing the steps involved in publishing an art book. Yale University Press's art book publishing team will provide an overview, detailing potential challenges 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, so you can capture the widest possible readership for your book.

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Session Chair: The Gelatinous, The Slimy

**Clydesdale, Heather**

Presenter: *Elevating Emptiness in Architecture and Design*

**Cobb, Dariel**

Presenter: *Tropicality in Francophone African Architecture: Leveraging ideas of Rhythm and Syncopation in Négritude after Independence*

**Cochrane, Nicole**

Presenter: *Re-contextualizing the Townley Gallery of the British Museum 1808-1823: Museums, Collecting, Empire*

**Codell, Julie**

Session Chair: A New Story About British Culture?: The Rhetoric of Display

**Coffineau, Nicole**

Presenter: *Othering Ruins: photography and archaeology in Sicily and Persia, 1858-62*

**Cohen, Joshua**

Session Chair: Decolonizing Paris, Capital of the Arts

**Cohn, Rachel**

Presenter: *Updating a Foundations Program during COVID-19*

**Collaco, Gwendolyn**

Session Chair: Curating Change: A New Age of Islamic Art in the Museum  
Presenter: *Re-defining a Permanent Gallery of Islamic Art in Amorphous Format*

**Collins, Eden**

Presenter: *Cake Piping and Other Ulcer Preventatives*

**Colón, Lee**

Presenter: *Thinking Small: Walter de Maria's Miniatures on a Universal Scale*

**Condell, Caitlin**

Presenter: *Lost and Found: Recovering the Ephemera of E. McKnight Kauffer*

**Condello, Annette**

Presenter: *Ruin-proofing Pompeii, Deadpan Luxury and the Timber Spoliation of the Temporary Pyramid*

**Condon-Shih, Nicole**

Session Chair: The End or the Reinvention of the Universal Foundation

**Conklin, Kayla**

Presenter: *Treacherous Intimacy: Nan Goldin's Photography From the AIDS Epidemic*

**Conlon, Donna**

Presenter: *Gotta Play*

**Cook, Lindsay**

Presenter: *A Lacelike Fortress: Tandy & Foster Design a Permanent Home in Harlem for St. Philip's Church*

**Cordero, Karen**

Presenter: *Revaluing Feminine Trajectories and Stitching Alternative Genealogies in the Work of Yohanna Roa*

**Corfield, Christina**

Presenter: *Working Against the Grain: Making and Telling Anomalous Histories*

**Corlin, Mai**

Session Chair: Socially Engaged Art in Post-Socialist China: Changing Aesthetics of Art's Participation in Society  
Presenter: *Aesthetics of Reciprocity – Socially Engaged Art in Contemporary China*

**Corrigan, George**

Presenter: *Self and Sensibility: Women and Decorative Arts in the Age of Jane Austen and Emily Dickinson*

**Corvette, Michelle**

Session Chair: From Pencil to Stylus, Hands-on to Remote  
Presenter: *Gateways to New Creativity*

**Coslett, Daniel**

Session Chair: Remnants, Relics, and "Ruin Porn": On the Material Past in the Architecture of the Present  
Presenter: *Resisting the Gauls: Carthage and Carthaginians in the Architecture of Postcolonial Tunisia*

**Costa, Cynthia**

Session Session Chair/Workshop Leader: Rolling With The Changes: Teaching and Learning in the Age of Covid

**Costa, Roberto**

Presenter: *Museums as Ritual: Exploring the Ritual Significance of a Projected Indigenous Museum in the West*

**Cote, Christopher**

Presenter: *Common Goods: Everyday Objects in New Rituals of Care During the Covid-19 Pandemic*

**Coughlin, Maura**

Session Chair: "Cheap Nature" in Visualizations of Transatlantic Exchange

**Coutre, Jacquelyn**

Presenter: *Between Text and Image: JHNA and Archiving Hotspot Annotations*

**Cowan, Sarah**

Presenter: *Direct, Unblinking Eye Contact": Beverly Buchanan's Memorial to Slavery*

**Cramer, Lauren**

Session Chair: Blackness as Process: Liquid Practices Across Generations  
Presenter: *Blackness: An "Intermittent Delight"*

**Crasnow, Sascha**

Session Discussant: Re-thinking Gender & Sexuality in Contemporary Islamic Art History

**Crawford, Jack**

Presenter: *Jack Smith's Flaming Creatures and the Art of "Genderfuck"*

**Croggon, Nicholas**

Session Chair: Techno-Politics and Art in the 1990s: Film, Video, Image  
Presenter: *"Saboteurs of Big Daddy Mainframe": Desire and Identity in 1990s Cyber-Practices*

**Cross, Anne**

Presenter: *The Violence of the Cut: Wood Engraving, Illustrated Newspapers, and the Rendering of Civil War Atrocity*

**Crum, Lilian**

Session Chair: Both Here and Nowhere: Rethinking the Role of Place in Design

**Crum, Roger**

Presenter: *"Unseating" Michelangelo's David: A Domestic Affordance and the Damaging Dawn of Art History*

**Cunningham Cameron, Alexandra**

Presenter: *Scholarship and Memory in the Digital Realm: Will Smith Community Archive*

**Curmano, Billy X**

Presenter: *The Astounding Metamorphosis: Muck Minnow the Gill Boy*

**Curtis, Francesca**

Presenter: *Speaking in Waves: Ursula Biemann's Acoustic Ocean and Video Beyond Vision*

**Custer, Lee Ann**

Session Chair: Picturing the Non-Visible Environment  
Presenter: *John Sloan and the Open-Air Spaces of Tenement Life*

**Cutler, Anthony**

Presenter: *On Metastases of the "Menologion" of Basil (Vat.gr. 1613)*

**Cutler-Bittner, Jody**

Session Chair: "Our Ancestor was an Animal that Breathed Water": Non-Human Beings and Art of the Anthropocene  
Presenter: *Session Introduction*

**Cuyler, Antonio**

Presenter: *Making the Case for Achieving Diversity: An Evidence-based Approach*

**D**

**d'Entremont, Veronique**

Session Chair: The Power to Change: Reshaping Institutions from Carceral to Academic  
Presenter: *When You Meet the Monster, Anoint His Feet: Meeting Extinction with Resilience and Grace*

**D'Souza, Aruna**

Session Discussant: Whitewalling: 3 Years Later

**Dadi, Iftikhar**

Session Panelist: Distinguished Scholar Session Honoring Salah Hassan

**Dahmani, Taous**

Presenter: *From an Informal Network to the Creation of an Institution via Formal Collectives: Black British Photographers' Path towards Recognition*

**Dalton, Caitlin**

Presenter: *Mothering the Resistance: Lea Grundig's Prints of Domestic Labor and Dissent, 1933-1936*

**Damasceno, Paula**

Presenter: *Brasil Zero-Zero - from Personal Visual Archive to Public Potential History*

**Dandona, Jessica**

Presenter: *The Fetus in the Museum: Personhood, Pregnancy, and Anatomical Preparations, 1880-1900*

**Daniels, Kyrrah Malika**

Presenter: *Spirits of the Jewel Case: Africana Sacred Arts & Ethics of the Museum World*

**Davalos, KarenMary**

Presenter: *Teaching Chicana, Chicano, and Chicana Art Histories: Pandemics and Pedagogies*

**Davis, Allegra**

Presenter: *The Collections of Frederic Church in Context: Art, Science, and Empire*

**Davis, Lisa**

Session Discussant: Curating the Renaissance Book, On-Line and Off-

**Davis, Melody**

Presenter: *Plasticity in Virtual Space: Stereoviews of F. G. Weller and other View Companies of the Late-Nineteenth Century United States*

**Davis, Whitney**

Presenter: *Art History and the Tyranny of Humanism*

**Dawson, Cat**

Presenter: *Ziggy and the Apocalypse: Queer Embodiment as Critical Metaphor for Survival*

**de Beaumont, Kim**

Presenter: *An Offer I Couldn't Refuse, or How I Learned to Stop Worrying and Love Online Teaching*

**De la Rosa, Natalia**

Presenter: *Questioning Mexican Cultural Identity: Towards a Redefinition of Diversity in Art Institutions*

**de Laforcade, Sonia Angela**

Presenter: *Between the Exhibition and the Courtroom*

**De Lara, Marlo**

Presenter: *Intersectional Practices Amongst in Virtual Programming in Feminist Communities*

**De Loggans, Regan**

Presenter: *Artist*

**De Rycker, Sandra**

Presenter: *Re-Telling the Story: A Collaboration with Alberta Whittle*

**de Solorzano, Blanca Serrano**

Session Chair: The Impact of Recent Latin American Art Publications in the Field of Art History

**De Turk, Sabrina**

Session Chair: Expressing Female Identity in the Middle East: Perspectives from Emirati Students  
Presenter: *Gender, Identity and Pedagogy in the UAE*

**De Young, Justine**

Presenter: *Empowering Student Participation Through Padlet*

**DeBevoise, Jane**

Session Discussant: In and Out of Place: Migration, Memory, and Citizenship in 21st-Century Asian Art

**DeBoer, Kendall**

Presenter: *Digital Iridescence: The Radiant Sparkle of Tender, Shimmering Jell-O, Remixed*

**Debuque, Rachel**

Presenter: *Building a Curriculum Centered on Inclusion*

**Decker, Arden**

Presenter: *The ICAA's Publishing Program: New Directions for Digital Scholarship*

**Dekel, Tal**

Presenter: *Art, Gender, Ageism: Feminist Intersectional Analysis of Old Age in Israel*

**DeLand, Lauren**

Presenter: *Made in Heaven: Sensation, Ideation, Appropriation*

**DeLMarcelle, Adam**

Presenter: *The Proletariat Hacking of High Capitalist Real Estate*

**Deloria, Philip**

Presenter: *Double Woman Ethnography: Making Sense of Mary Sully's Boasian Edges*

**DeLuca, Brooke**

Presenter: *Artist's Presentation: "Dualities"*  
Presenter: *Materials as Metaphor*

**DeLuna, Elizabeth**

Session Discussant: Design Incubation Colloquium 7.2: Recent Research in Communication Design

**Demirkoparan, Ilknur**

Presenter: *Collapsing the East/West False Dichotomy: Art as Intervention*

**Demos, T.**

Session Discussant: Art and Ecology in the Middle East and West Asia  
Session Discussant: Transforming the Ecological Turn: Activism, Prefiguration and the Environmental Humanities

**Dentler, Jonathan**

Presenter: *Network Visibilities: Wire Service Photography at the Museum of Modern Art, 1949-1955*

**Derr, Robert**

Session Chair: CAA Open Forum on Assessment and Evaluation in Art and Design  
Session Chair: Don't Just Stand There, Do Something

**Deutch, Samantha**

Session Chair: Chronicling Lost Legacies: Women Collectors and Dealers of the Long Nineteenth Century

**Di Liscia, Carlota**

Presenter: *Blood, Spit, and Tears: Performing Gender and Ethnicity in Sandra Monterroso's "Lix Cua Rahro/Tus tortillas, mi amor"*

**Dieffenbacher, Fiona**

Presenter: *The En[...].Clothed Collective*

**Diethelm, Barbara**

Session Participant: The Role of Varnish on Artworks: The Ugly, the Bad, and the Good.  
Presenter: *Participant*

**Diez, Agustin**

Presenter: *Out of the Human and into the Screen: Leopoldo Maler and Television in the 1970s*



**DiMarco, Christa**

Presenter: *Judy Chicago's Virtual Dinner Party: Taking up Zoom Space in the Feminist Classroom*

**Dimmig, Ashley**

Session Chair: Curating Change: A New Age of Islamic Art in the Museum  
Presenter: *Islamic Art at the Walters Art Museum: Engagement, Accessibility, and Community*

**Dinkins, Bria**

Presenter: *The Inadequacy of Commemoration: Placing Kara Walker's Katastwóf Karavan (2018) in Contemporary Conversations on Monuments*

**Dion Fletcher, Vanessa**

Presenter: *Pointed Poignant Patience*

**Dirgantoro, Wulan**

Presenter: *After 1965: Historical Violence and the 'Limits of Representation' in Indonesian Visual Arts*

**DiSarno, Jamie**

Presenter: *An Aura of Site-Specificity: Doris Salcedo's 'Untitled'*

**Dominguez Hultgren, Kira**

Presenter: *Slipping Through the Cracks: Rereading Slit Tapestry as Subversive Material Rhetoric in Late-Nineteenth-Century Navajo-Woven U.S. Flags*

**Donato, Liz**

Presenter: *The ICAA's Publishing Program: New Directions for Digital Scholarship*

**Dong, Yuxiang**

Presenter: *Voices from the "Low-end Population": Social Practice of New Workers in Picun*

**Donnelly, Ryann**

Presenter: *Body Objects: Sculptural Practice as Result and Method of Care, 1965-85*

**Dosch, Mya**

Presenter: *Signs of Life: Teatro Ojo against Spectacular 1968 in Mexico*

**Douberley, Amanda**

Presenter: *More Than a Tour: Teaching and Learning in a University Art Museum*

**Douglas, Susan**

Session Chair: Environmental Melancholia: Envisioning the Way Forward

**Driscoll, Megan**

Session Discussant: Agitators and Aggregators: New Cycles of Contemporary Art History

**Drost, Julia**

Presenter: *"Rien qui fût à sa place!". Benjamin Péret's Natural History (1947-1958)*

**Drum, Meredith**

Presenter: *Monument Public Address System*

**Dubbs, Katherine**

Presenter: *The Camden Bench: The Design Politics of a Place to Sit*

**Duggan, Gabe**

Session Chair: Digital Weaving: Materializing the Pixel, Chronicling the Material  
Presenter: *Glitched Metaphors: Dysfunction in Hand-Woven Digital Jacquard*

**Dumont, Anna**

Presenter: *Nationalism and Embodied Knowledge in the Italian Lace Revival*

**Dunn-Vaturi, Anne**

Presenter: *Middle Eastern antiquities and the Einsatzstab Reichsleiter Rosenberg (ERR)*

**Duntemann, Elizabeth**

Presenter: *'Piscina Probatice' and the Visual Rhetoric of Healing in Early Modern Venice*

**Dusseault, Ruth**

Presenter: *Food Chain*

**E**

**Egenhoefer, Rachel Beth**

Presenter: *Crisis Teaching for Unknown Futures Requires Empathy, Systems and Intersectionality*  
Presenter: *Sustainable Design: Beyond the Stuff, Towards the System A conversation between Rachel Beth Egenhoefer and Peter Dean*

**Eimen, Alisa**

Session Participant: Towards a More Global Art History Survey: Tips for Developing a More Equitable Syllabus

**Ekici, Didem**

Session Chair: Textiles in Architecture

**El Hayek, Chantal**

Presenter: *The Société Française des Urbanistes, 1911-1939: A Terrestrial Approach to Modern Urbanism*

**Eliash-Zalmanovich, Noga**

Presenter: *The State of Fashion*

**Elkins, James**

Presenter: *After Named Theories and Disciplines*

**Elliott, Gillian**

Session Chair: Destruction and Preservation: Pre-Modern Art in a Perilous World

**Elston, Gale**

Presenter: *Law as Medium: VARA and Eminent Domain Law in Aviva Rahmani's "Blued Trees Symphony"*

**Emans, Denielle**

Session Chair: Finding the Silver Linings in Creative Crisis  
Teaching: Global inequities, climate crisis, and COVID-19  
Presenter: *Designing for mutual empathy across contexts*

**Emerling, Jae**

Session Chair: After Theory? On the relation between art history and theory today

**Epstein, Danya**

Presenter: *Future Progressive: Dennis Numkena's Indigenous Futurisms*

**Eschenburg, Madeline**

Presenter: *Mapping Marginality: Chinese Migrant Workers at the Venice Biennial*

**Estevez, Jorge**

Presenter: *On the Taíno Extinction Paradigm and Oral Tradition as Research Method*

**Evans, Ariel**

Session Chair: Conceptual Art's Politics of Identity

**Evans, Sarah**

Session Chair: Neighbors Like These: Representing the Lower East Side

Presenter: *No Satisfaction: The Exquisite Sociability of the 1970s No Wave*

**Eze, Anne-Marie**

Session Discussant: Curating the Renaissance Book, On-Line and Off-

**Ezor, Danielle**

Presenter: *To the Queen's Lips: Whiteness in Marie Leszczyńska's Nécessaire*

**F**

**Fabijanska, Monika**

Session Chair: SPIRITUAL ECOFEMINISM AND PATRIARCHAL GODS: THE ART OF BILGE FRIEDLAENDER, HELÈNE AYLON AND JOAN JONAS

Presenter: *Models of Healing after Rape and Ecocide: The Art of Aviva Rahmani*

**Faezipour, Faezeh**

Presenter: *Nasir Al-Din Shah's Photographic Archive*

**Faimon, Peg**

Presenter: *Rural Engagement through Design: In-person and Virtual Ways to Impact our Communities and our Students*

**Fajardo-Hill, Cecilia**

Session Discussant: Imagining an Anti-Colonial Latin American and Latinx Art History

**Fanning, Colin**

Session Chair: Creative Capital: Historical Perspectives on Business and the Arts

Presenter: *Educating Corporations: Networks of Design at the Cranbrook Academy of Art, 1971-1995*

**Farago, Claire**

Presenter: *The Tain of Art History*

**Farhadikia, Mahsa**

Presenter: *Staged Photography As A Tool Against Oblivion*

**Farmer, Sophia**

Presenter: *Futurist. Fascist. Female.*

**Fattal, Laura**

Presenter: *Models for human-museum sustainable interactions*

**Federman, Rachel**

Presenter: *On the Path: Hélène Aylon's Earth Ambulance (1982) and two sacs en route (1985)*

**Fein, Ariel**

Presenter: *"The most-wondrous of man-made works": The Santa Maria dell'Amiraglio Church and Conflicting Notions of Wonder*

**Feiss, Ellen**

Session Chair: Towards the "Concrete Transaction:" Global Methods for Art in Capital

**Feldman, Marian**

Presenter: *Making and Forgetting Sacred Space in Late Third Millennium BCE Mesopotamia*

**Feltens, Frank**

Presenter: *Zen and the Making of National Painting in Meiji-Era Japan*

**Feng, Anne**

Presenter: *Cracked Ice: Meditation and Matter in Chinese Art*

**Feng, Peng**

Presenter: *Beauty (Mei) in the Zhuangzi and Contemporary Theories of Beauty*

**Feola, Madeleine**

Presenter: *Curation as Collaboration: Digital Exhibits in an Anti-Colonial Context*

**Fernandez-Barkan, Davida**

Presenter: *Arte Popular's International Legacy: The Case of Mexican Muralism*

**Fidler, Patricia**

Presenter: *Fast Forward: New Horizons in the Landscape of Digital Publishing*

**Fiduccia, Joanna**

Session Discussant: Love in Times of Crisis: Reparative Art Histories

Presenter: *Adult Toys, or One Account of Modern Sculpture*

**Fikri Benbrahim, Dina**

Presenter: *Pandemic Teaching: Not Just Struggling, But Flourishing*

**Filipová, Marta**

Session Chair: From Redevelopment to Responsibility: Environmentally (Un)Friendly Design.

**Filippini Curi, Carolina Vieira**

Presenter: *The domestic and the erotic in the Pop aesthetic artworks of Teresa Burga (Peru) and Teresinha Soares (Brazil).*

**Filmore, Destinee**

Presenter: *Mildred Thompson: The Tampa Years, 1974-1977*

**Finlayson, Ciaran**

Presenter: *Uneven and Combined Development, Art History, and Concrete Totality*

**Finley, Cheryl**

Session Chair: Women and Migrations: Meanings in Art and Practice

Presenter: *Mapping Art History at the Atlanta University Center*

**Fischbeck, Luke**

Presenter: *Mockingbirds: Modelling Attention, Memory, and the Texture of Repair*

**Fischer, Silas**

Presenter: *Molting together: using artscience to explore gender and otherness with songbirds*

**Fleetwood, Nicole**

Session Discussant: Writing Black Archives: African-American Art History in Real Time

**Fletcher, Jessica**

Presenter: *The District Health Center in New York City: From "Wall Street's Back Yard" to City-Wide Program (1913–1937)*

**Floré, Fredie**

Presenter: *Knoll International: Design History, Meet Business History*

**Flores, Tatiana**

Session Discussant: Art Journal at Eighty

**Floyd, Tiffany**

Presenter: *From the Perspective of Project Manager*

**Foa, Michelle**

Session Chair: Art's Undoing: Impermanence, Degradation, and Destruction in Eighteenth- and Nineteenth-Century Art

**Folaranmi, Stephen**

Presenter: *COVID-19 Pandemic In Nigeria: Masking Beyond Safety*

**Forgacs, Eva**

Session Chair: Between Point Zero and the Iron Curtain: International Cooperation in Art, 1945-1948

**Forniotis, Brittany**

Presenter: *Medieval and Early Modern Hospitals: The Benefits of Geotemporal Analyses*

**Francis, Jacqueline**

Session Chair: 20 Years of Critical Race Art History  
Session Discussant: CAA-Getty Global Conversation III: The Challenges, Disobediences and Resistances of Art in the Transnational Imagination  
Presenter: *Presenter 4*

**Francis, Razan**

Presenter: *Death and Authorship: Islamic Tombstones in Medieval Spain*

**Fraser, Dorian**

Presenter: *Transsubjectivity, mail art and the archival topos: D.I.Y. visual cultures of gender nonconforming communities in the 1980s*

**Frederick, Margaretta**

Presenter: *The Samuel and Mary Bancroft Collection of Pre-Raphaelite Art: Re-installed and Re-contextualized*

**Freeman, Evan**

Presenter: *Presence in absence: digital art history and the embodied viewer*

**Freschi, Federico**

Presenter: *Recast: Classical Casts, the Canon and Constructive Iconoclasm*

**Friesen Meloche, Alysha**

Session Chair: Assess the Unexpected: Remote Assessment During Crisis

**Frobes-Cross, Huffa**

Presenter: *The Tom Wesselmann Digital Corpus: Catalogue Raisonnés and Digital Publishing*

**Frost, Claire**

Presenter: *Mirrored Motions: The Theresa Hak Kyung Cha Collection at the Berkeley Art Museum and Pacific Film Archive*

**Fulce, Emma**

Presenter: *Changing Contours of Artistic Canons: Reinstalling the Arts of Africa, Oceania, and Indigenous Art of the Americas*

**Fuldner, Carl**

Presenter: *The Minamata Event*

**Funk, Tiffany**

Session Chair: Quarantine Inside the White Cube

**G**

**Gabriel, Douglas**

Session Chair: Objects of Performance in Global Contemporary Art

**Gadsden, Cynthia**

Presenter: *The Black Body Re-Imagined*

**Gaitán Salinas, Carmen**

Session Chair: (Re)thinking the Archive: Women and Gender in the Artistic Iberian World in the 20th Century

**Galliera, Izabel**

Session Chair: Alternative Cartographies in Art and Art History  
Presenter: *The Spatial and Visual Dimension of Protests: Art and Activism in Ludwig Lépcső / The Ludwig Stairs Protest Camp (Budapest, 2013)*

**Gamblin, Robert**

Session Participant: The Role of Varnish on Artworks: The Ugly, the Bad, and the Good.  
Presenter: *Participant*

**Gamer, Meredith**

Presenter: *"Britain, Empire, and Execution in the 'Long' 18th Century"*

**Gammel, Irene**

Presenter: *Little Maggie May: Florine Stettheimer's Multimodal Performance of Self*

**Gamso, Nicholas**

Presenter: *Participatory Media Art & the Politics of Gentrification: Guadalupe Rosales's Veteranas and Rucas & Map Pointz*

**Garimella, Annapurna**

Session Discussant: Toward a Critically Activist Art History in South and Southeast Asia

**Garth, Maria**

Presenter: *Visions of Soviet Ecology: Valentina Kulagina, Photomontage, and the Communist Landscape in the 1930s*

**Gayed, Andrew**

Presenter: *Queer Conditions in Turkey: Visual Art and Turkey's Contemporary Diaspora*

**Gazi, Xenia**

Session Discussant: Curating Change: A New Age of Islamic Art in the Museum

**Georgopoulos, Nicole**

Presenter: *From Head to Toe: New Corporealities in Nineteenth-Century European Painting*

**Gephart, Emily**

Session Chair: "Cheap Nature" in Visualizations of Transatlantic Exchange

**Gerard, Mira**

Presenter: *Pandemic Pedagogy for Visual Arts Professors*

**Gergely, Karen**

Session Chair: CAA Conversations Podcast Live Edition!

**Gerschultz, Jessica**

Presenter: *Mapping Art Histories: North Africa*

**Gerson, Victoria**

Presenter: *Climate Change Communication in 3D Environments*

**Gerspacher, Arnaud**

Presenter: *Zoonotic Undemocracy: Cildo Meirles's Cattle Bones*

**Ghosh, Surabhi**

Presenter: *Pattern as Potentiality: Putting Practice into Theory*

**Gibboney, Ryan**

Presenter: *Beyond Mock Design Projects and Standard Rubrics: How a Global Pandemic Required Student Evaluation to Dissipate and Real-world Learning to Happen*

**Gibbons, Carey**

Session Chair: Digital Art History and the Future of the Article  
Presenter: *Teaching Communications Design History Beyond the Canon*

**Gibson, Michael**

Presenter: *Examining What Design Research Is NOT in 2021, or at Least Is Not Quite Anymore, as a Means to Suggest What It Could Become*

**Gilbert, Erin**

Presenter: *Inside the Archive*

**Gillaspie, Caroline**

Presenter: *The Price of a Cup of Coffee: Environmental Destruction, Enslaved Labor, and the Visual Culture of Brazil's Coffee Fazendas, 1822-1888*

**Gin, Matthew**

Session Chair: Pattern and its Complexities

**Giordano, Rebecca**

Presenter: *Pedagogies of Practice: The Politics of Black Art Education in the Selma Burke Art Center (1971-1982)*

**Giorgis, Elizabeth**

Session Panelist: Distinguished Scholar Session Honoring Salah Hassan

**Giragosian, Polly**

Presenter: *Inks & Stains – Experimenting with Natural Materials in a Studio Curriculum*

**Girard, Catherine**

Presenter: *Manet's Margins: Intimacy as a Method for Inclusive Pedagogy*

**Gisolfi, Diana**

Session Chair: Pandemic: The Republic of Venice and the Visual Arts in Times of Plague

**Glaister, Helen**

Presenter: *A Biography of the Ionides Collection: Public and Private Transformations*

**Glass, Emily**

Presenter: *Maintaining the Feedback Loop*

**Glebova, Aglaya**

Presenter: *Man and Landscape of the Twentieth Century: Avant-garde Photography and its Ecological Transformations*

**Gluzman, Georgina**

Session Chair: CAA-Getty Global Conversation I: The Migration of Art and Ideas  
Presenter: *"Home Is Where the Heart Is": Foreign Women Artists in Argentine Art History*

**Gniech, Charles**

Session Chair: While No One is Looking: Using Fine Art to Expose Climate Injustice and Advance Eco-Human Rights in the Post-Pandemic World  
Presenter: *The Artist's Voice: Are We Silenced or Amplified in the Midst of a Pandemic?*

**Goetzke, Madi**

Presenter: *Plasticity and the Art of Recovery: Wangechi Mutu's Praxis of Afrofeminist Reassemblage*

**Goldberg, Roxanne**

Session Chair: Sacred Engagements: Religion and Ritual in the Museum

**Golonu, Berin**

Session Chair: The Classical is Political

**Gomez, Ximena**

Session Chair: Imagining an Anti-Colonial Latin American and Latinx Art History

**Gonzales-Day, Ken**

Presenter: *Ken Gonzales-Day*

**Goodyear, Anne**

Session Discussant: CAA-Getty Global Conversation II: The Climate Crisis, Pandemics, Art, and Scholarship

**Gordo-Pelaez, Luis**

Presenter: *Exploring Early Modern Art Beyond California's Central Valley*

**Gordon-Fogelson, Robert**

Session Chair: Creative Capital: Historical Perspectives on Business and the Arts  
Presenter: *Integral Urban House: The Ecology and Economics of Autonomous Architecture*

**Gosse, Johanna**

Presenter: *Participant in a roundtable discussion on the proposed topic.*

**Gottlieb, Shira**

Session Chair: (Re)Presenting the Old: Aging and Old Age in the Arts  
Presenter: *"Alternative Society": Isolation and Old Age in Jean-François Raffaëlli's Works*

**Gould, Sarah**

Presenter: *Painting vile air in the age of Turner and Ruskin*

**Gowrley, Freya**

Presenter: *Fragmented Histories, Imperial Objects: The Specimen Table Across Time and Space*

**Grace, Claire**

Session Discussant: Neighbors Like These: Representing the Lower East Side

**Graf, Jasmine**

Presenter: *Manifestations of a Luk Khrueng - Contemporary Evolutions of Thai Papermaking Heritage*

**Grandin, Sarah**

Presenter: *Trees, Orphans, and the Forgotten Figures of Savonnerie Carpet Manufacturing (1662-1688)*

**Granof, Corinne**

Presenter: *A Feast of Astonishments: Charlotte Moorman and the Avant-Garde*

**Graversen, Hanne**

Session Chair: Love in Times of Crisis: Reparative Art Histories

**Graves, Lauren**

Session Chair: On the Edge: Visualizing Shared City Spaces

**Greaney, Patrick**

Presenter: *Designing Masculinity: Braun and German Domesticity in the 1950s*

**Greaves, Kerry**

Presenter: *Thresholds: Borders, Belonging, and the Welfare State in Contemporary Nordic Art*

**Greeley, Robin**

Session Discussant: The Consequences of Sustaining Special Landscapes: aesthetic interventions, patrimony, and environmental politics

**Green, Christopher**

Presenter: *Yá aan xat kawdudlixetli át/I have been blessed with this weaving: Relational Tlingit Aesthetics in the Abstract Basketry Collages of Edna Davis Jackson*

**Greendeer, Kendra**

Presenter: *Breaching Decolonization: Indigenous Eco-Feminism in Contemporary Native Arts*

**Greene, Nikki**

Session Discussant: Blackness as Process: Liquid Practices Across Generations

**Greenhill, Jennifer**

Presenter: *Douglas Leigh's Bright Blackout Visions of 1944 or, Designing in the Dark*

**Greenhill Hannum, Gillian**

Session Chair: Political Engagement of Women Artists: An International Perspective on Status Negotiation

**Greenland, Fiona**

Presenter: *Spoliation and Peacetime Rebuilding in Syria: Rethinking the Military-Heritage Complex*

**Gregor, Richard**

Presenter: *Movement Inside The Flow of Images*

**Grillo, Michael**

Session Chair: CAA Open Forum on Assessment and Evaluation in Art and Design

Presenter: *Writing Guidelines for Assessment and Evaluation in Art and Design*

**Grimes, Kaitlin**

Presenter: *The Luxurious, The Exotic, The Nabobian: The Curious Case of Anglo-Indian Ivory Furniture in the Eighteenth-Century English Country House*

**Grollemond, Larisa**

Presenter: *Reading Between the Lines: Passion Prints in a Hybrid Book of Hours, ca. 1480-1490*

**Gu, Zheng**

Presenter: *Cross-Gender Performing and Portrait Photography in Early 20th Century China*

**Guile, Lindsey**

Presenter: *How the hell do we do this? Teaching Visual Art Online*

**Guillermet, Aline**

Presenter: *The Digital Ornament: Gerhard Richter's Patterns*

**Guinness, Katherine**

Session Chair: In | Action, Take Action

**Gunn, Jenny**

Presenter: *Jenn Nkiru's Critique of the Proper: Black Sociality in "Hub Tones" (2018)*

**Guo, Yanlong**

Session Chair: Affordances: Writing Domestic Furniture as Global Art History

Presenter: *The Affordances of the ji and an Tables in Early Imperial China*

**Gutierrez-Monroy, Tania**

Presenter: *Hotplates, Firearms and Handkerchiefs: Urban Space and Symbolism in Monuments to Soldaderas*

**Gwyn, Melissa**

Presenter: *Aging and Decadence*

**Gyurcsak, Joe**

Session Session Chair/Workshop Leader: Color Theory for Painters

## H

**Halbert, Philippe**

Presenter: *"A Toilette in their fashion": Indigenizing the Dressing Table in France and New France"*

**Hall, Michael**

Session Chair: Crowdsourcing Rapid Response Resources for Remote Learning During Covid-19

**Haller, Robin**

Presenter: *Translations of Human Experience*

**Halliday, Amy**

Presenter: *Refiguring the Canon; Refiguring the Academic Gallery*

**Halsted, Lyla**

Presenter: *Animating an Amulet: 3D Modeling, Materiality, and a Medieval Arabic Amulet Scroll*



**Hamid, Usman**

Presenter: *The Ka'bah of the Soul: Reliquary Shrines and Indian Ocean Pilgrimage in Mughal India*

**Hamilton, Dell**

Presenter: *Notes on Cultural Production in the Black Lives Matter Era*

**Hamilton, Elizabeth**

Presenter: *Mammy as (anti)Heroine*

**Hamilton, Julie**

Presenter: *Syncretistic Siluetas: Ana Mendieta's Untitled (Cuilapan) Performances*

**Hamilton, Tracy Chapman**

Presenter: *VCUarts Virtual Anderson: Increasing Inclusive Access to Gallery Exhibitions during COVID-19 and Beyond*

**Hamlin, Amy**

Presenter: *Art History at St. Catherine University: A Case Study in Curricular Redesign for Social Change*

**Hanahan, Jonathan**

Presenter: *Edgelands: Using Creative Technology to predict the Future*

**Hanas, Erin**

Presenter: *Case Study: Sheldon Museum of Art, University of Nebraska-Lincoln*

**Hanson, Lauren**

Presenter: *Ruination and Regeneration in Hella Nebelung's Postwar Gallery*

**Harakawa, Maya**

Session Chair: *Contested Terrain: Art and Urban Crisis after 1960*

**Harenchar, Ruth**

Presenter: *No one's Looking? Make Them See!*

**Harris, Beth**

Session Chair: *Public Art History and Expertise in the Age of COVID-19*

**Hart, Imogen**

Session Chair: *William Morris Today*  
Presenter: *Althea McNish: Designs Without Borders*

**Hartman, Joseph**

Presenter: *After the Hurricane: Art, Race, and Climate Change in the Modern Caribbean*

**Hartman, Valerie**

Session Chair/Workshop Leader: *Rolling With The Changes: Teaching and Learning in the Age of Covid*

**Hartnett, John-Patrick**

Presenter: *Destroy/create: Graphic design dialectics and the climate crisis*

**Harvey, Melanee**

Presenter: *A Conversation with Camara Dia Holloway and Jacqueline Francis (Part 1)*

**Haskell, Caitlin**

Presenter: *The Making of Ray Johnson c/o*

**Hassan, Salah**

Session Panelist: *Distinguished Scholar Session Honoring Salah Hassan*

**Hazard, A. Maggie**

Presenter: *Pornographies of Death: Unpacking Trends of Imagery and the Breakdown of Prohibitions Against Traumatic Photographs of Death in the 20th and 21st Centuries*

**He, Belinda**

Presenter: *Punishment by Camera: Death as Artifacts in China's Age of Public Exposure*

**He, Muyuan**

Presenter: *Build an active learning community with fun*

**Heath, Anne**

Session Chair: *Destruction and Preservation: Pre-Modern Art in a Perilous World*

**Heeren, Alice**

Presenter: *The Dream of Brasília: The Many Lives of Oscar Niemeyer's Column*

**Heflin, Christina**

Presenter: *Submerged Surrealism*

**Heidorn, Nora**

Presenter: *Sick and Desiring: Artists Subvert the Medical Gaze*

**Heil, Axel**

Session Participant: *Reconstructing Aby Warburg's Bilderatlas Mnemosyne*

**Helmreich, Anne**

Presenter: *Digital Publishing: Looking Back and Looking Forward*

**Hempstead, Andrea**

Presenter: *Feminine Archetypes on Women's Suffrage Postcards as Agents of Propaganda*

**Henel, Jennifer**

Presenter: *Between Text and Image: JHNA and Archiving Hotspot Annotations*

**Henry, Joseph**

Session Chair: *The Specter Haunting Art History: A Third Wave of Marxism?*

**Herman, Nicholas**

Session Chair: *Curating the Renaissance Book, On-Line and Off-*  
Presenter: *Curating the Renaissance Book, On-Line and Off-*

**Hernandez, Gaby**

Session Chair: *Browning the Design Canon*

**Hernández López, Gala**

Presenter: *The Importance of Being Broadcast. Politics and Poetics of Virtual Visuality in Present. Perfect. by Shengze Zhu*

**Hertel, Heather**

Presenter: *Show Us Your Hand*

**Hessler, Stefanie**

Presenter: *Once More with Feeling: Art in the Age of Climate Change*

**Hickey, Amber**

Presenter: *Remembering the Land: Art, Direct Action, and the Denial of Extractive Realities on Bougainville*

**Hiebert, Ted**

Session Chair: ARTWORKS OF THE FUTURE / ARTWORKS FOR JELLYFISH

**Higgins, Kathleen**

Presenter: *Chinese Aesthetic Holism and Current Crises*

**Hindley, Victoria**

Presenter: *Adventures in Iterative Publishing*

**Hines, Megan**

Presenter: *Teilhardian Video: Infolding and Eco-Consciousness*

**Hintz, Mirjam**

Session Participant: The Role of Varnish on Artworks: The Ugly, the Bad, and the Good.

Presenter: *Participant*

**Hiro, Rika**

Presenter: *Troublesome Commemoration: Atomic Bomb and "Records of the Japanese" (1959)*

**Hirsch, Liz**

Presenter: *"Michael Asher, Landlord": LACE, Managerial Power, and Remaking Downtown Los Angeles in the 1970s*

**Hnatow, Andrew**

Presenter: *Editorial Assistant*

**Hnidkova, Vendula**

Session Chair: From Redevelopment to Responsibility: Environmentally (Un)Friendly Design.

**Ho, Christine**

Presenter: *Material Primitivisms, Lyrical Abstractions: On Ethnographic Authority and Histories of Craft in Mid-twentieth-century China*

**Hofelt, Miranda**

Presenter: *Faith in Place: Race and Religion in the Art of Allan Rohan Crite*

**Hofstee, Claudia**

Presenter: *Mirrored Vanity: Clara Peeters' Self-Reflection*

**Hogan, Dana**

Session Chair: Art Historical GIS: Mapping Objects, Artists, and Intellectual Exchange

Presenter: *Mapping Migrations of Italian Women Artists, 1500-1700*

**Holahan, Jessica**

Session Participant: What to Expect When You Are Publishing an Art Book: Planning for Success from Production to Promotion

**Holloway, Camara**

Presenter: *A Conversation with Camara Dia Holloway and Jacqueline Francis (Part 2)*

**Holmes, Jocelyn**

Session Chair: Reframing Aesthetics: Diaspora, Historicity, and The Myth of Truth

Presenter: *Addressing Erasure Through Critical Fabulation: Reimagining Myth, Art, and Truth*

**Hopkins, Andrew**

Presenter: *Venetian Plagues of 1576 and 1630: Science against Supplication*

**Horton, Amanda**

Presenter: *Alternative Movie Posters: An Examination of Progressive Practice in Film Poster Design*

**Horton, Jessica L.**

Session Chair: Climate Déjà Vu and Indigenous Ecological Futures

**Houadjeto-Koffi, Brenda**

Presenter: *The Restitution of Cultural Goods: A Beninese Hegemony in Addressing the Issues of Spoliation*

**Hristova, Stefka**

Presenter: *Affective Assemblages: Facial Recognition and the Search for Love*

**Hruby, Erica**

Session Chair: A Vision for Change: A New Media Architecture Uniting the Arts and Sciences

**Hu, Jun**

Presenter: *The Vienna School at Yungang, c. 1939*

**Huang, Sue**

Presenter: *Grieving the Nonhuman: Sensorial Approaches to the Climate Crisis*

**Hudak, Ursula**

Presenter: *Audra Skuodas - Alternative Feminist Artist of the Second Wave*

**Hudson, Suzanne**

Session Chair: Modern Art and/as Therapy

**Huestis, Amy-Claire**

Session Chair: Co-making this world

**Hughes, Anna**

Presenter: *I hope you're well*

**Hughett, Eric**

Presenter: *Curation as Collaboration: Digital Exhibits in an Anti-Colonial Context*

**Hunnicutt, Rachel**

Session Chair: Towards a Socialist History of US Design: The Material Culture of Progressive Movements

**Hunter, Mary**

Session Discussant: Sick Women: The Chronic-poetics of Feminist Art History

**Hupfield, Maria**

Presenter: *Transdisciplinary artist*

**Huppatz, Daniel**

Presenter: *Designing Automation and Interaction: the Golden Age of Vending Machines*

**Hutchinson, Christopher**

Presenter: *Roundtable: The Online Shift and Classroom Equity*

**Hutton, Deborah**

Session Session Chair/Workshop Leader: Towards a More Global Art History Survey: Tips for Developing a More Equitable Syllabus

**Hwang, Yoonah**

Presenter: *Long Banner of Bodhisattvas: Its Economic Use of Materials & Original Display as a Double-Sided Painting*

**Hylton, Richard**

Session Chair: African American Art in the International Arena: Critical Perspectives

**Hynan, Martina**

Presenter: *Subverting Confinement: mapping maternal art practices during the pandemic and beyond*

**Hyun, SooJung**

Presenter: *Yong Soon Min's Defining Moments: Gendered Space of Decolonization*

**Iacono, Margaret**

Session Chair: The Evolving House Museum: Art Collectors and Their Residences, Then and Now

**Iarocci, Angela**

Session Chair: Addressing Design for Sustainability: Pedagogy and Practice

**Iarocci, Louisa**

Presenter: *Capturing the Invisible Enemy: Photographs of the 1918 Influenza Epidemic*

**Ickes, Charlotte**

Session Chair: Institutions and the Crisis of Care

**Ikegami, Tsukasa**

Presenter: *Eiko Yamazawa's Photography and America*

**Ingram, Jessica**

Presenter: *My Baby Saved My Life: Migration and Motherhood in an American High School*

**Innes, Maggie**

Presenter: *Divisions of Labor: Looking at Worker Photography with WEB Du Bois*

**Irish, Jess**

Presenter: *Design Meets Science: Communication Alternatives to "Climate Change"*

**Irvin, Sarah**

Presenter: *The Artist Parent Index: Toward Non-Binary Structures in the Digital Archive*

**Isaac, Geoff**

Presenter: *Sustainable Plastics in Practice*

**Israel, Janna**

Session Chair: Liquid Artifice: Value-Making in Art

**Ittner, Claire**

Presenter: *Fellow Travelers: African American Artists and Fellowship Travel at Midcentury*

**Ivey, Mary**

Presenter: *Senses of Self: Ageing and Ageism in the Self-Portraits of Elizabeth Layton*

**J**

**Jackson, Zig Jackson**

Presenter: *Zig Jackson: Indian Homes*

**Jacobi, Lauren**

Session Discussant: Shifting Grounds: Visualizing, Materializing, and Embodying Environmental Change in the Early Modern European World (ca. 1400–1700)

**Jaffee, Barbara**

Session Chair: Between Point Zero and the Iron Curtain: International Cooperation in Art, 1945-1948  
Presenter: *Before Art Journal*

**Jahanshahi, Pouya**

Presenter: *Tracing a Revolution : Contemporary Iranian Typography*

**Jarvis, Matthew**

Presenter: *Toppling the Tyranny of the White Cube: Art and its Public*

**Jefferson, Cheryl**

Presenter: *Eco/Human Rights – Developing Clear Vision in the Post Covid World*

**Jelaca, Dijana**

Presenter: *A Diary of One Woman's Anti-Fascist Struggle: Performing Socialist Feminist Historiography through Cinema*

**Jelinek, Alana**

Presenter: *Ecology as Metaphor for a Deeper Understanding of Diversity*

**Jelks, Sierra**

Presenter: *Black Ekphrasis as Art History*

**Jenkins, Earnestine**

Presenter: *Abstract Expressionist Walter Augustus Simon (1916–1979): Artist–Art Educator–Art Historian*

**Jia, Ruo**

Presenter: *Concrete Material as Chinese Architectural Reformation*

**Joessel, Violaine**

Presenter: *The Emptied Wilderness: Understanding Peale's Exhumation of the Mastodon as a Taskscape*

**Johal, Rattanamol**

Presenter: *Transgressions: Video as Material in Nalini Malani's Installations, 1992-2001*

**Johnson, Linda**

Presenter: *Humane Education in Visual Culture: Equine Speciesism*

**Johnston, Megan Kathleen**

Presenter: *Slow Curating: An Alternative for Museums Today*

**Jones, Amelia**

Presenter: *Roundtable contribution #3*

**Jones, Madison**

Presenter: *Manet's Margins: Intimacy as a Method for Inclusive Pedagogy*

**Jozefacka, Anna**

Presenter: *International Architectural Exchanges of the Immediate Post-WW II Era*

**Ju, Amanda**

Presenter: *Postsocialist Figurations: Feminism and Realism in 1990s China*

**K**

**Kabukala, Rachel**

Presenter: *Imagining the Past to Remember the Future: Artists Envisioning a New State of Being*

**Kacsor, Adri**

Session Chair: Periodical Revolution: Leftist Art Publications and the Aesthetics of Rebellion  
Presenter: *Periodical Revolution: A Question of Method*

**Kaczmarek, Christopher**

Presenter: *Creative Collaboration within Heterogeneous Human/Intelligent Agent Teams: What is to become of us?*

**Kader, Alexandra**

Presenter: *Intersectional Ana Mendieta*

**Kadtke, Danielle**

Presenter: *Critical Analysis of David Hammons: Racism, the Black Body, and Reclaimed Identity*

**Kaemmerling, Astrid**

Session Chair: Careers in the Arts: (Re)building, (Re)framing & (Re)envisioning the Arts Sector

**Kahle, Samantha**

Presenter: *Self and Sensibility: Women and Decorative Arts in the Age of Jane Austen and Emily Dickinson*

**Kalas, Gregor**

Presenter: *Repossessing the Sculptures on the Arcus Argentariorum in Early Medieval Rome*

**Kalba, Laura**

Presenter: *Gold is the New [...]: Luster, Color, and Value in the Victorian Visual Economy*

**Kallenborn, Carolyn**

Presenter: *React: Resiliency and Ingenuity: A Virtual Runway Response to Covid-19 Shutdown*

**Kalman, Lauren**

Session Chair: Art Foundations: Core Values and Remote Learning

**Kana'an, Ruba**

Presenter: *Spiritual Search: The Ismaili Community's Engagement with the Aga Khan Museum in Toronto*

**Kanwischer, Charles**

Session Chair: Meaning from the Noise: Finding Positive Patterns for Arts Administration.

**Kardambikis, Christopher**

Presenter: *Sheltering in Place: Developing print curriculum for online and off press*

**Karimi, Pamela**

Presenter: *Informal and Alternative Institutions of Art History Learning in Iran*

**Karlholm, Dan**

Presenter: *Exit the Artist (Again)? Enter the Artwork: On Object-based Art History*

**Karr Schmidt, Suzanne**

Session Discussant: Curating the Renaissance Book, On-Line and Off-

**Katsanis, Vuslat**

Session Chair: The MinEstry of Postcollapse Art and Culture: Contemporary Artists and Cultural Workers Networked for Resilience Beyond the Anthropocene

**Katzeman, Aaron**

Presenter: *Burning the American Flag Before the World: Artist-Activist Coalitions in Hawai'i, For the Future*

**Kaufmann-Buhler, Jennifer**

Presenter: *Organization through Office Design: Kevin Roche as Corporate Ethnographer*

**Kavky, Samantha**

Presenter: *Surrealism in the Desert: The Arizona Landscapes of Max Ernst and Dorothea Tanning*

**Kavuri-Bauer, Santhi**

Session Chair: Wonder by Design in Medieval Architecture

**Kearney, Alison**

Session Chair: CAA-Getty Global Conversation V: A Multiplicity of Perspectives at the Museum of Modern Art (In conversation with curators at MoMA)  
Presenter: *Intradisciplinary Dialogues in the Museum: What can Curators Learn from Artists's Practices?*

**Keene, Bryan**

Session Discussant: Curating the Renaissance Book, On-Line and Off-  
Session Discussant: Destruction and Preservation: Pre-Modern Art in a Perilous World  
Presenter: *Discussant*

**Kelley, Lindsay**

Presenter: *Ballistic Bundts*

**Kemmerer, Clare**

Presenter: *"He Will Swallow Up the Covering That Is Over All the Peoples": the Architectural Interventions of Late Medieval Lenten Veils*

**Kendler, Jenny**

Presenter: *Birds Watching: When We Look at Nature, Nature Looks Back*

**Kennedy, Jennifer**

Session Chair: Transnational Perspectives on Feminism and Art, 1960-1985  
Presenter: *Cyberfeminism on the Ground: Feminism, Technology, and Art at the Banff New Media Institute, 1995-2005*

**Kent-Marvick, Andrew**

Presenter: *Hilma af Klint, Georgiana Houghton and the Symbolist roots of Modernism*

**Kersey, Kristopher**

Presenter: *Virtual Materiality in Japanese Art History*

**Keshani, Hussein**

Presenter: *Soft Eyes: Software's Visualities and Islamic Art History in the Digital Age*

**Ketcham, Christopher**

Presenter: *Blight Sculpture: Speculative Aesthetics, Real Estate, and Urban Crisis in 1970s New York City*

**Khaleghi Yazdi, Maryam**

Presenter: *Life Tree*

**Khalifa-Gueta, Sharon**

Presenter: *Miniaturizing Monumental Women with Dragons: Fantastic Art Action Figure Miniatures*

**Kharatishvili, Tamar**

Session Chair: Prismatic Modernities: Media, Form, Displacement  
Presenter: *Eclipsing the Sun: Sonia Delaunay-Terk's Electric Alterity*

**Khera, Dipti**

Session Chair: The "Long" Eighteenth Century?

**Khorakiwala, Ateya**

Presenter: *Photos of Farms: Documentary Images and the making of Agricultural Landscapes*

**Khullar, Sonal**

Session Chair: Art Historian as Ethnographer

**Kiesewetter, Hanna Rebekka**

Presenter: *Crisis Narratives in Open Access publishing: An Impasse?*

**Kilroy-Ewbank, Lauren**

Session Chair: Public Art History and Expertise in the Age of COVID-19

**Kim, Allison**

Presenter: *Imprint of the Past: De-historicizing Italian Renaissance Art History*

**Kim, Ann**

Session Chair: From Pencil to Stylus, Hands-on to Remote

**Kim, Hyunsoo**

Presenter: *BFA Textile Curricular: Student Demands and Strategy*

**Kim, Jeehey**

Session Chair: Camera Arkhē: Decentering Photographic Archives  
Presenter: *Cold War and Ecology: Artistic Intervention into the Korean Demilitarized Zone*

**Kim, Linda**

Presenter: *(Un)Critical Race Art History: What Are We Willing to Give Up?*

**Kina, Laura**

Session Chair: Asian American Art, Activism, and Intervention

**Kindall, Elizabeth**

Presenter: *Transformative Rocks in a 14th-century Painting and Contemporary Chinese Geopark*

**Klein, Shana**

Presenter: *Pulling Back the Peel: Exploring the Unsavory History of the United Fruit Banana in Contemporary Art*

**Klinke, Harald**

Presenter: *Articles as Data: On the Transformation of Publishing in Art History*

**Knott, Elizabeth**

Session Chair: Monuments in Space, Thought, and Representation: Reconstructing Ancient Near Eastern Experiences of the Built Environment

**Kobryn, Olga**

Presenter: *Translating Cinematic Form: The Philosophy of Space and Time in Contemporary VR Artistic Practices*

**Kochuba, AJ**

Presenter: *Artist's Presentation: Splinters of 2020*

**Kochuba, AJ**

Presenter: *Materials as Metaphor*

**Koelblinger, Sharon**

Session Chair: Upending the Gallery-Centric Model of the BFA Thesis

**Kohut, Halyna**

Session Chair: Visuality of the Disease and the Future of the World

**Kokoli, Alexandra**

Presenter: *'Reflect the Base': Mirrors in feminist anti-nuclear activism*

**Komorowski, Wiktor**

Presenter: *Graphic Solidarity: Krakow's Antybiennale of 1984*

**Kong, Yani**

Presenter: *Going to Pieces: Cinematic Disintegration at the End of the World*

**Koo, Sohee**

Presenter: *Transformative Learning & Teaching: Strategies for Creative Assessments in the New Normal*

**Koontz, Rex**

Session Participant: Towards a More Global Art History Survey: Tips for Developing a More Equitable Syllabus

**Kopf, Suzy**

Session Discussant: The Artist & the Archive: Drawing from History as a Contemporary Approach

**Korroch, Kate**

Presenter: *Ripping Whiteness and Queering Japanese Internment Camp Visual Culture: Tina Takemoto's "Looking for Jiro"*

**Koss, Max**

Session Chair: Love in Times of Crisis: Reparative Art Histories

**Kossowska, Irena**

Presenter: *Dolls, Marionettes, Mannequins: Objectified Subjectivity in the Work of Bruno Schulz*

**Kozak, Nazar**

Session Chair: Visuality of the Disease and the Future of the World  
Presenter: *Ecological Agency of Art: Kenji Yanobe's Descent into Chernobyl's 'Necrolandscape'*

**Kramer, Cortney**

Presenter: *The Artwork as Garden: The Hartman Historical Rock Garden, 1932-1944*

**Kramer, Kate**

Session Chair: Best Practices and Lessons Learned from the Digital Shift to Prepare Students for Professional Success

**Krasnopoler, Elliot**

Presenter: *The Subversive Sublime in Roni Horn's Work*

**Kremnitzer, Kathryn**

Presenter: *"I must be seen whole": Seeing Manet Anew*

**Kretz, Kate**

Presenter: *From Prophets to Professionals: Our Complicity in A Corporatized Art World Paradigm*



**Krivchenia, Chava**

Presenter: *Rock Formations: Aviva Rahmani's Blue Rocks (2002)*

**Krizic Roban, Sandra**

Presenter: *Stories that need to be told: Forgotten women's photography in Eastern Europe*

**Kugo, Kasumi**

Presenter: *Independent Journals as a Ground for a Theorization of Archival Photography in the Late 1960s to the Early 1970s Japan*

**Kulovic, Mirela**

Presenter: *Building Resiliency With Art and Culture In Distressed and Displaced Communities in Bosnia and Herzegovina And Its Diaspora*

**Kuo, Michelle**

Session Discussant: Techno-Politics and Art in the 1990s: Film, Video, Image  
Presenter: *Discussant*

**Kuo, Naomi**

Presenter: *Jamaica Flux 2021: Community Engagement and Site-Specific Art in the COVID-19 Era*

**Kupfer, Paula**

Session Chair: How Exhibitions and Collections Have Shaped the History of Art of Brazil  
Presenter: *Photography, Landscape, and Empire: Marc Ferrez's Hybrid Views of Rio de Janeiro*

**Kyo, Yi Yi Mon**

Session Chair: In and Out of Place: Migration, Memory, and Citizenship in 21st-Century Asian Art  
Presenter: *Apostasy, Spectral Memories, and Reiterations of Community: Examining Tenzing Rigdol's Installation Our Land Our People (2011)*

**L**

**Lachover, Einat**

Session Chair: Gender and Miniaturization in Visual Culture  
Presenter: *Gendered Memory and Miniaturization in Graphic Design: Representations of Women in Israeli Postage Stamps*

**Lafferrière, Carolyn**

Presenter: *Dancing with Greek Vases: Communicating through Movement and Material*

**Lagarde, Patricia**

Presenter: *Sculpting with the Sun: Phenomenology of Light in Architectural Sculpture at Chavín de Huántar, Peru*

**Lam, Caspar**

Presenter: *One Year On: Reflections on the Launch of the Chinese Type Archive*  
Presenter: *One Year On: Reflections on the Launch of the Chinese Type Archive*

**Lambert, Nora**

Presenter: *Inside Out: A Reconsideration of the Tazza Farnese*

**Lamm, Kimberly**

Presenter: *Screening the Concept of Embodiment: Lorna Simpson's Texts of Refusal*

**Lammert, Mattes**

Presenter: *From the Parisian Art Market into the Collections of the Berlin State Museums. The Antiquities Trade during the Occupation*

**Lamonica, Jenny**

Session Chair: "Life in 2020" - Online Creation and Installation of Narrative Art  
Presenter: *Materials as Metaphor*

**Landau, Jessica**

Session Chair: Unserious Ecocriticism  
Presenter: *A Permanently Melting Landscape: Hiroshi Sugimoto's Arctic Photographs*

**Lane, Sandy**

Presenter: *Liminal Space of Artnauts: Women Artists Historicize the DMZ in the Korean Peninsula*

**Langendorfer, Breton**

Presenter: *Achaemenid Syntax: Architecture, Metalware, and Imperial Modularity*

**Lapin Dardashti, Abigail**

Session Discussant: Imagining an Anti-Colonial Latin American and Latinx Art History

**Larsen, Lindsey**

Presenter: *Lean into the Chaos, Fall into the Void*

**Larsen, Wes**

Presenter: *Lean into the Chaos, Fall into the Void*

**Larson, Ellen**

Presenter: *Time Zones: Contemporary Moving Image Art from China*

**Larson, Katie**

Presenter: *Alberto Burri and the Generation of Arti Visive*

**Lasc, Anca**

Session Chair: Design, Business as Usual: Practices and Networks in History

**Laster, Margaret**

Session Chair: Chronicling Lost Legacies: Women Collectors and Dealers of the Long Nineteenth Century

**Laufer, Mia**

Presenter: *Modern Art Collecting and Antisemitism in the Age of Dreyfus*

**Laurent, Richard**

Presenter: *Spotting the Canary in the Coal Mine*

**Layiwola, Adepeju**

Presenter: *Revolutionizing Metal sculpture: A Hybridization of Junk and Ingenuity*

**Lazare, Frances**

Presenter: *Intimate Abstraction*

**Lazzari, Margaret**

Presenter: *Participant*

**Le, Viet**

Presenter: *It Takes Two: Trinh T. Minh-ha's Forgetting Vietnam*

**Lebowitz, Anjuli**

Session Chair: The Mother Load: Visual Culture of Caregiving, 1800-present

**Ledbetter, Holley**

Presenter: *"Mimetic Architectural 'Ajab at the Fatimid Court"*

**Lee, Chantal**

Session Discussant: Analog Research and the Limits of the Digital in the Age of COVID-19

**Lee, Dawn**

Presenter: *Release*

**Lee, De-Nin**

Session Participant: Towards a More Global Art History Survey: Tips for Developing a More Equitable Syllabus

**Lee, Diane**

Session Chair: High-Low Tech: Exploring the Intersections of Manual Craft, Digital Fabrication, and Virtual and Embodied Experiences through Design

**Lee, Elizabeth**

Session Chair: Engaging Environments through Art in East Asia  
Presenter: *Ecological Considerations of Rock-Carved Buddhist Imagery in the Mountains of Medieval Korea*

**Lee, Ja Won**

Session Chair: Cultures of Encounter: Asian Art and Globalism  
Presenter: *Beyond Boundaries: Chinese Objects in Korean Screens of Antiquities*

**Lee, Jaewook**

Presenter: *Empathic Machine: Looking at the Korean War in the Age of Advanced Technology*

**Lee, Keith**

Presenter: *Requiem—Silence: After the Noise*

**Lee, Phil**

Presenter: *"Hidden" No More: Jung Kang-Ja, a Pioneer of Korean Experimental Art of the 1960s*

**Lee, Sandra**

Presenter: *Teaching Sculpture in a Changing World: Building a Toolbox*

**Leffell Koren, Rebecca**

Presenter: *Migrating Dimensions: The Book Space and Sculptural Typography*

**Leigh, Allison**

Presenter: *High Resolution Photographic Technology: New Pedagogical Opportunities in Art History*

**Leitao, Renata**

Presenter: *Building Intelligible Bridges Between Different Worlds: An Ultimate Communication Design Challenge*

**Lemu, Massa**

Presenter: *The Malawian Dugout Canoe is 'Texxt'*

**León, Ana María**

Presenter: *The Subversive Intellectual*

**Leonard, Courtney**

Presenter: *BREACH*

**Leonard, Sarah**

Presenter: *Morris's Imperial and Environmental Materials: A Study in Indigo*

**Lerman-Tan, Yinshi**

Session Chair: Asian American Art and Internment

**Leveton, Jacob**

Presenter: *The Aesthetics of Displacement and the Critique of Global Extractive Reason: William Blake's Book of Urizen (1794/1818)*

**Levitan, Rebecca**

Presenter: *Inside Out: A Reconsideration of the Tazza Farnese*

**Levy, Allison**

Session Chair: New Demands, New Directions in Digital Publishing

**Levy, Ellen**

Presenter: *Lateral Thinking: Cross-overs between Transmissions, Emissions, Recessions*

**Lewis, Gina**

Presenter: *African American Communities in Context*

**Lewis, Sarah Elizabeth**

Session Chair: Writing Black Archives: African-American Art History in Real Time  
Presenter: *Belated Exposure: Crafting an Anthology on Carrie Mae Weems, African American Art and the Archives as Method*

**Lhowe, Christine**

Presenter: *Adaptation in Design Research: Combatting Social Isolation in Older Adults*

**Li, Xinyi**

Presenter: *Tactic as Art: Everyday Digital Resistance and Covid-19 in China*

**Li, Yiqing**

Presenter: *Transforming the Normal: Photography in the Early Twentieth-Century China*

**Li, Ziru**

Presenter: *Investigation of Chinese Paintings in American Museums*

**Lim, Michelle**

Presenter: *Embodying Hpuon: Negotiating New Spaces for Burmese Women Artists*

**Lima, Vinicius**

Presenter: *Teaching + Service + Research: challenges balancing the three-legged stool of academia during a global crisis*

**Lin, Monika**

Session Discussant: Tactics for Studio Courses during a Pandemic  
Presenter: *Printmaking Praxis Course in Space: Retaining the essence and integrity of a praxis course in a distance learning mode*

**Lin, Nancy**

Session Chair: Objects of Performance in Global Contemporary Art  
Presenter: *Between Performance and Documentation: Song Dong's 'Performative Futility'*

**Little, Carron**

Session Chair: In | Action, Take Action

**Little, Lalaine**

Session Chair: Dislocating Kababayan: Unstable Communities in Filipinx and Filipinx American Art

**Liu, Yi**

Presenter: *"Sanctioned" Landscape: What Did Photographing a Mountain Mean in the Early-1960s China?*

**Livio, Maya**

Presenter: *Environmental Media Curation: Earthly Models for Media Art Exhibitions*

**Liz, Paula**

Presenter: *Anti-Racist Art Teachers FB Group and <https://www.antiracistartteachers.org/> with Dr. Lori Santos*

**Lockard, Brittany**

Session Chair: *Relishing Wrinkles and Rolls: Bucking Beauty Norms in the Global Art World*  
Presenter: *"Trump"ing Beauty Standards: Does Fat Activism Apply to People We Don't Like?*

**Lopez Fernandez, Raquel**

Presenter: *A Corpus in Flux: Rethinking Dance and Archive through Materialities*

**Lopez Segura, Manuel**

Presenter: *Arts of Moderation: Restraining Capital at the Borsa Merci (Florence, 1949-1953)*

**Lotfizadeh, Yasaman**

Presenter: *Visualizing Creative Collaboration in the Shah Tahmasp Shahnameh*

**Louria Hayon, Adi**

Presenter: *Real Numbers: Capturing Death in the Logic of Scientific Representation*

**Love, Thomas**

Session Chair: *Periodical Revolution: Leftist Art Publications and the Aesthetics of Rebellion*  
Presenter: *Periodical Revolution: A Question of Method*

**Lowery, Rebecca**

Presenter: *Tender Investigations: The Early Work of Aviva Rahmani*

**Lownes, Brock**

Presenter: *Meta-Pictures: A Digital Visual Culture Atlas*

**Lu, Stephanie**

Presenter: *The Place is Interesting but the Art is Not? Forms and Powers in Site-specific Projects*

**Lubben, Richard**

Presenter: *Purpose and Types of Assessment*

**Lubin-Levy, Joshua**

Presenter: *The Rentier Aesthetic: Jack Smith's Post-Production Marxism*

**Lucena, Daniela**

Session Chair: *CAA-Getty Global Conversation III: The Challenges, Disobediences and Resistances of Art in the Transnational Imagination*  
Presenter: *Art and Revolution: The Experience of the Argentinian Concrete Avant-Garde*

**Lucero, Jorge**

Presenter: *School as Material and Teacher as Conceptual Artist*

**Lucking, Maura**

Presenter: *Indigenizing Culture, Producing Americans: 'The Craftsman' in Settler Nationalist Context*

**Luna, Otto**

Presenter: *Pedagogical Approaches to Object Replication and Translation*

**Lunde, Paige**

Presenter: *Aestheticizing a Counter-Memory*

**Lupetti, Maria Luce**

Presenter: *Embodied Manifestos: Challenging Dominant Narratives Through Design*

**Lux, Maria**

Session Chair: *Unserious Ecocriticism*

**M**

**MacKisack, Matthew**

Presenter: *"Think, pig!": Modernist Art, Psychotherapy, and the Instrumentalization of Imagining*

**Madan-Soni, Roma**

Presenter: *Coral Wombs blossom within Blue Ecologies*

**Maddaloni, Fosca**

Presenter: *Made from Earth, Shaped by Men: A geographical discussion of Cizhou ware*

**Madrigale, Angelo**

Session Chair: *Getting Up: The Rise of Street Art*

**Magnatta, Sarah**

Session Chair: *Decanonizing the Gallery: Case Studies from University Museums*  
Session Chair: *Redefining Site Specificity through Displacement*  
Presenter: *Our Land, Our People: Reconsidering "Site-specificity" in Exile*

**Maholay-Jaradi, Priya**

Presenter: *Flows of Objects and Ideas: A Government of India Donation for University of Malaya Art Museum, Singapore (1959)*

**Maitland, Padma**

Session Discussant: *Malleable Archives: The Indian Ocean in Wood, Stone, and Metal*

**Majewska, Martyna**

Presenter: *In Harm's Way: Encounters with the Police in Public Performances by David Hammons and Pope.L*

**Majluf, Natalia**

Session Discussant: *Peru's Bicentenary: Identity Fractures in a Period of Transition from the colonial to the Republican Era*

**Makhubu, Nomusa**

Presenter: *At the End of the Rainbow: Transformation and the Logic of Diversity in the Context of Structural Racism*

**Malmed, Jesse**

Presenter: *Something to See, Nowhere to Go: Civilization and Discontent; Topos in the Age of Deterritorialized Exhibitionism; Masked Virality; and the Tensity of the New-Now and Not-Now*

**Mangieri, Anthony**

Presenter: *Ancient Greek Gold Dress Ornaments in a Global Eurasian Context*

**Mannarino, Ana**

Session Chair: *CAA-Getty Global Conversation IV: Disruptive Pedagogies and the Legacies of Imperialism and Nationalism*  
Presenter: *The Discipline of Art History as a Domination Instrument: Possibilities of Revision Considering the Brazilian Case Study*

**Manning, Madison**

Presenter: *It is Our Job to Care, Not to Harm: Compassion in the Virtual Classroom*

**Mansfield, Elizabeth**

Session Chair: Virtual / Material: Intersections between Technical and Digital Art History

**Margi, Isabella**

Presenter: *Self and Sensibility: Women and Decorative Arts in the Age of Jane Austen and Emily Dickinson*

**Marino, Maria**

Presenter: *Tania Bruguera's INSTAR and the dynamic for cultural and political change in Cuba*

**Markussen, Thomas**

Session Discussant: Affective and Generative Dimensions in Covid 19 Activism

**Marroquin Norby, Patricia**

Session Chair: Climate Déjà Vu and Indigenous Ecological Futures

**Martin, Carolyn**

Session Chair: Reframing Aesthetics: Diaspora, Historicity, and The Myth of Truth  
Presenter: *Andrea Brustolon and Kerry James Marshall: Visualization of Blackness*

**Martin, Nicholas**

Presenter: *Enduring Contextualizations: On Exhibition Loans and Library Collections*

**Martínez-López, Carolina**

Presenter: *The Hidden Virtual Choreography in Marie Menken's Lights*

**Mason, Eric**

Presenter: *Roundtable: The Online Shift and Classroom Equity*

**Massa, Silvia**

Presenter: *Crossed Gazes: Prints in Books in Parma and Berlin*

**Mattioli, Alex**

Presenter: *A Potential Picasso in Tampa Bay: Authentication Research on a Thrift Shop Find*

**Mavor, Carol**

Presenter: *I Made My Mother Sick*

**Maye, Carina**

Session Chair: Roundtable: The Online Shift and Classroom Equity  
Presenter: *Roundtable: The Online Shift and Classroom Equity*

**McAllen, Katherine**

Session Chair: Peru's Bicentenary: Identity Fractures in a Period of Transition from the colonial to the Republican Era

**McAtee, Cammie**

Presenter: *Knoll International: Design History, Meet Business History*

**McCain, Claudia**

Presenter: *Drawing and Painting Faculty Community Resource Group + <https://www.whatdowedonow.art/> with Stacy Isenbarger*

**McCarthy, Alexa**

Presenter: *The Concept of Houding and its Manifestations in Samuel van Hoogstraten's Written, Drawn, and Painted Oeuvres*

**McCarthy, Shannon**

Presenter: *Beg, Borrow, Salvage: Otherwise Known as Switching to Online Teaching*

**McComas, Jennifer**

Presenter: *American Antisemitism and the Reception of "Degenerate Art"*

**McCoy, Marsha**

Presenter: *Reclaiming Swedish Heritage: Post-WW II Swedish Textiles and the Art of Nation-(re)Building*

**McCutcheon, Erin**

Session Chair: Creative Cartographies & Inherited Aesthetics: Craft, Tradition, and Labor in Modern and Contemporary Fine Art Practices

**McDonald, Ann**

Presenter: *The Space Between Us: Bridging the Distance*

**McFerrin, Neville**

Presenter: *Augmented Selves: Imaginal Space, Interactive Interplays, and the Production of Multi-Sensorial Slippages in the Villa of the Mysteries*

**McGregor, Jennifer**

Session Chair: Re-emerging into Public Space Post-Pandemic

**McGuire, Mary**

Session Chair: Dance in Place

**McHam, Sarah Blake**

Presenter: *Promoting the Cult of the Plague Saint, San Rocco*

**McHugh, Susan**

Session Chair: Climate Change and the Sublime: A Question of Engagement  
Presenter: *Posthumanism's Postanimals: Sublime Figures in Changing Climates*

**McKee, C.C.**

Session Chair: Gardening in the Tropics: Ecology and Race in Caribbean Art

**McKelligan Hernández, Alberto**

Presenter: *Expanding the Boundaries of Printmaking: Nuria Montiel's Imprenta móvil (Mobile Press)*

**McLaren, Brian**

Presenter: *Modern architecture and the territorialization of race in Fascist Italy*

**McQuillen, John**

Session Discussant: Curating the Renaissance Book, On-Line and Off-

**McQuirter, Marya**

Presenter: *Disparate Archives: Bicycle Photography, Mobility & Technology in the late 19th & Early 20th Centuries*

**Meehleder, Amy**

Presenter: *Raining through the Roof: Baptism and Community in Theaster Gates's "Black Vessel for a Saint"*

**Meeks, Donna**

Presenter: *Connecting the Dots: Data, Observation, and Discussion*

**Meliande, Clara**

Presenter: *On spits and splutters: 7 gestures against Brazilian zombie Necropolitics*

**Melion, Walter**

Presenter: *Landschap and byvoechsel: Karel van Mander on Landcape, History, and Pictorial Deception*

**Mendelson, Jordana**

Session Discussant: (Re)thinking the Archive: Women and Gender in the Artistic Iberian World in the 20th Century

**Meneses, Patricia**

Presenter: *Kissing Flowers: Femininity, Natural Sciences and Hummingbird Fixed Fans in the Nineteenth Century*

**Menevse, Asli**

Presenter: *Golden Calf to Raging Bull: The Printed Faces of Capitalism*

**Menon, Arathi**

Session Chair: Malleable Archives: The Indian Ocean in Wood, Stone, and Metal  
Presenter: *Kerala's open-air crosses and their art histories*

**Merfish, Beth**

Session Chair: Association for Latin American Art (ALAA) Open Session for Emerging Scholars of Latin American Art

**Mesick Braun, Cassandra**

Presenter: *Revisoning the Spencer Museum of Art's Collection Galleries*

**Messam, Stefan**

Session Chair: Expressing Female Identity in the Middle East: Perspectives from Emirati Students  
Presenter: *Gender, Identity and Pedagogy in the UAE*

**Metaferia, Helina**

Presenter: *Refiguring the Canon; Refiguring the Academic Gallery*

**Meyer, Martina**

Session Chair: Environmental Melancholia: Envisioning the Way Forward

**Meyer, Sarah**

Session Chair: Meaning from the Noise: Finding Positive Patterns for Arts Administration.

**Meza-DesPlas, Rosemary**

Presenter: *T & A: The Weight of Body*

**Migwans, Mikinaak**

Session Discussant: Climate Relations: Indigeneity in Activism, Art and Digital Media

**Miller, Alison**

Session Chair: Transposed Memory: Sites of National Recollection in 20th Century East Asia  
Presenter: *Memorializing Empire at the Seitoku kinen kaigakan*

**Miller, Angela**

Presenter: *From Democratic Pluralism to Corporate Hegemony: US Art after 1943*

**Miller, Curtis**

Presenter: "Read the User Agreement"

**Miller, Olivia**

Presenter: *Apart Together with Virtual Art Trivia*

**Miller, Rachel**

Presenter: *Curating Asynchronous Instruction: The Global Renaissance through Digital Content*

**Miller, Sara**

Presenter: *The Torch-bearing Maiden: An Iconographic Study of Vanth*

**Miller, Sarina**

Session Chair: Designed by Quarantine: Space and Place in the Current Global Crisis

**Miller, Stacy**

Session Panelist: Artists' Career Development in a Time of Crisis  
Presenter: *Artists' Career Development in a Time of Crisis*

**Millner, Jacqueline**

Presenter: *Creation Stories: Australian Feminist Art*

**Mills, Ella**

Session Discussant: Creative Cartographies & Inherited Aesthetics: Craft, Tradition, and Labor in Modern and Contemporary Fine Art Practices

**Mills, Natalya**

Presenter: *Carnivalizing Philosophy: The Future of Western Thought*

**Mingoia, Jessica**

Presenter: *Constructed Realities: Ancient Roman Triclinium Grottoes*

**Minner, Ashley**

Presenter: *Revisiting the Reservation: The Historic Lumbee Indian Community of East Baltimore*

**Minosh, Peter**

Presenter: *Creole sovereignty in the Jardin du Roi*

**Minsky, Margaret**

Presenter: *Movement Practices and Computing: We are Internet Beings*

**Mintie, Katherine**

Presenter: *Material Networks: The Case of Albumen Paper*

**Miraval, Nathalie**

Presenter: *The Flesh Made Word: Indigenous Catholicism and the Met Feather Mosaic Triptych*

**Mirza, Saadia**

Presenter: *A Phenomenology of Iceberg Collisions*

**Mirza, Seher**

Presenter: *Power Signifiers: strategies for critically reflective design interactions*

**Mirzoeff, Nicholas**

Session Discussant: Art and its Geological Turns  
Presenter: *The Whiteness of Seeing Birds*

**Mitchell, Elspeth**

Session Chair: Feminism, art and institutions: towards (post) pandemic cultural politics and practices  
Presenter: *Out of Office: Mycorrhizal encounters and the art of feminist un/learning*

**Mitchell, Kimberly**

Presenter: *An Educational Crisis or an Exciting Breakthrough? A Case Study of Transitioning from F2F to an Online Format*



**Mitchell, Megan**

Presenter: *From Battlegrounds to Liberty Bell: Augmented Reality, Public Space, and Coded Power in the time of COVID-19*

**Mitchell, W. J. T.**

Presenter: *Meta-Pictures: A Digital Visual Culture Atlas*

**Mizan, Joy**

Session Chair/Workshop Leader: *How to get Published: Acquisition, Production, Promotion and the Industry During Covid 19*

**Modigliani, Leah**

Presenter: *Safely Maneuvering Across Lin He Road, 1995, Guangzhou: Lin Yilin's Moving Wall as Site-Responsive Adaptation*

**Modrak, Rebekah**

Presenter: *Obstruction #1: Teach Art Within a Global Pandemic*

**Mohr, Michel**

Presenter: *Nantenbō's Approach to Agency: Who Is Handling the Koan and Holding the Brush?*

**Molina, Cristina**

Presenter: *Forbidden Foods*

**Molloy, Ryan**

Presenter: *Applying Variable Font Design to Letterpress Type Production*

**Molnar, Daniela**

Presenter: *New Earth: Affective Ecology, Climate Grief, and Cultural Change*

**Momoh, Lucia**

Presenter: *Deliberate Defacement: The Institutional "Vandalism" of a Portrait of a Black Woman from Antebellum Louisiana*

**Mongelluzzo, Keri**

Presenter: *Building a Virtual Museum Community through Interactive Exhibitions with Google Slides*

**Monroe, Alexis**

Presenter: *Unearthing What Is Underground in Robert Duncanson's "Cliff Mine"*

**Montalvan, Juan**

Presenter: *Design Research in the Era of the Anthropocene: On Amodernity and Socio-Natural Design*

**Montanari, Roberto**

Presenter: *Museum Behavioral Analytics in the Pandemic Area*

**Montealegre, Pia**

Presenter: *La Dolorosa: The Female Body and Space Displayed at a Tragedy Memorial*

**Montgomery, Harper**

Presenter: *Professor, Latin American Art, Hunter College*  
Presenter: *The Liberation and Development of Popular Art: A Modernist Polemic for El Museo del Barro*

**Moore, Alexandra**

Presenter: *About Cage: Conversations with Jade Montserrat and Webb-Ellis*

**Moore, Catriona**

Presenter: *Creation Stories: Australian Feminist Art*

**Moore, Enya**

Presenter: *Doing 'Business' in the Emerging Political Design Economy*

**Moore, Sarah**

Presenter: *Slow Trees in Manhattan*

**Morabito, John Paul**

Presenter: *On Grace, Glory, and Fake Gold: A Queer Tangent in Tapestry*

**Morawski, Erica**

Session Chair: *Design, Business as Usual: Practices and Networks in History*

**Morehead, Allison**

Presenter: *Sick Woman, Care-Giver, Care-Receiver: A Clinic in Copenhagen, 1896–1917*

**Morgan, Andrea**

Presenter: *Responding to Rembrandt: Collecting, Intervention, and Reception in the Early Modern Period*

**Morgan, Emily**

Presenter: *"The Hog-Squeal of the Universe": Photographing Industrial Slaughter*

**Morgan, Lisa**

Presenter: *Clothing as Scent/Scent as Clothing*

**Morrill, Penny**

Presenter: *Matilde Poulat: Discovering Her Nahua Past in Silver*

**Morrisset, Sara**

Presenter: *Material Emulations and the Arts of the Ancient Americas: A Study of Ica Visual Culture (c.1000–1600CE)*

**Morton, Marsha**

Session Chair: *Epidemics of Fear and the History of Medicine*

**Moseley, Michelle**

Presenter: *Early Modern Female Body Hair and the Hirsute Saints: Beauty, Conduct, and Spiritual Transformation*

**Moss, Avigail**

Session Chair: *Towards the "Concrete Transaction:" Global Methods for Art in Capital*

**Mostafa, Heba**

Session Chair: *'What Makes an Author?': Between Paradigms and Periods of Makers, Creators, and Patrons in the Art and Architecture of the Islamic World*  
Presenter: *Patron and Muhandis: The Lost Inscriptions of the Abbasid Nilometer at al-Rawda Island in Egypt*

**motlani, aisha**

Presenter: *Tipu, Tenniel, and Thomas Nast: The Bengal Tiger's Trans-Oceanic Migrations*

**Moire Cecchini, Laura**

Presenter: *"Artists Must Live With Their Eyes Open": Antonio Berni, the Andean Baroque, and Latin American Popular Art*

**Mueller, Ellen**

Session Chair: *CAA Conversations Podcast Live Edition!*

**Mueller, Kathy**

Session Chair: *Digital Resistance: Emerging Technologies as Tools for Design Activism*

**Mukamal, Anna**

Presenter: *Therapeutic Art, Embodied Critique: Josephine King's Visual/Textual Dialectics*

**Mukherji, Parul**

Presenter: *Retooling Art History via Disruption: Postcolonialism Reconsidered*

**Muller, Nat**

Presenter: *Ecologies of Loss: Memory and Forgetfulness in Environmental and Other Disasters*

**Müller, Ulrike**

Presenter: *Historical Challenges and Future Perspectives for Collectors' House Museums. The Case of the Museum Mayer van den Bergh*

**Mundy, Barbara**

Session Chair: Association for Latin American Art (ALAA) Open Session for Emerging Scholars of Latin American Art

**Muñoz-Najar Luque, Maria**

Session Chair: Peru's Bicentenary: Identity Fractures in a Period of Transition from the colonial to the Republican Era

**Murayama, Nina**

Presenter: *Public Art in Airport as a Smart City*

**Murdoch-Kitt, Kelly**

Session Chair: Finding the Silver Linings in Creative Crisis  
Teaching: Global inequities, climate crisis, and COVID-19  
Session Discussant: Finding the Silver Linings in Creative Crisis  
Teaching: Global inequities, climate crisis, and COVID-19

**Murphy, Benjamin**

Session Chair: Arts of the Screen in Latin America, 1968-1990

**Murphy, Caroline**

Session Chair: Shifting Grounds: Visualizing, Materializing, and Embodying Environmental Change in the Early Modern European World (ca. 1400–1700)

**Musai, Doriana**

Presenter: *Material-human resistance in times of Covid-19. The story of the erasure of National Theater in Tirana, Albania*

**Musto, Jeanne-Marie**

Session Chair: The Print in the Codex ca. 1500 to 1900

**N**

**Nae, Cristian**

Presenter: *Anthropocene and Capitalocene: Soil, Land, and Territory in the Artistic Research of Anca Benera and Arnold Estefan.*

**Naeem, Asma**

Session Discussant: Picturing the Non-Visible Environment

**Nakajima, Ryuta**

Presenter: *How to make Art for jellyfish? Self-world of a jellyfish*

**Naoi, Nozomi**

Presenter: *"Mitsukoshi Design": Posters and Department Stores in Modern Japan*

**Narain, Suryanandini**

Presenter: *Laboring Families: Photographs from Sites of Industry in India*

**Nartker, Kate**

Presenter: *Textiles: the Original Cinematic Medium*

**Neal, Christine**

Presenter: *From Savannah to the Supreme Court: Mary Telfair and Her Museum*

**Neal, Julia Elizabeth**

Presenter: *Learning from Teaching: Critical Race Art History and African American Art*

**Neginsky, Rosina**

Presenter: *Liubov Momot: 21st century Symbolist*

**Nelson, Crystal**

Session Chair: The Color of Joy: Rethinking Critical Race Visual Culture  
Presenter: *Repose: Black Nightmares and Black Dreams*

**Nelson, Robert**

Session Chair: The Afterlives of Illuminated Manuscripts  
Presenter: *A Book Fit for a Pope? Alexius Celadenus and his Manuscript Gift to Pope Julius II*

**Nelson Pazian, Erika**

Session Participant: Towards a More Global Art History Survey: Tips for Developing a More Equitable Syllabus

**Ness, Berit**

Session Chair: Reimagining Engagement: Academic Art Museums in the Age of COVID-19  
Presenter: *Case Study: Smart Museum of Art, University of Chicago*

**Newmark, Serena**

Presenter: *Home Face Mask Production as Covid 19 Activism*

**Newton, Ciara**

Presenter: *Roundtable: The Online Shift and Classroom Equity*

**Ng, Morgan**

Presenter: *The Dangers and Delights of the Renaissance Subterranean Landscape*

**Ngwira, Emmanuel**

Presenter: *Ozhope Collective, Racial Capitalocene and the Politics of Oil in Malawi*

**Nickisher, Heidi**

Presenter: *Pioneers of Painting: Italo-Brazilian Modernists Zina Aita and Anita Malfatti*

**Niedbala, Steven**

Presenter: *The Cell in the Garden: The Shape of the Pastoral Prison in Progressive America*

**Niell, Paul**

Presenter: *'A very shocking contrast with the ornato of other buildings': Value, Aesthetics, and Social Reform in the Regulation of Bohíos in Nineteenth-Century Puerto Rico*

**Nikcevic, Hana**

Presenter: *Dead air: Sally Ann McIntyre's "Twin signals at Silver Stream (fragments of a landscape for specimens #50.766 & #50.767)"*

**Niles, Parker**

Presenter: *Buddhist Ritual Objects In Cyberspace: Craftsmanship and Merit in the Digital Age*

**Nisar, Varda**

Session Chair: *The Ecofeminist Link: Foregrounding the Environmental Concerns in Contemporary Feminist and Indigenous Art Practices*

**Nisbet, James**

Session Discussant: *Global Avant-Garde Photography and Nature Transformed: Ecology and Radical Art of the Environment in the 1920s-1930s*  
Presenter: *Discussant*

**Nolan, Erin**

Presenter: *A Page from Her Book: Maternal Resistance in the Photograph Albums of Helen Frederika Watson and Isabella Stewart Gardner*

**Normoyle, Catherine**

Presenter: *Mixed Realities as Design Intervention for Communities: Blending digital and physical experiences*

**Nosan, Gregory**

Presenter: *At the Crossroads: Digital Publishing at the Art Institute of Chicago*

**Nouril, Ksenia**

Session Chair: *The Graphic Conscience*

**Nowacek, Nancy**

Presenter: *Works on Water*

**Noyes, Ruth**

Presenter: *'Corpisanti' in a Time of Crisis: Sacred Paperwork, Papal Manufactories, and Producing Relics at the Dawn of the Anthropocene.*

**Nudell, Natalie**

Presenter: *Strictly Visual: Fashion and Textile History Devoid of Materiality Via Remote Learning*

**Nwigwe, Chukwuemeka**

Presenter: *COVID-19 Pandemic In Nigeria: Masking Beyond Safety*

**Nygren, Christopher**

Presenter: *Sedimentary Aesthetics: Painting and Deep Time in Early Modern Italy*

**Nykolak, Jenevive**

Presenter: *Party Formalism*

**O**

**O'Brien, David**

Presenter: *Napoleonic Dress and Accessories during the French Restoration*

**O'Brien, Kelley**

Presenter: *Accessing the Code: the foundational language of art*

**O'Connor, Jill**

Presenter: *Putting Out Fires: David Lynch's Giant Fireman*

**O'Connor, Susan**

Presenter: *Soft Power: How Furnishings Communicate Authority in Scotland's Town Halls*

**O'Driscoll, Joshua**

Presenter: *Face Value: Figuring Blind Spots in a Fourteenth-Century Breviary*

**O'Meara, Anna**

Presenter: *The Inscrutable Anna Kavan: Southeast Asia and Kavan's Depictions of Race and Gender*

**O'Neill, Morna**

Session Chair: *William Morris Today*

**Ohrt, Roberto**

Session Participant: *Reconstructing Aby Warburg's Bilderatlas Mnemosyne*

**Okeke-Agulu, Chika**

Session Panelist: *Distinguished Scholar Session Honoring Salah Hassan*

**Olin, Ferris**

Session Discussant: *Dismantling the Patriarchy, Bit by Bit: Feminism, Art, and Technology*

**Olivares Sandoval, Omar**

Presenter: *Critical Geologies: Contemporary Geoasthetic research of Mexico City's Lakes*

**Olmsted, Jennifer**

Session Chair: *Producing Landscape Across the Global Nineteenth Century*

**OMalleySatz, Jacqueline**

Presenter: *Inks & Stains – Experimenting with Natural Materials in a Studio Curriculum*

**Ong Yan, Grace**

Presenter: *The Plexiglas Palace: Engaging Capital through Architecture, Art, and Design*

**Orosz, Márton**

Presenter: *A Planetary Folklore against Contamination: Victor Vasarely in Cleveland*

**Orr, Emily**

Presenter: *"Compatible in Spirit": Architecture, Textiles, and Eclectic Modernism in 1930's London*

**Ortiz, Maria**

Presenter: *Food Markets and Power*

**Orzulak, Jessica**

Session Chair: *Death in Visual Culture, Visual Cultures of Death (1800 to present)*

**Ott, John**

Session Chair: *Color in the Classroom: Histories and Practices of Twentieth Century African American Artist-Educators*

**Ottenhausen, Clemens**

Presenter: *From Textile to Plastic: Architecture and Exhibition Design in Italy and Germany (1930–1955)*

**P**

**Packer, Allyson**

Presenter: *Unmarketable Skills: Foundational Practices for a Volatile Climate*

**Pacula, Nicholas**

Presenter: *Fragile Architecture: Seventeenth-Century Italian Quadratura and the Non-Functional Image*

**Paek, Seunghan**

Presenter: *Reassembling the Urban: Reading the Post-Olympic City Gangneung as an Assemblage*

**Pan, Sangrou**

Presenter: *Illustrating the Vices: The "panno tartarico" in the Cocharelli Codex and Three Moral-Themed Illustrations*

**Panaiotti, Daria**

Presenter: *Advocating the New: Contemporary Art in Light of Museum Tradition*

**Papa, Victoria**

Presenter: *'Unfold this history and follow it to my time': Towards a Care Syllabus for the Present*

**Pardo Gaviria, Paulina**

Session Chair: How Exhibitions and Collections Have Shaped the History of Art of Brazil  
Presenter: *Lent for Exhibition Only: TV Screens at the São Paulo Biennial*

**Parenti, Grace**

Presenter: *Self and Sensibility: Women and Decorative Arts in the Age of Jane Austen and Emily Dickinson*

**Park, Ah-Rim**

Presenter: *The Byzantine Golden Coins from the Bayannuur Tomb of Mongolia*

**Park, Eunyung**

Session Chair: Transposed Memory: Sites of National Recollection in 20th Century East Asia  
Presenter: *A Constructed Memory of the UN: The "UN Towers" in South Korean Visual Arts*

**Park, Hyuna**

Presenter: *Design Thinking X Medical Education: Empowering Empathy for Patient-Centered Care*

**Park, Julie**

Presenter: *Making Paper Windows to the Past: Extra-Illustration as the Art of Writing*

**Park, Kaeun**

Presenter: *Agency of Objects: Lee Kang-so's Performance Art in the 1970s*

**Park, Terry**

Presenter: *Demilitarizing Animacies: Michael Joo's Migrated*

**Park, YuJune**

Presenter: *One Year On: Reflections on the Launch of the Chinese Type Archive*  
Presenter: *One Year On: Reflections on the Launch of the Chinese Type Archive*

**Parren, Eric**

Presenter: *Interaction Lab: Teaching Foundational Knowledge with Uncertainty*

**Parrish, Sarah**

Session Chair: Getting with the Program: Curricular Redesign in Art History

**Passignat, Emilie**

Presenter: *Beyond Suffering Bodies: the Image of Florence during the Plague of 1630*

**Patel, Alka**

Session Chair: Toward a Critically Activist Art History in South and Southeast Asia

**Patel, Alpesh**

Session Chair: Futures of "Activist" Scholarship  
Presenter: *Roundtable contribution #2*

**Pavlovic, Vesna**

Presenter: *Archive as a Space of Resistance*

**Paz Moscoso, Valeria**

Presenter: *Overcoming, Surviving and Thriving as a Latin American Woman Artist in New York in the 1960s*

**Pek, Ying Sze**

Session Chair: Techno-Politics and Art in the 1990s: Film, Video, Image  
Presenter: *Hito Steyerl and the 1990s Documentary Turn*

**Pelizzari, Maria**

Session Discussant: Camera Arkhē: Decentering Photographic Archives

**Pelletier, Chloe**

Session Chair: Shifting Grounds: Visualizing, Materializing, and Embodying Environmental Change in the Early Modern European World (ca. 1400–1700)

**Peng, Ying-chen**

Session Chair: Negotiating Gender and Identity in Chinese Visual Culture across Media - Painting, Print, Embroidery, and Photography  
Session Discussant: Negotiating Gender and Identity in Chinese Visual Culture across Media - Painting, Print, Embroidery, and Photography

**Penney, Aubree**

Presenter: *How To Write An Abstract When Your Hands Are on Fire*

**Perez, Roy**

Session Chair: Restricted movements: Queer embodiments, performance, and limitations as choreography

**Perthes, William**

Session Chair: Arts and Humanities Multidisciplinary Education Collaborations

**Peter, Judy**

Session Chair: CAA-Getty Global Conversation II: The Climate Crisis, Pandemics, Art, and Scholarship  
Presenter: *Agenda 2030 - COVID-19: A Cutoff Date for Colonial Distancing and Disinfecting Pedagogies in Global Visual Art Histories...*

**Peters, Jevonne**

Presenter: *Hypervolution: Our Sacrifice of Choice*

**Peters, Lauren**

Presenter: *The Fabric of Cultures: Decentering Fashion History Through the Practice of Collaborative Curating*

**Peterson, Bonnie**

Presenter: *Climate Data and Craftivism*

**Petrovich, Dushko**

Presenter: *From Facebooking to Whitewalling: Aruna D'Souza's Recent Adventures in Publishing*

**Pettite, Judi**

Presenter: *Biohue*

**Pfeiler-Wunder, Amy**

Presenter: *Pedagogical Practice as Following Trails*

**Phan, Alice**

Presenter: *Beyond Time: Reflections of Self and Memory Through Chiharu Shiota*

**Phillips, Amanda**

Presenter: *Mechanized Turks: Weaving and The Limits of Kunstwollen*

**Phillips-Amos, Georgia**

Presenter: *Decolonial Technologies: Rebecca Belmore's Wave Sound*

**Phipps, Elena**

Presenter: *Andean Seventeenth-Century Black Uncus Worn for Corpus Christi and the Left-spun Yarn that Empowers Them*

**Pierce, Kathleen**

Presenter: *Doctor's Orders: Chocolate and the Commodification of Medical Knowledge in the French Empire*

**Pigott, Dylan**

Presenter: *Artist's Presentation: "Blood, Sweat, and Tea"*  
Presenter: *Materials as Metaphor*

**Pilliod, Elizabeth**

Session Chair: Immersive: Virtual "reality" before Virtual Reality

**Pinchbeck, Clara**

Presenter: *Reconsidering the Monza Holy Land Ampullae through Digital Spatial Analysis*

**Pinder, Kymberly**

Session Chair: 20 Years of Critical Race Art History

**Pires, Leah**

Presenter: *Neighbors Like These*

**Pitta, Fernanda**

Presenter: *An Ancient New World: The 1889 Universal Exhibition in Paris and "the Birth" of Brazilian Indigenous Art*

**Place, Ali**

Session Chair: Digital Resistance: Emerging Technologies as Tools for Design Activism

**Plumbi, Dorina**

Presenter: *Material-human resistance in times of Covid-19. The story of the erasure of National Theater in Tirana, Albania*

**Pop, Andrei**

Presenter: *"Enlightenment as Thought Made Public: A Philosophy and a Portrait"*

**Popp, Nancy**

Presenter: *Reforming Ourselves for Revolution*

**Porras, Stephanie**

Session Chair: Reintroducing the Visible World: papers in honor of Celeste Brusati

**Potter, Melissa**

Session Discussant: Yugoslavia and its legacy of Anti-Fascist Resistance: Feminism and Art During Socialism and After

**Powers, Holiday**

Presenter: *Paris and the Artists of the Casablanca School*

**Praepipatmongkol, Chanon**

Presenter: *Leandro Locsin's Typology of Congregation*

**Praznik, Katja**

Presenter: *Art Work versus Women's Work and the Legacy of Socialist Yugoslavia*

**Prejmerean, Vasile**

Session Chair: Art, Science and the Beginnings of Environmental Awareness: Depicting Climate Change in the Long Nineteenth Century

**Presutti, Kelly**

Presenter: *"A [Nearly] Complete State of Decay": Exhibiting Wreckage in the 19th-century Musée de la Marine*

**Preziosi, Donald**

Presenter: *The Tain of Art History*

**Prior, Katherine**

Presenter: *The Role of Music in Dziga Vertov's Man with a Movie Camera*

**Prochner, Isabel**

Session Chair: What is Design Research in 2021?

**Prombaum, Levi**

Presenter: *'Unfold this history and follow it to my time': Towards a Care Syllabus for the Present*

**Provo, Alexandra**

Presenter: *A Love Note to the Future: Proactive Approaches to Journal and Article Discovery*

**Pugh, Emily**

Presenter: *Image versus Object: The Streets of Los Angeles Archive*

**Pulichene, Nicole**

Session Chair: Double-Sided Objects in the History of Art

**Purcell, JoAnn**

Presenter: *Comics, Caregiving, and Crip Time*

**Pushaw, Bart**

Presenter: *Poq's Temporal Sovereignty and the Inuit Printing of Colonial History*

**Putnam, EL**

Presenter: *Context Collapse: Live Streaming as Feminist Art Medium*

**Putnam, Emily**

Presenter: *Community Archives as Visual Culture: A Legacy of Activism for Japanese Canadians*

**Pyun, Kyunghee**

Session Chair: Political Engagement of Women Artists: An International Perspective on Status Negotiation  
Presenter: *Teaching Business and Labor History for Artists and Designers*

**Q**

**Querin, Camilla**

Presenter: *Revolutionary Popular Art: How Two Centers for the Promotion and Production of Popular Art Shaped the Development of Contemporary Art in Brazil*

**Quiles, Daniel**

Session Chair: Arts of the Screen in Latin America, 1968-1990



**Quinn, Heather**

Presenter: *The Proletariat Hacking of High Capitalist Real Estate*

**Quiray Tagle, Thea**

Presenter: *The non-place of the Pacific Garbage Patch, and the queer work of Camille Hoffman's Pieceable Kingdom*

**Quodbach, Esmée**

Session Chair: The Evolving House Museum: Art Collectors and Their Residences, Then and Now

**R**

**Rabb, Lauren**

Presenter: *Apart Together with Virtual Art Trivia*

**Radtke, Jeremy**

Presenter: *Raid the Icebox Now: Centering Creative Research and Experimentation*

**Raengo, Alessandra**

Session Chair: Blackness as Process: Liquid Practices Across Generations  
Presenter: *Bradford Young's Futural Archives: Practicing Black Intentionality*

**Rafie, Kaveh**

Presenter: *The Promise of the Broken Fetish: From Robert Morris' to Monir Farmanfarmaian's Mirror-based Art*

**Raghu, Shweta**

Presenter: *Ebony Clothes/Ebony Bodies: Negotiating Ornament in Coromandel Coast Furniture*

**Rahmani, Aviva**

Session Discussant: Aviva Rahmani: From Ecofeminism to Climate Justice

**Raiford, Leigh**

Session Discussant: Women and Migrations: Meanings in Art and Practice  
Presenter: *Kathleen Neal Cleaver's "Archive of Possibility"*

**Raina, Anastasiia**

Presenter: *Posthumanist aesthetics in art and design: moving beyond biomimicry*

**Ralston-Jones, Melissa**

Presenter: *Inquiry-based Learning in a University Gallery*

**Ramirez, Maryanna**

Presenter: *What are you? Bringing the Personal into the Professional*

**Ramirez Blanco, Julia**

Presenter: *Pandemic Visual Regime: Strategies and Tactics*

**Ramos Cerna, Horacio**

Presenter: *Out of Place: Indigenous Arts Decenter the Modern Art Survey*

**Randall, Mark**

Presenter: *Honeybee Colonies: An interdisciplinary approach to the studio classroom*

**Randolph, Noah**

Presenter: *Continued Entanglements: Between Equestrian Oba and Rumors of War*

**Ranis, Marek**

Presenter: *Decolonizing Climate Change, Artists of the Peripheries*

**Raymond, Claire**

Presenter: *Indigenous Women's Self-Representation and the Algorithmic Gaze*

**Red Star, Wendy**

Presenter: *'Unfold this history and follow it to my time': Towards a Care Syllabus for the Present*

**Red Wing, Sadie**

Presenter: *N7 Nike Cortez: Who Does It Honor?*

**Reed, Glynnis**

Presenter: *Contestation and Subversion of Racial and Gender Constructs in Works By Artists Kerry James Marshall, Kehinde Wiley, and Other Black Artists*

**Reeves, Christopher**

Session Chair: *Quarantine Inside the White Cube*

**Reinoza, Tatiana**

Presenter: *Racial performance and the maternal: Restaging Central America in Rachele Mozman's Photographs*

**Reisinger, Barbara**

Presenter: *Paper in Limbo: The Afterlife of Andy Warhol's Cow Wallpaper*

**Reist, Inge**

Session Discussant: The Evolving House Museum: Art Collectors and Their Residences, Then and Now

**Resendiz, Miguel**

Presenter: *Making a Monument: Documenting a Black Lives Matter Protest Wall in 2020*

**Reyes, Ana María**

Session Discussant: *Revisiting the Popular in Latin American Art*

**Reymann, Markus**

Presenter: *Collaborative Artistic Practice for Social & Environmental Change*

**Reynolds, Lindsey**

Presenter: *The Sharjah Biennial: Contentions with Global Forms*

**Reznick, Jordan**

Presenter: *Shuttered Windows: Leslie Feinberg and the Trans-Crip Photograph on Flickr in the 2000s*

**Rezwan, Mohammad Zaki**

Presenter: *Locating Voices from the Margin in Ecofeminist Art of Bangladesh*

**Ribeiro, Clarissa**

Presenter: *BLACK-CAPPED CHICKADEE DATA-NESTS (2020) CNC carved data-sculptures*

**Riccardi, Lee**

Presenter: *Taken! French Spoliation in Greece and How Venus de Milo and Nike of Samothrace Got to the Louvre*

**Ricci, Giana**

Presenter: *Researching in a Pandemic: Setting Realistic Goals for Success*

**Richards, Geraldine**

Session Chair/Workshop Leader: How to Get Published and Read: Practical Advice for Veteran and New Authors

**Rideout, Kayli**

Presenter: "Artificial Arctics:" *The Cryopolitics of Gorham's Silver Ice Buckets*

**Rife, Michaela**

Presenter: *Arthur Lakes in Dinoland: American Fossil Fuels and the Paleontological Imaginary*

**Rihouet, Pascale**

Session Chair: Coffee or chocolate? The art and design of colonial conquest  
Session Discussant: Processions: Pastiche, Parody, and Beyond  
Presenter: *Coffee or Chocolate? Sociability and Invisibility*

**Riley, Caroline**

Presenter: *The Life of Nazi-Looted Antiquities in Thérèse Bonney's Photography*

**Riley, Casey**

Presenter: *A Page from Her Book: Maternal Resistance in the Photograph Albums of Helen Frederika Watson and Isabella Stewart Gardner*

**Riley-Lopez, Erin**

Presenter: *Queering the Museum: Nayland Blake's Curatorial Practice*

**Rincon, Gustavo**

Session Chair: A Vision for Change: A New Media Architecture Uniting the Arts and Sciences

**Ring, Jesse**

Presenter: *Material is not Inert : Collaborative Agency in Sculpture*

**Rizk, Mysoon**

Presenter: *Alternative Worlds: The Cartographic Reconstructions of David Wojnarowicz*

**Roach, Catherine**

Presenter: *Big Enough to Fail: Monumental Oil Paintings in Early Nineteenth-Century Britain*

**Roberts, Donna**

Presenter: *From Mythical Insects to the Poetics of Stones: Roger Caillois' Critique of Human Exceptionalism*

**Roberts, Marie**

Presenter: *Sideshow: 21st Century Janus*

**Robertson, Jean**

Session Chair/Workshop Leader: Towards a More Global Art History Survey: Tips for Developing a More Equitable Syllabus

**Robertson, Kirsty**

Presenter: *Plastic Heart: Surface the Whole Way Through*

**Robinson, Hilary**

Session Chair: Feminism, art and institutions: towards (post) pandemic cultural politics and practices

**Robles, Constanza**

Presenter: *Faces of Memory. Public Space and Interventions in the Façade of Londres 38, Memory Site*

**Roda, Tim**

Presenter: *Materials as Metaphor*

**Rodgers, Josephine**

Presenter: *Momentous and Catastrophic: Origins of the Oil Industry in Edwin Austin Abbey's 'The Spirit of Light' (1908)*

**Rodriguez, Ana**

Presenter: *Envisioning Modern Life in the Unincorporated Territory: Puerto Rican Graphic Arts, 1950-1960*

**Rodríguez, Gretel**

Session Chair: Architectural Sculpture in the Ancient and Early Modern Periods

**Rodríguez, Xuxa**

Session Chair: Imagining an Anti-Colonial Latin American and Latinx Art History

**Roeber, Catharine**

Session Chair: Art Historical Practice Across International Borders: East Asian Fellowships at ARIAH Research Institutes

**Rogers, Sarah**

Session Chair: Mapping Art Histories in the Arab World, Iran and Turkey, part of the Getty Foundation's Connecting Art Histories initiative

**Romaine, James**

Session Chair: Contemporary Artists in Religious Spaces

**Roman, Cynthia**

Session Chair: Art Historical Practice Across International Borders: East Asian Fellowships at ARIAH Research Institutes

**Romano, Irene**

Session Chair: The Fate of Antiquities in the Nazi Era

**Romero, Rosalía**

Presenter: *Anarchist Muralism: Rosendo Salazar and the Revolutionary Art of Post-Revolutionary Mexico*

**Romero, Sam**

Session Chair: Browning the Design Canon

**Rood, Meagan**

Presenter: *Self and Sensibility: Women and Decorative Arts in the Age of Jane Austen and Emily Dickinson*

**Rooney, Adrienne**

Presenter: *Decolonizing Jamaican Landscape: Images and Ideologies of and "after" the Plantation*

**Rosenberg Navarro, Alejandra**

Presenter: *Lost and Found: Women's Landscape Films in 1930s Iberia*

**Rosenblum, Lauren**

Presenter: *Sister Corita Kent and Processions of Modern Catholicism*

**Rosoff, Nancy**

Presenter: *Climate in Crisis: Activism at the Brooklyn Museum*

**Roson, Maria**

Presenter: *Other Archives: The Role of Personal Photography in Making the History of Madrid's Female Realist Painters*

**Roth, Lynette**

Presenter: *K.O. Götz and Meta: The International Journal for Experimental Art and Poetry*

**Rounthwaite, Adair**

Session Chair: Intimate Acts: Reimagining Publics in Contemporary Art  
Presenter: *Roundtable contribution #6*

**Rowe, Samantha**

Session Chair: Paper Thin: Walking the line between art and ephemera

**Roychoudhuri, Ranu**

Session Chair: Industry, Environment, Politics: Rethinking Documentary Photography and Modernism in South Asia, 1950s-1980s

**Rozas-Krause, Valentina**

Session Chair: Queering Memory

**Rubenstein, Meghan**

Session Chair: Architectural Sculpture in the Ancient and Early Modern Periods

**Rudinsky, Joyce**

Presenter: *Art and Games: Programming the Unconscious in Psychasthenia 4: Insomnia*

**Rudy, Kathryn**

Presenter: *A Hypothesis about how the Grand Obituary of Notre-Dame (Paris, Bibliothèque nationale de France, Ms. lat. 5185 CC) was Touched, Kissed, and Handled*

**Ruiz, Lauren**

Presenter: *Invaders Underfoot: Night Crawlers and Nanoplastics*

**Rusnock, K Andrea**

Presenter: *Stasov, Needlework, and Russian Imperial National Identity*

**Russell, Legacy**

Presenter: *Glitch Feminism*

**Rutka, Fiona**

Presenter: *An Investigation into Florine Stettheimer's Painting Materials and Techniques*

**Ryan, Hannah**

Session Chair: Nourish and Resist: Food and Transatlantic Feminisms in Contemporary Caribbean Art

**S**

**Saba, Matthew**

Session Discussant: Digital Humanities + Islamic Visual Culture  
Session Chair: Digital Humanities + Islamic Visual Culture

**Sadighian, David**

Presenter: *Beaux-Arts, Inc.: Architecture and "Branqueamento" in Belle Epoque Brazil*

**Saggese, Jordana Moore**

Session Chair: Writing Black Archives: African-American Art History in Real Time  
Presenter: *Writing the Basquiat Archive: Process and Consequences*

**Salazar, Monica**

Session Chair: Reimagining Landscapes in a Time of Crisis: Contemporary Latin American Art in Dialogue with the Natural World  
Presenter: *Reimagining the Borderland: Symbolic Resistance in Margarita Cabrera's Soft Sculptures*

**Saleeby-Mulligan, Deborah**

Presenter: *Street Art Renegades: Addressing Gender Inequality in the Public Sphere*

**Salseda, Rose**

Presenter: *Agitators and Aggregators: New Cycles of Contemporary Art History*

**Saltik, B. Nur**

Presenter: *Role of Collaborative Design Tools in International Design Teams*

**Sampson, Ellen**

Session Chair: Enclothed knowledges: what do we know through making and wearing clothes?

**San Martin, Florencia**

Presenter: *Inhabiting the Waters: The Art of Mapuche Artist Sebastián Calfuqueo*

**Sand, Alexa**

Session Chair: Graduate and Undergraduate Research in Art, Art History, and Museum Studies  
Session Chair: Undergraduate Research in Art, Art History, and Museum Studies

**Sanders, Sophie**

Presenter: *Challenging the Canon: African American Artists Abroad*

**Sangastiano, Toni-Lee**

Session Chair: The Freak Show in Contemporary Culture and Aesthetics

**Santone, Jessica**

Presenter: *Becoming Art History & Visual Studies: A Curricular Strategy of Emergence at a State University*

**Saslow, James**

Presenter: *Visualizing the Unspeakable: George Segal's "Gay Liberation"*

**Savig, Mary**

Session Discussant: The Gelatinous, The Slimy

**Scalissi, Nicole**

Session Chair: Art at the Edge of Democracy in the Americas

**Schaefer, Sarah**

Presenter: *Bibles Unbound: The Material Semantics of Nineteenth-Century Scriptural Illustration*

**Schaller, Rhonda**

Presenter: *Presenter Rhonda Schaller*

**Scheid, Kirsten**

Presenter: *Incomplete Commissions: Relating Art History and Ethnography through Palestinian Art*

**Schertz, Peter**

Presenter: *A Roman Bust from the Benzion Collection in the Virginia Museum of Fine Arts*

**Schiavo, Laura**

Presenter: *Online Peer Mentoring between Museum Studies MA Programs*

**Schiele, Egon**

Presenter: *Henryk Ross and the Lodz Ghetto: the Affirmative Qualities of Photography and Humanity*

**Schieren, Mona**

Presenter: *Impulses from Charlotte Selver's "Sensory Awareness" in the Work of Lenore Tawney*

**Schlesier, Dona**

Presenter: *Participant*

**Schloetzer, Martha**

Session Chair: Best Practices and Lessons Learned from the Digital Shift to Prepare Students for Professional Success  
Presenter: *Remote possibilities: Virtual Internships in the Time of COVID-19*

**Schmitz, Carl**

Session Chair: Behind the Scenes of Object-Based Art Histories

**Schoen, Molly**

Session Chair: How a Pandemic-Inspired Crash Course in Online Education Worked Out for the Arts  
Presenter: *Visual Literacy and the Fight Against Misinformation*

**Schrader, Jeffrey**

Presenter: *The Anticlerical Ruins of the Escuelas Pías in Madrid*

**Schultz, Heath**

Presenter: *Police Propaganda and the Reproduction of Whiteness*

**Schwaller, William**

Presenter: *Argentina Intermedios: A two-night show and a fitting descriptor of Buenos Aires at the turn of the 1970s.*

**Sciampacone, Amanda**

Presenter: *Invisible Destroyers: Cholera and COVID in British Visual Culture*

**Scott, Emily**

Session Chair: Art and its Geological Turns  
Presenter: *Introduction*

**Scott, Lily**

Presenter: *Archive of Inverts: Romaine Brooks and the Chronicling of Female Masculinity*

**Scott, Nancy**

Presenter: *The Abolitionist and The Slave Ship: Alice Sturgis Hooper, Nineteenth-Century Collector of Turner and Allston*

**Sears, Tamara**

Session Chair: Toward a Critically Activist Art History in South and Southeast Asia

**Seggerman, Alex**

Presenter: *K.A.C. Creswell's Photographic Authorship*

**Seo, Yoonjung**

Presenter: *Unfolding Worlds and Looking Outside: Manuscript World Maps and Star Charts on a Screen in the Late Joseon Dynasty*

**Sessions, Emily**

Presenter: *Los Ingenios and the end of Cuban sugar*

**Shabout, Nada**

Session Chair: Mapping Art Histories in the Arab World, Iran and Turkey, part of the Getty Foundation's Connecting Art Histories initiative

**Shahi, Kimia**

Session Chair: Picturing the Non-Visible Environment  
Presenter: *Underwater Landscapes*

**Shahverdian, Kristen**

Presenter: *Trigger (ed): The Ethics of Witnessing*

**Shaked, Nizan**

Presenter: *Racial and Economic Inequality: the SFMOMA and the Private Fisher Collection*

**Shane, Robert**

Session Chair: Aviva Rahmani: From Ecofeminism to Climate Justice

**Shanken, Andy**

Session Chair: *Queering Memory*

**Shanks, Gwyneth**

Session Chair: Intimate Acts: Reimagining Publics in Contemporary Art  
Presenter: *Roundtable contribution #1*

**Sharpe, Heather**

Presenter: *Paradigms for Teaching Art Online: The Impact of Quarantine on Art Departments*

**Shaskevich, Helena**

Session Chair: Radical Acts of Care: Feminist Art, Healthcare, and Community (This panel is part of the CWA 50/50 Initiative)

**Shaw, Austin**

Presenter: *Creating Persistent Communities: A Heuristic Approach to Combining On-ground and On-line Education*

**Shchutski, Vitali**

Presenter: *Eastern-European art galleries in international contemporary art fairs*

**Sheehan, Tanya**

Session Chair: Modern Art and/as Therapy

**Shen, Qiuyang**

Presenter: *A Body in Places: Spectrality and Performative Monumentality in Eiko Otake's Performances*

**Sherin, Aaris**

Session Chair: Design Incubation Colloquium 7.2: Recent Research in Communication Design

**Sherman, Bill**

Session Participant: Reconstructing Aby Warburg's Bilderatlas Mnemosyne  
Session Session Chair/Workshop Leader: Reconstructing Aby Warburg's Bilderatlas Mnemosyne

**Shin, Jean**

Presenter: *Transforming Consumer Waste Into Care and Urgency During the Enviro Crisis*

**Shin, Seojeong**

Presenter: *The Mirror as Theatrical Device in East Asian Prints*

**Shirey, Heather**

Presenter: *Reflecting Community and Shaping Change in a Mid-Sized Urban Setting: Public Art's Role in Promoting, Resisting and Controlling Gentrification in Three Distinct Neighborhoods*

**Shortle, Margaret**

Presenter: *Iran in der Neuzeit, Qajar visual and material culture in the Museum for Islamic Art, Berlin*

**Shortt, Megan**

Presenter: *Every Seventy Three Seconds*

**Shtromberg, Elena**

Session Discussant: How Exhibitions and Collections Have Shaped the History of Art of Brazil

**Siddiqui, Yasmeen**

Session Chair: Futures of "Activist" Scholarship

**Sikander, Shahzia**

Presenter: *Roundtable Contribution #2*

**Silverstein, Margot**

Presenter: *Jewish Converts to Christianity in the Cantigas de Santa Maria and the Gulbenkian Apocalypse: A Comparative Study in Medieval Jewishness*

**Singh, Balbir**

Presenter: *Divine Adornment: Weathering Diaspora in Rajni Perera's "A Primordial Culture"*

**Skarupsky, Petra**

Presenter: *Democratic Art Par Excellence? The 1947 Polish-Czechoslovak Exchange of Modern Graphic Art Exhibitions*

**Slavkin, Mary**

Presenter: *Teaching Informational Literacy Through Contemporary Controversies*

**Slavkova, Iveta**

Session Chair: Earth as a Desert: The Ecology of Surrealism in the Face of the Climate Crisis

**Slipp, Naomi**

Presenter: *Reconsidering the Digital: Scholarly Publishing at Panorama*

**Sliwinska, Basia**

Session Chair: Radical Acts of Care: Feminist Art, Healthcare, and Community (This panel is part of the CWA 50/50 Initiative)

**Slobogin, Christine**

Presenter: *Diagrams, Doodles, or Drawings? The Ephemeral Visual Knowledge of Dickie Orpen's Surgical Art*

**Smalcerz, Joanna**

Session Chair: Art and Cultural Heritage Spoliation in Time of Peace

**Smentek, Kristel**

Session Chair: Eco Deco: Art and Environment in the Long Eighteenth Century

**Smiley, Michelle**

Session Chair: The Politics of the Mirror

**Smith, Giulia**

Presenter: *Denis Williams: The Genetic Jungle*

**Smith, Hampton**

Presenter: *Calculated Trickery: To Weave an Engraving in the Age of Mechanical Reproduction*

**Smith, Paul**

Presenter: *The Medium is the Means: Labor Unions and Conceptual Art, 1970-78*

**Smith, Timothy**

Presenter: *Reckoning with the Whiteness and Western-centrism of Post-Internet Art*

**Sneed, Gillian**

Presenter: *Opossum Resilience and Dry Twigs: Ecofeminist Cuir Camp in Contemporary Latin American Video Performance*

**Snider, Stefanie**

Presenter: *#NoBodyIsDisposable: Visual Politics and Performance in Antifa Protests*

**Sorkin, Jenni**

Presenter: *Roundtable Contribution #3*

**Sotomayor, Leslie**

Session Chair: Black and Latinx Feminisms: Disrupting White Hegemonic Art Canons in a Pandemic Crisis Climate

**Southwick, Catherine**

Session Chair: The Mother Load: Visual Culture of Caregiving, 1800-present

**Spaid, Susan**

Session Discussant: From wheatfields to ecosophy: A consideration of women artists in the history of climate change

**Spampinato, Francesco**

Presenter: *Pandemic Visual Regime: Strategies and Tactics*

**Sparks, Kaegan**

Session Chair: The Specter Haunting Art History: A Third Wave of Marxism?

Presenter: *"After the Revolution": Mierle Laderman Ukeles and the Post-Crisis City*

**Sperry Garcia, Christen**

Session Chair: Black and Latinx Feminisms: Disrupting White Hegemonic Art Canons in a Pandemic Crisis Climate

**Srakar, Andrej**

Session Chair: New topics on art markets in East Central Europe

**Stabler, Albert**

Session Chair: Conjuring Criminality: Police and the Sorcery of Images

**Staples, Julia**

Session Chair: Upending the Gallery-Centric Model of the BFA Thesis

**Steele, Brian**

Presenter: *Mediating Pestilence and Senescence: Titian's Late St. Sebastian*

**Steinberg, Monica**

Presenter: *Extralegal Portraiture of the Surveillance Generation*

**Steinkraus, Emma**

Presenter: *Lady Botanizers: A Survey of Pre-20th Century Women in Scientific Illustration*

**Stemberger, Claudia Marion**

Session Chair: Global Diversity @CAA: Locational Meanings of Diversity in Art History

**Stephens, Rachel**

Session Discussant: The Art History Fund for Travel to Special Exhibitions Program

Presenter: *'Too Independent for a Lady': Art, Capital, and Propriety in Nineteenth-Century Tennessee*



**Stevens, Sienna**

Presenter: *Images That Other: The Visual Work of Sydney Parkinson and the Impact of Captain Cook's First Voyage to Aotearoa New Zealand and Australia*

**Stevenson, Caroline**

Presenter: *Modus: A Glossary of Practices*

**Stewart, Danielle**

Presenter: *Transatlantic/Transnational/Transcultural: How do we talk about "Latin American" Art on the move?*

**Stewart, Zachary**

Presenter: *Processions Real and Imagined: Ritual, Identity, and Community in Reformation England.*

**Stillpass, Zoe**

Presenter: *Anicka Yi: The Logic of Scent*

**Stokic, Jovana**

Presenter: *Emergent Ecologies in the Works of Joan Jonas*

**Stout, Erin**

Presenter: *Rapid Growth: The Eucalyptus School and the Production of Settler Nature*

**Stout, Patricia**

Session Chair: Reimagining Landscapes in a Time of Crisis: Contemporary Latin American Art in Dialogue with the Natural World  
Presenter: *Reflections of Nature in Brazilian Art: Large-scale Participatory Artworks by Néle Azevedo and Sandra Cinto*

**Straughn, Celka**

Presenter: *Case Study: Spencer Museum of Art, University of Kansas*

**Strom, Kirsten**

Presenter: *Desmond Morris Is a Strange Man: Surrealism, Evolution, and Paintings by Chimpanzees*

**Strombeck, Andrew**

Session Chair: Neighbors Like These: Representing the Lower East Side  
Presenter: *Martin Wong and the Aesthetics of Rebuilding*

**Strong, Lisa**

Presenter: *Online Peer Mentoring between Museum Studies MA Programs*

**Strozek, Przemyslaw**

Presenter: *Magazines and Periodicals as Agents of Transnational Solidarity: Discussing Third-World-Oriented Material from the Archive of the Avant-garde*

**Stuart, Jan**

Session Discussant: Art Historical Practice Across International Borders: East Asian Fellowships at ARIAH Research Institutes  
Presenter: *Discussant*

**Su, Amanda**

Presenter: *George Eliot at Nuneaton and Trans Monumentality*

**Suh, Keena**

Presenter: *Creative Repair: Sites of Innovation and Renewal*

**Sullivan, Megan**

Session Chair: Revisiting the Popular in Latin American Art

**Sulpy, Alessandra**

Session Chair: Pandemic Teaching in the Online Trenches –Struggles and Successes in Small Liberal Arts Universities

**Suman, Shantanu**

Presenter: *Exploring the Indian culture through Devanagari*

**SUN, Zhixin**

Session Discussant: Art Historical Practice Across International Borders: East Asian Fellowships at ARIAH Research Institutes

**Sung, Ji Eun (Camille)**

Presenter: *"Happening Show, or the Art Living with the Public": Kangja Jung's Transparent Balloons and a Nude in 1968*

**Sung, Yi Hsuan**

Presenter: *Agar garden: A flower making process explores between bio, digital and recycled fabrication*

**Sutters, Justin**

Presenter: *Sheltering in Place: Developing print curriculum for online and off press*  
Presenter: *The Entomology and Etymology of Art Education: Arts-Based Research as Praxis*

**Suzuki, Yui**

Presenter: *Iwo Jima's "Reunion of Honor" Memorial: When Two Former Enemies Reunite*

**Swartz, Anne**

Session Chair: Climate Relations: Indigeneity in Activism, Art and Digital Media

**Swearingen, Kyoung**

Presenter: *The Woods*

**Swearingen, Scott**

Presenter: *The Woods*

**Sweet, Jason**

Presenter: *Roundtable: The Online Shift and Classroom Equity*

**Syed, Kanwal**

Session Chair: The Ecofeminist Link: Foregrounding the Environmental Concerns in Contemporary Feminist and Indigenous Art Practices

**Syperek, Pandora**

Presenter: *Counter-Framing Sustainability in Exhibition Design: Ecological Aesthetics on Display*

**Szabo, Victoria**

Presenter: *Art and Games: Programming the Unconscious in Psychasthenia 4: Insomnia*

**Szymanek, Angelique**

Session Chair: Transnational Perspectives on Feminism and Art, 1960-1985

**T**

**Tabatabaei, Samine**

Session Chair: Art and Ecology in the Middle East and West Asia  
Presenter: *Petro-affectivity*

**Tamm, Curtis**

Presenter: *Encountering the Stranger*

**Tan, Chang**

Session Chair: Asian American Art, Activism, and Intervention

**Tang, Jeannine**

Presenter: *Ring of Fire: Critical Tectonic Cultures*

**Tanga, Martina**

Presenter: *Faith in Place: Race and Religion in the Art of Allan Rohan Crite*

Presenter: *Imagine a New Museum Structure for a Sustainable Future*

**Tani, Ellen**

Presenter: *'Really African, and Really Kabuki too': Senga Nengudi's Afro Asian Movements*

**Taranto, Josephine**

Presenter: *Self and Sensibility: Women and Decorative Arts in the Age of Jane Austen and Emily Dickinson*

**Taube, Isabel**

Session Chair: Digital Art History and the Future of the Article

**Taylor, Camilla**

Presenter: *Printmaking Distance Teaching*

**Taylor, Jeff**

Presenter: *Understanding East-Central European Art Markets in the Longue Durée: The Example of Hungary 1800-2020*

**Taylor, Katie**

Presenter: *Biodegradability as process within interdisciplinary art practice*

**Taylor, Nora**

Presenter: *Hunter-Gatherer or Ethnographia Collector? The Artist in the Age of the Exhibitionary Complex*

**Taylor, Tommy**

Presenter: *Supporting All Learners During a Time of High Concern*

**Teague, Jessica**

Presenter: *ART CAST: A Collaborative, Interdisciplinary Studio Space*

**Tedford, Matthew**

Presenter: *Embodied Ecology: Enacting Relationships with Land in the Work of Ana Mendieta*

**Teemant, Marie**

Presenter: *Picturing Athabascans: The Albert J. Johnson collection and Tanana Athabascans in the Alaska and Polar Regions Collections & Archive*

**Tell, Connie**

Session Chair: Climate Relations: Indigeneity in Activism, Art and Digital Media

**Terndrup, Alison**

Presenter: *Revolution, Regulation and Ruins: Classical Imagery in Ottoman-Balkan Princely Portraiture*

**Terracciano, Emilia**

Presenter: *On scale: monumentality and miniaturisation in the photographic archive of Mrinalini Mukherjee*

**Terranova, Charissa**

Session Chair: Real Time Evolution: Autopoiesis in Contemporary Art-and-Biology

Presenter: *Pasts and Futures of Futurology: Cultural Moldings and Modifications of Evolutionary Science and Ecology, c. 1970*

**Teti, Matthew**

Presenter: *Who Owns the Future? On Close Encounters and Environmental Neurosis Through the Lens of Johan Grimonprez*

**Thebaut, Nancy**

Session Chair: Double-Sided Objects in the History of Art

**Theodore, Molleen**

Presenter: *Amplifying Voices in a Virtual World*

**Theodorou, Maria**

Presenter: *Do buildings clap? Housing estate agency in COV-19 conditions*

**Therese, Lisa**

Presenter: *Maritime Mosque architecture of the Indian West coast: an overlap of trans-oceanic principles and regional styles*

**Thiel, Tamiko**

Presenter: *Reflections of a 1/2 Japanese 1/2 Brooklynite Expat MIT Geek Grrrl*

**Thomas, Aislinn**

Presenter: *Access Created & Denied*

**Thomas, Mary**

Session Discussant: Imagining an Anti-Colonial Latin American and Latinx Art History

**Thomas, Tashima**

Presenter: *Botanical Feminisms: From Ethnogenesis to Edible Desire*

**Thomason, Allison Karmel**

Presenter: *Gardens and Gateways: Outdoor Environments as Liminal Spaces at Babylon*

**Thompson, Laura**

Presenter: *'Unfold this history and follow it to my time': Towards a Care Syllabus for the Present*

**Tialiou, Kelley**

Presenter: *Vernacularizing Antiquity: Transhistorical Perspectives in Andreas Angelidakis's Crash Pad*

**Tiampo, Ming**

Session Chair: Decolonizing Paris, Capital of the Arts

**Ting, Mary**

Presenter: *Mary Ting: On Art, Grief, Ecological Collapse into Action*

**Tinsley, Elizabeth**

Presenter: *Diaspora (Made) of Replicas: Stone Art, Buddhism, Christianity, and Zionism*

**Tita, Silvia**

Presenter: *Subjecting Images to Papal Processions in the Late Sixteenth Century*

**Todd, Leslie**

Presenter: *Confronting Racialized Narratives of Sculptural Production and Consumption in Eighteenth-Century Quito*

**Toler, Michael**

Presenter: *Digital Sustainability in DH Projects: The Case Study of Archnet*

**Toppins, Augusta**

Presenter: *Spencer Thornton Banks in St. Louis*

**Tordella-Williams, Kristen**

Presenter: *Co-Teaching Problem Solving + Collaboration Using STEAM Principles*

**Traganou, Georgia**

Session Chair: Affective and Generative Dimensions in Covid 19 Activism

**Trammell, Breanne**

Presenter: *"On Public Storage"*

**Treacy, Tricia**

Presenter: *both/and > the interactions between them*

**Treese, Madison**

Presenter: *Embroidering Politics: Maya Cosmologies Influence in "Zapantera Negra"*

**Trent, Mary**

Session Chair: Photography, Activism, and African American Self-Representation  
Presenter: *African American Activism and the Photographic Touch*

**Trentinella, Rosemarie**

Presenter: *The Prof. in the Machine? Demystifying the collaborative process for creating digital engagement-driven art history content*

**Triandos, Theo**

Session Chair: The Classical is Political

**Triplett, Edward**

Session Discussant: Art Historical GIS: Mapping Objects, Artists, and Intellectual Exchange

**Trizoli, Talita**

Presenter: *Institutional Dilemmas in the Brazilian Feminist Post-Spring*

**Tromble, Meredith**

Presenter: *Art World Evolving: Metaphors of Change and the Global System*

**Trujillo, Patricia**

Presenter: *The Time for Creation: Artistic Acts of Re-Matriation in a Post-Oñate Northern New Mexico*

**Tsai, Joyce**

Presenter: *Alchemy at Mid-Century*

**Tsaneva, Mariya**

Presenter: *Urban explorations in Sofia, Bulgaria - Festival Hall '68*

**Tsuchikane, Yasuko**

Presenter: *Bokuseki (Ink Traces) as Two Post World War Two Internationalized "Authentic" Zen Arts, within and outside of Saihōji*

**Tsultem, Uranchimeg**

Presenter: *Enkhbold's Mobile Homes: From Mongolia to Global Home*

**Tucker, Daniel**

Presenter: *Care Crisis: Curating in a Time of Physical Distancing*

**Tucker, Jessica**

Presenter: *Virtual Residue: Accessing Embodiment in New Media Art Practices*

**Tumbas, Jasmina**

Session Chair: Yugoslavia and its legacy of Anti-Fascist Resistance: Feminism and Art During Socialism and After  
Presenter: *Roundtable contribution #4*

**Tunali, Tijen**

Session Chair: Art and Gentrification: Urban Aesthetics in the Changing Neoliberal Landscape  
Session Chair: Art History with(in) Crisis: "Communovirus" and Class Conflict

**Turner, Madeline**

Session Chair: Down to Earth: Womxn Artists and Ecological Practices in Latin America

**Tuszko, Feliks**

Presenter: *The process of artwork commodification in Poland as a key to understanding the relationship between local and global art markets*

**Tyner, Barbara**

Presenter: *Repurposing Ritual: The Landscape and Galleriescape Interventions of Cecilia Vicuña*

## U

**Uchill, Rebecca**

Session Chair: Whitewalling: 3 Years Later

**Uhlyarik, Georgiana**

Presenter: *Unicorns, Sockets and Sequins: Stettheimer's Fantastical Tactility in Sets and Costumes*

**Uhm, Eunice**

Session Chair: Asian American Art and Internment  
Presenter: *Constructing Asian American Political and Aesthetic Subjectivities: Contradictions in the Works of Ruth Asawa*

**Underhill, Justin**

Session Chair: Digital Art History and the Future of the Article

**Unluonen, Selin**

Presenter: *Prophet as king, king as prophet in Safavid Iran*

**Urena, Leslie**

Session Chair: Institutions and the Crisis of Care

**Uribe-del-Aguila, Veronica**

Presenter: *Design Activism at a Distance: Uses of Prototypes in Grass Roots PPE Supply Chains during the COVID-19*

## V

**Vague, A. P.**

Presenter: *Situating Anti-Zionism in Art and Academic Spaces*

**Valtueña, Daniel**

Presenter: *Guerrilla Española: María Cañas aka La Archivera de Sevilla*

**Van Beek, Nichole**

Session Chair: Biodegradable Art: Towards Regenerative and Circular Systems

**van der Graaff, Ivo**

Presenter: *Pedagogical Approaches to Object Replication and Translation*

**Van Ginhoven, Sandra**

Session Chair: The Fate of Antiquities in the Nazi Era

**Van Horn, Jennifer**

Session Chair: Art's Undoing: Impermanence, Degradation, and Destruction in Eighteenth- and Nineteenth-Century Art

**van Kampen, Saskia**

Presenter: *Impact of and Inequities Caused by COVID-19 on [Public University] Design Studio Learning Experiences*

**Van Scoy, Susan**

Session Chair: Frozen: The Anxiety of Ice in Art

**VanDiver, Rebecca**

Session Chair: Color in the Classroom: Histories and Practices of Twentieth Century African American Artist-Educators

**Vanette, Dora**

Presenter: *Spending Time: Sun City and the Advertising of Active Retirement*

**Vara, Renée**

Session Chair: Getting Up: The Rise of Street Art

**Vardanjani, Ahmad**

Presenter: *Women and Shiite Jurists: The Role of Women in Reviving Art Production in the Late Safavid Period*

**Varela, Elizabeth**

Presenter: *ECO-92 and the work of Frans Krajcberg*

**Vargo-Willeford, Grace**

Presenter: *Self and Sensibility: Women and Decorative Arts in the Age of Jane Austen and Emily Dickinson*

**Varshavskaya, Elena**

Session Chair: Processions: Pastiche, Parody, and Beyond  
Presenter: *Playing Samurai in Ukiyo-e Prints: Mock Daimyo Processions*

**Vazquez, Julia**

Session Chair: The Value of Judgment: Evaluating Works of Art in Early Modern Europe

**Veitch, Michelle**

Presenter: *Indigenous Cultural Resurgence, Hotel Murals and Neo-colonial Urbanism*

**Vellodi, Kamini**

Session Chair: After Theory? On the relation between art history and theory today

**Veloric, Cynthia**

Session Chair: From wheatfields to ecosophy: A consideration of women artists in the history of climate change

**Verma, Neeta**

Session Chair: Addressing Design for Sustainability: Pedagogy and Practice  
Presenter: *Examining Sustainability through a Cross Cultural Prism*

**Vesna, Victoria**

Presenter: *Bird Song Diamond: interspecies language*

**Veszprémi, Nóra**

Presenter: *How to Look Past "isms"*

**Vidarte, Giuliana**

Presenter: *Environmental Crisis, Technology and the Intelligence of Nature in the Amazon: Case Studies of the Installations Desbosque: Unearthing Signs and Fireflies Memorial*

**Videkanic, Bojana**

Presenter: *Counting the Women: An analysis of female artists and arts administrators at Ljubljana Biennale (1955-1985)*

**Viljoen, Madeleine**

Session Discussant: The Print in the Codex ca. 1500 to 1900

**Vo, Chuong-Dai**

Presenter: *"Les indigènes" at the 1931 Exposition Coloniale Internationale*

**Vogel, Rachel**

Presenter: *Printing Money: The Question of Value in N. E. Thing, Co.'s Suite of Canadian Landscapes*

**Von Koenig, Gretchen**

Session Chair: Towards a Socialist History of US Design: The Material Culture of Progressive Movements

**Vrablikova, Lenka**

Presenter: *Out of Office: Mycorrhizal encounters and the art of feminist un/learning*

## W

**Wager, Susan**

Presenter: *Virtual/Material in the Enlightenment*

**Waits, Mira**

Session Chair: Conjuring Criminality: Police and the Sorcery of Images

**Waldron, Lawrence**

Presenter: *'Dujo con Brazos': The Duho and the Planter's Chair*

**Wallace, Brett**

Presenter: *Art, Activism, and Economy*

**Wallace, Isabelle**

Presenter: *Fool's House: Jasper Johns, Frontality, and Painting*

**Wallace, Leslie**

Presenter: *Liao (916-1125) Swan and Geese Pendants and Plaques*

**Wallen, Ruth**

Presenter: *Walking with Trees: Bearing Witness to Loss*

**Walls, Jaelynn**

Presenter: *Creating A Black Self*

**Walters, Kelly**

Presenter: *Conversations on Design and Race*

**Waltheu, Jessica**

Presenter: *Geographic Decentralization: Mapping Evolutions of a Digital Artwork*

**Walz, Emily**

Presenter: *Nothing Like the Real Thing: Anna Atkins's Photographs of British Algae and The Myth of the Digital Surrogate*

**Walz, Jonathan**

Presenter: *Alma W. Thomas: Unexpected Presence on the Global Stage*

**Wang, Alice**

Session Chair: Tactics for Studio Courses during a Pandemic  
Presenter: *Looking at ourselves using the Internet: Notes from an experimental film class*

**Wang, Xueli**

Presenter: *The Dancing Body: Uprooted Figures in Cao Fei and Wu Wenguang*

**Wang, Yang**

Session Chair: Redefining Site Specificity through Displacement

**Wang, Yingxue**

Presenter: *Encountering the Buddha: The Orchestration of Light in 7th-Century Japanese Buddhist Worship Halls*

**Wang, Yizhou**

Presenter: *Negotiating Eremitism and Desire: Imagery of Courtesan-Entertainers and Scholars at Jade Mountain during the Yuan-Ming Transition*

**Wang, Ziqi**

Presenter: *The Architectural Images in Duke Wen of Jin Recovering His State*

**Wangwright, Amanda**

Session Chair: Relishing Wrinkles and Rolls: Bucking Beauty Norms in the Global Art World  
Presenter: *Traditional Ideals, Timeless Truths, and the Beauty of Mr. Xu Langxi's Nude Portrait (c. 1934)*

**Warak, Melissa**

Presenter: *Sounding Sacred Spaces: Janet Cardiff and George Bures Miller's "Forty Part Motet" and "The Infinity Machine"*

**Warchavchik Hugerth, Mina**

Presenter: *Breeding projects of modernity: Brazilian Pavilions at American World's Fairs, 1876-1939*

**Wasserman, Martabel**

Session Chair: Transforming the Ecological Turn: Activism, Prefiguration and the Environmental Humanities

**Watson, Keri**

Session Chair: This is America

**Way, Jennifer**

Presenter: *From Objects to Subjects in Process: Recovering the Work of Craft Caregivers*

**Webb, Kerry**

Session Chair/Workshop Leader: Creative Partnerships: Perspectives from Authors and Editors on Publishing Art Books - How They Are Chosen and Created

**Weber-Brandis, Chelsey**

Presenter: *Trigger (ed): The Ethics of Witnessing*

**Wedepohl, Claudia**

Session Participant: Reconstructing Aby Warburg's Bilderatlas Mnemosyne

**Weinstein, Laura**

Session Chair: Sacred Engagements: Religion and Ritual in the Museum

**Wellington Bookhart, Nancy**

Session Discussant: The Aestheticization of History and the Butterfly Effect  
Session Chair: The Aestheticization of History and the Butterfly Effect  
Presenter: *The Inoculation of History in the Censorship of Kara Walker's Work at Newark Library*

**Wells, Lindsay**

Presenter: *Millais's Apocalyptic Garden: Plants and Climate Change in Nineteenth-Century British Landscape Painting*

**Wemigwans, Jennifer**

Presenter: *Theorist*

**Wen-fang, Mao**

Presenter: *Searching and Collecting Beauties: Illustrated Manuals of Women and Visual Epistemology in Ming and Qing China*

**Werier, Leah**

Presenter: *Breaking the Glass Between The Street and the Store: An Occupation of The Architecture of Commodity Capitalism*

**Westerman, Jonah**

Presenter: *I Am One People: The Demos as Aporia and Opera in The Work of Christoph Schlingensief*

**White, Heather**

Session Chair: Shared Pedagogy in Practice: Kindred Teaching Tools in the University Gallery, Museum, Lecture Hall, and Online Classroom  
Presenter: *Ten Take-Home Teaching Tools*

**White, Whitney**

Presenter: *Betwixt and Between: The Liminality of Statue Parks in Post-Communist East Central Europe*

**Whitehead, Vagner**

Presenter: *Academic Arts Administrators in the Age of Social Distancing*

**Whiteman, Maria**

Presenter: *Living with Mycelia*

**Widdifield, Stacie**

Session Chair: The Consequences of Sustaining Special Landscapes: aesthetic interventions, patrimony, and environmental politics  
Presenter: *'The originally underwater mural of Diego Rivera' and the Monumentality of the Mexico City Water Crisis*

**Widrich, Mechtild**

Session Discussant: Objects of Performance in Global Contemporary Art

**Wiedeman, Elisa**

Presenter: *Participant*

**Williams, Maggie**

Presenter: *Learning to Confront White Supremacy in PreModern Art History*

**Williams, Sandra**

Session Chair: Re-thinking Gender & Sexuality in Contemporary Islamic Art History  
Presenter: *Queer Intimacy and the Paintings of Salman Toor*

**Williams, Thomas**

Presenter: *Defying Death on Death Row (and Elsewhere)*



**Willis, Deborah**

Session Chair: Women and Migrations: Meanings in Art and Practice  
Presenter: *Migration Archives: Memory Work and Art*

**Wiltshire, Hermione**

Presenter: *Sexuality and Power from Analogue to Digital*

**Wiltshire, Imogen**

Presenter: *Expanding Functions of Art: Art Therapy at the Museum of Modern Art (MoMA) in the 1940s*

**Winkenweder, Brian**

Session Chair: Art History with(in) Crisis: "Communovirus" and Class Conflict

**Winter, Rachel**

Presenter: *The World of Islam Festival 45 Years Later: Finding the Contemporary*

**Wiseman, Mary**

Presenter: *A Grand Materialism*

**Witman, Deanna**

Presenter: *The Archive and the Anthropocene*

**Wojak, Angie**

Session Chair: Artists' Career Development in a Time of Crisis

**Wolf, Caroline Olivia**

Presenter: *Palimpsest Constructions of Identity: Contemporary Mosques in Latin America*

**Wolf, Eric**

Session Chair: Analog Research and the Limits of the Digital in the Age of COVID-19

**Wolff, Lesley**

Session Chair: Nourish and Resist: Food and Transatlantic Feminisms in Contemporary Caribbean Art

**Wolfskill, Phoebe**

Presenter: *"Photographic Disruption in the Art of Emma Amos"*

**Wong, Daniel**

Session Chair: Design Incubation Colloquium 7.2: Recent Research in Communication Design

**Wong-Mersereau, Amelia**

Presenter: *Performing the Bride: Sexuality and the Environment in Kong Ning's Marriage Series*

**Woo, Joo Yeon**

Presenter: *Liminal Space of Artnauts: Women Artists Historicize the DMZ in the Korean Peninsula*

**Woodbridge, Janie**

Presenter: *Giving Shape to the Invisible*

**Woodruff, Lily**

Presenter: *What is a Crime?: Evidence and Ecology in Amar Kanwar's The Sovereign Forest*

**Woods, Sarah Beth**

Presenter: *Braid/Work*

**Wright, Katharine**

Session Chair: Radically Sexed: The Controversial Role of Pornography, Gender-Bending and Intersexuality in Post-War American Art

**Wrightson, Erin**

Presenter: *The Human Forest: Sixteenth-Century Brazilwood Extraction and the Cartographic Impulse*

**Wrubel, Brooke**

Presenter: *Edward Perry Warren: Motivations of a Twentieth-Century American Antiquities Collector*

**Wu, Yinxue**

Presenter: *Sonia Delaunay's Bal Bullier: A Female Artist Rendering the Tango*

**Wu, Yupeng**

Presenter: *Materiality of Memory: Urban Demolition and Its Aftermath in Yin Xiuzhen's Transformation (變形, 1997)*

**Wulffen, Christian**

Session Chair: The End or the Reinvention of the Universal Foundation

**Wulia, Tintin**

Presenter: *Writing 1965 from Memory, Aesthetic Cosmopolitanism, and the Expanding Sphere of Citizenship*

**Wunsch, Oliver**

Presenter: *Clodion, Terra Cotta, and the Commodification of Fragility*

**X**

**Xian, Zhou**

Presenter: *Tension between Action and Disciplined Approaches in Chinese Aesthetics*

**Y**

**Yacobi, Adi**

Presenter: *When Does a "thing" become a "figure?" When does a "figure" become "she"?*

**Yamada, Shoji**

Session Discussant: The Other Zen Art: Visual Expressions of Monastic Zen in Modern Japan

**Yamaguchi, Mai**

Presenter: *Fantastic Beasts: The Representation of Exotic Animals in Japan*

**Yan, Xiaojing**

Presenter: *Mythical Mushrooms: Hybrid Perspectives on Transcendental Matters*

**Yang, Christina**

Presenter: *How To Find A Dancer In The Dark: Ishmael Houston-Jones, F/I/S/S/I/O/N/I/N/G, Nov. 1984*

**Yee, Michelle**

Session Chair: The Color of Joy: Rethinking Critical Race Visual Culture  
Presenter: *Look and Please Touch: Body and Land in Laurel Nakadate's Lucky Tiger*

**Yoon, Soyoung**

Presenter: *Roundtable contribution #5*

**Yu, Liang-Kai**

Presenter: *More than homosexuality: Queer Performances and Object Displays at the German Historical Museum*

**Yu, Yan**

Presenter: *Gift, Identity, and Feminine Space: A Mid-Qing Widow's Artistic World and Her Social Life among Male Literati*

**Z**

**Zadeh, Eli**

Presenter: *On the Axis of Desire: Mapping a New Spectatorship*

**Zaher, Lisa**

Session Chair: *Embodying Virtuality: Intermedia Artistic Practices as Translation*

**Zalewski, Leanne**

Presenter: *Expanding Art History Across Campus*

**Zarkovich, Josephine**

Presenter: *Drop My Body on the Steps of Mar-A-Lago: ACT UP in the age of COVID-19*

**Zaubrecher, Malarie**

Presenter: *Rising Waters: The Conservation of San Marco in Venice and Disappearing Cosmic Floors*

**Zeng, Hong**

Presenter: *The Immanent Critical Models in Recent Hong Kong Artists' Practices*

**Zervigon, Andres**

Session Chair: *Global Avant-Garde Photography and Nature Transformed: Ecology and Radical Art of the Environment in the 1920s-1930s*

**Zhang, Fan**

Session Chair: *Affordances: Writing Domestic Furniture as Global Art History*  
Presenter: *Hierarchical and Sensory Affordances of Couches in Early Medieval China*

**Zhao, Yechen**

Presenter: *Self-Effaced Views of Modernism: Soichi Sunami and Exhibition Photography at MoMA*

**Zhou, Chenshu**

Presenter: *From Midair: Making Sense of the COVID-19 Pandemic through Drones*

**Zhou, Coco**

Presenter: *Biosphere 2 and Closed-System Design in the Space Age*

**Zhou, Yanhua**

Session Chair: *Socially Engaged Art in Post-Socialist China: Changing Aesthetics of Art's Participation in Society*  
Session Discussant: *Socially Engaged Art in Post-Socialist China: Changing Aesthetics of Art's Participation in Society*  
Presenter: *Mapping the Rural: Place, Affect and Art in the Rural Landscape of Contemporary China*

**Zhu, Cathy**

Session Chair: *Engaging Environments through Art in East Asia*  
Presenter: *Patterns in the Ice: Omens and Song Painting*

**Zimmerman, Devon**

Presenter: *A Nieuwe Pedagogy: De Stijl, Pattern, and Reform Pedagogy in the Early Twentieth Century*

**Zitzewitz, Karin**

Session Chair: *Art Journal at Eighty*  
Presenter: *Atul Bhalla's Performance of Infrastructural Insufficiency*

**Zondi, Mlondolozzi**

Presenter: *Allegory in Ezrom Legae's Drawings of Steve Biko's Corpse*

**Zucker, Steven**

Session Chair: *Public Art History and Expertise in the Age of COVID-19*

**Zulkifli, Noorashikin**

Presenter: *Islamic Art at the Asian Civilisations Museum Singapore*

**Zuniga, Xalli**

Presenter: *Drawing Out the Mycorrhiza: An Arts-Based, Latina/x, Ecofeminist Approach to Fomenting Vital Forms of Care During Coronavirus Capitalism*  
Presenter: *Roundtable: The Online Shift and Classroom Equity*

**Zuromskis, Catherine**

Session Chair: *Photographic Networks*