



Abstracts 2022



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CAA acknowledges this conference was produced during ongoing the Covid-19 pandemic of 2021, through many challenges for individuals and institutions within our membership.

Cover image: *Riding coat*, Anonymous, British, ca. 1760, The Met, Purchase, Mr. and Mrs. Alan S. Davis Gift, 1976

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CAA 2022 Session Abstracts

'Heresies' and Other Mythologies

Chairs: Abbe Schriber, Massachusetts College of Art & Design; **Montana Marie Ray**

In November 1977, members of the Combahee River Collective protested the omission of Black women and women of color in *Heresies* journal issue #3, "Lesbian Arts and Artists." Noting that "[f]eminist and lesbian politics and creativity are not the exclusive property of white women," Combahee's critique is one of many that have expanded histories of the women's movement in the seventies. *Heresies*, however, was structured through lively debate and dissent, a result of tensions between editorial collectives formed to edit each issue, and the main "mother" collective. These multiple tiers of dialogue, and the journal itself, often function as symbols of failed feminist unification, even as the most recent major overview, the 2008 documentary *The Heretics*, serves as an homage to the group's supposed unanimity. Departing from either perspective, this panel proposes *Heresies* as a site of conflict that manifested real critique of racist, capitalist heteropatriarchy, however messy, and exceeds the lens of white-identified feminism so often ascribed to it. We seek papers exploring contributions to the journal by artists such as Vivian E. Browne, Michelle Cliff, Emma Amos, Ana Mendieta, Lorraine O'Grady, Lois Red Elk, and many others; and thematic issues such as "Third World Women" (#8), "Earthkeeping/Earthshaking: Feminism & Ecology" (#13), and "Racism Is the Issue" (#15) to name a few. We also welcome papers that interrogate collectivity as it relates to Black, womanist, Indigenous, and decolonial feminisms; networks of artists in dialogue with *Heresies*; and theories of the maternal in radical struggles.

Disassembling Artistic Authorship in Howardena Pindell's Punched Paper Paintings

Ashton Cooper, USC

In her 1979 *Heresies* essay "Criticism/or/Between the Lines," multimedia artist Howardena Pindell impugned the art press for all too frequently taking Black women artists' racial identities as the single determinant of the meaning and value of their work. Navigating the siloed art worlds of 1970s New York, where she was rendered invisible as often as she was pushed forward as a token, Pindell struggled with collectivity even as she labored within several of the era's major groups and institutions (A.I.R., MoMA, and JAM, among them). Pindell constantly negotiated the ways in which identity-based group allegiances irrevocably shaped not only the interpretation of her works, but her very identity as an artist. Her *Heresies* piece asks: Who gets to claim artistic authorship

and through which formal languages are they able to do so? Alongside her text, Pindell's abstract, punched paper works from this period are also interventions into masculinist and racist conceptions of artistic authorship. In this talk, I will argue that by using both conceptualist and painterly process-based methods in works such as "Carnival at Ostende," 1977, Pindell was claiming expressive authorship and questioning the construct of authorship itself—a position that reflects the intersectionality of her own identifications. My project seeks to offer a more nuanced look at Pindell's critique of what she called "the (white) women's movement" as well as a new understanding of the way that feminist artists in the period complicated the supposed incompatibility of conceptual and embodied styles of making.

Heresies: An Anti-Racist Visual Politics

Crystal am Nelson

In the late 70s and early 80s, few venues existed where feminists of color could engage in acute critiques of heteropatriarchy, white supremacy, power, and domination. *Heresies* journal offered such a space where Third-World women could convene for the work of dismantling the master's house. Although the "mother" collective was, as self-described, a group of college-educated, white, middle-class lesbians, they were open to critique of how they performed their politics and solidarity. The publication of "Lesbian Art and Artists" (#3) was particularly problematic for its omission of lesbian artists of color. The Combahee River Collective's protests led to the publication of "Third World Women" (#8) and "Racism Is the Issue" (#15). While Issue #8 and Issue #15 might be viewed as tokenism, this paper argues that the two issues are key documents in the discourse on not only women of color feminism/womanism but also on contemporary art. This paper particularly explores these two issues for the anti-racist visual politics presented by the artists who contributed original artwork to the journal at the time.

We are alive and creating, too: Returning to the Third World Women's Issue of Heresies and Zarina

Sadia Shirazi, John Hopkins University

Founded in New York in 1977, *Heresies* was a feminist journal of art and politics produced by the all-white *Heresies* Collective. In response to the publication of its third issue "Lesbian Arts and Artists" the Combahee River Collective wrote a letter to the editors regarding their omission of Black and other Third World artists. This paper focuses on one of two special issues that was published in response to this critique—"Third World Women: The Politics of Being Other"—and on the artist Zarina, who was part of its guest editorial collective. Returning to this one-off issue today entails naming the structures that contributed to the absence of artists of color

from feminist histories of art, while also making space for the possibilities of social life and refusal as demonstrated by the artist.

(inappropriate) digital intimacies

Chair: Francesca Balboni, University of Texas at Austin

This session takes its title and ethos from Barbara Browning's 2017 metafictional novel, *The Gift (Or, Techniques of the Body)*. The narrator/protagonist Barbara revels in seizing "inappropriate intimacies:" replying to junk email with heartfelt sincerity, spamming strangers with cover songs on ukulele, developing an intense relationship with a man online, of whose veracity she can never be sure. Browning's character and this friend collaborate on dance videos, her hands moving to music and voicemail that he had created—"digital intimacies," twice-over. The reader engages these through description and black and white screen-captures, but is also invited to view them on Vimeo. In this way, Browning redoubles her effort for radical forms of stranger intimacy online and the possibility of virtual touch, with gifts that disrupt logics of capital and heteronormative patriarchy, as well as the bounds between "reality" and "fiction." In the pandemic, causal and erotically-charged interactions with strangers IRL stuttered and shifted. More of social life occurs online, and it is likely to remain that way to some degree. This panel invites case studies and theoretical meditations that address the risky potential of "digital intimacies" with strangers, intentional or inadvertent, realized or imagined. Topics might include: dispersed forms of social practice, apps and sites like Tik Tok, OnlyFans, and Chatroulette, the roles of humor and play in addressing strangers, and embodied interactions through "virtual" technologies. Artists are invited to present their work. We encourage intersectional and/or global approaches, as well as non-traditional presentations.

Hotline: A Reflection on Mediated Intimacies

Aliza Shvarts

From sex hotlines, to crisis hotlines, to psychic hotlines, to tip hotlines, the anonymous telephone call is a poignant example of intimacy without proximity. But what makes the line "hot"? What kinds of things do we ask each other, confess to each other, or create with each other in the absence of an image? In 2020, I was commissioned by the Shelley & Donald Rubin Foundation to make a work for their Performance-In-Place series, responding to the conditions of the pandemic. In response to this, I made Hotline: a "choose your own adventure" narrative distributed through a voicemail menu. The number is live and able to receive calls 24 hours a day at (866) 696-0940. Participants are invited to call, choose from set options, and leave an anonymous message. Messages are accessible to audiences to listen to when the piece is exhibited via image QR code paintings (on view at A.I.R. Gallery in November 2020). Printed on square canvases, the QR codes reference iconic moments of mediation in pop culture and frame a tension extending from the trajectory of 20th century painting to contemporary screen culture: is the surface of a screen or canvas a portal for connection, a window to an elsewhere place, or a mirror that returns us to

the space and conditions of viewing? For this presentation, I would like to discuss the work, its reception, and offer some reflection on what kinds of connections the face precludes and the voice allows.

Fluid e-exchanges at dissolving boundaries, Disrupting Difference in Barbara Browning's The Gift

Kitty Whittell

In Barbara Browning's *The Gift* liquid language flows through the e-mail exchanges recorded in the book. Messages come in 'floods' or when the character of Sami stops responding to Barbara, she says he has 'evaporated.' In the deluge and droughts of their conversations the boundaries that might define a distant relationship between people dissolve with the immediate intimacy enabled by online exchange. The complication of these boundaries is emphasised by the videos accompanying the novel. Hands embrace like a dancing couple and Barbara's body moves with the rhythms of Sami's speech in moving images inferring touch despite these people never meeting in person. These fluidly shifting boundaries shape connections, but also differences between Barbara and Sami. They are woman and man, neuro-typical and neuro-divergent. These markers of difference are established by Luce Irigaray whose theorisations of elemental passions disrupts a concept of a gendered 'other' and instead situates differences as a mutual exchange flowing back and forth. Could this fluid exchange be applied as a metaphor for online intimacy that dissolves the conception of interactions mediated by technology and redefines the binaries between distance and proximity, telepresence and physical touch? This paper will superimpose the fluid exchange proposed by the likes of Irigaray onto the disruption of boundaries presented within Browning's work, including both text and visual material. I will develop comparisons to similar multimedia projects; the 2013 exhibition *Liquid Autist* and Cecile B. Evan's *Sprung a Leak* (2016), that show how fluid exchanges enabled by networked technologies reshape binaries.

Intimacy, through the wires: desire and stranger relationality on the early web

Megan Driscoll, University of Richmond

Today, the search for stranger relationality on the internet feels automatic, even effortless, the frisson of risk introduced only when we choose to become vulnerable. Yet while the primary function of computer networks has always been to facilitate interpersonal connection, the horizon of those relations has not always seemed so open, their intimacies so tactile and available. In the 1990s, as the growth of the web was just starting to bring large numbers online, embodiment remained an abstraction and erotics thrived only along the fringes. It was during these years that Auriea Harvey and Michaël Samyn encountered each other as strangers on the now-defunct platform hell.com, and embarked upon an experiment with the elision of artistic and intimate collaboration inside the network. Separated by an ocean—as well as IRL promises to other people—the pair began to exchange secret dHTML letters with messages of longing and desire woven through image, sound, and the poesis of code. Eventually Harvey and Samyn came together and formed the artist group Entropy8Zuper!, releasing the collected web letters under skinonskinonskin

(1999). The project deploys the dual mechanisms of code (input) and the graphical web (output) to construct an embodied intimacy that is aesthetically and semiotically native to what the artists call "the wires." A visual and social document of its time, the exchange recovers the thrill and vulnerability that once tinged all attempts to cultivate stranger intimacy across the network.

To Love Somebody: Algorithmic Lust and Victorian Luxury **Torey Akers**

Victorian Lover's Eyes—achingly intimate, anonymous depictions of a beloved's face worn as brooches or hat ornaments—typified an era of curated personal luxury that both insulated and edified its uppercrust participants. In a European milieu defined by hierarchy and predetermination, these tiny, twinkling flashes of affect, typically painted in watercolor on ivory or gouache board, de-territorialized the experience of embodiment in all its messy, frustrating, and tyrannical iterations, side-stepping a Duchy-approved relationship to love in favor of far murkier yearnings. Art historian Hanneke Grootenboer refers to Lovers Eyes as "prephotographic instances of "being seen" rather than of seeing", effectively modeling the Lacanian dynamics of camerawork a century before its invention. As with so many facets of Victorian culture, the line between sentiment and death was a thin one; towards the beginning of the 19th century, Lover's Eyes shifted from clandestine declarations of affection to miniature mourning totems, often mingled with locks of hair. Despite these changes in meaning and scope, one foundational aspect of their craftsmanship remained consistent—they were almost exclusively created by poor women with no access to fine art education. Still, these female artisans, usually casualties of failed family businesses and inter-continental war diasporas, utilized the popularity of Lover's Eyes to scrape their way into the mercantile class—Rosalba Carriera, the pastel portraitist and former Lover's Eye snuff-box painter, for instance, became the richest artist of her generation. I explore the intersection of love, loss, gender and commerce through the lens of my own practice in a multimedia, theoretically informed presentation.

(re)activation of Exhibitions as sites of contestation

Changing Discourses: American Exhibitions of Early Modern Europe and Hispanic Colonial American Art (16th-19th centuries). A Critical Reflection on Exhibitions since 1940 and Two Study Cases

Luis Javier Cuesta, Universidad Iberoamericana

Divided into four chronological sections, Twenty Centuries of Mexican Art was perhaps the first and most important exhibition for this country in an international institution such as the MOMA. The "colonial" section was curated by historian Manuel Toussaint, however, his approach for colonial art was evolutionary and linear. Almost forty years later, exhibitions exploring Mexican colonial art took place in Spain and United States. In Mexico, the Museo Nacional de Arte organized a tribute to professor Toussaint with the exhibition *Obras maestras del arte colonial*, but there was no change in the

theoretical approach. Four years later, the first critical exhibition on the subject took place at the same place with *Juegos de Ingenio y Agudeza. La pintura emblemática en la Nueva España*. Why did it take so long to have a non-linear discourse on colonial art? Was problematizing the questions for authorship and the autonomy of style in this period shadowed by political programs based on a glorious pre-Columbian past and avant-garde mural painting? Great efforts within the private and public sectors allowed curators and academics to finally materialize their new vision of viceroyalty historiography with international exhibitions since 2010 to 2019 in Spain and the US, including the emblematic case of the Hispanic Society. How did the exhibitions' discourses change through time? My aim is to examine the discourses of exhibitions on "colonial-viceregal" Mexican art since 1940 and to trace the historiographic turns and the emphasis on cultural studies in recent exhibitions, two of them from my experience.

Dealing with Islam at the Iran Bastan Museum **Solmaz Kive**

This paper would discuss the interplay of the discourses of "Iranian art" and "Islamic art" at the Iran-Bastan Museum in Tehran (1937). Established under a secular regime as the country's first national museum, the Iran Bastan promoted a narrative of a transhistorical "Iranian spirit," which was presumably rooted in the ancient Persian Empire (550–330 BCE). Despite its aspiration to forge an unbroken link between the present and the past, many historical facts, especially the changes after Islam, threatened this narrative of continuity. The museum vigorously used many art-historical, rhetorical, curatorial, and design strategies to pave over this gap. On the other hand, as the Iran Bastan adopted its institutional form and epistemological basis (including the idea of the nation-state, an interest in national heritage, and the practice of archaeology), it was under the hegemony of Western (art) historical periodization that promoted essentialist notions such as "Muslim world" and "Islamic art." In contrast to the idea of a continuous "Iranhood," the notion of a "Muslim world" would mark out the Iranian Islamic period to group it with other Muslim lands. This paper discusses the Iran Bastan's reconciliation of these two paradigms, looking both inward on Iranian construction of national identity (as epitomized in the overarching notion of "Iranian spirit") and outward on Western displays of similar objects as "Islamic art." Although not less ideologically charged than the Western construction of "Islamic art," the practice at the Iran Bastan could challenge the essentialist perception of a uniform "Islamic art."

Telling Visual Stories in Jamel Shabazz's Peace To The Queen

Janell Nequeva Ajani, University of Texas at Austin

In chess, only an experienced player can develop their queen. Move too soon, the queen is left open to attack and can be taken out early in the game. In these cases, the queen will often move into spaces that leave her most vulnerable. This paper is an exploration of *Peace to the Queen*, a seminal collection of works from the archive of Brooklyn-born and raised photographer Jamel Shabazz. This collection centers the lives of Black and Brown women and children captured

during his 45-year career. In these intimate spaces of vulnerability, we access their joy, revel in their sovereign beauty, and catch glimpses of the wisdom that is evident in the brilliance of their eyes. We become completely engulfed in their power and sweet innocence. As they are mirrored back to us, we are reminded to cultivate our own. The exhibit, being held at the Carver Museum in Austin, Texas, functions as both a celebration and memorial to the presence and essence of Black and Brown women and children who are living and those who have transitioned. In this racially hostile climate this paper queries what do multimedia exhibits like *Peace to the Queen* reveal about the importance of creating and documenting the visual narratives of Black, Brown, Indigenous, and Asian women and children? How can visual storytelling become an opportunity to celebrate and protect our Queens and cultivate an urgency to preserve their stories during a time when the world is committed to erasing them?

Wir sind da natürlich überall gewesen: the Dorothee Fischer Legacy

Sarah Myers

The narrowness with which conceptual art was defined in its early years by German male critics, artists, gallerists, and historians systematically excluded art made by female artists engaging in dialogue with the burgeoning second wave of feminism. Dorothee Fischer, who assumed the role of Director of the Konrad Fischer Galerie after her husband Konrad's death in 1996, transformed the Düsseldorf-based gallery into a more successful and diverse exhibition space. Her mode of curation, based on collaboration and nurturing of artists broke down the barriers of elitism and sexism erected in the early conceptual art world. This paper will explore a 1999 iteration of the exhibition series Dorothee launched entitled *Fischers Frische Fische*, which created a space for new, non-traditionally conceptual, socially engaged art to enter the Konrad Fischer Galerie. Drawing upon Mierle Laderman Ukeles conception of "developmental" and "maintenance work" and Lucy Lippard's theorization of the "art worker," this paper will investigate the contributions of Dorothee as assessed through gender-based paradigms. Secondary literature on Konrad Fischer mythologizes the gallerist's role in the history of art dealing and conceptual art while also suggesting that his larger-than-life legacy comes at an expense. Since the Kunstsammlung Nordrhein Westfalen in Düsseldorf acquired the Konrad and Dorothee Fischer Collection and Archive in 2013, an opportunity has emerged for art historians to investigate and complicate the legacy of the iconic gallery. By exposing the established structures that Dorothee actively worked against, this paper contributes to the ongoing project of rebuilding a more inclusive history of conceptualism.

50th Anniversary of Committee on Women in the Arts: Looking Back, Moving Forward

COMMITTEE ON WOMEN IN THE ARTS

Chair: Joanna P. Gardner-Huggett

Fifty years ago, the Committee on Women in the Arts was founded to promote the recognition of women's valuable contribution to the visual arts and to critical art-historical study; advocate for feminist scholarship and activism in art; develop partnerships with organizations with compatible missions; monitor the status of women in the visual-arts professions; provide historical and current resources on feminist issues; and support emerging artists and scholars in their careers. In 2020, the CWA implemented the 50/50 initiative, which aims for 50% representation of women scholars and artists at the CAA annual conference and intersectional feminist content inclusive of race, class, gender, body size, disability or age. At this significant juncture, this session proposes to reflect on the committee's history by inviting previous members and chairs to discuss their work with the CWA, as well as collaborations with other affiliate committees and groups, such as the Women's Caucus for Art, The Feminist Art Project, the Queer Caucus, and many more. In addition to assessing CWA's past contributions, the panel will engage in a conversation of what work remains to be done.

50 Years of Feminist Art at CAA
Judith K. Brodsky

Panelist 2
Ferris Olin, Rutgers University

Panelist 3
Midori Yoshimoto, New Jersey City University

Panelist 4
Carron P Little

Panelist 5
Kalliopi Minioudaki, Independent Scholar and Curator

Panelist 6
Zoë Charlton, American University

A Roundtable: Intersectionality and the Video Art of Asian American Women Artists

Chair: Liz Kim, Texas A&M University-Kingsville

Discussant: Midori Yoshimoto, New Jersey City University

Asian American women's contributions to intersectional feminism have been well-documented, with key critical texts such as Nellie Wong and Mitsuye Yamada's in *This Bridge Called My Back* (1983), edited by Cherríe Moraga and Gloria E. Anzaldúa. Yet, Asian American women artists' contributions toward the movement have been underexamined in art history. This panel aims to highlight works that worked across cultural boundaries to address the poetics of connectivity and solidarity. Helena Shaskevich will present on Shigeko Kubota's early video-based interests on the cross-cultural intersections in the ordinary lives of women. Janice Tanaka took on gender and racial stereotypes in works like *Beaver Valley* (1980), and *No Hop Sing, No Bruce Lee* (1998). Tran, T. Kim-Trang's *kore* (1994) grappled with the AIDS crisis, erasure and presence along the lines of ethnicity, sex, and media. Overall, this roundtable aims to retrace these dialogs for their impact on contemporary intersectional feminisms, illustrating how Asian American women artists created video works that dealt with issues of race, gender and sexuality to bridge differences within American cultural politics.

Shigeko Kubota's Video Girls and Video Songs for Navajo Sky (1973)

Helena Shaskevich, Graduate Center, City University of New York

Made in 1973, Shigeko Kubota's *Video Girls and Video Songs for Navajo Sky* is a swish, technicolor homage to Kubota's blossoming familial bond with Cecilia Sandoval and the Navajo people. One of the earliest "chapters" in Kubota's 12-part autobiographical project, *Broken Diary*, the piece depicts Kubota's month-long stay on a reservation in Chinle, Arizona in the form of a densely layered collage of documentary and electronically-manipulated imagery. Situating the piece within an intense period of thinking about collective belonging in Kubota's oeuvre on the one hand, and in opposition to Nam June Paik's simultaneously developing notion of the "video common market" on the other, I argue that *Video Girls and Video Songs for Navajo Sky* represents Kubota's burgeoning intersectional feminist thinking. Emphasizing an embodied video-making practice, which resists the homogenizing effects of a seemingly borderless video-space, Kubota insists on representing the specificity of Sandoval's life on the reservation – its beauty, its complexity, but especially its material hardships. Refusing to allow Sandoval's performances to be tokenized within a sea of swirling televisual electrons, Kubota conceptualizes the video itself as a rain dance, imagining *Video Girls and Video Songs for Navajo Sky* as an offering meant to confer blessings on the Navajo people.

Tran, T. Kim-Trang's kore (1994)

Kim-Trang T. Tran, Scripps College

By focusing on the blindfold, *kore* explores the eye as purveyor of desire, sexual fear, and the fantasy of blindness. An alternative sexuality is founded in touch-based (feminine?) pleasure as opposed to a vision-based (masculine?) pleasure. An examination of institutional blindspots towards women, and people of color, concerning AIDS expands on the issue of vision, visibility and the disease. (<https://www.vdb.org/titles/kore>)

Janice Tanaka's Beaver Valley (1980) and *No Hop Sing, No Bruce Lee* (1998)

Janice Tanaka, California Institute of the Arts

Beaver Valley (1980): In this angry answer to the expectations advertising culture places on women and their bodies, Tanaka deftly edits commercial images and sound-bite slogans to underscore the message such images carry: that women exist to please men, as wives, mothers, and lovers. Tanaka balances such mainstream images with black and white footage of herself lying naked next to her own doubled image, rejecting the mainstream model of female sexuality that regularly consists of seductive glances and suggestive poses arranged and pre-ordained for the male gaze of the spectator. The video reveals the commodification of women and their desire. (<https://www.vdb.org/titles/beaver-valley>) *No Hop Sing, No Bruce Lee* (1998): The popular images of Asian American males, historically propagated in the mass media, range from "silent, sex-less, obedient houseboy" to "mystic martial arts master". Invisibility has been a core element in the public's perceptions, and is reflected in the one-dimensional representation of Asian men. This is a program by and about Asian-American men. Through their experiences and voices we become privy to the peculiar and insidious ways in which racism affects their evolving self-identities. (<https://www.vdb.org/titles/no-hop-sing-no-bruce-lee>)

Abolitionist Aesthetics

Chair: Eva McGraw, CUNY Graduate Center

The late eighteenth century witnessed the emergence of a burgeoning abolitionist visual culture as anti-slavery activists on both sides of the Atlantic seized upon images as a powerful weapon in their crusade against human bondage. With Britain's withdrawal from the international slave trade in 1807 and the abolition of slavery in the British Empire in 1833, abolitionist images increasingly focused on domestic American slavery. Utilizing various media, black and white activists employed images as potent tools for moral suasion, illustrating the essential humanity of enslaved people and exposing the cruelty of the peculiar institution. While the most iconic abolitionist images—including that of the slave ship *Brookes* and the illustrations for Harriet Beecher Stowe's *Uncle Tom's Cabin*—have been frequently considered, scholars have yet to examine the full range of abolitionist imagery. This panel seeks new approaches to the study of anti-slavery imagery across national contexts from the eighteenth century to the present day. Submissions may address but are not limited to the following questions: What visual strategies did abolitionists use to further their cause, and how did the particularities of media impact their productions? How did abolitionist image-makers combat censorship? What sorts of patronage networks existed for the creation and dissemination of abolitionist art? How did the contributions of black abolitionists impact anti-slavery imagery? Finally, does the history of abolitionist aesthetics inform present-day efforts to memorialize abolitionists and/or resonate with renewed efforts to achieve racial justice in America, including Black Lives Matter and the Prison-abolition Movement?

"Incendiary Pictures': the Radical Visual Rhetoric of American Abolition"

Phillip Troutman, George Washington University

"Incendiary Pictures': the Radical Visual Rhetoric of American Abolition," previews my book project by the same title. Looking closely at images produced by the American Anti-Slavery Society in the 1830s, I argue that in this formative decade, their editors (Elizur Wright, Jr., and Lewis Tappan, who were white) and engravers (including Patrick Henry Reason, the first known African American engraver in New York City) articulated a vision of civic equality, evangelical interracialism, and African American activism—even violent resistance. Abolitionists also produced images of Black trauma and passivity, the focus of most prior scholarship, but this paper argues that we need to understand the full spectrum of image-making in its historical context and with particular attention to the ideologies and approaches of individual image-makers.

Sarcasm, Childhood, and Abolitionist Print Culture in the Work of David Claypoole Johnston

Rachel E. Stephens

Buried in storage at the American Antiquarian society, a small 1859 watercolor by David Claypoole Johnston explores a little examined subject of abolitionist visual culture, that is the invocation of children to encourage an emotional response against slavery. Entitled *Southern Chivalry*, this work

sarcastically represents a southern planter's parlor within which a young white boy and girl take turns violently flogging a black doll. This shocking and powerful work is reflective of the ways that the visual culture of abolition had evolved in the years immediately preceding the Civil War. Anti-slavery activists had begun fully invoking the violence of slavery in both word and image, and here Johnston took it a step further by extending that violence beyond the field, into the parlor, and within the hands of the next generation of enslavers. Using this work as a case study to illustrate the state of abolitionist culture on the eve of the Civil War, my paper will examine both the unique nature of this watercolor as well as the more widespread invocation of the violence of enslavement by abolitionists. Ultimately Johnston never produced this work as a print, instead keeping abolitionist printmaking squarely focused on the adults who enslaved people in the South. Despite its singular nature, Johnston's watercolor speaks to the great lengths to which abolitionists were going and the urgency of their proposition by 1859.

An Ocean of Resistance: Seascapes in the Art Collections of Black Abolitionists in the United States, 1861-1865

Rachel Hooper, Savannah College of Art and Design

Two celebrated seascapes currently in United States museums, J.M.W. Turner's "Slave Ship" and Édouard Manet's "The Battle of the USS Kearsarge and the CSS Alabama," entered public collections in Boston and Philadelphia through the generosity of art collectors affiliated with the anti-slavery cause. Yet, the significance of canvas paintings of ocean scenes within the anti-slavery imagination has yet to be comprehensively examined. *An Ocean of Resistance* will trace the intimate connections between the sea and the battle against the institution of slavery from the starting point of the perspective of Black art collectors in the northeast United States during the nineteenth century. According to articles in African American newspapers, Black academics and entrepreneurs prominently displayed seascapes in the parlors of their luxurious homes during the Civil War era. In most cases, these paintings, once owned by free, Black elites, were crucial to the semi-public domestic spaces where they were displayed and discussed with people dedicated to the anti-slavery cause. However, many of the seascapes owned by Black art collectors never entered public collections and now are lost. Nonetheless, textual accounts of the display of ocean scenes in the parlors of Black elites and the purchase of these artworks in anti-slavery fairs offers insights into the importance of the genre for Black art collectors as an emblem of the international relationships that were essential to the success of the anti-slavery movement.

Temporalities of Emancipation: Vincent Colyer's "Contraband"

Vanessa Meikle Schulman, George Mason University

In spring 1863, Vincent Colyer displayed the painting "The Loyal Refugee" at the National Academy of Design, the premier exhibition venue for nineteenth-century American artists. The image shows a young Black male refugee peering anxiously into a Union camp, visually fixed in an ever-vivid present. Unlike other images of emancipated Black Americans, who are often presented as recipients of

presidential largesse, this young man serves an active role in his own ongoing quest for freedom. This painting was made in the aftermath of Colyer's wartime work in New Bern, North Carolina, where he had established a temporary school to educate hundreds of displaced, formerly enslaved people. In light of his administrative experience serving and supporting a freed population, Colyer seems cognizant that the concept of freedom is messy and ongoing. The painting's presentation of emancipation as a process that unfolds in a constant state of present-ness contrasts with structures of progress and recapitulation presented by both scientific racists and abolitionists in the nineteenth-century United States. The recent rediscovery of Colyer's painting, acquired by the New-York Historical Society in 2020 and now titled "The Contraband," has occurred in a precarious moment, in which art historians are questioning the temporalities of an unfinished emancipatory process. This paper will use Colyer's painting as a starting point to argue that nineteenth-century visual responses to emancipation help twenty-first century art historians uncover and understand white artists' and viewers' assumptions about progress, freedom, and self-reliance, attitudes that continue to shape American race relations.

Activist Exhibitions

Chair: Rebecca J. DeRoo, Rochester Institute of Technology

Activist Exhibitions This panel considers women's activist exhibitions from the 1960s and 70s (when they arose within larger social movements of the time) up to the present. Specifically, this panel seeks papers that analyze: 1) how women and nonbinary artists and curators have created activist exhibitions to challenge museum narratives or underrepresentation, or 2) how they have cultivated alternative venues and display practices as forms of aesthetic expression, political practice, and social engagement. The panel solicits papers from art historians, artists, and curators on both historical and contemporary exhibition case studies, focused on any geographic location. It welcomes papers that take intersectional approaches to gender identity. The panel also invites papers analyzing recent curatorial efforts to re-present artists' exhibits and activism (such as the exhibition *We Wanted A Revolution: Black Radical Women 1965-85*); major reinstallations of museum collections to feature women artists; and contemporary curatorial efforts and collaborations, such as the Feminist Art Coalition, which are committed to social justice and structural change.

Malditas/Damned: Independent Curatorial Practice and Women Curators in Cuba

Maria de Lourdes Marino, Temple University

The Cuban artist and curator Sandra Ceballos is an icon of the independent curatorial practice in contemporary Cuba. Her independent gallery Espacio Aglutinador (Agglutinant Space), founded in 1994, has developed for more than 20 years extraordinary projects that challenge the exclusionary policies of state-run institutions in Cuba. This presentation will be centered around "Malditos de la Posguerra" (Postwar Damned), a program of six exhibitions between 2016 to 2018

addressing topics of identity, cultural memory, and political activism excluded from the mainstream institutional life in the country. This program started the conversation about the erasure of people and events from an internationalized narrative of Cuban art that avoids the political contradictions inherent to the Cuban context. The curatorial activism of Sandra Ceballos has influenced a young generation of Cuban independent curators like Solveig Font and Yanelis Núñez. Although this paper centers on "Malditos de la Posguerra," it will also connect Ceballos curatorial practice to Font's Gallery Avevez Art Space and Núñez's curatorial work in the San Isidro Movement, specifically the #00Bienal. This paper intends to shift our gaze from state-run institutions to the independent cultural life on the island. Ceballos, Font, and Núñez represent the development of a cultural movement within the borders of the strict control of the state. Their curatorial practice involves challenging state ideological censorship, class differentiation among professionals and self-taught artists, and the racial divide that excludes particular poetics from mainstream institutions. Inclusion, diversity, and collaboration are central principles of their curatorial activism.

A Web of Women: Collaboration and Care in Sophie Calle's Prenez soin de vous

Jezebel Mansell

A Web of Women: Collaboration and Care in Sophie Calle's Prenez soin de vous 'Je suis une femme mais je suis aussi toutes les femmes' (Agnes Varda, *Varda tous courts*, 2007) *Prenez soin de vous*, first exhibited at the 52nd Venice Biennale in 2007, has since travelled the world. The project comprises the work of 107 women whom Sophie Calle asked to respond in her stead to a breakup email that she had received, the last line of which gives the project its name. Responses from, among others, novelists, songwriters, psychoanalysts and cruciverbalists provide a polyphonous response to Calle's experience of a break-up. In 2008, *Prenez soin de vous* was featured at the Bibliothèque nationale de France, where it spoke to the power of reading as a means to open expansive and compassionate connections with others – particularly fellow women readers. Rather than holding space for the experience of the monogamous relationship, the project privileges the relationships and possible similarities between Calle and her large network of women professionals and creatives. This paper considers the exhibition principally within its context at the French national library, where images of the collaborators reading the letter in quiet, private settings are juxtaposed with a public narrative of an intimate event. With reference to Adriana Cavarero and Rosi Braidotti's respective works on narrative, and counter-memory and genealogies of women's voices, the paper will examine the feminist potential (and limitations) of a narrative that is entrusted to those who surround us.

The Women's Workshop: Exhibitions and Activism

Rebecca J. DeRoo, Rochester Institute of Technology

This presentation analyzes the exhibits and political engagement of the London-based Women's Workshop of the early 1970s. The workshop formed part of the recently constituted British Artists' Union, where Mary Kelly served as the first chair. Building upon recent scholarship and excavating

new archival material, this paper considers how the Women's Workshop pursued collaborative exhibits, projects, and social actions directed toward central aims: to join in solidarity with women workers in other industries, to support efforts to organize labor, and to pursue equal pay. Specifically, the paper examines the workshop's community-based collaborations, pioneering exhibition practices, and political activism within the wider context of the 1970s Women's Liberation Movement.

More Than Mere Visibility: How Feminist Art Has Shaped Contemporary Art Practice

Judith K. Brodsky and **Ferris Olin**, Rutgers University

Rutgers University has a long history featuring women-identifying and non-binary artists. The Dana Women Artists Series was created in 1971 by feminist artist Joan Snyder to provide a space for women artists. On becoming the curators, 30 years ago, we realized that visibility was not enough. Our goal was to overturn patriarchal museum narratives privileging the white heteronormative tradition and show fluid concepts of identity created by women-identifying, BIPOC, and non-binary artists. We organized *How American Women Artists Invented Post-Modernism, 1970-75*, showing how feminist pioneering artists transformed art practice forever through innovations of style and content. In 2021, recognizing that art was shifting from white cities like New York and London, we mounted *The Fertile Crescent*, featuring Middle East radical women artists exposing gender and power issues through photography, installation, and video. We mounted one of the first exhibitions to look at the content and innovations of trans artists, including artists like Zach Blas who questions the binary basis of the heteronormative society through critique of "male plugs" and "female outlets." An exhibition on the body included Renee Cox, US, and Bernie Searle, South Africa, who create iconic images of BIPOC women with their own aesthetics rather than the aesthetics of the white nude. By presenting our curatorial work of the last 30 years, we attest to how feminist curators have been questioning the binary of the patriarchal society for a long time building a base for contemporary exhibitions like *New Time* at BAMPPFA.

AI Art Manifesto

NEW MEDIA CAUCUS

Chair: Natalia Fuchs, ARTYPICAL

Discussant: Peter Kirn, Independent Artist; **Chris Salter**, Concordia University; **Emilio Vavarella**, Independent Artist

In a course of contemporaneity exploration, Artificial Intelligence becomes a means of expanding self-awareness, criticism, creativity, and possibility, rather than confinement of our notions of humanity and the mind. AI Art Manifesto was created by the artistic collective of Natalia Fuchs, Peter Kirn, Chris Salter, Emilio Vavarella and Moises Horta Valenzuela dedicated to the progressive art & science during "A Postcard from the Future" online-residency at the Futurological Congress of Transart Festival 2020 in Bolzano, Italy. AI Art Manifesto is the collaborative effort to maintain continuous exploration of what's next for AI and Art/Culture. In the panel discussion artists, researchers and co-authors of AI Art Manifesto - Natalia Fuchs (Russia), Peter Kirn (USA/Germany), Chris Salter (Canada), Emilio Vavarella (Italy/USA), Moises Horta Valenzuela (Mexico/Germany) - will present current developments in the AI Art field and their current AI Art projects keeping up with the questions of the ethical use of AI, building trust and instilling human values in AI.

Independent Artist

Moises Horta Valenzuela, Independent Artist

Moisés Horta Valenzuela aka Hexorcismos is a Berlin based artist originally from the border cities of Tijuana, México and San Diego (US). He's a creative technologist, sound artist and electronic musician. His project Hexorcismos explores Cybernetic and Neuronal Intelligences, creating borderless A/V based realities deployed via AI/ML, XR and Spatial Sound; approaching these technologies from a decolonial theory perspective by the creation of conceptual tension between sci-fi utopian and dystopian narratives. Performances and artworks have been presented at MUTEK AI Art Lab Montréal (2020), Monom 4D Sound Berlin (2019), CTM Festival Music Makers Hacklab Berlin (2018), Rum/Klang Galerie Denmark (2018) and ElektronMusikStudio Stockholm (2017).

AI Art Manifesto

Natalia Fuchs, ARTYPICAL

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Analogous Matter: Skeuomorphism as Method

Chair: Susan Eberhard

Discussant: Carl Knappett, University of Toronto

What is transferred, lost, or gained when a form in one material is recreated in another? How does a change in material shape the perception of the same form within a given cultural context? This panel investigates the possibilities (and constraints) of material and metaphorical reference through morphological replication, a relationship between objects known as skeuomorphism. First used in the nineteenth-century archaeological context, a “skeuomorph” mimics a prototype made in a different material, such as ceramic containers modeled after vessels made in precious metals. Skeuomorphs are often discussed in terms of emulation across material hierarchies, though recent developments in material culture studies have opened up a range of new approaches, providing a rich foundation for further exploration. Scholars have distinguished between skeuomorphism in production and reception, as well as aspiration and preservation; theorized the relationship in terms of the direction of mimicry; nuanced it in terms of semiotics; and even argued for skeuomorphs as chimeras, or creative composites of mimicked forms. This panel further develops this set of methodological tools, grounded in object-based analysis of case studies. Specifically, it aims to use the rigorous framework of skeuomorphism to bridge the fundamental art-historical method of formalism with robust new understandings of materiality. Through the dynamics of skeuomorphism, form becomes a medium, against which material value can be transmitted and compared. Panelists probe questions including the efficacy of artificial materials, the submersion of enslaved labor through replication, the animate and sensory qualities of natural materials, and notions of temporality in production.

Visible and Invisible Material Transformation in Mesopotamian Lamaštu Amulets

Miriam Said, Tufts University

The Mesopotamian demon, Lamaštu, was feared for her predilection for attacking infants and killing young and expectant mothers. Her outer appearance suitably matched her terror-invoking abilities; she was a chimerical figure composed of various animal parts, with the head of a lion, scaly breasts, hairy flesh, and the talons of a bird-of-prey. Well-known in Mesopotamia up until the end of the first millennium BCE, ritual strategies and apotropaic amulets were conceived to ward against her attentions. In the arena of performance, priests prescribed the creation of figurines of Lamaštu from clay that were subsequently drowned, burned, or buried. Material culture, on the other hand, consisted of small amulets, typically made from stone, featuring an image of the demon enfolded in a ritual or with ritual paraphernalia. These amulets were clearly made to be worn on the body or displayed in homes. There is a basic assumption that magical ritual and material objects were intertwined traditions in Mesopotamia, although a lack of textual evidence makes

these relations opaque to modern scholars. Using skeuomorphic methodologies – that is, looking beyond notions of imitation and replication towards relational and functional commonality across media – this paper will examine how medium-specific affordances influenced shifts in magical function between the lost, invisible clay figurine and the ever-present stone amulet. In doing so, this talk also investigates issues of temporality with respect to particular fabrication techniques and material, and further illuminates the relationship between social status and types of magical objects.

“Five-Colored Jades”: Glass Bi Disc in Early China

Ziliang Liu

Glass artisans in China began manufacturing glass discs during the Warring States period (475–221 BCE). Faithfully replicating the appearance of jade bi discs, a quintessential type of sacrificial implement in ancient China, these glass discs have been regarded as low-cost substitutes for the jade discs. This “imitation” narrative, however, obscures a key difference between the two: whereas jade discs are bound to natural colorations of the nephrite, glass discs were crafted in lush colors beyond the spectrum of jadestone. The chromatic dissonance thus calls for a re-assessment of the glass discs’ material specificity. The colorful glass discs, I contend, reflect the unique conceptualization of glass in early China. Based on examination of textual evidences and scientific studies on glass, I reveal a parallel between the principles of lead-barium glassmaking, the technology used to produce glass discs, and early Chinese alchemical theory. Building on the alchemical root of glassmaking, I further explore the medicinal potency of glass in context of early Chinese medical literature. In doing so, I highlight the core concept of “Five-Colored Stones” shared across glass technology, alchemy, and pharmacological theory in early China, which profoundly shaped the understanding of glass and mandated the colors of the glass discs. Ultimately, I argue that the formal consistency between glass and jade bi discs should not be taken as proof of cost-driven imitation, but indicative of the recognition of glass as a new, artificial matter imbued with potencies worthy of assuming the sacred form of the bi disc.

“Een bloempoth van parlemoer”: Painting Life in Dirck van Rijswijck’s Mother-of-Pearl Floral Panels

Cynthia Kok

In the late seventeenth century, Dirck van Rijswijck (1596-1679) painted flower still lifes not with pigment, but with fragments of mother-of-pearl, or iridescent shell. Made at the height of Dutch East India Company (VOC) trade with Asia, Van Rijswijck’s still lifes have primarily been defined in comparison to exotic crafts like Japanese lacquer. Yet his work bore little resemblance to imported lacquer; instead, inventories often referred to them as “painting[s] of mother-of-pearl.”^[1] This paper moves away from narratives of cross-cultural craft imitation or translation to examine how Van Rijswijck “painted” with mother-of-pearl. My analysis considers how the artist manipulated the shell’s hue and texture to animate the flying insects and exuberant blooms, enlivening them with shimmering color. An examination of Van Rijswijck’s inlaid panels demonstrates the importance of haptic and

sensory competency to the work of painting and challenges the artificial divide between painting and craft. With expanded access to unprocessed mother-of-pearl, Van Rijswijck situates his work in dialogue with Dutch print and paint culture, asserting their artistry to a local community. His work engaged with transregional materials and ideas—not imitating the foreign but rather refiguring it—and reveals the complexity of painting as a category of art in the early modern. [1] “Schilderitje van parlemoer,” Maria Koerten, 2408 fol. 1-24, film 2550, Stadsarchief Amsterdam; Antony de Brul, 1812, fol. 705-711, film no. 2079, Stadsarchief Amsterdam; Montias Database.

Material Masquerade: Sugar and Marble on the Eighteenth-Century Dining Table

Alicia Caticha, Northwestern University

In a detail of Martin van Meyten’s rendering of a wedding banquet at the Hapsburg court (1760), we are treated to a vision of swirling parterres and white figural sculptures atop a mirrored platform. One of the few painted examples of an eighteenth-century dessert course in the French style, these statuettes correspond to contemporaneous ephemeral sugar sculptures by notable confiseurs such as Joseph Gilliers and Menon. Transforming the tablescapes of eighteenth-century Europe into lavish French formal gardens, sugar sculptors exploited the crystalline whiteness of refined sugar to fashion the main centerpieces of these multi-media surtout de tables, white statuettes evoking marble garden sculpture. This replication of whiteness—the primary characteristic aesthetically linking sugar and marble—has been read as evidence of the prevailing importance of Academic sculpture and the explicit antique connotations of marble. However, the violent conditions of sugar’s production—which relied on France’s active participation in the Atlantic slave trade—must be placed in dialogue with the white classical forms adorning the dining tables of the aristocratic elite. In doing so, this paper proposes a skeuomorphic model to understand the aesthetic replication and mimicry at work in this marble-sugar relationship: “material masquerade.” By evoking the eighteenth-century experience of the masquerade, a site where the foreign could be mediated in a controlled and markedly European social environment, the intermediality of marble and sugar provides a case study through which to understand the rise of the classical marble ideal and its long-term aesthetic and racial implications.

Appraising Your Research as Data: Managing, Visualizing, and Preserving Your Scholarship

ART LIBRARIES SOCIETY OF NORTH AMERICA

Chairs: Kim Collins, Emory University; **Kate Cunningham**, University at Buffalo

The scholarship used and produced by art historians and visual artists is no longer limited to journal articles, research notes, and works of art. Today, new approaches to art historical research and visual arts practice utilize media-rich and technology-robust sources of data such as GIS coordinates, 3D scans and prints, video games, Twitter feeds, Instagram images, and virtual and augmented reality tools. Research data management, data visualization, and data preservation play increasingly important roles in the evolving landscape of scholarly endeavors; and, academic libraries are expanding their services, creating new spaces, and developing frameworks to support new fields of inquiry by art history practitioners. Moreover, academic administrations are establishing institutional repository standards for all disciplines, and grant-funding agencies are requiring data management plans. Innovative faculty and students partner with librarians and library specialists for guidance on the discovery, use, and maintenance of diverse data formats. This panel will address useful research management practices, skills and methods to visually represent research, and processes and tools to archive and preserve data in all phases of the research lifecycle.

Managing the Complexity of a Collaborative Generative Art Practice

Jennifer Lyn Karson

The UVM Art + Artificial Intelligence (AI) Research Group is engaged in an ethnographic study of artificial intelligence. The group’s collaborative research and art practice interrogates AI tools and is interested in the cartographies of its social and computational space. Under the direction of artist Jenn Karson, a faculty member in the Department of Art and Art History, the group has developed strategic methods to both manage its ability to produce tremendously large image datasets (thousands of files) alongside managing the storage and sharing of large image datasets. The University has supported the group’s research by providing access to the Vermont Advanced Computing Core, providing terabytes of storage and customized trainings. Undergraduate and graduate research opportunities are supported by departmental funds and independent research credits as well as funding from the Northeast Cyberteam. The interdisciplinary and collaborative nature of this research that bridges the arts with high performance computing has required the group to customize research management practices such as how to identify, label, share and store visual data sets; how to manage collaborative coding; and how to name, distinguish, exhibit, share and archive visual datasets that have gone through multiple conversions such as analog-to-digital and digital-to-analog.

Visualizing Exhibition Catalog Data in a Digital Art History Project

Miranda Siler, Pratt Institute

Beyond the Fountain will create a new entrypoint into the history of the Society of Independent Artists by utilizing data from the first exhibition catalogue. The digital humanities project seeks to align with the original democratic spirit of the show, giving each artist an equal opportunity to be discovered through an interactive map. At the back of the 1917 catalogue is a list of names and addresses belonging to society members. A map created from this data will function as an entrypoint for further research. Possible lines of inquiry include finding clusters, thereby exposing hyper-local artist communities; searching for artists from a particular location; or looking for outliers and researching how they learned of the Society of Independent Artists. Overall, the goal of Beyond the Fountain is to explore the Society of Independent Artists in a new way, with an emphasis on bringing lesser-known artists to light. As the exhibition displayed the artists' work in a non-hierarchical order, so will the map, using coordinates instead of the alphabet. Keeping with the spirit of "no jury, no prizes," this map can help to disrupt the narrative that a "homogenous group of men" was responsible for the modern art movement in America. The hope is that Beyond the Fountain will spark new discussions, research, and points of view relating not only to the exhibition itself, but twentieth century American art more broadly.

Enhancing Digital Visibility for Black Art, History, and Culture through Linked Open Data

Synatra Smith, Philadelphia Museum of Art

The Philadelphia Museum of Art Library and Archives has developed a collaborative linked open data project to document the rich history of Black art in Philadelphia by developing a workflow to augment Wikidata records, gain an understanding of the limitations of Wikidata, and develop SPARQL queries and Python scripts to analyze and visualize the available data. Alongside this project, the Library and Archives has been working on the Art Information Commons, a collaborative, museum-wide initiative to analyze and document how the museum's art information data is created, used, and stored. The primary use case for the initiative evaluates the contextual data and art historical information around Black artists, histories, and representation within the museum's collections. Taken together, these projects provide an avenue for the museum to prioritize preserving and managing data related to Black art for future scholarship. This presentation will provide tips, tools, and challenges to develop such a project and demonstrate the way it can be integrated into other digital humanities projects, including a cultural heritage virtual reality project that curates three-dimensional models and associated contextual data within a model of a Black woman-owned independent bookstore.

Archival Imaginaries and Futurities in Contemporary Art from SWANA

Chairs: Lara Fresko Madra, Cornell University; Kareem Estefan, Brown University

Discussant: Lara Fresko Madra, Cornell University

Modern histories of imperialist and ethnonationalist violence in the Southwest Asia and North Africa (SWANA) have compelled contemporary artists from the region to engage with archives not only to provide documentary evidence of dispossession, but also to orient viewers toward futurist imaginaries that unsettle the epistemologies and ideologies underlying such violence. Listening to the silences of state archives, artists of the region (SWANA) and its diasporas have excavated counter-hegemonic histories, "histories without documents" (El-Shakry 2015), while also creating heterodox archives that challenge the "archival regime" of classification (Azoulay 2019). This panel examines the work of artists who are both drawing from and generating new archives, as they contest official histories and narratives of progress, unravel the linear temporality of nation-state imaginaries, and mobilize the materialities and opacities of embodied performance and digital media to question ideologies of transparency and neutrality. In analyzing such artistic practices, we will ask: how do archives, in content and form, not only selectively record historical events but also structure future possibilities? How might turns toward personal, local, or minor histories in archives generated by artists challenge grand narratives and globalizing theories? In what ways do strategies of parody, mimicry, parafiction, or speculation undermine the authority of mainstream historical knowledge? How does opacity coexist with transparency in digital archives, and what are the tensions between data and knowledge? What are the promises of counter-hegemonic archives and how might futurisms critique and inform our historiographical imaginaries?

Sink the Sea!

Pooja Sen

In this paper, I examine two proposals for transforming the Mediterranean region. The first is the Atlantropa Project, which was proposed by German architect and engineer Herman Sörgel. Between 1927 and 1952, Sörgel argued for draining the Mediterranean Sea and using new dams, tunnels, bridges, and hydroelectric infrastructure to connect Europe and Africa into a supercontinent. Sörgel believed that the colonization of Africa and the establishment of a continent-spanning electricity network would be the solution to interwar Europe's problems. The second proposal is Operation Sunken Sea (2018–ongoing), in which Egyptian artist Heba Y. Amin adapts Sörgel's proposal and calls for colonizing Europe from Africa instead. For Amin, the central claims of the Atlantropa Project become an opportunity to use parody and mimicry to wonder what happens when historical events take a different turn. Sörgel and Amin both rely on maps, illustrations, photographs, and video to make visually concrete the future of colonialism and the future of the environment. In this paper, I discuss Sörgel's plans for electrifying Europe, Amin's performance of authoritarianism and her parodic reversals of the logic of

coloniality, and how visual strategies of doubling and the use of algorithms may help shake loose the inherited histories of colonialism and capitalism.

Predictive Models for Future Diasporans

Mashinka Firunts Hakopian, University of Pennsylvania

The cartographies of futures planning in their various forms often render Southwest Asia and North Africa a blank spot. In one crucial example, algorithmically-driven digital platforms deprioritize infrastructure for languages spoken in the SWANA region — omitting them from forecasts that map sites of future meaning, and the list of languages through which future meanings will be made. These omissive predictive models generate futures and future archives in which SWANA peoples appear as an absence. Confronting absences in archives extant and yet to come, Armenian diasporan artists have engaged historical practices drawn from Indigenous West Asian pasts to forecast alternative models of futurity. In the series *Tasseography*, Ali Cat Leeds invokes the Armenian matrilineal ritual of coffee ground reading to foresee decolonization and self-determination, queer liberation, and “the return of the trees, salmon, wolves, and bees.” In *Ensouled*, Kamee Abrahamian imagines plant life as a conduit for transmitting ancestral archives of resistance from Ottoman Turkey to the present. In *Which Yesterday is Tomorrow*, Dahlia Elsayed & Andrew Demirjian activate archives of cohabitation and co-creation in the Ottoman region to design “a rest stop for the future based on the past.” Examining projects by Armenian diasporan practitioners, I surface the ways in which they draw on archival histories to code predictive models for forecasting collective liberation.

Disappearing Landscapes, Herbicidal Warfare, and Heirloom Seeds: Archiving Agriculture in Palestine Amid Ecological Apartheid

Aaron Katzeman

This paper compares the following three contemporary works that collectively offer distinct methods of archiving Palestinian forms of agriculture under threat by the state of Israel: Nida Sinnokrot’s 2005 documentary *Palestine Blues* (described by the artist as a “disappearing landscape film”), Forensic Architecture’s investigative study *Herbicidal Warfare in Gaza* (2014-present), and Vivien Sansour’s community engaged *Palestine Heirloom Seed Library* (2014-present). These disparate projects survey the social, cultural, and environmental impacts imposed by the West Bank separation wall’s systematic dismantling and seizing of Palestinian farmland, the weaponization of a product of the so-called “green” revolution as a means to poison and damage crops on the Palestinian side of the Gaza border, and the speculative possibility of a renewed farming society based upon ancestral Indigenous plant knowledge, respectively. These works activate different archival registers of documenting forms of ecological apartheid, be they filmic, virtual, or social. Simultaneously, all operate toward a similar objective, that being the future restoration and flourishing of Palestinian life and land despite decades of imperialism and settler colonialism. Building upon diverse scholarship that has linked the revolutionary character of Palestinian national liberation to its peasant origins, revealed the environmental impacts of

Israeli apartheid, and considered the importance of SWANA in contemporary climate change politics, I argue these projects form an aggregate kind of archival index that both records varied forms of historical violence and gains new meanings as such aggressions persist.

Opaque Witnesses and Future Returns: Figures of Palestinian Fugitivity in Basel Abbas & Ruanne Abou-Rahme’s Video Installations

Kareem Estefan, Brown University

Examining videos by Palestinian artist duo Basel Abbas and Ruanne Abourahme, this paper analyzes refusals of humanitarian documentary modes of representing Palestinians, and more broadly, so-called “refugee crises” or “conflicts in the Middle East.” Abbas and Abourahme’s videos resist legible gestures of humanization expected of Palestinian and Arab moving-image works, challenging a representational politics of visibility, even as they use documentary images as sources. Their 2019 video *At Those Terrifying Frontiers...* emerges from the visual archive of cellphone videos and photos of protesters during Gaza’s 2018 “Great March of Return.” However, using software to generate anonymous avatars from this footage, the artists abstract images typically circulated as icons of resistance or suffering into ethereal human figures, which, through the technique of layering still images above digital video, they “transport” into Palestinian landscapes beyond the lethal border fence. Quoting from Edward Said’s *After the Last Sky* for the soundtrack and on-screen text, the artists perform a mournful song that appears as if sung by the avatars, creating a virtual, transhistorical collective that reflects on being labeled “illegal” and dreaming of returning home. I label these avatars and other fugitive figures in Abbas and Abourahme’s works “opaque witnesses,” personae that register ongoing dispossession while refusing assimilation into human-rights frameworks of victimhood. The opacity of Abbas and Abou-Rahme’s figures challenges viewers to participate in a relational mode of witnessing, soliciting their solidarity with subjects who refuse both the settler-colonial desire that they disappear and the neocolonial demand that they appear only as victims.

Archive, Object, Image: Reading Against the Grain in the Dutch and Spanish “Golden Ages”

HISTORIANS OF NETHERLANDISH ART

Chairs: **Carrie J. Anderson**, Middlebury College;
Marsely L. Kehoe

The artistic flourishing of the so-called Dutch and Spanish “Golden Ages” was built upon the labor and suffering of people across global empires, which extended from Europe to Asia, Africa, and the Americas. Not just vestiges of the past, these issues are indeed quite urgent, as they underpin contemporary dialogues around race, violence, and representation. As scholars of the early modern period, we have an opportunity and an obligation to center long-suppressed voices, redress historical imbalances, and challenge racist narratives that persist to this day. But how can we present a more balanced version of the past when we are dependent upon archives, texts, objects, and images that are both byproducts of and mechanisms for systemic oppression? This panel seeks methodologically innovative projects that challenge or disrupt the narratives that attach to early modern Dutch, Hispano-Flemish, and Spanish archives, texts, objects, and images. Proposals may include, but are not limited to, the following: studies that prioritize voices and identities that are absent—or purposefully excluded—from the textual, archival, or pictorial record; research that recontextualizes and/or localizes the commodities of global trade; data-driven projects that challenge the semantic structures of the early modern archive; studies that decenter imperial narratives or examine productive failures in research, scholarship, and teaching.

The Invisibility Myth. Women, Art and Household Consumption in the Dutch Republic

Judith Noorman, University of Amsterdam

The Female Impact-project aims to map, measure and analyze the impact of women on the Dutch art market in the seventeenth century by studying the household as an economic site. Dutch art was unique during this period, because paintings were bought by private citizens to decorate private homes, not just by the Church or State. Although these private households were run by women, art historians have never studied women as a group of potential consumers, the assumption being that only men are visible in the archives. Debunking the myth of the art market as a man’s world and the ‘Golden’ age as a male-dominated narrative, this project collects and analyzes diverse archival documents bearing witness to women’s household possessions and purchasing power. In doing so, we have had to ask the question at the heart of this session: How can we present a more balanced version of the past when we are dependent upon archives that are both byproducts of and mechanisms for systemic oppression? Our solution is to read against the grain, specifically: 1) by studying legal inequality and the ways in which women attempted to protect their possessions, 2) by concentrating on domesticity and household consumption, realms in which women had the strongest impact, and 3) by

using digital research to counteract patriarchal semiotics. Illustrated with three women as study cases, this paper demonstrates that studying women may require a creative approach but will result in a more inclusive narrative.

“Favoured Black Attendants” in “Splendid State Portraits”? Genoese merchants, Flemish painters, and the Spanish Atlantic Slave Trade

Ana Cristina Howie, University of Cambridge

Newsprint and Tortoiseshell: The Ter Borch Family Albums as Colonial Archive

Adam Eaker

Gerrit Mossopotam and the Brahman Kieka, Acknowledging the Sources for 1672 Dutch Publications

Margaret E Mansfield, University of California, Santa Barbara

In 1672 minister Philip Baldaeus and armchair traveler Olfert Dapper published illustrated accounts of India featuring images of the Ten Avatars of Vishnu. Conversations of these two texts and their impact on European understanding of Hindu belief often omit the indigenous informants and their role in the transfer and production of knowledge. Two individuals, Gerrit Mossopotam and the brahman Kieka, have been linked to Baldaeus and Dapper respectively. What contributions of theirs appear in the archive? What can be gleaned about them by reading against the archival grain? When citing the manuscript *Leven der heidense Benjanen* (c. 1625), Dapper includes the reference to Kieka as a source for understanding the worship of Krishna. Kieka is later erased in a manuscript copy by Philip Angel (1658) and subsequently in a published copy by Baladeus (1672). A Ceylonese man, Gerrit Mossopotam accompanied Baldaeus on his return to the Netherlands in 1666. How much of Baldaeus’ published work should be attributed to Mossopotam? There is no extant evidence of Baldaeus bringing Indian miniatures or sketches with him. The disconnect between his and Dapper’s versions point to Baldaeus having consulted Angel’s (1658) manuscript in the East and Dapper having access to the 1625 manuscript in Amsterdam. Baldaeus died the year before his text was published. I advocate for Mossopotam as a probable consultant for engraver Coenraet Decker, as his images align closely with Hindu mythological and cosmographical belief. Only a generation later, Bernard Picart (1728) cites Dapper and Baldaeus as authorities on India, erasing the indigenous informants. Discussion of the erasure of individuals like Kieka and Mossopotam highlights the way Europeans systematically removed individuals from their own cultures in the process of colonization.

Are we there yet? Resilience and Transdisciplinarity in Ecoart Since 1999

Chair: Aviva A. Rahmani, INSTAAR University of Colorado at Boulder

Discussant: Amara Geffen, Allegheny College

Has transdisciplinary ecoart changed mainstream thinking or public policy? When founding members of the ecoart list served presented the historic 1999 CAA panel, "OFF THE MAINSTREAM, INTO THE MAINSTREAM,": The State of the Art of Environmental Art," we were optimistically defiant about how transdisciplinary approaches to environmental challenges might overcome ecological difficulties. We were not yet immersed in the raging politicization of climate change nor prepared for that battle. However, we did identify the task of leveraging writings on topic. Twenty-three years later, the Ecoart Network list served has grown to hundreds of invited practitioners from many disciplines and the book, "EcoArt in Action: Activities, Case Studies, and Provocations in Classrooms and Communities," will be published before the conference as a guide to ecoart pedagogy and practice. Financial support for ecoart, however, has lagged behind the needed scale of engagement we foresaw would be required and this hurts the field and what progress might be accomplished. And yet, scientists are increasingly willing to see artists as equal partners, rather than illustrators, are more aware of the gaping wealth gaps in support and projects are advancing. What are the most significant triumphs despite obstacles? What value in claiming a distinct identity for ecoart? Have best practices emerged? What's missing? The four presenters will present the experiences and insights from their practices to answer these questions and raise others from varied points of view: Ahn, a scientist, Watts, a curator, Naidus a social practice artist and Levy, a site remediator.

Collaboration between ecosystem science and eco-art to improve ecological research and ecosystem restoration practice - a case of an interdisciplinary symposium in INTECOL 2017

Changwoo Ahn, George Mason University

The collaborations between ecosystem restoration and art practices was epitomized by the eco-artist Jackie Brookner who said: "it is not a matter of the scientists providing the hard-core research and artists the soft outreach; rather, the dynamics engendered in the space between disciplines is full of information necessary to solve complex problems at the systemic level". My talk summarizes the goals, activities, and lessons learned from a special symposium that addresses these too-rare collaborations. The symposium was held at the 12th INTECOL (International Congress of Ecology) conference in Beijing, China, August 21 through 25, 2017, where about 3000 people attended from 70 countries. The theme of the Congress was "Ecology and Civilization in a Changing World", and focused on harmonious and sustainable development among people, nature, and society within the context of global change. The background and the rationale for the symposium will be explained. The symposium showcased collaborations between art and science on

ecological literacy and sustainability, ecosystem restoration, and ecological science communication through the works of US-based, eco-artists and ecologists/ecological engineers. Examples demonstrated how the incorporation of art and collaborating with artists in ecosystem restoration enabled the integration of cultural, social, historical, and geographic contexts and facilitated the much-needed engagement and participation of local communities that are often left out. The presenter will share a bit of history of his journey as a scientist of working with eco-artists over the years with some thoughts on the necessary next steps to incorporate art into educational, scientific and restoration activities.

Out of the gallery and into the site

Stacy Levy, Water Land Art

This is the new work for artists: to take their practices out of the studio and the gallery— and into the site. Though this kind of work has been evolving for decades, it is still peripheral in the art world and may be more readily acceptable to the other trades like landscape architecture and engineering. It is time to collaborate, instead of being heroically solo in the old method of art making. But the traditional art worlds have trouble with collaborative processes, where invention is considered the work of one person. Due to the cold shoulder from the established art world of commerce, this cross-disciplinary work relies on non-traditional funding sources and rare champions in art institutions. As eco artists, we are driven to work out ways to address and repair environmental damage. We collaborate with other disciplines like engineering and ecology, to make a project that solves problems and celebrates the natural processes at work on the site. Solving site issues is an essential drive for many artists but not one embraced by galleries and museums. It requires an almost outsider stance to making artworks that defy the old adage, "if it functions it cannot be art." Maybe eco art needs to ally itself with landscape architecture and building architecture to find a more supportive home-base? And we need to introduce new ways for scientists to actively recruit artists to their labs and research teams, not in the role of project decorator, but as a collaborator and concept translator.

Ecoart to Transform our Relationship to the Ecocide

Beverly E. Naidus

Many years ago I was introduced to the term "ecoart" by one of my students. The name for this new genre intrigued me. I had been teaching summer sessions at the Institute for Social Ecology for several years and the projects students were creating in response to ecocide were designed to help the public wake up to their inner activist and encouraged audiences to re-envision the future that could emerge from the collapse of capitalism. Just a few years later, I was invited to share my digital series, CANARY NOTES: The Personal Politics of Environmental Illness on a CAA panel about ecoart. The panelists online conversation gave birth to an international online network that continues to this day. The ecoart listserve of artists, curators, writers, and scientists became an inspiration for my teaching, my writings about the latter, as well as my practice of ecoart. My interactions with this group gave me the courage to take new risks with my practice, stirred up my rage about the ways we've been

colonized by systemic oppressions, and expanded my understanding of my work in relation to the collective challenges we face. From my training in permaculture design to help shape my project, Eden Reframed, on Vashon Island, to my more recent activist project, Extreme Makeover: Reimagining the Port of Tacoma Free of Fossil Fuels, the eco-art community has helped me reimagine an art practice that is less about participating in the world of galleries and museums, and more about collaborating with activist groups and neighbors.

Are Artists the New Anthropologists?

Patricia Lea Watts, Ecoartspace

Anthropologists study the anthropogenic influences driving climate change, the governance systems for dealing with climate change mitigation and adaptation, and the human impacts and ramifications of global climate change. In the last thirty years, artists have also studied the environmental effects of climate change and systems for adaptation while engaging the general public through aesthetic inquiries and community engagements, as well as on the ground restorations. Like ethnographers, artists train their eyes to see things that are not obvious and are critical from a cultural and societal perspective. And, like scientists, artists do research that involves careful observations while applying rigorous skepticism about what they observe. Artists engage their conceptual skills to visualize the invisible structures or elements of science, while also using the imagination to envision alternative outcomes and innovations yet to be realized. Applying aesthetic sensibilities and enacting embodied forms of knowledge is the role artists are playing in a world today where at least 60% of the population are visual learners. The days of Margaret Mead and Franz Boas, educating the populace of primitive societies are behind us. We live in a global commons where information is shared far and wide, and where communities are in need of visionary visual leaders to integrate indigenous wisdom with scientific knowledge to develop solutions to climate change. In this paper, I will give four examples of artists who are the new anthropologists, inviting a broad and diverse audience in a dialogue that is immensely critical for human survival.

Art and Community within Diaspora

Chair: Laura Earle

Beyond Ink & Pixels : Metamorphosis of the Nasta'liq script

Pouya Jahanshahi, Oklahoma State University

Nasta'liq is a traditional calligraphic script that has long been identified as the most aesthetic of Perso-Arabic based scripts. Its prominence is seen in historic manuscripts and artifacts treasured by arts and cultural institutions across the globe. However beyond a writing script, nasta'liq is considered one that embodies the national identity of Iranians and Persian culture for centuries. Starting in the later half of the Twentieth Century, artists and designers have used this traditionally utilitarian script in their works across a broad spectrum of media, ranging from paintings to multimedia installations, to

narrate and at times critique aspects of Persian art and history. This paper inquires into the unique history of the Nasta'liq script, and its present framework in art, design, and commerce within Iran, and its diaspora across the world. How can an ancient script rise to such significance? In an age of digital media and commerce how does a script originated in a centuries old calligraphic culture, maintain its prominence? What aspects of nasta'liq lend it carry the weight and depiction of a national identity?

Excluded Objects - Aporia of Identity: The Installations of Three Chinese Female Artists in the Diaspora

Yiyi Liang

In the 1990s, Contemporary Chinese art entered the international scene with visually provocative representations of post-socialist politics and conceptualizations of Chinese culture. However, these categories presume a male-defined canon which largely excluded female Chinese artists. While male artists were able to first establish themselves in the late 1980s, female artists emerged later. A group of them emigrated aboard in the late 1980s and developed a mature artistic language in the 1990s. This article examines the installations of three Chinese female artists in the diaspora completed in the 1990s: Qiu Ping's Chinese Gate (Berlin), Shen Yuan's Losing One's Saliva (Paris), and Hu Bing's The Pregnant and the Aborted (New York). The article aims to make two points. First, it offers an alternative genealogy of contemporary Chinese art by incorporating female artists' diasporic trajectory to discovery. Second, it positions these artists' work within the established category of feminist art. It investigates the female subject-position of their works by analyzing the materiality, temporality, and cultural codes in their representation of the body and sexuality, arguing for a different subject-position than that of Western feminist artist that is constructed by the society from which these Chinese artists emerge. With a comparison to the first generation of Euro-American feminist artists including Louise Bourgeois and Eva Hesse, this article investigates Chinese artists' dialectical reflection of "yin" and "yang" and regards this relationship as an alternative to the critique of "the phallic gaze" by Western feminist artists, who insist on the fundamental difference of woman from man.

Aestheticizing the Ecologies of the Syrian Refugee Crisis

Rachel Winter, University of California Santa Barbara

Through the work of Issam Kourbaj (b. 1963, Syria) and Halil Altindere (b. 1971, Turkey), this paper explores the way ecological elements of Islamic art act as conduits for contemporary artists from the Middle East to interrogate the Syrian Refugee Crisis. Through an eco-critical reading, I examine the way works by Kourbaj and Altindere draw attention to the socio-political dimensions of displacement, and the environmental shifts impacting refugee migration. Through fire and water, Kourbaj's Dark Water, Burning World (2017) visualizes the trauma of migrating by sea while transforming water's very meaning. No longer solely a life-giving source, or a metaphor for paradise, water becomes a liminal space between a new life and a place where life is lost. Altindere's astronomical installation Space Refugee (2016-2018) suggests earth is no longer habitable or capable

of sustaining humans, satirically proposing refugees living on Mars as a solution to the ongoing crisis. Kourbaj and Altindere's installations reveal the way the eco-conscious ethos of Islamic art is transformed by modernity and climate change to take on new meanings in contemporary forms to promote questions about migrant interactions with the environment, and the ways climate change might impact migration.

Iranian Graphic Design In Exile

Mehrdad Sedaghat Baghbani, Florida Atlantic University and **Setareh Ghoreishi**, Oakland University

After the Islamic Revolution in Iran (1976), many people have emigrated to Western countries. Iranian graphic design, as a visual tool for communication and interaction with the host communities and other Iranians in exile, has spread rapidly, as well. In this way, through graphic design, Iranian culture has persevered together with its people out of Iran, and it has also evolved in response to economic and political motivations. In this presentation, we will examine the position of Iranian graphic design in various sociocultural contexts in North America, as well as the challenges and opportunities it has faced in multicultural societies. Challenges and opportunities include issues regarding freedom from governmental limitations in using the images of women and the female body. In addition to investigating the challenge of designing for multiple languages and cultures, in this presentation we will talk about visual and cultural exchanges with the host community and compare them with examples in Iran. We will study the role of existing demands from the host community in shaping the design process, as well as the impact of the lack of a competitive environment in western market on the quality of these visual products. Due to the globalization resulting from the advancement of technology and the Internet, as well as the emergence of multicultural societies, we are confronted daily with visual subcultures. Understanding different visual cultures, their challenges and opportunities adds new dimensions and perspectives for artists, designers, and researchers, as they interact and produce work in emerging multicultural societies.

Art History and Social Justice in Practice

ART HISTORIANS OF SOUTHERN CALIFORNIA

Chair: Meggie Morris, Art Historians of Southern California

The Art Historians of Southern California (AHSC) welcomes a conversation in community with artists, art historians, curators, and other arts professionals who have found ways to advance forms of social justice in their work and encourage the abolition of longstanding injustice, such as pigmentocracy and heteronormativity, within the art world. We seek to bring together panelists with diverse perspectives and practices to discuss a range of strategies and tools aimed at decentering traditional frameworks of art history that are rooted in colonialism and coloniality. From the classroom to the museum to the studio and beyond, we invite meditations on the inclusion of non-traditional content, interdisciplinary research, critical race theory, notions of collectivity, and ancestral knowledge in our scholarship, and discussions of actionable steps to produce tangible improvements within our field and in society at large. We wish to create a safe and open space to highlight the diverse social justice arts practitioners already active across Southern California to learn in community and inspire new models to challenge racial, social, and economic inequality.

Art History and Social Justice in Practice

Meggie Morris, Art Historians of Southern California, **Amy J. Lyford**, Occidental College and **Annie Buckley**, San Diego State University

The Art Historians of Southern California (AHSC) welcomes a conversation in community with artists, art historians, curators, and other arts professionals who have found ways to advance forms of social justice in their work and encourage the abolition of longstanding injustice, such as pigmentocracy and heteronormativity, within the art world. We seek to bring together panelists with diverse perspectives and practices to discuss a range of strategies and tools aimed at decentering traditional frameworks of art history that are rooted in colonialism and coloniality. From the classroom to the museum to the studio and beyond, we invite meditations on the inclusion of non-traditional content, interdisciplinary research, critical race theory, notions of collectivity, and ancestral knowledge in our scholarship, and discussions of actionable steps to produce tangible improvements within our field and in society at large. We wish to create a safe and open space to highlight the diverse social justice arts practitioners already active across Southern California to learn in community and inspire new models to challenge racial, social, and economic inequality.

Art, Mysticism and a New Apophasis

ASSOCIATION OF SCHOLARS OF CHRISTIANITY IN THE HISTORY OF ART

Chairs: Ronald R. Bernier; Jonathan Anderson, Duke University

It is in the presence of the Mystical that we witness a straining of the mind at the edges of itself, prompting a mode of reverence for that which is unutterable, inaccessible to intellect. This experience of disconnect between the mind's ordering power and an ungraspable complexity serves as an analogue of something "other" – the infinite, the Absolute – and the consolations of transcendence. This found expression in the ancient traditions of Christian mysticism and, more specifically, in apophatic, or negative theology – the idea that God, or the divine, or the unsayable is best identified in terms of "absence," "otherness," or "silence," and "difference." The sources of negative theology are found in late antiquity and the early Christian period, with yet more radical representations found among the mystics of the late Middle Ages. In the modern era, contemporary art – abstract art, in particular, which for Jean-Francois Lyotard represents a new apophaticism – can give new form to the "negative presentation" of the unrepresentable; it can make "ungraspable allusions to the invisible within the visible," to that which exceeds presentation. Once again, we encounter a denial and collapse of the Logos, and "presence" is negative. This session invites presentations that will investigate the notions of apophatic transcendence as that new "dark night of the soul," as it was vividly described in the art and mystical musings of artists across historical periods and religious traditions.

Mediating the Abyss: Robert Smithson and the Art of Geological Mysticism

Rory J. O'Dea

In 1962, Robert Smithson pronounced that, "Informed external minds are armed against hidden impossibilities." Smithson was targeting Clement Greenberg, whose theory of medium specificity reduced art to a correlate of the positivist mind that could be perceived by eyesight alone. In opposition to this aesthetics of disenchantment, Smithson's art intimated a transcendent realm "free from the existence of sense and dimension." Though Smithson abandoned the Christian iconography of his early work, his inquiry into the numinous continued in his later nonsites and earthworks, within which the transcendental absolute metamorphosed into an oceanic state of material immersion. Smithson strove to dissolve the boundaries between the self and non-self by deconstructing anthropomorphic representations of reality, thus opening one to the abyss of the non-objective world. Though he privileged the immediacy of this experience of nothingness, his art is defined by the necessity of always mediating it. Nothing must become something. But rather than confirming the prison house of language from which there is no outside, Smithson's negation of what he called infraphysical reality through his representations of it reveals the necessity of mediation to grasp these radically different orders of experience. By considering the influence of St. John the Divine, Meister Eckhart, Jacob Boehme, and Samuel Beckett in connection

with contemporary theories of speculative realism, we can reimagine Smithson's art as a form of apophasis that foregrounds the ineluctable failure of language and representation as a means of ultimately attuning us to the otherness of the reality that lies outside them.

'Visio Dei sicuti est': Insular Gospel Decoration in Medieval Ireland as Depictions Approaching the Infinite Laura McCloskey Wolfe

My paper endeavors to connect the philosophical and theological late antique and early medieval writings on the nature of sight, spirituality, and the divine with the decorations found in the Book of Durrow and the Book of Kells. Each manuscript features an abundance of interlace and symbolic geometric designs that linked concepts such as the Logos with the practice of meditatio and memoria. The pairing of carpet page or heavily decorated text and the start of a gospel repeats throughout the manuscripts, underscoring the importance of the pages acting in unison. This symbiotic relationship between text and image was made possible through contemplating the words of the Bible, but brought to life by the human hand of the artist-scribe. Illuminated gospels were tangible objects that could reflect the invisible power of God's word. These sacred objects connected the reader with the divine and facilitated the processes of meditatio and memoria that combined to reflect the Holy word: "human beings can put a question so that the invisible things of God are understood and seen through the things which are made" (Rom. 1: 20). Building on the works of Timaeus, Gregory of Tours, Isidore of Seville, and Saint Augustine, my research argues for decoration as an expression of apophatic transcendence for the devout.

'The way a lion watches a fly': Agnosia in the Art & Poetry of 1950s San Francisco

Elizabeth A. Ferrell, Arcadia University

In the poem "Dark Contemplation" (1989), the Beat writer Michael McClure (1932-2020) uses natural imagery to describe the state of agnosia or "knowing through not knowing." McClure adapted the concept from early Christian mystics, who used it to describe the state of engaged passivity needed to open oneself to divine knowledge. McClure identified agnosia as key to the process he used to write his oracular poetry and the process that his friend Jay DeFeo (1929-89) used to create her abstract paintings. He recalled that during his visits to DeFeo's studio, "sometimes she would just sit on this stool, just contemplate, silently and quietly, and not paying attention to anything else. Kind of the way a lion watches a fly." He attributed to DeFeo the tranquil-but-alert, animal-like receptivity that exemplified McClure's understanding of agnosia as a way of inhabiting the world that was both spiritual and instinctual. This paper examines McClure's application of the concept of agnosia to the somatic processes of painting and poetic composition that developed in postwar San Francisco. McClure's attribution of the intuitiveness, quietude, and dialogical openness that typify agnosia to his writing process and DeFeo's painting process complicates the standard expressionist model of the creative act. Instead of a unilateral projection from the inside out, McClure's agnosia-influenced understanding of the creative

act underscores the contingency of somatic expression —asserting that intuitive, corporeal production involves ceding rational control not only to the repressed parts of oneself, but also to one's environment and fellow creators.

Artists & Art Historians: Navigating the Tenure Track

Chair: Michael L. Aurbach, Vanderbilt University

This professional development workshop will work best in a classroom type of setting. I will provide handouts so no projection system will be required. It would help to have a microphone. As workshop leader I will go over the handout(s) for the first half of the event and leave the remaining time for questions. Following the workshop I would be happy to address additional questions by phone or email.

What a Long Strange Trip It's Been

Michael L. Aurbach, Vanderbilt University

Michael Aurbach, Professor of Art, Emeritus and past CAA president retired from Vanderbilt University in 2016. The Bernice Steinbaum Gallery in NYC, the Delaware Contemporary, the Museum of Contemporary Art Jacksonville, the Wichita Art Museum, and the Indianapolis Art Center are among the venues that have hosted solo shows of his installations. Following a national competition Aurbach's work was selected for the inaugural contemporary show at the Frist Art Museum in Nashville. He has been the recipient of grants from the National Endowment for the Arts, the Southern Arts Federation, the Tennessee Arts Commission, the Puffin Foundation, and Art Matters Inc. His creative works have been featured in *Sculpture Magazine*, *World Sculpture News*, *Leonardo*, *Metalsmith*, and *Art Papers*. His educational background includes the MFA in sculpture from Southern Methodist University and the MA in art history from the University of Kansas.

Succeeding in a Liberal Arts Setting: Perspectives of an Asian Art Historian

Karil Kucera, St. Olaf College

Karil Kucera is Professor of Asian Visual Culture and the Associate Dean of Interdisciplinary and General Studies at St. Olaf College. She is also a past chair of St. Olaf's Asian Studies Department. Kucera earned her Ph.D. in East Asian Art at the University of Kansas, her M.A. in Chinese Art at the University of Oregon, and her B.A. at the University of Wisconsin – Madison. Her research interests include the study of sacred sites, religious sculpture of various traditions, and digital pedagogy. She is the author of *Ritual and Representation at a Chinese Buddhist Site: Visualizing Enlightenment at Baodingshan from the 12th to the 21st Centuries* (Amherst, NY: Cambria 2016). Given her interest in digital pedagogy, she is currently working on an e-textbook on sacred sites of Asia. She has been very successful at securing grants for various activities related to pedagogy, website development, and programming through external sources such as the Andrew Mellon Foundation.

The Path to Promotion and Tenure for an Art Historian at a Research University: A Chair's Perspective

David C. Cateforis, University of Kansas

Professor David Cateforis is Chair of the Kress Foundation Department of Art History at the University of Kansas. He received his Ph.D. in art history from Stanford University and his B.A. from Swarthmore College. Cateforis teaches courses in modern, contemporary, and global art. He has published work on Albert Bloch, Andrew Wyeth, Willem de Kooning, Robert Motherwell, Elizabeth Murray and Wanda Gu. He is co-editor of *Hybrid Practices: Art in Collaboration with Science and Technology in the Long 1960's* (University of California Press, 2018) and editor of *Rethinking Andrew Wyeth* (University of California Press, 2014). His new textbook, *Modern Art*, will be published by Oxford University Press. Cateforis is the recipient of numerous teaching awards and has lectured widely throughout the United States.

The Long Game: Charting a Path for Tenure and Promotion in the Studio Arts

John D. Powers, University of Tennessee School of Art

John D. Powers is a Professor of Sculpture and Time-Based Art at the University of Tennessee. He received his M.F.A. in sculpture at the University of Georgia and his B.A. in art history from Vanderbilt University. He is the recipient of a Guggenheim Fellowship, the Virginia A. Groot Foundation Award, a Joan Mitchell Foundation MFA Grant, and the Southeastern College Art Conference Individual Artist Fellowship. His work has been featured in *The New York Times*, *World Sculpture News*, *Sculpture Magazine*, *Art Forum*, *Art in America*, and on CBS News Sunday Morning. In regard to his creative work Powers claims that he is "engaged in an investigation of what lies at the intersection of cinema, computation, music, and physical space. By employing motion and sound in my work, I incorporate the passage of time as a compositional element in an attempt to more closely examine abstract and often intangible topics such as memory, thought, emotion, language and the essence of self."

Bay Area Women Artists' Legacy Project: A Model for a Cultural and Historical Record

Chair: Jan Wurm, Berkeley Art Project

For women who had been making art in the San Francisco Bay Area for several decades, there were some very clear common observations: their work generally was not represented in museum collections throughout the United States, to a disturbing number their work was not even significantly represented in local museums, their decades of exhibitions were not critically catalogued, and their significant teaching, curating, and organizing were not systematically archived. These women had been a creative force in many institutions throughout the community and yet their contributions to the unique culture of Northern California might fade, be forgotten, or even lost. Late career provides an overview clarifying the artist's legacy. Securing that legacy was a common concern that brought this group of women together to join forces in documenting their histories and the changing times through which they had persevered. An initial meeting of eleven women in 2015 focused on stewardship of artwork and establishing a working group of 30 that could be replicated in neighboring areas. Digital resources enabled BAWALP to create a website featuring each artist's work and statement, publish a survey book with introduction by historian Terri Cohn, record artists' interviews for the website, and create a YouTube channel. A new book focusing on the 1970's with introduction by critic Maria Porges paves the way for future volumes documenting following decades. This model allows expansion and serves as a directory for deeper scholarship contextualizing artists working across painting, sculpture, glass, textiles, photography, and film.

Beyond In/visibility: the Politics of Asian American Representation in American Art History

ASSOCIATION OF HISTORIANS OF AMERICAN ART

Chairs: Grace Sayuri Yasumura, Smithsonian American Art Museum; Z. Serena Qiu, University of Pennsylvania

What are the consequences of asking for greater Asian American visibility in art history? We are reckoning anew with our discipline's intellectual and material priorities which have enforced racial-class-gender hierarchies and American imperialist and exceptionalist ideologies. Across museums and universities, immediate solutions call for increased inclusion and representation of marginalized peoples into existing historical canons. What are the limits of these correctives for peoples who have been dehumanized through aestheticization and surveillance throughout American history, and endangered because of their hypervisibility in everyday life? Now over 50 years since the term "Asian American" emerged as a disciplinary and political category, we must reflect on ways to narrate the specificities of the Asian diaspora within American academies and museums beyond the binaries of visible/invisible, inclusion/exclusion. This panel invites ongoing research, curatorial case studies, and experimental methodologies that engage with issues such as: How has "Asian American" been a useful and limiting category for research, curation, and museum interpretation? What are strategies to present the historical absence or loss of Asian American subjects in archives and permanent collections? Are there ways to identify unconventional presence through creative citation or display practices? How might Asian American art histories attend to moments of solidarity and failure with respect to Black, Latinx, Indigenous and Pacific Islander communities and objects? How can Asian American art histories counter existing disciplinary priorities to aestheticize, visibly represent, visually clarify, expose, access, and possess its subjects—for example, through opacity, obscuration, dis-orientation, mistranslation, protective veiling?

Envisioning Diasporic Entanglements: Speculative Methodologies and Asian American Built Environments

Lisa Beyeler-Yvarra

Inspired by the multisensory, transdisciplinary, and collaborative work of architect Sumayya Vally and sociologist Denise Lim, this project utilizes speculative mapping strategies to visualize the "diasporic entanglements" of the past in order to excavate the spatial networks that haunt our present and imagine potential futures of solidarity. Shifting from the local and the micro-sensorial to national and regional scales, these cartographic visualizations situate Asian American spaces as crucibles within a palimpsest of cultural networks; from the formal spatial arrangements that exclude, conceal, and assimilate to the fugitive spatial constellations of gathering, belonging, and re-existing. For this presentation, I will focus on Yuri Kochiyama's kitchen table as an Asian American "countersite" (Lowe) within and in resistance to the hegemony of U.S. settler memory and national culture. My

project visualizes the entanglements between the everyday artifacts that make up Kochiyama's kitchen table—letters to political prisoners, flyers for protests and organizing campaigns, instant noodle packages, origami paper cranes, newspaper clippings, and family photographs—and the larger spatial systems of racially discriminatory housing policies within the Manhattanville Houses, West Harlem, and U.S. metropolises more broadly. In this way, I argue that Asian American built environments are not reductive spaces of exclusion, internment, and foreign deviation, but are complex, entangled spaces that are always co-constructed with and responsible to Black, Indigenous, Latinx, and Pacific Islander histories, communities, and futures.

Convolved and Labyrinthine: Carlos Villa's Radical Approach to Identity

Chaeun Lee, Graduate Center, CUNY

In Carlos Villa's 1970 piece *My Roots*, an unstretched canvas bearing convoluted patterns of coil-like forms is adorned with dark brown feathers arranged in a similarly labyrinthine shape. Its title, "My Roots," unambiguously points to the concern for self-identity that Villa, as a Filipino American from San Francisco, grappled with during the formative years of his career in the 1960s and the 1970s. However, the formalist treatment of the lines and shapes obscures easy identification of his origins and instead vaguely invokes a range of associations from indigenous Polynesian culture to Abstract Expressionism. Indeed, Villa's work from the 1970s—including his curatorial work *Other Sources: An American Essay* organized around the concept of "third world art" as well as his mixed-media paintings like *My Roots*—invites an exploration of the hybridity and interrelatedness of diverse peoples and cultures, rendering porous—if not altogether invalid—the established categories of race and ethnicity. My paper shows how Villa's radical approach to identity was inspired by both the syncretic history of the Philippines and the interracial conversations that underpinned various identity rights (e.g., Black, Chicano, and Asian American) and Third World movements in the U.S. In doing so, I aim to complicate Asian American art history of the 1960s-1970s beyond that which is narrowly marked by the rise of Asian American movement, and propose to rethink Asian American art and identity in relational terms, convoluted and labyrinthine as Villa's work demonstrates.

From Art Collectives to Institutions: Complicating South Asian American Art

Ambika Trasi, Independent

Considering the prolonged omission of South Asian American subjectivity within art institutions in the United States, this lecture-performance will unpack the complex consequences of making South Asian American art visible through my personal experiences working in various spaces in the field—from collaborative platforms like Asia Contemporary Art Week, to queer, feminist art collectives like the South Asian Womxn's Creative Collective, to co-curating Salman Toor: *How Will I Know* at the Whitney Museum of American Art, and curating in virtual spaces like the South Asian Institute's recent *Diasporic Rhizome* exhibition. In relaying my experiences, I will dissect and question the successes and failures of strategies such as:

infiltration, collaboration, queering, and citation in countering the various impositions placed on the South Asian American (and more broadly Asian American) body: from persistent invisibility, to the dangers of being packaged as the "exotic export," to being subject to constant surveillance and suspicion, and perhaps most especially, the long history of anthropological displays of looted objects and materials from South Asia in encyclopedic museums.

Inscrutability as Queer Modes of Asian American Life
Vivian Huang, Williams College

I propose to share an overview of my work on inscrutability as a queer form of Asian American appearance. My interdisciplinary research, forthcoming in my book *Surface Relations: Queer Forms of Asian American Inscrutability*, draws from performance and visual studies, gender and sexuality studies, and Asian American studies, and engages the central question of this panel: "What are the consequences of asking for greater Asian American visibility in art history?" In turn, I ask: What have aesthetic and affective discourses of Asian American invisibility in fact produced? How do we scholars of visual and performance arts create space and language to engage what I call minoritarian aesthetics of obfuscation? To focus my presentation, I will consider Baseera Khan's performance work *Acoustic Sound Blankets* and their use of brown, Muslim, femme aesthetics – most prominently, veiling – to shield, invite, and negotiate engagement with audience members. In these interactive performances, the artist is cloaked beneath a quilted black sound panel, embroidered in gold thread, equipped with a microphone to speak from and solicit pointed interactions with select audience members. Khan's art-making allows us to ask not only about the foreclosure of orientalist projections onto Asian diasporic and femme bodies but also how Asian diasporic and femme artists scramble these historic gestures to facilitate and experiment with social practices. In these ways, a racial aesthetic of inscrutable with-holding becomes a strategy for queer relation.

Beyond the Silk Road

Chair: Di Luo, Connecticut College

Scholars have often evoked the Silk Road as a readymade model to validate long-distance interactions in their attempt to present a cross-cultural history of architecture. In Alexander Soper's investigation of the Dome of Heaven in Asia, the Silk Road provided the necessary means to historicize the connections between the ceilings of Rome, India, and China. But Soper's approach has since received criticisms for the Eurocentric, perhaps Orientalist, view of the diffusion of architecture from the West to the East, and for ignoring unique cultural contexts that bestowed Asian domes with disparate purposes and meanings. This session explores new approaches to the study of the global history of architecture. How might we investigate the transmission of architectural knowledge across long distances in the past, and how do we build toward an unbiased discourse of global history that reveals not unilateral "influences," but multi-lateral interactions between architectures of the world? How might alternative models and theories suggest new routes and patterns of human movement and communication not already mapped on the existing Silk Road? This session welcomes papers that explore long-distance exchanges in architecture that challenge, supplement, revise, or subvert the Silk Road model, broadly defined. All cultures and periods are welcome. Papers may introduce new models or methods, reveal new materials, provide case studies, or present works in progress.

Alternative Routes: Toward a "Steppe City" in the Mongol Empire's Northwest

Petya Andreeva, Parsons, The New School

After the division of the Mongol empire, its northwestern portion, the Golden Horde, played a pivotal role in the Mongols' rise as a strategic player in global politics and trade. During the late 13th and early 14th century, the Mongols redrew the map of the Silk Roads, establishing additional axes to already existing Eurasian routes, namely the Black Sea route (Urgench-Sarai-Caffa) and Spice route through the Islamic lands of the Ilkhanate. The present study focuses on the former and explores how the trade route through the Golden Horde changed the migratory patterns, artistic production and demand for certain objects amongst the Mongol and Turkic nomadic elite. The paper will account for phenomena specific to the Golden Horde society: the creation of "steppe cities" and the forced sedentization and Islamification of a traditionally nomadic cultural sphere. Indeed, pastoral nomadic populations, including members of the elite nucleus, were gradually resettled into newly established urban centers on the Golden Horde's steppe core along the Volga River. This study will observe to what extent this newly embraced transition toward sedentism was successfully implemented in the Golden Horde, and how it impacted the traditional arts and crafts of steppe nomads. Finally, the paper investigates the consequent reinvigoration of centuries-old decorative traditions among the Eurasian nomads in response to the first waves of the plague. In the wake of the Black Death which ravaged the Golden Horde,

steppe nomads deserted cities, ultimately returning to the portable luxury of earlier steppe cultures.

Diplomatic Exchanges and Architectural Inventions along the Silk Road: The Case of Soltaniyeh and Santa Maria del Fiore

Lorenzo Vigotti, Kunsthistorisches Institut in Florenz

This study explores the transmission of architectural knowledge across the Silk Road during the fourteenth century, focusing on the construction of double-shell brick domes in Seljuk and Ilkhanid Persia and Italy, based on the preliminary work of Italian restorers in Iranian medieval domes during the 1960s-70s and abruptly interrupted by the revolution in 1979. The technology of building double-shell brick domes was uniquely employed in Iran starting from the 11th century, progressing from simple tomb towers to large mausoleums in the 14th century. The largest among those domes, the Mausoleum of Oljaitü in Soltaniyeh (1302 CE) was the object of an initial study by Italian conservator Piero Sanpaolesi during the 1960s-70s, who compared the materials and the structural solutions to the dome of the Florentine cathedral built by Brunelleschi in early 15th century. Sanpaolesi realized that double-shell structures or self-supporting brickworks had no precedents in the European context, but they were widely used in medieval Iran. Recent published scholarship written on the intense commercial and diplomatic exchanges between Iran and Italy during the Middle Ages and on-site visits in local archives and monuments in Iran support the idea of a circulation of technical knowledge between Persia and Italy along the Silk Road. This study is part of a larger project that includes Italian and Iranian scholars with the aim of revealing the global dimension of an interconnected early modern world, which included both Europe and the Mongol Empire, and the circulation of craftsmanship that animated its material life.

"The city is but a dreamscape": Liu Yujia's "Black Ocean," a Silk Road Oasis

Ellen Larson

In 2016, artist Liu Yujia produced *Black Ocean*, a film which documents the daily operations of an oil refinery, situated along the historic Silk Road within what is now China's Gobi Desert. The film observes an architectural spectacle created through the extraction of oil and other natural resources. This region, located in Xinjiang Province, provides energy for domestic consumption, supporting the rapid transformation of Eastern China's urban spaces. Oil is also exported to bordering nations as part of President Xi Jinping's Belt and Road Initiative. Presenting *Black Ocean* as a case study, Liu treats this built environment as a medium which activates non-linear atemporal movement from one imagined community to another, while simultaneously uncovering "natural histories" which exist across space and time. The video is accompanied by text drawn from Italo Calvino's 1972 novel *Invisible Cities*, which describes the travels of Venetian explorer Marco Polo, along with Polo's descriptions of cosmopolitan centers dotting the Silk Road. *Black Ocean* not only re-imagines "invisible cities" within the context of Calvino's text, but also contemporary metropolitan centers who depend on natural resources extracted within this periphery. Yet, here, time is demarcated through slow, cyclical movements of machines

and other human-made structures. Thus, Black Ocean evokes coeval notions of time and multilateral exchange in relationship to the built environment, nodding to historic, religious, and fictitious Silk Road architecture of the past, while simultaneously making a great leap forward into the future, with viewers meandering somewhere in between.

Beyond Transfer and Revival: Narrative Creativity in Medieval Italian Mural Decoration (11th–13th c.)

ITALIAN ART SOCIETY

Chair: Armin Bergmeier, Leipzig University

Discussant: Alison Locke Perchuk, California State University Channel Islands

The period 1000–1250 saw vibrant artistic and intellectual creativity in medieval Italian wall paintings and mosaics. Large-format narrative sequences were deployed in new ways to elevate viewers spiritually, perform exegesis, shape communal identity, teach history and theology, and display power. Authors and artists offered sophisticated theorizations of the aesthetic, affective, and communicative capacities of images. While some sequences drew on existing models, notably the paintings and mosaics that accrued to Old St. Peter's, many more were ad hoc creations, mixing old and new motifs, styles, and artistic strategies to generate distinctive compositions intended for specific spaces, sites, and purposes. The historical and conceptual weight of Rome (then as now) and the natural coherence of pictorial recensions versus the heterogeneity of unaffiliated narrative sequences has resulted in a historiographical privileging of passive transfers and revivals over discrete acts of artistic and patronal creative agency. This panel seeks to reset that balance. Narrative creativity played out in the development of new iconographies, narrative structures, and framing systems, and in the reimagining and repurposing of old ones. New pictorial strategies were generated for new architectural forms and spatio-liturgical arrangements; Byzantine decorative practices were integrated with Latin architecture and vice versa. Collective analyses generally cluster by iconography, region, or artisans; we seek instead to bring together papers underscoring how creativity manifested itself in discrete monuments, whether well-known, like Santa Maria in Cosmedin or Sant'Angelo in Formis, or deserving of greater fame, like San Tommaso ad Acquanegra sul Chiese or San Calocero in Civate.

The Frescoes in the Narthex of Sant'Angelo in Formis **Teemu Immonen**, University of Turku

The Frescoes in the Narthex of Sant'Angelo in Formis In the present paper, I discuss the relation between the frescoes in the narthex of Sant'Angelo in Formis and the biblical fresco program inside the church. The program inside comes from the time of Abbot Desiderius while the frescoes in the narthex are usually dated to the late 12th century. Analysing the interplay between the frescoes within and without the entrance wall, I argue that they form a thematical whole and function as parts of a single program, originally composed by the learned Cassinese elites of the Desiderian era. This does not

necessarily call to question the traditional dating of paintings in the narthex as they appear to be a reworking of earlier frescoes destroyed in an earthquake. Reading the frescoes in the narthex as a product of the Desiderian creative culture allows us to release their interpretative potential in a new way. More than that, it offers us hints how the Cassinese monks of the abbey's Golden Era were taught to look at images; what did they see when they saw an image on a wall? Apart from purely visual questions, dating the frescoes in the narthex to the late 11th century also connects them more directly with the intellectual and literary currents of the abbey at its height. The frescoes participate in the re-evaluation of the Classical past in the monastery at that time and they shed light to the mentality behind the changes in the Cassinese liturgical calendar and liturgical readings under Abbot Desiderius.

Saint John at Porta Latina: An Innovative Roman Bible **Chiara Paniccia**, Università degli Studi "Gabriele D'Annunzio" di Chieti-Pescara

At the end of the 12th century, the iconographic tradition of the Roman Bible, painted on the walls of churches in imitation of the models of the Roman apostolic basilicas, reached the height of its fortunes and at the same time came to an end. The basilica of Saint John at Porta Latina was probably renovated during the pontificate of Pope Celestine III (1191-1198). Unlike the traditional biblical cycles, the Porta Latina paintings have a particular narrative development due to their arrangement in the space of the church and the selection of biblical episodes. The number of episodes is smaller than traditional and the narrative sequence does not provide for a typological relationship between the Old and New Testaments arranged on the two walls but, as customary in the Italo-Southern area, the episodes follow a ring direction. Unlike the Italian-southern model, however, the biblical stories only concern the nave. There are no iconographic comparisons for the narration of both the presbytery and the counter-façade: in St John's the Last Judgement is related to some Old Testament episodes painted in the upper part of the wall. So far, not enough attention has been paid to the novelty of this cycle with respect to tradition. The paper intends to reflect on the way the iconographic programme of Porta Latina is organised in relation to the physical space of the church and the figurative interaction of the images. We therefore question the relationship with the models and the creative intentions of a concepteur who made unique the figurative programme.

Narrative Creativity and Acts of Imitation on the Vercelli Rotulus

Evan A. Gatti, Elon University

Narrative Creativity and Acts of Imitation on the Vercelli Rotulus Scholars of medieval Italian wall painting are likely familiar with the 13th-century Vercelli Rotulus (Archivio Capitolare Vercelli, #5) as an exemplum (or model book) that preserved frescoes purported to have decorated the nave of the Cathedral of San Eusebio in Vercelli.¹ The rotulus, which is comprised of three sheets of vellum glued together and organized into two rows, is divided into 9 sections, depicting 18 vignettes from the Acts of the Apostles (Acts 2-21). According to a 17th-century description of the Cathedral, the main nave of the church was divided into nine bays, as

reflected in the drawing, and was painted with scenes from Acts. As compelling as these alignments are, the Vercelli Rotulus (hereafter VR) has more to offer scholars than what it once was. As has been argued by Enrica Pagella, the VR offers insight into the processes and mindsets of transmission and influence.² I will contend that the material and formal aspects of the VR itself—the thing as it is and not just a referent for what once was—should be seen as a meaningful model for inquiry.³ In this paper, I will argue that the order and visual arrangement of imagery preserved on the VR raises important questions about medieval narratives and iconography. As part of a larger project, I will discuss the development of a facsimile of the VR (to be produced by Facsimile Finder) as well as an academic commentary, and a teaching guide for using the VR in a general studies classroom. (250 words)

Black Collage

Chair: Julie L. McGee, University of Delaware

Black Collage, before and beyond Romare Bearden, respects the multivalent nature inherent to Black and Collage. How have and do artists and scholars participate in the un-doing of modernist tropes associated with a history of collage that displaced Black subjectivity and agency? Black collage may adhere to a practice of coller, in reference to the French verb which means to paste or glue, but in ways that don't inherently bind this practice to European Modernism, Pablo Picasso or Georges Braque. Suppose coller hews more to adhesive than metaphor—that Black collage transcends pieces for compositional uniqueness, a symphony's manuscript. Black American artists used collage before Bearden, yet there is no denying the centrality of his work to this conversation. Indeed, Bearden's significance calls us to think deeply about the extended practice and importance of collage and Black artists. Among the many who have are Ralph Ellison, Kobena Mercer, Patricia Hills, James Smalls, Jacqueline Francis, Ruth Fine, and Brent Hayes Edwards. In early 1961, while living in Stockholm, Sam Middleton completed a treatise on collage that placed his own work in a direct line of inheritance from Picasso and Cubism to Surrealism and Dada—for its radical aesthetic refusals and nowness. Appropriating Shahn, Middleton wrote, "Art always has its ingredients of impudence, its rejection of established order so that it may substitute its own fresh and contemporary authority and its own enlightenment." This session invites contributions related to Black collage, audacity and enlightenment. Considerations of history, theory, conservation, and artistic practice are welcome.

De-Racing Black American Art Campaign: The Collages of Amalia Amaki

Indira Bailey

Black American artists create black collages to express their culture, history, and spirituality. For many artists, collages represent lived experiences and memories. This presentation explores contemporary artist Amalia Amaki's collages that highlight what she calls the De-racing Black American art campaign to provide agency by removing racial barriers and

language that defile heritage, lineage, and spirituality. I highlight the significance of Amaki's usage of unorthodox materials such as buttons, vintage photographs, postcards, church fans, and other found objects to tell stories of Black Americans to challenge the historical narrative portrayed in Eurocentric art. The scarcity of Black women collage artists' visibility in art disconnects the historical, gendered, and lived experiences of Black women. This presentation highlights Amaki's artistic processes, the meaning behind her collages, influences of her mother, living in the south, and how her fascination with buttons became an artform through an interview. As a result, the audience will observe the boldness and fearlessness of Amaki's collages and her relationship with spirituality, ancestry, and agency. In considering the significance of the Black Collage, I identify how race and gender shaped Amaki's actions and values reflected in her collages.

Un-Becoming: Deborah Roberts on Black Girlhood **Kéla Briana Jackson**

In her text *In the Wake: On Blackness and Being*, Christina Sharpe delineates "anagrammatical blackness" as "...we can see the moments when blackness opens up into the anagrammatical in the literal sense as when, 'a word, a phrase, or a name is formed by rearranging the letters of another,'" then again in the "metaphorical sense in how, regarding blackness, grammatical blackness falls away and new meanings proliferate..." Deborah Roberts's collage, "Political Lambs in a Wolf's World," examines the limits of visual language that make legible beauty, girlhood, and blackness through a figuring and refiguring of the Black girl child which parallels the breaking down and building up encompassed within anagrammatical blackness. Through her amalgamated figures comprised of images sourced from popular culture, history, and embellished with her painting and drawing, Roberts constructs a vision of freedom that requires an undisciplined gaze—a counter-practice of reading and seeing the body, specifically the bodies of Black girls. Therefore, I read *Political Lambs in a Wolf's World* as Roberts's provocation of the possibilities of reconfiguring the categories of beauty, girlhood, and blackness to honor the specific intricacies of Black girlhood. To that end, this paper considers *Political Lambs in a Wolf's World* as a product of critical visual fabulation, through which Roberts reconfigures images of Black girls, while simultaneously offering models of being and knowing otherwise.

Black and Queer, Queer and Black: The Collage of Jonathan Lyndon Chase

Peter Murphy

This paper examines how recent work by Jonathan Lyndon Chase (b. 1989, United States) conceives of Blackness and queerness as capacious identities that can coexist rather than oppose or overtake one another. They achieve this, I argue, by using holding as a motif in depictions of intimacy between Black gay men and as a technique in the form of collage. The representation of Blackness and queerness is clear in scenes of men having sex, all of which are rendered in an expressive manner that features exuberant lines and visceral colors. How these two identities can inform one another without

superseding the other, however, is not as straightforward. Drawing upon scholarship by Jennifer Nash and Darieck Scott that argues that the anus is both racialized and queered in representations of the Black body, this paper will demonstrate how Chase explores race and queerness evenly with no single identity holding more weight than the other by using collage to form the Black anus. I will analyze how the artist makes the anus a material and tangible subject in their work by constructing it through impasto and/or pasting images from Black gay pornography. By bringing these sexual signs of Black men to the surface of their work, Chase asks us to recognize the distinctness of race and sexuality and their complex relationship. Like the men holding each other or themselves in the works, the collaged signs act as the conjunction between race and sexuality that are resolutely Black and queer, queer and Black.

Blackness and the Ashcan School

Chairs: Jordana Moore Saggese, University of Maryland, College Park; Gwendolyn D. Shaw

Discussant: Alexis L. Boylan, University of Connecticut

In the century since the American Ashcan School rose to critical acclaim, a predominant narrative has shaped these white male artists—George Bellows, George Luks, Robert Henri, and John Sloan—as honest painters of urban life. Most early scholars either did not recognize, or purposefully choose to ignore, the many problematic aspects of the group's shared obsession with observing the slums of lower Manhattan, then populated with newly-immigrated poor Europeans and African American migrants from the postbellum South. Much of the historiography propagates narratives about Ashcan artists and their work as being focused on “the real” and made with a commitment to the celebration of the humanity they encountered in the metropolis, subsequently inculcating ideals of white, heteronormative masculinity and mastery within the history of American modernism. Regrettably, these engagements failed to contextualize Ashcan within the dominant Jim Crow-era preoccupations of denigrating and classifying racial and ethnic types, which dominated the broader culture and the urban environment within which they were working. The presentations included in “Ashcan and Blackness,” examine these artists's personal beliefs about racial difference and social hierarchies; their open participation in racially-denigrating cultural practices, including personally donning and performing in blackface; and their near-exclusive focus on picturing white figures, even in distinctively urban settings where interracial and interethnic contact was a part of daily life. By re-linking Ashcan to the world of burnt cork in which it was forged, they make an intervention into a previously limited understanding of Ashcan's deep immersion within painful racist histories.

Locating Blackness in John Sloan's Backyard Scene
Lee Ann Custer, University of Arizona

In 1904, John Sloan moved to New York and took up residence at the edge of the Tenderloin district. This location served as inspiration for him over the next six years, as exemplified by *Three A.M.* (1909) and *Pigeons* (1910).

Through maps and census records, this paper reconstructs the social world of the artist's backyard scene, and recovers the Tenderloin, particularly its Black residents, as a critical component of Sloan's oeuvre—without which we cannot fully understand his city scenes. Scholars have emphasized the importance of Sloan's everyday setting to his art, but the Tenderloin has escaped scrutiny—or, been conflated with Chelsea. Broadly, racist real estate practices led to the segregation of New York's neighborhoods; the Tenderloin was one of few areas where Black New Yorkers could rent. The shared spaces featured in Sloan's paintings would have been places of encounter for people of different racial backgrounds (as they were for Sloan)—however, he chose to depict only white or white-passing neighbors in these spaces. Although works like *Movies, Five Cents* (1907) indicate his awareness of interracial dynamics, Sloan avoided those relations when portraying scenes glimpsed from his home—bringing, instead, his own racism into view. By concentrating on what is not shown—Sloan's Black neighbors—this paper confronts art historical narratives that have interpreted Ashcan art as an “honest” portrayal of urban life, sidestepping its racist underpinnings. Ultimately, it argues that Sloan's urban vision paralleled broader Progressive Era reformers' attention to white foreign-born populations at the expense of Black residents.

Willie Gee and Robert Henri's Black Portraiture
Margarita Karasoulas, Bruce Museum

In Robert Henri's arresting painting *Willie Gee* (1904), a young Black child looks out at the viewer with a direct, penetrating gaze. Identified by name, Gee was a newsboy, the son of a formerly enslaved woman from Virginia who delivered the paper to Henri's home at the Sherwood Studio Building on West 57th Street and Sixth Avenue, then located just east of the predominantly African American neighborhood of San Juan Hill. Long understood by scholars as an empathetic and sensitively rendered portrayal of a Black child, the portrait is one of only five depictions of Black subjects throughout Henri's prolific career, including *Eva Green* (1907) and three portraits of another newsboy named Sylvester, painted in La Jolla, California in 1914. This paper will address Henri's portraits of Black children and his complex and evolving engagement with race. While scholars have addressed Henri's career-long interest in depicting children of different races and nationalities, less attention has been paid to Henri's engagement with minstrelsy and his own personal attitudes toward Black individuals he encountered in Philadelphia and New York. How might we reconcile Henri's seemingly “humanist” views with his deeply held racist ideologies? To what extent can we trace his interest in the Black subject across his career and what does it mean that he limited such representations to children? Attending closely to the archival record and to the circumstances of the portraits' creation allows for a deeper understanding of the ways in which Blackness operates in Henri's oeuvre.

Bellows's Boxers: Race and Manhood in the Gilded Age
Jordana Moore Saggese, University of Maryland, College Park

This paper takes up the story of George Bellows's 1909

painting Both Members of this Club and what it might tell us about the relationship between the fine arts, sports, and race in the early twentieth century. In the century that has passed between then and now, historians and critics have continued the narrative of Bellows as a painter of the raw views of urban life and as a symbol of the emerging discourses around manhood at the turn of the twentieth century. Moreover, Bellows's painting of an interracial boxing match has been specifically praised for its progressive views around racial equality, its mobilization of a classical bodily ideal, and its "realism." But I would like to tell a different story about this painting, one that considers the wider implications of sporting imagery in fine art and popular visual culture, one that highlights the complications of the artist's direct engagement with race, and one that argues for this painting as an illustration of a wider anxiety surrounding Black bodies in the public sphere. I want to show how debates around masculinity –that is the dominant frame of analysis for Bellows's boxing paintings from the very start –are always racialized as well. And, further, I want to show how the widespread racial tensions following Emancipation and Reconstruction in the United States played out between white and Black opponents both in the boxing ring and in the frame.

A Piece of Cake: Race, Caricature, and Performance in George Luks's 'Cake Walk'

Meaghan Walsh, University of Virginia

This paper provides a critical reading of Ashcan artist George Luks's monotype, *Cake Walk* (1907) and positions the work in dialogue with representations of African Americans circulating in popular culture at the turn of the twentieth century, including minstrel shows and Luks's own illustrations for the *New York World*. By examining the role of vaudeville and print media in the duplication, replication, and circulation of racial stereotypes in visual culture, I show how Luks's training in these media influenced his "realist" representations of African Americans in New York City. I contend that in *Cake Walk* and his cartoons, Luks leverages the visual vocabularies he first developed as a blackface minstrel performer to allow for multiple readings of his works by diverse audiences. Further, I consider how the cakewalk dance offers a complex understanding of racial humor and identity formation in the early 1900s. A dance originated by enslaved African Americans to poke fun at white slaveholders' customs, the cakewalk was later adopted by white minstrels to mock Black traditions. This complex web of caricaturization through performance and mimicry results in a double satirization of Black and white audiences alike, which, I argue, Luks unwittingly explores in his 1907 monotype. In returning the history of racial humor in vaudeville to Luks's artistic practice, I demonstrate how this image can be read as "funny" by Black viewers, as well as white audiences who expressed concern about the rapidly-changing racial demographics of the city.

Botanical Intimacies: Colonialism, Decolonial Practice, and Queered Ecologies

Chair: Gwyneth Jane Shanks, Colby College

This roundtable questions how plant life during the long and ongoing colonial project can be articulated through registers of racialized power, queered desire, and the body. The roundtable takes up a dialectic between the historic violences and trauma of colonization and the pleasure and desire engendered through plants. The conversation will question how artistic projects focused on botanical and ecological materiality can reveal the ongoing afterlives of colonial conquest. How can botany, ecologies, or imagined landscapes help reveal and dismantle colonial histories and ongoing material effects? We pay particular attention to embodiment, materiality, and affect to ask, "how do the qualities of specific plants inform the kinds of relationships that emerge around them?" The roundtable attempts, following May Joseph "[to] piece together...[an] assemblage of multidirectional memory," from the remains and afterlives of maritime travel, horticultural husbandry, and political economies and to read intimately for queered relationalities. While existing art historical literature on colonial expansion and botany attest to how our economic, political, and symbolic relationships with plants evidence colonial power, we draw on our collective training in queer theory, black feminisms, critical indigenous studies, performance studies, and artistic practice to unearth and imagine the variegated qualities of these relationships. How does this focus queer the way we think about colonial relations forming amongst humans or between geopolitical entities? The proposed roundtable would begin with 5-minute presentations of single artworks or performances, followed by group discussion of a set of core questions prepared in dialogue with the panelists.

Todd Ayoung will be part of this roundtable

Todd M Ayoung

Originally born in Trinidad and Tobago, W.I., and educated in the United States, Todd Ayoung is a multi-media visual artist specializing in two and three-dimensional design. His artistic practice focuses on the relationships among decoloniality, anti-racism, migration, "imaginary landscapes," "natural" disasters, and political art collective interventionist practices. His current work focuses on how modernity and coloniality are nested in capitalist productions/reproductions, and imagines ways of dismantling capitalism through an embrace of indigeneity and ecosocialism. Ayoung has exhibited in museums and galleries in Denmark, Austria, Belgium, England, Holland, Colombia, Costa Rica, and throughout the United States. His artwork has been published in *THIRD TEXT*, *Front 3*, *Fredag*, *New York Talk*, *DOCUMENTS*, *Bomb Magazine*, *Kyoto Journal*, *Semiotext(e)*, *Found Object*, *Art Journal*, *New Observations*, *Social Text*, *ARTBAR*, *Artworld Digest Magazine* and *Shifter Magazine*. Ayoung is an Adjunct Assistant Professor at Pratt Institute, and a visiting instructor at NYU's Tisch School of Art and Public Policy. [NOTE: In light of the roundtable format, proposed participants are not submitting abstracts. Instead, I have included biographies indicative of their scholarship, artistic practice, and fit for the roundtable's theme.]

*Shanks will be a part of this roundtable***Gwyneth Jane Shanks**

Gwyneth Shanks is an Assistant Professor at Colby College, and serves on the Museum Committee for CAA. Her research addresses several overlapping sets of concerns: how histories of colonization and racial capitalism impact contemporary art; the political and material implications of collecting and exhibiting performance-based art; and modes of museum reimagining. She held curatorial positions at the Walker Art Center in Minneapolis, Minnesota and at the Whitney Museum of American Art through the Independent Study Program. Her book manuscript in progress, *The Museum on the Move: Colonial Histories, Museum Structures, and Contemporary Art*, focuses on contemporary artists whose work proposes strategies that reimagine the contemporary art museum and dismantle colonial histories of representation. A second project, undertaken with AB Brown, focuses on plants, their circulation during the European colonial era, and the ways such circulations impact contemporary art. The manuscript analyzes these histories through contemporary artists of color who triangulate botany, desire, and colonization in their work: Beatrice Glow, Beatriz Cortéz, and Harmattan Theater, founded by May Joseph. While their work privileges oft-overlooked botanical and ecological colonial histories, they do so through aesthetic strategies that depend upon intimate exchanges with viewers, revealing the ongoing afterlives of colonial conquest. *Colonial Intimacies* ultimately emphasizes the consequential impact of interspecies relationships and how colonial botanical practices forge queer and collaborative bonds. [NOTE: In light of the roundtable format, proposed participants are not submitting abstracts. Instead, I have included biographies indicative of their scholarship, artistic practice, and fit for the roundtable's theme.]

*presenter will serve on roundtable***May Joseph**

May Joseph is Professor of Global Studies in the Department of Social Science and Cultural Studies at Pratt Institute, New York and the founder of Harmattan Theater, Inc., an environmental performance-based collective based in New York City. Her scholarly research combines contemporary art, critical cultural theory, and environmental practice; she has written on globalization, urbanism, performance and visual culture. Her books include *Sea Log: Indian Ocean to New York* (Routledge, 2019); *Fluid New York: Cosmopolitan Urbanism and the Green Imagination* (Duke University Press, 2013); and *Nomadic Identities: The Performance of Citizenship* (Minnesota, 1999). Since 2009, she has created community based, site specific performances addressing water issues along river and ocean cities around the maritime world including Istanbul, Venice, Amsterdam, Cochin, Delhi, Cape Town, Lisbon, New York.

*Brown will serve on roundtable***AB Brown**

AB Brown is an Assistant Professor at Colby College, and they are a transdisciplinary performance artist, writer, and performance studies scholar. Brown's research-based practice looks at how transness, disability, and colonialism orient us to

place and time and how embodied and material engagements might rearrange these modes of being and belonging. Brown's research interrogates queerness and queer performance in transnational decolonial histories and movements. They explore "unbelonging," a term, which simultaneously indexes and intervenes upon the transnational asylum system, geopolitical histories of migration and sexuality within sub-Saharan Africa and in Diaspora, and popular media representations that position Queer African refugees as always already out-of-place. A second project, undertaken collaboratively with Gwyneth Shanks, focuses on plants, their circulation during the European colonial era, and the ways such circulations impact contemporary art. The manuscript analyzes these histories through contemporary artists of color who triangulate botany, desire, and colonization in their work: Beatrice Glow, Beatriz Cortéz, and Harmattan Theater, founded by May Joseph. *Colonial Intimacies* ultimately emphasizes the consequential impact of interspecies relationships and how colonial botanical practices forge queer and collaborative bonds. Their writing has appeared in *The Brooklyn Rail*, *Women & Performance: a journal of feminist theory*, *Theatre Survey*, *Theatre Research International*, *Performing Arts Resources*, and the *Portland Institute of Contemporary Art Blog*. Brown received their PhD in Performance Studies at Northwestern University with cognates in Women, Gender, and Sexuality Studies as well as Postcolonial Theory. [NOTE: Because of the roundtable format, each presenter is represented with a biography rather than a paper abstract.]

*Lewis-Cappellari will present on roundtable***Sarah Lewis-Cappellari**

Sarah Lewis-Cappellari is a Ph.D. candidate at UCLA, whose work engages the interface of contemporary art, colonial visual economies, and Black Studies. Lewis-Cappellari was based in Berlin for several years where she received her MFA at the University of Arts Berlin in the "Art in Context" program and worked with the art & science collective Mobile Academy Berlin as the collective's primary curator and researcher. Her current research intersects concepts of "the marvelous real," contemporary art, critical race and Caribbean studies to look at the symbolic and material resonance of how sugar and sugar cane plantations have come to dictate tastes while exploring potentialities of consuming this seemingly banal ingredient differently through visual, curatorial, and performance-based projects. [NOTE: As this proposal is for a roundtable, I have include biographers for each roundtable participant, rather than a paper abstract.]

*Mtshali will serve on roundtable***Mbongeni Mtshali**

Mbongeni Mtshali is an Assistant Professor at the University of Cape Town. As a multimedia artist and scholar his work focuses on black queer and feminist contemporary art in post-apartheid South Africa. Mtshali's current research coins the term post-Atlantic futures to explore practices of queer, Black, femme belonging that decenter the Middle Passage as a primary analytic for framing Black diasporas. The project specifically draws together contemporary art and particular histories of piracy off the coast of what is now South Africa. A

second research project explores Sub-Saharan rituals of queer belonging by historicizing the ways in which certain plants are prepared and used in these rituals. The project links these ritual botanical usages to the ways contemporary South African artists are centering plants in their work to, likewise, frame certain queer politics and possibilities. He is a Fulbright Scholar and completed his doctorate in Performance Studies at Northwestern University. [NOTE: I have included a biography as opposed to a paper abstract, as this proposal is for a roundtable.]

Britain in (and out of) Europe: Unity, Separation and the Arts of Leave-Taking

HISTORIANS OF BRITISH ART

Chairs: Marcia Pointon; Keren Rosa Hammerschlag,
Australian National University

The 2016 referendum and eventual withdrawal of Britain from the European Union in 2020 has brought about a protracted and painful repositioning of Britain in relation to the rest of Europe. As existing partnerships are dissolved and new partnerships sought, Brexit has also revived interest in the British Commonwealth, Britain's alliance with America, and its role as a global middle-power. This panel will consider artistic and cultural responses to Brexit and the political, economic and social rupture it represents. It also seeks more generally to re-examine historical and contemporary artistic and material reflections on the relationship of Britain to Europe. For many, Brexit was experienced as an enforced separation—a one-sided divorce. From maritime subjects and migration imagery to genre paintings and deathbed scenes, Britain has long-standing pictorial traditions representing leave-taking of a variety of sorts. The arts of leave-taking, divorce and separation speak to the movement of people, goods and capital, and reflect on the passage of time and nature of death. This panel will consider all media from any period that grapples with these themes in British art, visual and material culture. (British art here includes art produced in and about the former British Empire.) Examinations of the visual cultures of mourning, migration, deportation and resistance to enforced separations, especially in the context of Brexit and other recent political crises, are encouraged. We welcome proposals that are broad and creative in their interpretation of the theme.

Britain, Brexit, Berlin: Kasia Fudakowski and the Art of Separation

Marsha McCoy

Ireland's Leave-Taking and the Aesthetics of Disunion: William Orpen's Western Wedding (1914)

Judith M Stapleton

This paper examines William Orpen's allegorical painting *Western Wedding*. Produced in 1914 in the context of increasing agitation for Irish independence, Orpen's work is nominally a depiction of union. But just as the bride and groom lean subtly away from each other under the watchful eye of their witnesses, Orpen's scene speaks to the farce, and not the reality, of social accord. As an allegory of the disavowance

of the United Kingdom of Great Britain and Ireland, painted in the years before the Easter Rising, *Western Wedding* advocates a strain of Irish modernism grounded in dual strategies of irreverence and aesthetic badinage. Rejecting nostalgia and iconoclasm alike as modes of nationalist cultural articulation, Orpen's work instead layers questions of national distinction and belonging over investigations into the discursive possibilities of canonical allusion. Drawing on the avant-garde theater of playwright J.M. Synge, Orpen's tenure at the Dublin Metropolitan School, and his visibility in international exhibitions of Irish art, this paper contextualizes Orpen's nuanced evocation of an art that looks simultaneously back to Ireland's past, west to Ireland's rural community, and internationality to the possibilities of cosmopolitan pluralism. In doing so, it showcases a vision of a radical, nonsectarian Irish modernism specific to the cultural milieu immediately preceding the Easter Rising.

Turner's Napoleon: Nation and Exile in the British Empire
Ariel Kline, Princeton University

This paper analyzes the ways in which J.M.W. Turner's pendant paintings, *Peace—Burial at Sea* and *War—The Exile* and the *Rock Limpet* (1842), struggle to articulate the body of the national hero and its relationship to British nationalism. Turner's depiction of the disgraced French emperor, in particular, is a potent view of St. Helena as a layered geography of British empire: 1840 was both the year that Napoleon's remains were exhumed from St. Helena and brought back to France, and when the British West African Squadron occupied the island and, in turn, made it a waystation for the thousands of Africans whose forced journeys along the Middle Passage had only recently been proscribed in British law. This paper, then, parses the overlapping histories of Britain's empire and its relations with continental Europe, tracing a shift in modern international policy that coincided with a newly ambivalent heroism. It asks to what degree Turner's pendant paintings, both of which depict the hero's leave-taking, express these national and imperial histories.

Buildings on the Move: Architecture and Travel Across the Pre-Modern World

RENAISSANCE SOCIETY OF AMERICA

Chairs: Elisabeth Dawn Narkin, National Gallery of Art;
Kyle G. Sweeney, Winthrop University

Contemporary discussions of the impact of globalization and digital processes on the practice of architecture often overlook the fact that the transmission and adaptation of architectural concepts has a long history. Since the pre-modern age, the movement of people, materials, techniques, and ideas has informed architectural theory and practice. Architectural drawings, treatises, painted cityscapes, maps, travelogs, and other records suggest that the human and informational networks that undergirded this interchange were multi-directional and, ever-increasingly, geographically vast and that the implications for architecture were profound. The mingling of indigenous knowledge and local materials in the colonial Americas is well-known, as is the diffusion and adaptation of Italian Renaissance forms across Europe. But recent scholarship and collaborative digital projects have begun to further unravel the complex modalities of pre-modern travel and its influence on architectural practices. This panel interrogates the role travel played in the circulation of people, architectural knowledge, materials, and techniques across the globe and examines the influences of travel and cultural exchange in the shaping of pre-modern spaces. This panel seeks papers focused on representations of the built environment, historical itineraries, travel narratives, networks of architectural knowledge and publication, and the applications of geospatial technologies for architectural history. Questions to be explored include how styles and forms acted as agents of cultural identity, how architectural knowledge was transmitted across space and time, and what travelogs and related documentation might reveal about the pre-modern understanding of architecture that might otherwise be obscured.

Encountering Gothic in Early Modern Travel Literature
Sarah E. Thompson, Rochester Institute of Technology

In the sixteenth and seventeenth centuries, the Gothic style made few appearances in European architectural treatises, and in an era when the reproductive print—a print representing a work of art for reference or collection—was at its height, Gothic buildings were rarely noted as worthy of imitation. However, even if not preferred by an academic elite, Gothic continued in use, and was a visible, enduring presence in the urban landscape; authors of travelogues or topographical studies could not avoid Gothic structures as part of their observation of the built environment and had to grapple with the description of a style often dismissed as without rules or order. Travel literature thus became one of the only genres in which Gothic was significantly visible. Images relating to this genre record not only information about the appearance of Gothic buildings, but social attitudes about Gothic and its meanings—meanings that seem to accumulate and shift rapidly in the aftermath of the Middle Ages, when the recognition and discussion of artistic style became a preoccupation. This paper addresses how authors and

illustrators of travelogues and topographical collections -- ranging in time from the *Peregrinatio in Terram Sanctam* (1486) to William Lodge's *Book of Divers Prospects* (ca. 1685) -- encountered Gothic sites, the paradigms they applied when recording textual and visual data, and how the resulting images and their dissemination perpetuated new meanings of Gothic.

Migrating Inventions. Brunelleschi's Dome and the East.
Dario Donetti, University of Chicago

In 1971, the Italian conservator Piero Sanpaolesi presented an ambitious research hypothesis that challenged traditional Western-centered narratives of the architecture of the Italian Renaissance at their very heart: Brunelleschi's design for the dome of the Florentine cathedral. Sanpaolesi, in particular, addressed an outstanding comparison with the mausoleum of Oljaitü in Soltaniyeh, an Iranian domed building of the late 13th century, surprisingly similar in its constructive technique and typology. After almost fifty years, the critical potential of this critical intuition still awaits to be unlocked and gains new credibility within a global and comparative approach, as the groundbreaking hypothesis for a study on the evolving history of domed structures along the Silk Road. Rather than proposing a study on the evolution of forms, our paper will build on this premise to pursue an architectural history of materials that aims to expand the traditional boundaries of the discipline by drawing attention to the circulation of technical knowledge. The uniqueness of Brunelleschi's dome is, in fact, a material one: its technological innovation lies in the double-shell structure of self-supporting brickwork, which had no precedents in the Western context. Only in these terms, one can understand the outstanding familiarity of Santa Maria del Fiore with the tradition of Iranian brick-domes: the material composition of Oljaitü's mausoleum, built more than a century earlier, thus speaks to a theory of the circulation of craftsmanship and building techniques in a global, early modern world that included both Europe and the Mongol Empire.

The Piazza and the Maydan: Convergences and Exchange between Early Modern Venice and Isfahan
Farshid Emami, Rice University

This presentation explores the affinities between two urban squares of the early modern world: The Piazza San Marco in Venice and the Maydan-i Naqsh-i Jahan (Image-of-the-world Square) in Isfahan, the capital of the Safavid dynasty in seventeenth-century Iran. Surrounded by uniform arcades, the urban form of the Maydan-i Naqsh-i Jahan is akin to the Piazza San Marco, whose arcaded porticos topped by apartments had just been completed when Isfahan's new maydan was planned in the 1590s. Moreover, the Maydan-i Naqsh-i Jahan featured a clock tower whose form, decoration, and urban configuration closely resembled the Torre dell'Orologio, erected on the piazza in 1499. The other shared component of the two squares was the coffeehouse, the quintessential social institution of the early modern world. While the maydan featured a row of coffeehouses from the outset, in 1720 Caffè Florian was opened in Procuratie Nuove on the south side of the piazza. I argue that these formal affinities and shared elements were not coincidental but rather

arose from the flow of information and materials through the movement of travelers, materials, and printed images. Printed representations of Venice appear to have been available in Isfahan and Renaissance architectural plans were known to local Safavid architects. As the primary models for an urban square in their respective contexts, the maydan and the piazza may have had different pedigrees but in the early modern period they became intimately akin through the multi-directional circulation of images, commodities, and humans.

Travelers, Urban Mobility, and Understanding of the Three Ecologies of Early Modern Rome

Susanna Caviglia, Duke University and **Niall S. Atkinson**, University of Chicago

Visitors to early modern Rome arrived in the city with various kinds of images, expectations, and ideas about the Eternal City that was then undergoing a haphazard, sometimes tumultuous, often gradual series of transformations. The long re-development of its urban fabric, the complex realignment of its social relations, and the economic transformation of its environmental legacy constituted composite interactive forces not fully understood by inhabitants, visitors or even modern scholars. While many plans, projects, and policies competed in the contested domains of secular and ecclesiastical institutions, little attention has been given to the role of the foreigner in the construction of the modern understanding of Rome as a real and imagined city. Perhaps unlike any other, Rome existed as an amalgam of texts –letters, memories, guidebooks, theatrical and literary writings– and images –illustrated compendia, printed vedute, maps and on-site drawings– which were the products of an engaged physical experience with the city. These urban itineraries, the traces of bodies in motion, engaging with objects, buildings, topography, and memory, were an important part of the construction of Rome's modern image and its meaning as an urban palimpsest. This paper proposes that mapping travelers' itineraries, following their journeys in an around Rome's ancient ruins and newly-constructed squares, can bring to light how the foreigner's perspective contributed to the representation of Rome's material (architecture), social (people), and natural (landscapes) ecologies. In this paper we propose that mapping urban itineraries, both verbal and visual, allows us to spatialize the creative and cognitive acts that formed an important part of Rome's transformation into a modern city.

Can Art History Be Affective? Empathy, Emotion and the Art Historian

CAA-GETTY INTERNATIONAL PROGRAM

Chairs: Cristian Emil Nae; Nóra Veszprémi, Masaryk University, Brno

What is the role of empathy and affect in art historical research and interpretation? When art historians encounter an artwork, they have at their disposal a range of tried and tested methodologies to guide their scholarly investigations. Yet, the art historian is also a subjective being, whose personal response to the artwork might precede and influence this regulated art historical enquiry. Empathy is recognised as a prerequisite for an art historian's understanding of otherness, but many other affects that might be mobilised – anger, shame, pride, desire, grief, delight, disgust – tend to remain unacknowledged. This session seeks to examine the interplay of personal affects and professional methodologies in art historical enquiry. How have art historians sought to integrate empathy and affect into their practice? How do affects, combined with art historians' personal histories, influence their choice of research topics? How do they accompany projects dealing with social and political issues such as inclusiveness or structural racism? How does all this relate to the duality of personal and political? How important are real-life encounters with artworks, artists and colleagues in creating affect, and how has the experience of isolation during the pandemic changed our notion of what constitutes an encounter? We invite papers exploring these and similar questions through case studies, taken either from the history of art history or from the alumni's own practice.

Female Artist, Male Art Historian: Affective Interaction in Bohdan Horyn's Love and Creativity of Sofia Karaffa-Korbut

Halyna Kohut, Ivan Franko National University of Lviv, Ukraine

What if a male art historian would write a book about a female artist, who is in love with him? And what if his affective response to her passion would be disgust rather than love? How such affective interaction would influence the art historical writing about the artist? This paper addresses these questions by examining a case of art historian Bohdan Horyn (b.1936) and graphic artist Sofia Karaffa-Korbut (1924-1996) who were involved in a complicated personal relationship, living in Lviv, a major cultural center of Soviet Ukraine, in the early 1960s. Fifty years later, Horyn published a book *Love and Creativity of Sofia Karaffa-Korbut*, aiming, according to his statement, to offer an objective documentary account of the artist's life and to refute the myth that she preferred artistic pursuit over a romantic relationship. Employing deconstruction as a method, I argue that despite the author's declared intentions, his text shifts the focus from the figure of the artist to the figure of the art historian because the latter attempted to justify his behavior in the toxic affective interaction that being emotionally damaging for the artist benefited his career. Choosing the genre of a collage novel, Horyn not only explicitly inscribes himself into its plot as a disproportionately major actor, but also implicitly as a story narrator takes control

over Karaffa-Korbut's personality, endowing it with his own thoughts and embodied experiences. Ultimately, while extensively citing Karaffa-Korbut's personal letters through the text, Horyn fails to acknowledge her as his co-author.

Hans Tietze: The Empathic Idiom of Art History

Irena Kossowska, Nicolaus Copernicus University Polish Academy of Sciences

The proposed paper focuses on the art theory propounded by Hans Tietze (1880-1954), a significant, albeit nowadays neglected, exponent of the Wiener Schule der Kunstgeschichte, who in the early twentieth century aimed to interrelate an objectivist methodological approach with subjective evaluation and empathic interpretation of an artwork. Born and bred in Prague in the family of a Jewish lawyer, he moved to Vienna in 1893. In the years 1900-1903 he studied art history under the supervision of Franz Wickhoff and Alois Riegl. Yet, in his treatise *Die Methode der Kunstgeschichte* published in 1913 he revised the theoretical models promulgated by his mentors. Discussing their approach to the analysis of form, he criticized the far-reaching dependence on psychophysiology, genetic formalism and taxonomic procedures. Instead he postulated a deeper integration of art historical enquiry with the cultural and social context relevant to the work under investigation. Contrary to the young Max Dvořák though, he paid special attention to the individual artist seen as the main driving force of stylistic evolution in art. Drawing on Wilhelm Dilthey's 'descriptive psychology', Tietze postulated to grasp the psychic core of the artwork in order to fully comprehend its content. Inherent in a culturally and socially shaped mind of the artist, the psychic processes became the focal point of his theory. He considered the intuitive and emphatic study of the artist's psyche to be an indispensable tool of the art historical research apparatus.

From Ludhiana to Lahore: Enmity Intercepted by Affect & Empathy

Nadhra Shahbaz Khan

My art historical journey of studying Sikh-period monuments started with an enmity towards the Sikhs. This was rooted in horrifying memories of atrocities committed against Muslims migrating from Ludhiana (Indian Punjab) headed for Lahore (Pakistani Punjab) during the 1947 partition, witnessed by my mother as a young girl. Quite naturally, it was not just memories that were passed down—they came complete with the horror and anxiety my mother had experienced, fused with very strong emotions against the perpetrators of those offences. These sentiments were reinforced by colonial historiography woven around the plunder and pillage of Mughal monuments at the hands of the Sikhs during their ascendancy over Punjab in the eighteenth and nineteenth centuries. It was no wonder that each semiprecious stone I saw gouged out of a surface, every brick structure denuded of its red sandstone or marble veneer, and all dilapidated mosques and tombs in Lahore morphed into human bodies in my handed-down imagination where each bruise appeared as a calculated act of violence.

Art History Revised by Artists: Transforming the Discipline by Affection

Ana Mannarino

When artworks affect other artists, leading them to produce new works that are interpretations, translations or revisions of previous pieces, artists construct narratives and new readings that can be considered a way of making Art History. The role played by artists in the selection and valorization of works of the past, as well as in conducting the understanding of these same works, is comparable to that of the art historian, either through the creation of new works or through the production of critical texts about the works that affect them. They often have different viewpoints from that of the historian, anthropologist or ethnographer. Artists mainly follow subjective criteria as the methodology for their choices and interpretations, such as sensibility, empathy and affections. We will explore case studies in which contemporary Brazilian artists revisit a traumatic past through their art, making new comprehensions of it possible. They produce a visual discourse that proposes new approaches to other artworks and its history: Adriana Varejão and Brazilian Colonial Art; Rosana Paulino and Jaime Lauriano, and the revision of images linked to a slavery past. Considering the words by the writer and artist Abdias do Nascimento, who defines art as "an act of love", and love as "solidarity in a living commitment", we understand the expression of Art History through art itself, from an affective viewpoint, as a possible way to reverse the colonialist origins of the discipline.

CANCELLED: Women in Architecture: The African Exchange

Chair: Elisa Dainese

In recent years there has been an international resurgence of interest in modern architecture and urban design in Africa, especially the work of male designers in the African regions. On the other hand, the African legacy of women in architecture and related overseas exchanges have largely been ignored or relegated to be a minor topic by mainstream historiography. While examples on Jane Drew's housing in Ghana and Denise Scott Brown's "African view of Las Vegas" are known, more recent scholarship, for example on Ute Baumbach's involvement in Ethiopia and Erica Mann's master plan for Nairobi, have only initiated the exploration of a subject that deserves consideration in its own right. This session wishes to fill the lacuna. By applying an intersectional lens, it proposes to investigate the role of women architects, their individual motivations within African specificities, and the embedding in original or existing networks connecting Africa, North-America and Europe. Papers should cover a key period in women's history, from the 1960s to the '80s—from when feminist debate emerged prominently in iconic architecture schools to the end of the second wave of feminism—but earlier examples could also be discussed. Papers are welcome that explore hidden histories of women in design and their experience of migration to and from Africa. Topics might include, but are not limited to, the diaspora of women's architectural ideas, the surging interest in women's work in publications and conferences, the role of women in African schools or their relations with overseas institutes.

CANONIZING THE INTANGIBLE: AROMATIC STRATEGIES IN THE MAKING OF THE U.A.E.'S NATIONAL IDENTITY

Chair: Francesca Bacci, Zayed University

This session explores how the perfumery, bukhoo burning, ghawa and spices have influenced the design and use of spaces – whether architectural, artistic, visual, virtual or conceptual – in the context of U.A.E.'s culture. With solid archaeological evidence of incense burners from ancient Yemen and South Arabia, and the first archeological records of perfumery in bordering Mesopotamia and Egypt dating back to 3000 B.C., the extent to which these historical, rich yet volatile presences have characterized the culture of the Gulf is still under-investigated. Today's use of scents ranges widely, from serving as spiritual medium in Islamic worship to marking exact moments in time, such as al mukhamaria used only on a woman's wedding day, and even as a medium in contemporary art. Yet this ubiquitous element of Gulf life is just beginning to be acknowledged in its cultural significance, and consequently institutionally recognized in canonical ways - for example, the rituals associated with the consumption of Arabic coffee have been included in the UNESCO Lists of Intangible Cultural Heritage. This session invites to explore the historical, visual and sensual expressions of these scents from within their original cultural context, focusing on how they contribute to shape public and private spaces, artistic practices, aesthetic and linguistic choices, social interactions, religious worship as well as national and personal representations. Through case studies, artistic experimentations, historical and theoretical investigations, these contributions immortalize the invisible, thus elusive, presence of scents as a foundational element of Khaleeji identity.

A FRAGRANT SPIRITUAL HERITAGE: THE USE OF PERFUMES IN QUR'AN AND SUNNA AND IN THE ISLAMIC YET FUTURE-ORIENTED U.A.E.

Ida Zilio-Grandi, Ca' Foscari University Venice

This contribution will present an analysis of specific passages of the Islamic sources in relation to the sensory and spiritual qualities of scents. The presence of perfume is discreet yet persistent in in these texts. For example, some report that Prophet Muhammad's wife, Aisha, used to shower him with his favorite perfume every time he went out for prayer or meet his companions ("I would put a lot of fragrance on the Messenger of Allah, peace be upon him, to the extent that you could see the shine on his blessed forehead and blessed beard"). Many hadiths (narration of the sayings of Muhammad) highlight the Prophet's love for fragrances and good scents like musk, oud and ambergris. In modern-day United Arab Emirates, perfume remain at the heart of daily rituals. Its importance as "intangible cultural patrimony" is increasingly more recognized by museums showcasing the nation's history (for example, in the Perfume House at Al Shindaga Museum, Dubai). Moreover, one of the six priorities in the national agenda is "cohesive society and preserved identity", in order to ensure that "the UAE's distinct culture will remain founded on progressive and moderate Islamic values (...) to proudly celebrate Emirati traditions and heritage while

reinforcing national identity". By considering the words used to describe the characteristics of fragrances in the Qur'an, this study will offer some insights about the nature of perfume as an important symbol of spiritual cleanliness, and consequently as a foundational element in the establishing of UAE's national Islamic identity.

PERFUMES FROM ARABIA: A BRIEF HISTORY OF INCENSE AND FRAGRANCES IN EASTERN ARABIA FROM ANTIQUITY TO THE PRE-MODERN PERIOD

Sterenn Le Maguer-Gillon, CEFREPA

Arabia is the land of incense and perfumes par excellence. Indeed, frankincense and myrrh, the most coveted resins in Antiquity, come from the south of Arabia. The quest for these resins led to the development of trade, both on land and sea. The incense trade placed the Arabian Peninsula at the crossroads between civilizations from the Far East to the Mediterranean world, and fragrant substances such as oud were and are still imported from southeast Asia. A refined art of perfumery developed in Arabia, based on the manufacture of scented oils and distilled fragrant water. This paper aims to briefly retrace this history and to focus more specifically on the evidence of the use and trade of incense and perfumes in Eastern Arabia from Antiquity to the late Medieval period. Indeed, several sites in the Emirates such as Mleiha or ed-Dur yielded incense altars testifying to the use of incense in a religious context. Perfume bottles were also found, offering a glimpse of the refinement of the civilisations that inhabited this area. During the Islamic period, Arab geographers also described this region as a hub for the trade between Mesopotamia and China. Looking at archaeological and historical evidence, this paper will show how the use and manufacture of incense and perfumes is deeply rooted in the Emirati society.

MEMORIES THROUGH SCENT: CURATING HERITAGE AND HISTORY IN ABU DHABI

Ayisha Hassan Khansaheb, Department of Culture and Tourism, Abu Dhabi

What can a bottle of mixed perfume tell us? Not just any perfume, but one mixed by an artisanal perfume maker. By examining fragrance in the context of Emirati Cultural Identity, from the history of perfumes in the region to the ways perfumery and perfume-making is symbolically used to represent culture in Abu Dhabi, this paper seeks to answer this question. The paper highlights present and future initiatives, fueled by strategies fostered by the Cultural Sector of the Department of Culture and Tourism in Abu Dhabi, specifically developed by the Qasr Al Hosn curatorial and programming teams. Curatorially, fragrance has been used in cultural and historic sites, such as the Qasr al Hosn (Palace Fort) and the House of Artisan in Abu Dhabi, in different ways. From showcasing a customized scent to represent an iconic historic figure, to displaying various ingredients that showcase the methodology of mixing perfumes, the inclusion of fragrance in exhibits highlights the power of scent and fragrance mixing as its own art form. The experience of Qasr Al Hosn demonstrates the idea that fragrance is a powerful tool to the understanding of the UAE's current culture and past history. This elusive element of UAE's intangible cultural

patrimony perfectly conveys its national identity in an interesting and accessible way. UAE's museums can connect the viewers with the memory, history, and heritage of a community, and of its nation through the elaborate storytelling afforded by programs that celebrate the senses.

MAKING SPACE FOR SMELLS: CONSIDERATIONS ON EXHIBITING THE INTANGIBLE IN U.A.E. MUSEUMS

Francesca Bacci, Zayed University

As cultural initiatives from the Persian Gulf are increasingly featured within the international museum world, the sense of opacity that used to characterize this part of the world in previous decades is finally, if slowly, dissipating. Globalization breeds familiarity, and the aura of "otherness" - this layer of further meaning conventionally embedded in the Western gaze - is dispersing, as decolonizing strategies are finally at the forefront of the work of museographers and scholars alike. Yet there are some "cultural intangibles" within the current practices of meaning-making in the Gulf that have yet to be addressed. Among these, the codification of perfumes as an element connected to local tradition and national identity is increasingly solidifying through exhibitions and dedicated museum displays. This paper considers how perfume exhibition design constructs the physical and conceptual space of museum architecture and its environment, in order to feature a consistent representation of the U.A.E.'s cultural heritage. It presents, as case studies, the exhibition *Lest We Forget* (2007, Warehouse421, Abu Dhabi), the *Perfume House* (opened in 2019, Al Shindagha Museum, Dubai), as well as a small selection of public performances and museum installations, discussing issues of public versus private construction of space, spectacle, relational engagement and educational storytelling. Finally, this paper argues that the U.A.E.'s spiritual roots in Islamic tradition, its historical shared cultural heritage with other Khaleeji nations, and its current national aspiration of being recognized as the "land of tolerance" are all symbolized by the story and use of its most ephemeral and fragrant patrimony.

ESCAPING THE GAZE: SENSORY TACTICS IN CONTEMPORARY ART IN THE U.A.E.

Maya Allison, New York University Abu Dhabi

Today in the U.A.E., artists emerge under extreme pressures from multiple directions. From conflicting cultural demands reverberating from the shock of rapid industrialization, to the heat of the international spotlight on the U.A.E.'s ambitious cultural vision, art made here is most often (mis)read, by viewers from abroad, almost exclusively through the lens of identity and socio-political issues. How, then, to make work that sidesteps this over-interpretation, this sometimes-orientalizing, too-often under-informed gaze? This project looks at contemporary artists based in the U.A.E. who have found distinct and specific voices, working against the grain of clichés so often layered onto readings of art from the region. Their tactics often turn to the senses, to art you cannot see (and therefore deprive the viewer of the gaze). This ranges from the biological, to nostalgia, and to spectacle. When a viewer is asked to consider what a work evokes in its scent, do the clichés fall away more readily? Are we less likely to orientalize one another when it comes to the olfactory? Can

even clichés of incense and the Middle East fall away or be meaningfully engaged in contemporary art?

Careers for Creatives: Beyond Academic Jobs

PROFESSIONAL PRACTICES COMMITTEE

Chair: Martha M. Schloetzer, National Gallery of Art

Workers in the arts and cultural industries experienced significant economic setbacks from COVID-19. At the 2021 CAA Annual Meeting, employment concerns were on the minds of many members. More than ever, the traditional professional path for art historians and artists seems out of reach, but the good news is art careers come in all shapes and sizes. This session seeks positive approaches to finding fulfilling employment that pays the bills. Topics may include: developing a second career or dual career, maintaining an artistic practice while working in an adjacent field, and strategies for successful entrepreneurship. This session will benefit from a variety of perspectives in the arts. Emerging, mid-career and senior-level professionals are encouraged to submit proposals.

Contemporary Models for Living and Sustaining a Creative Life

Sharon M. Loudon, Chautauqua Visual Arts at Chautauqua Institution

The traditional career paths for academic professionals in the visual arts - artists, professors, art historians, curators, etc. - are shrinking more and more with each passing decade. Subsequently, the need for outside-the-box thinking about how one sustains a creative life is increasing. But this is not a bad thing. As an artist and the editor of the "Living and Sustaining a Creative Life" series of books, I produced two book tours between 2013-2018 at over 150 stops across the country and abroad that has informed my knowledge base regarding grass-roots solutions to these problems. I am grateful to have been able to meet and listen to thousands upon thousands of artists applying their creative ideas and problem-solving techniques to this seemingly intractable conundrum and my findings are truly optimistic. Artists and other arts professionals are now taking ownership of their lives outside of academia and these models are being replicated in all corners of our arts communities across the country. They are creating new paths that integrate the arts more broadly in society, thereby contributing to the well-being of others. It is my mission to share some of these examples and to discuss the small steps arts professionals can take to make big leaps in sustaining a life, with or without academia.

From Gig Worker to Entrepreneur: Capitalizing on Your Skills to Build a Business in Art History

Cara M Jordan, CUNY Graduate Center

In 2015, while completing my PhD in art history, I established an editorial business specializing in academic art historical and visual arts manuscript services for individual scholars and artists, institutions, and publishers. Based on my years' experience as an artist's studio manager and evaluating manuscripts as both an adjunct and peer reviewer, this

venture was initially intended as an alternate source of income during graduate school; however, it gradually grew into a full-time commitment as the inflexibility of the job market and familial obligations limited my ability to accept academic positions. What began as a solo entrepreneurial venture has since shifted to, most recently, an editorial agency with a roster of editors—most of whom are current or former academics—specializing in application materials, book proposals, artists' writings, and academic translation, in addition to basic copy and content editing. In this presentation, I will discuss my journey from academia into a successful alt-/post-ac career, detailing how scholars and artists can identify and capitalize on skill sets developed during graduate training, as well as my advice for transitioning out of the academic "cult," both mentally and practically, including professional development and networking opportunities outside of the academy, building a client roster and healthy financial and legal structures, and marketing yourself and your business.

Professional Practice: Hard and Soft Skills

Austin Shaw, Western Washington University

A multitude of opportunities await creatives beyond academic jobs. Every economic sector needs creative professionals. Creative teams at corporations, brands, or agencies provide in-house or remote employment. Alternatively, creatives work successfully as freelance artists or entrepreneurs. The development of both hard and soft skills lays the foundation to success in any field. Hard skills include a creative's ability to produce work and their fluency with industry standard tools. Hard skills are demonstrated through a portfolio, whereas soft skills are the interpersonal etiquette that creatives need to navigate and sustain a professional practice. Soft skills influence professional outreach, networking, negotiation, and studio culture. From getting your foot in the door to steering career growth, both hard and soft skills are indispensable. With two decades of experience working as a creative professional, in addition to developing a dual vocation as an educator, I am examining the essential qualities that contribute to an adaptable, sustainable, and ultimately fulfilling career. This presentation will share strategies for maintaining a professional commercial art practice, the importance of continuing personal / passion projects, and how to successfully cultivate relationships with clients.

Curating Art in a Healthcare Environment

Antonia Dapena-Tretter, Lucile Packard Children's Hospital at Stanford

Presented by the hospital's art curator, this talk will encourage audience members to consider less traditional professional paths, specifically those involving art collections curated in a medical environment. The vision for Lucile Packard Children's Hospital—the pediatric teaching hospital at Stanford University—has always been to heal humanity through science and compassion, one patient and family at a time. But, how can art be used to amplify this purpose, creating a truly holistic approach to healing? According to a 2008 study published in the *Journal of Child Healthcare*, "understanding the types of art that have stress-reducing effects on children in healthcare settings is important in improving their

psychological and physiological well-being, and may play a role in the healing process.” Perhaps because of studies like these, the professional field of arts and health has expanded significantly in the past few years and has recently been recognized by the World Health Organization as one of many methods to approach healing through non-clinical methods. This presentation will use LPCH as a case study to look at how an art collection can be integrated into a hospital environment, how scientific research supports the importance of aesthetic considerations for patients, and how this less traditional approach to collection management and curation might open doors for conference attendees willing to think outside the academic box.

Art as Service: Disability as a Catalyst for Hybrid Art Careers Models

Mario Gino Alberico, Gallery 119 Inc and **Justus Harris**, Out Loud Health, MedSculp

Before there was COVID-19, there were artists living with disabilities that had to maintain work in corporate environments to maintain health insurance. The authors have a multiplicity of experiences such as Mario Alberico's role as Managing Director at Accenture and Justus Harris, who is a healthcare consultant who has worked with Stanford Medicine X and leading healthcare companies. Since Harris and Alberico connected via their shared experience living with chronic illness four years ago, they have worked in an intergenerational business partnership that is based on the concept of Art as a Service. Art as a Service is both conceptual and functional within projects they have executed for corporate and civic clients including the John F. Kennedy Center for the performing arts as well as Intermedia Projects Inc. Art as a Service co-opts the language of consulting and design-thinking that corporate entities have adopted to effectively develop projects and leverages a desire for innovation that companies are increasingly looking to artists to create. While artists such as Andrea Fraser have pushed the boundary of Art as a Service and transaction, we present concrete examples of where there are opportunities in corporate environments to use an art-based process of consulting and commissions. While highlighting the necessity of artists to have parallel professional experiences in our current economy, particularly for those with disabilities, we equally provide a hopeful vision for the type of art that can be made from living a hybrid life as consultants and artists. In this way, we believe that art can reach farther and be viable in ways not traditionally taught in arts education.

Carlos Villa: Worlds in Collision

Chair: Thea Quiray Tagle, University of Massachusetts-Boston

Carlos Villa: Worlds in Collision is the first museum retrospective of iconic Filipino American artist Carlos Villa. It opens at the Newark Museum of Art on February 8, 2022, then moves to a joint exhibition at both the San Francisco Art Institute and Asian Art Museum in August 2022. The full-color exhibition catalog is published by UC Press and will be released in Summer 2021, featuring essays by Margo Machida, Lucy Lippard, Patrick Flores, and Theodore Gonzalves. A longtime San Francisco Art Institute (SFAI) faculty member, Villa (1936-2013) is a legend in artistic circles for his groundbreaking approaches and his influence on countless artists, but remains little known to many fans and scholars of modern and contemporary art. Villa was inspired by the late 1960s Third World Liberation consciousness in the Bay Area and radically changed his approach to artmaking to reflect non-western perspectives. The exhibition illuminates the social and cultural roots, as well as the global importance, of Villa's art and teaching career as he sought to forge a new kind of art-world inclusion that reflected his own experience, commitment to diversity, and boundary-bending imagination. For this roundtable the following curators, scholars, and artists involved with Carlos Villa: Worlds in Collision will discuss the significance of the Villa's multidisciplinary practice as an artist, curator, and educator: Lead curator Trisha Lagaso Goldberg, Smithsonian curator Theodore Gonzalves, Newark Art Museum American Art curator Tricia Laughlin Bloom, artists Paul Pfeiffer and Michael Arcega, and transdisciplinary scholar and curator Thea Quiray Tagle.

Curating Carlos Villa: Worlds in Collision

Trisha Lagaso Goldberg, She / Her / They / Them

Trisha Lagaso Goldberg is an artist, arts administrator, and curator who previously co-curated a project with Carlos Villa entitled *Sino Ka? Ano Ka?: San Francisco Babayan* for San Francisco State University and the Museo Ng Maynila in 1998. Trisha Lagaso Goldberg is the lead curator, along with Mark Johnson, of *Carlos Villa: Worlds in Collision*, opening at the Asian Art Museum (San Francisco) and the San Francisco Art Institute in summer 2022. She will speak about curating Carlos, as someone who was close with the artist during his life and as a caretaker of his legacy since his passing.

Carlos Villa and Families of Resemblance

Theodore Gonzalves, Smithsonian Institution

Theodore S. Gonzalves is a scholar of comparative cultural studies, focusing on the experiences of Asian American / Filipino American communities. He has taught in the United States (California, the District of Columbia, Hawai'i, and Maryland), Spain, and the Philippines. Theo is Curator in the Division of Cultural and Community Life at the Smithsonian Institution's National Museum of American History. He is currently serving as Interim Director of the Smithsonian Asian Pacific American Center. Gonzalves's discussion on this panel will focus on contextualizing Villa's life and career in the San Francisco Bay Area against global and imperial flows of

Filipinx and U.S. histories, with additional attention to San Francisco's arts/culture scenes of the 1990s that he helped to inform.

Making Filipino American Art in the 21st Century

Michael Arcega, San Francisco State University

Michael Arcega is an interdisciplinary artist working primarily in sculpture and installation. His research-based work revolves largely around language and sociopolitical dynamics. Directly informed by Historic narratives, material significance, and geography, his subject matter deals with circumstances where power relations are unbalanced. His investigation of cultural markers are embedded in objects, food, architecture, visual lexicons, and vernacular languages. Michael has a BFA from the San Francisco Art Institute and an MFA from Stanford University, and was a student of Carlos Villa at SFAI. A 2012 Guggenheim Fellow in Fine Arts and current Associate Professor of Art at San Francisco State University, Michael's work has been shown internationally at venues including the Museum of Contemporary Art in San Diego, the de Young Museum in San Francisco, Yerba Buena Center for the Arts, the Orange County Museum of Art, The Contemporary Museum in Honolulu, the Museum of Fine Arts in Houston, Cue Arts Foundation, and the Asia Society in NY among many others. Michael's work is included in the San Francisco presentation of Carlos Villa: Worlds In Collision along with two other contemporary artists who were also students and friends with Carlos: Jenifer K. Wofford and Paul Pfeiffer. For CAA, Michael will discuss the ways Villa's mentorship and friendship impacted his own art practice and his thoughts on Filipino American contemporary art in the 21st century.

Carlos Villa: American Artist

Tricia Laughlin Bloom

How are the public, artists, and the history of art impacted when Indigenous and non-Western collections remain in the margins? Carlos Villa sensed these power structures, the glaring hegemony of the cannon, and how to disrupt it all. His poly-cultural works and actions were and still are a powerful antidote and force for change, speaking over centuries of colonialism and racism. Should we speak of Villa as a global contemporary artist or an American artist? Both but perhaps foremost as a quintessentially American artist. The field of American art remains a hotly contested space among academics and museum professionals, still defined through a Europhilic lens, strongly linked to foundational myths of identity and belonging. Villa brought stories of immigration into the center of his practice and led the way for others towards today's artworld where themes of social justice and cultural difference are celebrated.

Contemporary Art in/of The Philippines

Paul Pfeiffer

Paul Pfeiffer (b. 1966 Honolulu, resides in New York, NY) recasts the visual language of pop spectacle to investigate how media images shape our perception of the world and ourselves. Working in video, photography, sculpture, and sound, he is drawn to moments intended for mass audiences (live sports events, stadium concert tours, televised game shows, celebrity glamour shots), which he meticulously

samples and re-edits to expose an uncanny emptiness underneath. From the hyperreality of photo retouching and digital erasure to the endless repetition of video loops, his mastery of postproduction allows him to magnify the surreal aspects of contemporary existence, where bodies become sites of saturated observation, and violence-as-entertainment flirts with nationalism, religion, and ancient myth. While he also experiments with the format and scale of his works, immersive audiovisual installations often cohabit with portable fetish objects in his exhibitions. Throughout his practice, Pfeiffer seeks to reflect and heighten the existential condition of the viewer as consumer by perversely blurring the boundary between voyeurism and contemplation. His work has been presented in solo and group exhibitions internationally, including at the 49th Venice Biennale, the Whitney Museum of American Art, UCLA's Hammer Museum, the Barbican Arts Centre London, and the National Gallery of Victoria (AU). Pfeiffer's work is featured in the San Francisco Asian Art Museum presentation of Carlos Villa: Worlds In Collision. At CAA, he will be speaking about his recent projects based in the US and the Philippines in relation to Carlos Villa's body of work.

Carnival in Africa

ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION

Chair: Courtney Micots

Discussant: Amanda B. Carlson, University of Hartford

Carnival is frequently differentiated from other performance and masquerade events by virtue of expressed resistance to authority whereby dancers and musicians take to the streets "dressing up" and "acting out" in a form of play that both celebrates and critiques society and culture. Black Atlantic Carnivals specifically target white hegemonies and those continuing in their place. While much has been written about Carnival in the Caribbean, the Americas, and in Europe; far less is known about Carnivals in Africa. In the 19th century groups of emancipated Afro-Brazilians, West Indian regiments, European sailors and soldiers, and many others traveled to port towns along the African continent due to complex colonial histories. These peoples brought their carnivalesque performances and music. Fancy Dress in Ghana is one example of a local appropriation of carnival during the colonial period to address tensions and modernity. Other African carnivals are newer inventions, like the Calabar Carnival, designed to promote tourism on the Trinidad model, yet have become political vehicles for local issues. Research into the Guin-Mina Yeke Yeke festival in Togo reveals the use of festive events as opportunities to repurpose imported images and expose the "carnavalesque." This panel seeks to explore not only how these traditions returned to Africa but also how they began to mix with local African performances. From there, we hope to expand current discourses about global African cultures in ways that consider Africa not only as a point of origin, but also a place of return and reinvention.

Migration and Emerging Identities in Africa: Textiles and Costumes at Carnival Calabar 2017

Umana Ginigeme Nnochiri, Cross River University of Technology, Calabar

Calabar Carnival, an annual international event in the South East city of Calabar, Nigeria, has birthed a platform where a cultural hybrid display becomes an avenue for using the past and the present to proffer a solution for the future. This event came about because of histories of migration by both force and free-will. And, in 2017 the theme of Calabar Carnival was MIGRATION! The theme of migration was showcased as a visual metaphor through textiles, costumes, and props that were performed along a twelve kilometer route, across major streets in town. Examples will be drawn from my experience as a costume designer for of Passion 4, the winning band of the Carnival Calabar 2017. This paper, from the point of view of a costume designer, will explain how the visual language of Carnival is used to propose a solution to the current economic situation and how the conversation about migration helps to understand the past, present, and future.

Power and Play: Fancy Dress Carnival in Ghana
Courtney Micots

Brightly-colored fabric costumes, whimsical masks, and accompanying musicians identify this carnivalesque masquerade known as Fancy Dress across southern Ghana. Beyond entertainment, carnival organization, performance, music, characters and costumes activate the public sphere as commentary on pop culture; social and cultural mores; and local, national and international politics. A vital creative expression of the lower classes, Fancy Dress is both comedic entertainment and a necessary regenerative force in Ghanaian culture. This carnival expresses, not a desire to imitate outside cultures, but rather the impulse of youth to adapt traditional culture to the contemporary environment. Although masqueraders embrace Western, Middle Eastern and Asian visual culture from contemporary sources, they do so within a form that is inherently African. Commonalities between Fancy Dress and local religious, healing and asaf practices are key to understanding some of the underlying cultural, social and political messages aligned with Ghanaian colonial and postcolonial history. Afro-Brazilian contributions through organization, performance and characters forge a connection between descendants and Bahia, Brazil.

Calabar Carnival: Visualizing Authenticity, the Remaking of Culture and the Paradigm of the Street

Nsima Udo

Calabar Carnival, inaugurated in 2004, has appropriated aspects of Calabar cultural festivals into the practices of carnival in the Caribbean, which is part of a tradition that stems from the second half of the 18th century. In 2004, these influences 'returned' to Africa and were remade at a time of political-economic change that demanded diversification and the creation of a tourist economy in Nigeria. Calabar Carnival has become an arena for sociocultural and political discourse, as well as an object of multifocal photographic practice. Relying on photographs and films held in both in public and private archives, as well as online repositories, this research

engages with the politics of provenance more closely, looking closely at carnival performance, the participation of people and forms of dissonance. The different forms of cultural performance, masquerades, street parades and floats, and band competitions come to represent forms of cultural re-adaptation and synergy: a meeting point of local traditions and the global popular culture. The context of cultural re-adaptation, the notions of cultural authenticity and remaking will be examined. How has the festival been remade in relation to what has been adapted from the Caribbean? This paper interrogates this remade festival as a conceptual meeting point where the street becomes a contested territory between the revelers and the dissident residents.

Altars in Motion: Carnavalesque Adornments in Guin-Mina Sacred Arts

Elyan Jeanine Hill, Southern Methodist University

Guin-Mina people in Togo often use festive events as opportunities to repurpose imported images. This paper will examine the "carnavalesque" (Bakhtin 1984) qualities of the Yeke Yeke festival in Togo by attending to the excesses and overturning of social norms that occur within the space of the festivities. Small-scale exchanges between Guin-Mina Vodun practitioners and South Asian merchants will be analyzed through close attention to events for Mami Wata—pan-African water spirits often depicted as mermaids and worshipped for their dominion over maritime trade. These performances may operate in similar ways to Black Atlantic Carnivals. This "carnival space" arises as a means of inviting wealth into local communities through tourism and religious intervention. Participants adorn their bodies as sites where multiple debates, diasporas, and temporalities emerge. Performers express memories of trade with Indian merchants through performances that embody Hindu chromolithograph images as depictions of local water spirits. By bringing dance studies into conversation with the work of art historians this study frames the body as an altar, a living archive. Troubled notions of gendered and racial fixity, interpretations of identity stylized within Mami Wata performances will be examined. These carnivalesque embodiments illustrate the interplay of the performers' identities with the "lives" of the objects and images through which they fashion transcultural dialogues.

Centering Latina/x & Chicana/x Art Pedagogies

Chairs: **Christen Garcia**, University of Texas Rio Grande Valley; **Leslie C Sotomayor**, Edinboro University; **Adetty Pérez de Miles**, Texas State University

Latina/x and Chicana/x art, borderlands and decolonizing theories are often excluded from art history, design, studio art, and art education canons. This panel focuses on approaches for decolonizing these art canons. Using Latina/x, Chicana/x, Latin American art, and borderlands pedagogies, this panel centers marginalized perspectives as valid through lived experiences and in-between spaces of nepantla. We seek presentations that consider how Latinx art, decolonial, and borderlands theories produce new ways of thinking and action for higher education curricula and pedagogy. Questions to consider are: In terms of canonical disciplinary delineations, what ruptures do Latinx art and theories generate for educators, artists, and scholars? What methodologies can be used to decolonize class curriculum, pedagogy, and/or artistic practice? How does one work to dispel stereotypes that exist about Latinx art? How does teaching at an HSI, HBCU, or PWI influence or complicate the way that Latinx theories in art are taught? How can borderlands and nepantla inform art education and teaching? How does the work of Gloria Anzaldúa, Walter D. Mignolo, Gerardo Mosqueda, Coco Fusco, Silvia Rivera Cusicanqui, or other Latinx scholars influence teaching, writing, and/or art practice? How do Latinx art practices, borderlands theories, and decolonial practices influence course design? We invite voices from all disciplines. In examining these questions, projects, papers, and performances will be given preference.

Moving from a PWI to an HSI: A Latina's Perspective

Gina Gwen Palacios, The University of Texas Rio Grande Valley

In August 2020, I moved from teaching Painting at one of the oldest and wealthiest, predominately white institutions (PWI) in the country, Maryland Institute College of Art (MICA), to the recently established University of Texas Rio Grande Valley (UTRGV), a hispanic serving institution (HSI) in Brownsville, TX. From Baltimore, where MICA is located, I could take students to DC, Philly, or New York to see major museums and engage with every type of art. The concerns of most students were focused on social justice, creative problem solving, and becoming an Artist. UTRGV is considerably different. Access to major museums is difficult due to distance and while the concerns of students overlap with some of those at MICA, as an educator, I must deeply consider course materials due to cost, transportation issues, K-12 education, cultural experiences/expectations, low self-confidence, school/work balance, and varied levels of college preparation. For me, the goal was not how to lower the standards I had originally set in my classes at MICA, but how I could improve, adjust, and rethink my teaching to better serve the new community I was in. In this presentation, I, a Latina artist also from South Texas, will share my experiences and updated pedagogy teaching at an HSI in the Rio Grande Valley.

Si de aqui, Si de alla: Migration Stories
Mark J Menjivar, Texas State University

Borderland Mujeres: Performing Nepantla
Elizabeth Corinne McCormack-Whittemore, The University of Texas Rio Grande Valley, **Katherine Grace Hoerth** and **Julie Vielma Corpus**

Our performance from our forthcoming book, *Borderland Mujeres*, is a collaborative, bilingual conversation in poetry and art depicting the everyday experiences of women living in the borderlands. It challenges rigid boundaries of languages, genres, cultures, and nations. We are from the Rio Grande Valley, and each of us has a different cultural identity and relationship to la frontera. We will share our artistic collaboration to offer our collective vision of the cultural, linguistic, and ecological landscape of our home. In *Light in the Darkness*, Anzaldúa defines the concept of “Nepantla,” a geographical, emotional, and metaphoric place of transitions and healing. On the border, we live in a literal Nepantla, a place of “multiple and conflictive worldviews” and everyday, its citizens “learn how to integrate all these perspectives” (17). Nepantla is more than a physical border. It is the liminal space between binary identities. *Borderland Mujeres* embodies this tension and visualizes it with color, revealing beauty to depict the everyday experience of living in, and celebrating, the process of “conocimiento,” which involves self-respect, love, passion, and contributing to the community (*This Bridge We Call Home*, 540-541). We claim this borderland as a space of empowerment; this abstract concept is (re)imagined as a bougainvillea flower flourishing in barbed wire. Our performance will embody Anzaldúa’s theory of nepantla. We will also discuss pedagogical possibilities, grounded in Chicana and feminist theories, for collaboration across artistic disciplines, languages, and cultures in the university classroom.

Gloria Anzaldúa's Border Arte Philosophy Guides Fashion Drawing Lessons

Marie Karen Bravo Moix, Texas State University

Girls may feel disempowered by fashion images which often showcase limited choices of self representation. While teaching a summer fashion course, with the goal of encouraging girls to create a unique self presentation through fashion drawing, our class was not prepared for the topic of colorism during a fashion drawing exercise. Only one student colored in a skin tone and the rest of the class left the white paper as the model's skin. After discussing our choices in the classroom and later interviewing the only girl who colored in a skin tone, I found unsurprising results. Research shows that girls with lighter skin tones have privileges that girls with darker skin tones do not. In searching for a solution to alter the project, I found that a theory was needed to address structural oppression when dealing with teaching art and design. Following the work of Nancy Tuana and Charles Scott, I believe that Gloria Anzaldúa's *Border Arte* philosophy can offer a useful framework, providing both a methodology and a method. This can be useful for crafting a multicultural art and design lesson plan for teaching community art classes as well as in a higher education space. Inspired by *Border Arte*

philosophy, I believe that as an art educator, I can create fashion drawing lesson plans that allow for students to draw themselves, and their unique multicultural identities, into self-fashioning representations without resting on the constraints of established mainstream images.

Centering the Caribbean: The Long Eighteenth Century, Hemispheric Perspectives, and “American Art”

Chairs: Marie-Stephanie M. Delamaire, Winterthur Museum; Katelyn D Crawford, Birmingham Museum of Art

Discussant: Monica Dominguez, University of Delaware

How different does early American art look when viewed from the Caribbean? Histories of colonial and vice-royal American art, tend to privilege art produced in continental spaces as they came to be organized as nation states, overlooking the interrelatedness of early Caribbean and continental colonies. This interconnectedness had a profound impact on artistic creation in the early Americas. Artists like José Campeche, Peter Bentzon, John Greenwood, Josef Francisco Xavier de Salazar y Mendoza, and Agostino Brunias, worked outside and across borders; between social classes and races; and beyond sovereignties which historical narratives have organized for the eighteenth century. This panel centers the Caribbean region—hub of colonial, revolutionary, and hemispheric activity—a pivot for eighteenth-century visual culture that offers avenues to address art making beyond national paradigms and the continental weight of North American and Latin American art histories. At a time when a synthetic view of “American” art history seems no longer feasible nor desirable, the Caribbean region opens onto the importance of art making between American spaces. We seek papers that focus on works of art, artists, networks of exchange, patronage, collecting or destruction that emerged from or were driven by the Caribbean region. We welcome papers that address specific artists and works of art even if the visual record is missing or destroyed (such as José Antonio Aponte’s “libro de pinturas”), mis-catalogued (for instance the portrait formerly identified as Hercules Posey, the cook who George Washington enslaved), or displaced (such as John Smibert’s Bermuda Group).

Difficult Love (What Scatters and Then Comes Back Together)

Alexis Callender, Smith College

Situating George Washington in Caribbean Waters

Emily Clare Casey

The Age of Seas: The Caribbean as International Theater of War

Pedro Luengo, Universidad de Sevilla

The eighteenth century has provided a solid base for the history of seas as a transnational tool. Among many options, the Caribbean played a key role in defensive and commercial strategies involving from Spanish viceroyalties to African force

labour, through other European powers and local populations. Against many previous approaches, including from Jamaican Maroons to French Saint-Domingue through British Antilles seems crucial for the understanding of the zone. More specifically, the building of fortifications is a good starting point to support this crossed perspective. For this reason, this presentation aims to demonstrate that Caribbean fortifications have an inner coherence, apart from colonial powers, local challenges, or even geographical contexts. To demonstrate this, most updated knowledge about these structures built by different kingdoms will be compared with contemporary proposals for the Pacific or the Atlantic Oceans. New materials or techniques shared by different territories, such as coral stone or tabby concrete, will be used to support this shared history. At the same time, archival material about movements of slaves, artisans or engineers contributing to these works, will be taken into consideration. With this perspective, eighteenth century Caribbean fortifications will be presented as a regional shared heritage, and not only as national monuments, or simple consequences of colonial imposition. Only from this point, these structures will be accepted by current societies, rejecting contemporary misunderstanding and its fatal consequences for their preservation.

Charred Wood, Fragmented Writing, and Buddhist Bullets: Reuse and Recycling in Japanese Visual and Material Culture

Chair: Halle O'Neal, University of Edinburgh

Discussant: Paula R Curtis

Tracing the afterlives of objects is now a common lens for analyzing the multidimensional stories experienced by visual and material culture. Within this methodology, our panel argues for a more targeted focus on the nature of reuse and recycling to understand how and why new lives come into being. Our papers chart shifts in meaning, function, ownership, and agency as viewed through the practical and theoretical implications of an object's reuse. We believe it is important to interrogate the assumptions around what it means for an object to be extant by asking: What is retained? What is deactivated? What is dispersed and recycled? And of course, why? Fowler's paper investigates the recycling of temple bells for Pacific War munitions by considering not only the practical implications of such a procedure but also how ritualistically and conceptually such important Buddhist objects came to be transformed into weapons of war. Morse's talk explores the significance of repurposed materiality in crafting Buddhist sculptures that allowed both sculptors and icons to access spiritual authority. Through close analysis of Yale's calligraphy album, *Tekagamijō*, Kamens offers a sustained theoretical engagement on the meaning of fragmentation. O'Neal's paper considers the transformation of handwritten letters into memorial palimpsests that reveal the paradox of deliberate retention through destruction. In order to demonstrate the widespread nature of repurposing, Curtis offers discussant comments on the panel's broad range of objects that undergo the material transformations of reuse, from Buddhist sculpture and bronze bells to waka, epistles, and scriptures.

The Emotional Toll of Wartime Bell Deployment in Japan **Sherry D. Fowler**, University of Kansas

Buddhist temple bells (*bonshō*) are a precious feature of almost every Japanese temple. These bells often have a singular status within their environment with a strong aural and visual presence prominently positioned in their own structure. While most past studies of Buddhist bells have concentrated on their inscriptions, craftsmanship, technologies, or sound, this talk will focus on how approximately 45,000 of them disappeared during the 1940s. During the Pacific War, as metals grew scarce, temple bells became a resource for munition production. How were temples and shrines convinced to give up their bells that embodied the hopes and vows of donors and parishioners? What was the process of transformation from a religious instrument used to comfort the dead into an object that would destroy life? A few case studies, presented as object biographies of surviving bells dating from the seventeenth to eighteenth centuries, will be examined to consider these questions, as well as how they managed to escape the fate of being melted down, and the international, national, and local ramifications of being reunited with their original temples.

Repurposing Wood for Sacred Images in Kamakura Period Sculpture

Samuel C. Morse, Amherst College

Sculptors during the Kamakura period at times looked to unconventional sources for the material for their images and other projects. In 1183 Unkei used fragments of wood from the destroyed Daibutsu-den for the rollers of a set of the Lotus Sutra and in 1206 an anonymous sculptor used a piece of charred wood, presumably from the Daibutsu-den for the right shoulder of the memorial portrait of Shunjōbō Chōgen. Unkei's father, Kōkei, employed wood from a sacred pillar beneath one of the halls at Ise Shrine for a now-lost image of Dainichi installed in the Main Hall of Kōmyōbuji. Some thirty years later Chōkai, one of Kaikei's disciples, used wood left over from his master's statue of Eleven-headed Kannon at Hasedera for a smaller statue of the same deity at Kōfukuji. Of particular interest are statues of Aizen Myōō and Jizō carved by the Nara sculptor Kaijō in 1256. The inscriptions indicate that they were commissioned by Jakuchō, for the Kedai-in, a temple located not far from Jōruriji. Both were carved from pillars from the destroyed Daibutsu-den. When preparing to carve the statue of Aizen, Kaijō and his two assistants, consecrated the wood, and they maintained the eight precepts while sculpting the image. Through repurposed wood from structures and images with potent connections to Japan's religious history, dedicatory objects, and their own personal devotions Kaijō and many other sculptors of the period embedded their works into multiple networks of meaning that reinforced their spiritual authority well beyond their visual impact.

Reading Tekagamijō: Fragmentation and Re-integration in a 17th-century Calligraphy Album

Edward Kamens, Yale University

"Recycling and reuse" of materials indisputably characterizes the genre of calligraphy albums known as *tekagami* ("mirrors of exemplary hands"), and this is of course true of the Beinecke Rare Book and Manuscript Library's *Tekagamijō*, first assembled ca. 1670. It is indeed composed of dispersed textual out-takes and fragments of many kinds (dating from the 8th CE to the 17th). Although these albums stabilize the condition of text fragments, their contents and structures often also remain fluid—and in fact, certain samples in the *Tekagamijō* were modified and replaced right up to the time of its acquisition for Yale in 1934. My studies of classical Japanese poetry have also been concerned with "recycling and reuse" in the textual dimension: *waka* are made up of borrowings, of re-arranged and re-assembled fragments of other poems in seemingly endless recycling chains. But so, in yet another sense, are anthologies of *waka*, which bring poems together from disparate points of origin and multiple contexts to create new arrangements that, in turn, allow for further re-cycling and reuse of their wholes and their parts as they flow through space and time. This talk explores the resonance among these forms with a focus on examples of *waka* poems, reproduced in whole or in part, in the *Tekagamijō*.

Marking Death: Stamped Buddhas and Embodied Writing in a 13th Century Letter

Halle O'Neal, University of Edinburgh

Despite its inherently ephemeral character, paper played significant roles in Buddhist rituals and private practices in premodern Japan. Through a focused examination of a thirteenth-century letter by the monk Jōgyō (1186-1231) that was stamped with Amida Buddha figures after his death and sealed within an Amida statue, this talk draws out the sacral importance of paper and handwriting alongside reuse and recycling in Japanese Buddhist material culture. Examining the crux of these transformational moments tells us how mourners navigated loss, reveals the productive tension between preservation and destruction, and exposes the paradoxical importance of intentional invisibility in artistic culture. By reframing and layering Jōgyō's letter with the repeating rows of stamped Buddhas, this memorial practice creates a palimpsest of sorts. Paper, in its materiality, was therefore a key site of memory and commemoration. And by fragmenting, rearranging, and reusing left-behind letters, brushwork became embodied writing, marked and filtered through the simple recurring figures. In these ways, this talk argues that purposeful palimpsests offer an intimate view of the mourning process and of prayers for salvation.

Communities in Resistance

Aural Resilience: Sonic Labor in Chen Ting-jung's You Are the Only One I Care About (Whisper)

Pei-chun Hsieh, Binghamton University

In 2018, the artist Chen Ting-jung (1985-) manufactured a sound installation that reclaimed the Beishan Broadcast Wall in Kinmen, Taiwan. Constructed in 1967, after the First Taiwan Strait Crisis, this broadcast-wall aired political propaganda and popular Taiwanese songs for three decades in an attempt to reach Chinese Communists. In recognition of the Cold War propaganda device's sonic operation, Chen stripped down this fortress into its rudiments: a horizontal arc of speakers, playing ad nauseum a recording of two singers singing a cappella one of Taiwanese cultural icon Teresa Teng's famous solo pieces. She titled the installation *You Are the Only One I Care About (Whisper)*. How and why Chen came to reclaim the Beishan Broadcast Wall is the story I want to explore here, where the questions about the exploitation of female labor and the aestheticization of the female voice confront the aurality of the Cold War. I argue that the female voice became a specific site of production during the sonic combat between the Kuomintang regime and the Chinese Communists. I suggest that the operationalized female voice represents the crux of Chen's artistic intervention. By a close examination of Chen's work, I trace the its multifaceted adjacencies to and convergences with this history of sonic labor—a sensibility that further migrated beyond the war zone to its recurrence in the neoliberal present. Most importantly, I investigate how Chen's intervention is both a feminist critique and a form of sonic resilience that opens up to different political possibilities.

Using Carceral Art to Heal, Inform and Connect

Tamara White, Union Institute and University

Prison art is making its way into the mainstream art world and has seen prominent recognition through exhibits such as "Marking Time" at MOMA PS1 and "How Art Changed the Prison" at the Aldrich Contemporary Art Museum in Connecticut. How does this art compare to art by non-incarcerated artists? The global artwork is valued at \$59 billion, whereas the United States spends \$80 billion a year on incarceration. However, few artists from the world of incarceration receive deserved recognition. That validation can provide confidence and self-worth to the artist and bring a level of awareness and multiplicity to art collectors. My presentation will discuss a fellowship that I am creating in collaboration with Words Uncaged, a non-profit in Los Angeles that facilitates art, narrative therapy, and new media workshops throughout California's state correctional system. Furthermore, Words Uncaged is creating a program that uses art to facilitate mentorship between currently incarcerated individuals and youth working to extricate themselves from the influence of gangs. I will discuss how art has provided healing, informing and assisted with bridging the carceral system's gap. Artwork by current and formerly incarcerated individuals will be featured.

Eleven Emlékmű / Living Memorial: Sustained Occupation in Budapest Since 2014

Izabel Galliera, Susquehanna University

Known for the myriad of personal objects and its iconic circle of white chairs in Budapest's Liberty Square, *Eleven Emlékmű / Living Memorial* was initiated in May 2014 by a group of contemporary artist activists, art historians, curators and community members. It aimed to put a stop to the erection of a state memorial commemorating the 70th anniversary of the Nazi occupation of Hungary. The Living Memorial movement continues to unfold in opposition to the official monument that communicates the government's attempt to re-write history and erase the memory of many Hungarian Jewish citizens who were killed not only by German soldiers, but also by fellow Hungarians. I will delineate the role art played within the Living Memorial's varied dimensions and phases of operation that extend beyond considerations of past national traumas. I argue that this initiative did not merely serve a symbolic role through its organizers' temporary occupation of public space but also functioned as a discursive tool which embodies what Chantal Mouffe calls an "agonistic public sphere." Carving out an inclusive public sphere is all the more vital in a context dominated by far-right nationalism under Prime Minister Viktor Orbán's draconic and discriminating legislation. The project countered the political manipulation of history and the suppression of non-violent opposition. Relying on archival documentation and interviews with the organizers, I show how Living Memorial's use of participatory models of communication and organization has sustained its resistance over the last seven years.

Complicated Relations in Contemporary Art

Chair: Patricia J Stout

Discussant: Kristen Carter, Florida Southern College

Inside and Outside of “Queer”: Deborah Kass’s Feel Good Paintings for Feel Bad Times

Theo Triandos, University at Buffalo - SUNY

I have an issue with the word and category “queer” because I think it obfuscates the material differences between men and women, which are so huge, okay? That said, I might be the queerest artist I know. —Deborah Kass, Brooklyn Rail, 2010
Deborah Kass’s *Feel Good Paintings for Feel Bad Times* (2001-2012) operate inside and outside of “queer.” In *Painting with Balls* (2005), Kass spells out Jasper Johns’s ironic parody of New York School machismo in his *Painting with Two Balls* (1960), replacing the mock-action painting of the original work with a single word, COJONES, repeated seven times. Kass’s painting thus reiterates then-recent writings in the queer art history, participating in that discourse by highlighting the gay male sensibility of post-war American art repressed in most other accounts of the period. But like Kass’s double-sided public sculpture, *OY/YO* (2015), which asserts a collective cultural (Jewish) identity when read from one side (*oy*) and individual selfhood from the other (*yo*), these paintings speak to two positions. As I read it, *Painting with Balls* also voices lesbian criticality toward the queer art history. It addresses the queer art history’s delayed reception to art by women by highlighting the discourse’s repeating focus on gay male icons—painters with balls. Evoking Judith Butler’s description of (dis)identification as the “uneasy sense of standing under a sign to which one does and does not belong,” Kass’s *Feel Good Paintings for Feel Bad Times* reveal the complexity of contemporary cultural politics, declaring dissent within “queer” coalition.

Scaler Extremes: Anicka Yi’s Fermented Umwelts

Yani Kong, Simon Fraser University

This presentation explores the experience of scale through the protean creations of Anicka Yi, a Korean-American artist who works with bacteria and microbiome as a medium in her large scale installations. Her works, *Biologizing the Machine (terra incognita)* and *Biologizing the Machine (tentacular trouble)*, exhibited at the 58th Venice Biennale, develop a symbiosis between nature, bacteria, and Artificial Intelligence. In the former, gigantic chrysalis pods made from kelp leather hang in a swamp-like environment, enclosing the buzz of robotic insects. In the latter, Yi encases AI controlled soil and scent experiments that follow the life cycle of bacterial stasis, decay, and growth. Each work swells and swarms with active cellular assemblies that adapt with the bacteria in the galleries, indeed, altering to the presence of the viewer whose own biome mingles with the microorganisms in the room. Yi’s work demonstrates scaler extremes by exhibiting microbacteria in macro-installation form to ask how something as imperceptible as bacteria can proliferate to the degree that it both overwhelms and excites. In her use of medium, Yi reminds us of the microbial formations that are not only shared across living entities but blur the lines between animal, vegetable, and human. Just as Donna Haraway (2016) writes that life in our era is closer in form to a compost pile than anything resembling a post-human epoch, Yi imagines “a hotter compost pile,” fermented biospheres that allow the viewer to find themselves among an open, mixing, decomposing life

world.

Organic creatures: Lasting legacies of Lygia Clark’s Bichos in contemporary Brazilian art

Patricia J Stout, University of Texas at Dallas

Brazilian artist Lygia Clark is well-known for incorporating the spectator into her artworks. In the early 1960s, she created a group of participatory sculptures that she named *Bichos* (Critters). Consisting of geometrically shaped aluminum panels hinged together, each sculpture remains incomplete without the interaction of the viewer. Clark is documented as referring to these works as organic creatures and suggesting that they have a mind of their own. The moment the viewer interacts with one of Clark’s aluminum sculptures, making even the smallest manipulation to its body, the individual is cast into a web of entanglement. Recognizing the delicate nature of its structure, the viewer turned participant is thrust into a never-ending cycle in which the sculpture both relies on the viewer for support and simultaneously pushes back. This paper traces the lasting legacies of Clark’s *Bichos* in contemporary Brazilian visual art, arguing that while these artworks are commonly recognized as depicting a shift toward viewer participation in Latin American art during the 1960s, they also metaphorically represent the ongoing social tension present within the city of Rio de Janeiro. As such, Clark’s sculptures are intricately connected to the place of their origin yet remain timeless. This reading of Clark’s *Bichos* links the sculptures to an on-going call for social justice in Brazil. Furthermore, it demonstrates how contemporary Brazilian filmmakers have reincorporated Clark’s artistic notion of *Bicho* into the structure of their films centered on depicting issues of social injustice in Brazilian society.

Conserving Performance, Performing Conservation

Chairs: **Hanna Barbara Holling**, University College London; **Jules Pelta Feldman**, Bern University of the Arts

How can a work of performance – ephemeral, site- and time-sensitive, possibly tied to the body of the artist – be conserved? This question has long been answered by recourse to documentation and performance “relics,” the tangible, exhibitable and, above all, collectible remains of performances. Yet in the past decade, museums have begun to acquire live artworks and restage historical ones, lending urgency to the practical as well as theoretical problems of conserving works of art long considered too ephemeral to be conservable. As contemporary art has grown more demanding, conservation has also grown as a discipline, developing new discourses and practices that both revise and expand the conservator’s role. No longer confined behind the scenes, conservators are now routinely asked to consult on acquisitions, direct complex installations, or even creatively partake in the reinstatement of conceptual and performance works. Conservators accordingly have a new consciousness of their influence on the work of art and thus the course of art history. This panel, which has been organized within a collaborative research initiative “Performance: Conservation, Materiality, Knowledge,” examines performance as the object of conservation, seeking contributions from scholars, conservators, archivists, and others who address theoretical and practical questions related to the ongoing life of performance works in institutions and beyond, as well as explorations of the conservator’s role in bringing liveness into the museum.

Conservation as transcorporeal labour and play: An ethnographic study on calibrating classical musical works in bodies

Denise Petzold

In the last decades, contemporary art has become increasingly diverse and thus challenging to conservators. In performance art, bodies – human as well as nonhuman ones – have come to play a key role in processes of conservation, for example through practicing, rehearsing, and re-performing artworks. One place in which bodies have been trained for centuries and still are trained to conserve artworks is the music conservatoire. By understanding the conservatoire as a place where musicians become expert maintainers of musical heritage, this paper turns to classical music to explore what insights contemporary art conservators might gain from how musicians learn to perform works. I show how students and teachers – rather than being mere ‘transmitters’ of artworks – actively engage in a conservation practice in which human bodies and nonhuman instruments intertwine in processes of transcorporeal labour and play. Drawing on a year of ethnographic research (observations and qualitative interviews) of three violoncello classes at the Conservatorium Maastricht, I examine how in bodies and cellos together the ambivalences and boundaries of the works’ identities are negotiated. Thereby, musical works become engrained into bodies as sets of individually choreographed, fine-calibrated

motions, turning the musicians’ bodies and instruments into material archives through which musical memory and history are actualised. From this, I draw conclusions for contemporary art conservation about the role of human and nonhuman bodies in processes of conservation, conservation as a transcorporeal effort, and the idea of who or what a conservator can be.

The Future is Now: Digital Archives as Performance Conservation at The Metropolitan Museum of Art
Megan Metcalf, The Metropolitan Museum of Art, **Lauren Rosati**, The Metropolitan Museum of Art and **Limor Tomer**

Last year, when the majority of live events around the world were put on hold due to the coronavirus, producers adapted quickly to organize performances for virtual spaces. What will be their legacy once this time of crisis is over? This presentation uses examples from the Metropolitan Museum of Art to explore the role of digital documentation in producing performances for virtual audiences and to speculate on what the future holds for preserving these experiences. It argues that, as these performances incorporate distribution and documentation into their conception, they disrupt conventional thinking about conservation that characterizes it as something after or outside the artwork—and places it at the heart of a work’s creation. As such, these projects extend ideas about documentation as critical to a performance’s ontology, introduced in the performance art of the 1960s and 70s, and give them new expression today in the digital sphere. The demand for virtual events at the Met prompted its curators, artists, and digital producers to experiment with new ways of thinking about “liveness,” which has implications for the collection and preservation of time-based media at the Met. This not only pressures the distinction between an artwork and its documentation, the museum and the archive, but also distinctions between curatorial departments, museum protocols, and professional competencies. Finally, lost performances from the Met’s history—both recent and in the distant past—provide insights into the stakes of conserving the productions of this unusual time.

Conserving performance art: The materiality of the gesture
Paul Couillard, Toronto Performance Art Collective

Performing arts traditions tend to treat works as texts—scores, scripts, and choreographies—that endure by being reinterpreted by new performers. Visual art traditions seek to preserve objects crafted by their creators. Contemporary performance art practices, however, tend to view the unique temporal, spatial, material and relational conditions of a performance’s production as the very “flesh” of the work. Consequently, historical exhibitions of performance art tend to focus on material remains: objects, recordings and other documentation that both come out of and stand in for a body of work. While Jones (1997, 2011), Auslander (2006) and others have argued that such documents are a vital part of performance art practice, and, indeed, are likely to transmit an artist’s ideas to a much wider audience than any actual performance, it is little wonder that Phelan (1993) has argued that the ontology of a performance is to be found in its disappearance. Exhibitions of remains often have a feeling of

deadness or void despite the vitality of the performances they document. Yet performance art is rooted in action. I propose an alternate strategy for reanimating historical performance art works that focuses on their underlying gestures. This paper will focus on my current research project, *Manifest Gestures*—a retrospective of the work of Canadian performance art duo Randy and Berenicci, who created an internationally recognized body of time-based live and digital performative works between 1975 and 2005. This project offers both a theoretical and methodological framework for reanimating the "gestural" in performance art.

An Ecology of Worth: The "Rediscovery" of Charlotte Posenenske, 2007–2019

Ian Wallace, Graduate Center, City University of New York

The questions raised by the acquisition and conservation of Charlotte Posenenske's *Reliefs*, *Vierkantrohre* (Square Tubes), and *Drehflügel* (Revolving Vane)—all of which were conceived in the mid-1960s to be sold, in unlimited series, at the cost of their production—lie at the center of a greater shift in museum acquisition policies whereby diverse materials have displaced the concept of an auratic, original object. While many museums have acquired Posenenske's work in the past decade, there is wide variation in the material collected, from sketches and early studies (MoMA, New York) to aged particleboard prototypes (Tate Modern, London) and new re-fabrications (MMK, Frankfurt). This paper tracks recent curatorial approaches to Posenenske's work through three key exhibitions that established what I call an "ecology of worth" around her work. 2007's *Documenta 12* situated her among a coterie of roughly-contemporaneous, international practices and paving the way for its reintroduction to the market. A few years later, a 2010 exhibition at New York's Artists Space invited three contemporary artists to reconfigure Posenenske's sculptures, retooling her emphasis on cooperation for the production of social capital. Most recently, Dia Beacon's 2019 exhibition "Work in Progress" applied new standards of dating to demarcate new categorical hierarchizations within Posenenske's oeuvre and to emphasize her works' historical value. Through analyses of these exhibitions, I argue that the variable treatment of Posenenske's work indicates a conflict between the artist's intention of devaluation, the historical value of the performance "relic," and art's economic value as cultural property.

Creating Space: Equity and Inclusion for Women-identifying and Non-Binary Artists in Exhibition

Chair: Julia E. Marsh

More than 50 years ago, Feminist Art changed everything for female-identifying artists, while establishing multiple ground breaking directions in American art. At the start of the feminist art movement The Mary H. Dana Women Artists Series created a rare space for emerging and established female-identifying artists to exhibit their work. These two proposed sessions will focus on the impact of the Series on the careers of over 500 artists and its legacy. Session 2: Connections: a round table session moderated by Julia Marsh with 6-10 Series alum artists, who span the generations from the Series' early decades to the present day. The discussion will center on the conditions in which we find ourselves after five+ decades of feminist artmaking, and the challenges we continue to face. This session will also be organized with the help of local students, who will select and introduce the artists, based on their own research, and organize questions for the discussants. The involvement of students is crucial for developing a next generation of curators and administrators with an understanding of the background and the challenges still facing female-identifying artists.

Panelist

wisdom baty, Founder, Wild Yams: Black Mothers Artists Residency

Panelist

Kale Serrato Doyen, University of Pittsburgh

Panelist

Meg Duguid, Columbia College Chicago

Panelist

Em Getsay, Georgia State University

Panelist

isabella ko, Independent Curator

Panelist

Jody Servon, Appalachian State University

Creative Practice as Pedagogical Practice III

NATIONAL ART EDUCATION ASSOCIATION

Chair: Amy Pfeiler-Wunder, NAEA

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. 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. From school art as material, to *A/r/tography* and doing ordinary tasks, and the stitching, binding, sewing and layering of artist books and research journals, we explore the interplay between making, teaching and learning.

School as Material and Teacher as Conceptual Artist Part III

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, etc.). The artist and the communities they become a part of—as well intentioned as they may be—cannot afford to dabble in bad pedagogy or bad art! 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.

A/r/tography: Conceptual Doings and Ordinary Tasks Part III

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.

Bind, Stitch, Layer and Sew: Bookmaking as Pedagogical Practice

Amy Pfeiler-Wunder, NAEA

How does creative practice using artistic inquiry, artist methodologies, and interdisciplinary collaborations inform pedagogical practices? Specifically, the binding, stitching, sewing and layering in the creation of artist books focused on topics of social action/justice? 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. Collage pedagogy coupled with bookbinding 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. Two such tools are the research workbook and artist books. In education, they are sites for learning through visual

and verbal exploration, experimentation and reflection.

Critical Cataloging Conversations in Teaching, Research, and Practice

VISUAL RESOURCES ASSOCIATION (VRA)

Chair: Bridget Madden, University of Chicago

This session seeks to explore the ways in which increased access to digitized materials coincides with increasingly urgent conversations about social justice, cultural humility, and ethical stewardship. What are the ethical implications inherent in metadata, cataloging, classification standards, practice, and infrastructure in archives, libraries, museums, and visual resources collections? How have the fields of art history, museum practice, and studio practice as well as associated current curricula in these fields and in library science responded to the necessity for critical cataloging when describing visual art? The speakers explore ways to mitigate hierarchies of oppression in descriptive metadata through a variety of perspectives on critical and radical cataloging, including: assessments of these fields of study; curricular opportunities in the arts and library science; special topics of outsider art, race, gender, and sexuality; and adapting to non-Western knowledge systems. The goal is to raise awareness about critical cataloging issues, to incorporate marginalized communities' language in order to give voice to the historically underrepresented, and to discuss successful learning opportunities, projects, and workflows for change.

Describing Art on the Street: The Graffiti Art Community Voice

Ann M. Graf, Simmons University

In the field of information science, we strive to provide access to information through the most efficient means possible. This is often done through the use of controlled vocabularies for description of subjects, and, in the case of art objects, for the identification of styles, processes, materials, and types. My research has examined the sufficiency of controlled vocabularies such as the Art and Architecture Thesaurus (AAT) for description of graffiti art processes and products. This research is evolving as the AAT is responding to warrant for a broader set of terms to represent outsider art communities such as the graffiti art community. The methods used to study terminological warrant by examining the language of the graffiti art community are helpful to give voice to artists who work outside the traditional art institution, allowing the way that they talk about their work and how they describe it to become part of the common discourse. It is hoped that this research will inspire others who design and supplement controlled vocabularies for use in the arts to give priority in descriptive practice to those who have been historically underrepresented or made invisible by default use of terminology that does not speak to their experiences.

Queer Work | Queer Archives

Jennifer Sichel and **Miriam Kienle**, University of Kentucky

How do we teach students to conduct queer research in the

field of art history? In this presentation we explore methods to bridge the gap between reading queer theory and doing queer research in archives, databases, and collections. We will elucidate several practical and practice-based questions: How do search terms function in queer research? And how might they falter, as gender expression and sexually orientation are frequently not indexed? How do we come to rely on anecdotal knowledge and gossip when conducting queer research? And what are the possibilities and limitations of this kind of knowledge? How can we account for absences, when queer content is missing or destroyed? How can we equip our students to address such questions in their research? We conclude the presentation by reflecting on how these practical concerns become fertile ground for scholarly interventions in the field of queer art history.

Pattern and Representation: Critical Cataloging for a New Perspective on Campus History

Megan E Macken, Oklahoma State University and **Louise E. Siddons**, Oklahoma State University

Prior to the fall of 2020, the historic record of art exhibitions held at Oklahoma State University (OSU) was available only in incomplete, unprocessed archival materials. Students in the fall 2020 History of American Art course conducted research in the digitized student newspaper archive to begin documenting OSU art exhibitions since 1960. The resulting database was shared with the public and further developed in Fall 2021 courses on Native and African American art history. Throughout the course of this project both students and faculty engaged in critical cataloging. Using the exhibition dataset they had created, students completed two analytical assignments: a traditional art history essay in which they considered one exhibition closely, and a critical reflection prompting them to consider their new understanding of the university's history based on the aggregation of exhibitions. As gaps and surprises in representation appeared, students developed a more nuanced picture of institutional culture in the latter half of the 20th century. After the courses concluded, art history and library faculty standardized the student-generated data to share it on other platforms, including Wikidata. Some artists who have exhibited at OSU also have interviews in the OSU oral history collections, and intersections between these projects and the questions raised by surfacing this metadata were explored. In the process issues emerged around artists' preferred ways of identifying themselves as well as the difficulties of achieving a balance between increased representation of artists on the margins and respect for the privacy of living artists.

Adapting to non-Western information workflows and protocols with Critical, Relational Metadata

Devon Murphy, University of Texas at Austin

Critical cataloging is increasingly employed in cultural heritage fields (museums, libraries, archives, etc.) to manage or replace existing cataloging terms, including but not limited to art object records, finding aid contents, and artist files. Common metadata work tasks such as transforming descriptive metadata and scraping data to enrich one's own records are often painted as reparative actions, with the goal of improving search for users and representation of the artist,

community, or cultural item. Yet, such actions do not fully address the Western assumptions built into cataloging processes nor its historical links to older cataloging methods that were often purpose-built to control marginalized groups. Without an accompanying critical lens into the colonial structure of Western metadata workflows, institutions risk the possibility of perpetuating harm. Utilizing the lens of knowledge organizational systems (KOs), as formulated by Indigenous scholars Sandy Littletree, Miranda Belarde-Lewis, and Marisa Duarte and by settler academic Melissa Adler, this presentation uncovers the historical residue left by United States colonial policy on art cataloging practice, using work/research accomplished at UNC Chapel Hill, the Getty Research Institute, and University of Texas at Austin as examples. The presenter aims to not promote a single pathway but instead to highlight the myriad access points we have to unsettle our systems and to build relationships with non-Western art information and communities.

Curating Craft: Contemporary Making in Global Museums of Islamic Art

Chair: Leslee Michelsen

This panel is inspired by the growing number of exhibitions, publications, and artists' residencies in global museums of Islamic art - and departments of Islamic art within larger global museums - which address concepts of contemporary craft and making. Interwoven within are larger questions on notions of materiality, collaboration, participation, and performance. These practices emphasize and enrich dialogue and learning, and have the potential to expand communities as well as broaden conversations incorporating social justice. Whether these projects have a lasting legacy on or within the museums which developed or hosted them will also be considered. The papers are cross-disciplinary, and address projects globally by five panelists based in five separate countries - yet each is connected to the richly heterogeneous context of contemporary making in the Islamic world. A discipline which by its nature must be expanded beyond the rigidly-defined concept of 'fine art', its specialists increasingly demonstrate the embrace of a fuller and more representative overview of the visual and material cultures of the Islamic world. How do craft-oriented practices connect to the global museum? How does the curation of making intersect with contemporary discussions of the arts of the Islamic world, and the display contexts available? These papers will think through how object centred conversations bring together our many ways of knowing, and of sharing narratives.

Between Joy and Reverence: Craft and Community Exchange

Sam Bowker

Regional vernacular craft practices are translated into different cultural modes when presented in global museums. The key to retaining value in this translation is engaging with communities who understand the processes of 'making' in both spaces. Through these targeted participants, extended audiences can achieve meaningful and sustained change. This presentation is an argument for creative practice

research as an extension of Islamic art, using equitable community-centred dialogue within museums. Specifically, the ongoing interactions between Egyptian tentmakers and American and Australian quiltmakers are a prominent case study in inclusive discourse through contemporary craft within and beyond the Islamic art museum. The manifestation of *joie de vivre* can be absent from the formal presentation of Islamic art in global museums. Yet the enjoyment of skilled labour contributes to the production and consumption of craft objects. This extends beyond the appreciation of objects, as it includes the processes that brought them into being, and an understanding of the people who made them. Through opportunities created within and beyond the museum, 'joy' can become a foundation for dialogue. Where museums create space for contemporary skilled craft communities to meet, building mutual respect between peer and patron, new and meaningful relationships can be fostered. These connect the joy of making and exuberance of craft with the respect and esteem of reverence accorded by museum practice.

"For Neither Fame nor Reputation": A Story of Female Silversmithing in Oman

Fahmida Suleman

Craft making in the Middle East as a form of economic livelihood, from the medieval to modern periods, is usually represented in global museums and galleries of Islamic art as a male-dominated career pursuit. For the medieval and pre-modern periods, these discussions are often based on the evidence of artists' signatures inscribed on ceramic and metal vessels or through biographical dictionaries and other historical documents. For the modern period, we rely on descriptions by European travellers to these lands and 19th-century postcards and photographs, which further attest to the prominent role of male artisans. In stark contrast, craft making in the home is stereotypically understood as a female occupation, often focussed on embroidery for an individual's bridal dowry or for use as decoration in the marital home. These gendered roles are also apparent in the case of jewellery making in the Middle East, another highly-skilled male-dominated domain. This paper will bring to light the story of a unique tradition of twentieth-century female silversmithing in Dhofar, south-eastern Oman, through the personal testimonies of two retired silversmiths in their 80s from the towns of Taqah and Salalah. Presenting new findings from an all female-led collaborative research project carried out in 2019, which will be the subject of a future exhibition at British Museum, it will explore the circumstances in which these women chose to enter this male-dominated domain, how they earned a living from their trade in order to support their families, and how one silversmith won official accolades for her work.

Amplifying "Flat Craft": Contemporary Makers from the Islamic World at Shangri La

Leslee Michelsen

Mary Callahan Baumstark's self-described 'cop-out, non-definition' of 'flat craft' may have been born out of both frustration and bemusement at the seemingly endless craft vs art debates. Yet in her call to put aside definitions and, instead, "broaden, deepen, and challenge the field by uplifting

the voices of makers who are doing craft, rather than defining it” she provides a key rejoinder that actions matter. The artist in residence program at Shangri La has been a key part of the museum’s mission since 2006, and strives to amplify the work of makers from diverse disciplines. In exhibiting their extant work, supporting the creation of new work, and expanding public access to their processes of making, Shangri La is able to create opportunities for dialogue surrounding important facets of making - not merely materiality, but the frequently-reductive race, gender, and class based assumptions attached to craft and its reception in the museum world. Using case studies from three recent residencies, this paper will consider the presentation of production in the context of an Islamic arts museum, and how the ‘flat craft’ approach allows for a more expansive and nuanced understanding and celebration of crafts, both for the museum as well as our audiences.

Building a Collection of Contemporary Middle Eastern Craft

Mariam Rosser-Owen

The V&A holds the UK’s national collections of decorative arts and design, including an internationally important collection of applied arts from the Islamic world. Within this are significant holdings of objects collected in the 19th and early 20th centuries, when they were ‘contemporary’. Collecting during the 20th century was only occasional and focused on historical material – but the creation in 2002 of a team of specialist curators for the Middle East and North Africa led to new strategic approaches to collecting. In 2015, Mariam Rosser-Owen received a New Collecting Award from the Art Fund to support a research and acquisition project focussing on contemporary craft from North Africa. Looking for a way to enhance the collection that was distinctively ‘V&A’ and did not duplicate pioneering collections being formed by other UK institutions, especially the British Museum, I focused my attention on craft, and on the media in which the V&A’s holdings are particularly strong – ceramics, textiles and metalwork. Adopting a framework of ‘contemporary craft’ that is well-established in European and American cultural contexts, I deliberately set out to challenge what ‘craft’ is thought to be when considered in a Middle Eastern or North African context. I also hoped to establish a methodology by which we could collect more broadly in a way that had an institutional identity. The paper will discuss the project, still ongoing, how I approached the research, the questions I asked of the works and artists I considered, and share some of the significant outcomes.

Curatorial Care: Feminist and Queer Practices

Chair: Nomusa Makhubu, University of Cape Town

This panel will explore the different ways in which care is configured within individual and collaborative curatorial praxis. We will explore how curatorial care can be used and mobilized within a transnational framework. Care has been theorised from many perspectives, which demonstrates the need to think critically about how we use care. This panel will bring together insights into care within exhibition making processes and as well as in our informal kinship networks as Black and women of colour practitioners. We will ask: What care practices can be used to progress women of color’s curatorial futures? What forms of curatorial care can be employed? What is required of curatorial care? What kind of maintenance does curatorial care require?

Curative Curation: Black Women’s Curatorial Futures

Portia Malatjie, University of Cape Town

Black women’s curatorial practices are concerned with undoing past injustices by restaging, rethinking or re-enacting past exhibitions. This burden of history sees Black women concerned with abolishing anti-Black violences of yesteryear. These practices are primarily concerned with ‘rewriting history’, ‘filling the gap’, ‘inserting Black women artists who have been written out of history’, or undoing problematic and stereotypical representations of Blackness. In order to think differently and radically about curation, Black women curators may find it mandatory to first address these damaging historical narratives. With this burden of history in mind, the paper explores the obligatory role of what I call curative curation, where Black women curators adopt an agential role and become custodians and healers of exhibition history. It argues that Black women’s curatorial work is always already activist work. This activism is collaborative and conversational, where nurturing and pedagogic gatherings are potentiated through women of colour communities and sister circles, whose unrecognised praxes falls outside the formal category of “co-curatorship”. Lastly, the paper speculates on a futurity for these practices, radically imagining the shape that non-curative curatorial futures that are devoid of the perpetual need for activism would take.

Mothering, Care and Unruly Archives

Chandra Frank, University of Cincinnati and **Theo Tyson**, Independent Curator

Mothering, Care and Unruly Archives looks at questions of curatorial practice, forms of mothering, and care in the archive. In thinking through feminist and queer approaches to care, this presentation will draw on the London-based artist Barbé Asante’s Declaration of Independence. This interactive ongoing project is a performative forum, which works with womxn of colour contributor-performers. The performances ask what it means for womxn of colour to tell their stories, and in which ways these stories intervene in existing archives. In this presentation, Asante’s work will be put into conversation with how care might manifest within collaborative art spaces.

Practices of Care in Curating Sartorial Narratives**Theo Tyson**, Independent Curator

As a curator, I use visual culture and accessible language to offer sartorial narratives of marginalized and underrepresented identities. Storytelling is inherent in my curatorial practice and sets the stage for varied interpretations and myriad opportunities for community engagement and civil discourse. This interactive presentation will focus on queer approaches related to agency, visibility, sexuality, and identity through photography and the archive. Specifically, I will focus on the question of curatorial care in relationship to an exhibition I curated on anti-suffrage for Boston's Apollo: Thomas Mckeller and John Singer Sargent at the Isabella Stewart Gardner Museum. The politics of care played a vital role in the curriculum guide, and the catalogue including my work a pair of nineteenth-century photo albums owned by formerly enslaved activist and abolitionist Harriet Hayden at the Boston Athenæum.

Decentering Collecting Histories

SOCIETY FOR THE HISTORY OF COLLECTING

Chairs: Stacey J. Pierson; Adriana Turpin

Recent research into the history of collecting has moved from concentrating on European and American collecting practices to a more varied understanding of the global circulation and appropriation of works of art. This approach has been enhanced by interest in contemporary collecting practices both in the West and in emerging markets throughout the world. However, the field has been slower to consider non-Western collectors, especially those beyond a restricted canon of examples. This session asks what it would mean to de-center the history of collecting, whether by moving into unfamiliar geographies, recovering the agency of overlooked (often non-European) actors, or reflecting on alternative epistemologies, namely different ways of classifying and exhibiting works of art. What methodologies and what sources are available to those scholars seeking to 'decenter' collecting history? How do de-centered approaches force us to rethink definitions about collecting as a cultural activity? We invite proposals from scholars who see their research as lying beyond, and problematizing, more established topics in art history and the study of art markets. For instance, whilst much existing research has been focused on the dynamism of collecting in capital cities, we welcome research that rethinks the relationship between core and periphery, or considers the interplay between metropolises, provinces, and spaces of colonial occupation. This panel seeks to showcase innovative work which, by interrogating topics often pushed to the margins of collecting history, also troubles assumptions about what constitutes the 'center' of the field.

Secret Acquisition Team: Hong Kong's Role in the Formation of the Palace Museum Collection**Raphael Wong**, Hong Kong Palace Museum**Competing Agendas between Colony and Metropole: The Early Years of IFAN's Museum Collections****Yäëlle Biro****Collecting as Collaboration: Making of the Hon. Henry Marsham Collection of Japanese Ceramics in Kyoto and Maidstone, 1882–1908****Ai Fukunaga**, Museum of Fine Arts, Boston

In the 1900s, Hon. Henry Marsham (1845–1908), a British collector and businessman intensively collected Japanese ceramics in Kyoto. His collection at the Maidstone Museum, Kent is one of the most important Japanese ceramics collections outside Japan for the variety and quality of domestic products from different kilns, featuring Kyoto ware. Marsham's distance from London's art circles and absence of publication not only left him as a forgotten collector but also obscured those who were involved with the creation of his collection. Based on archival and material research in Kyoto and Maidstone, this paper reveals how local agents of the two cities, namely dealers, artists, temples, hotels, and the provincial museum supported the development of the Marsham collection and knowledge of Japanese ceramics. While Kyoto and Maidstone are highlighted, this research also analyses how London and Boston's collections and scholarship had an impact on the formation of the provincial collection. Adopting Actor-Network Theory, this paper defines collecting as a result of communication among actors in a collecting network, locating a collector as one of the elements of collecting. Giving what has been thought of as the peripheral equal attention to the central, this research aims to vocalize marginalized agents—regionally or art historically—as active players of collecting.

Decentering collecting histories by mapping transnational mobilities: French impressionism in Wales**Samuel Raybone**

Collecting is a transnational practice of translation and transformation; this paper argues that by tracing the international mobility of collectors and mapping the objects and ideas set in motion by their collecting, historians can work to decenter and decolonize collecting histories. Examining the collection of impressionism in early-twentieth-century Wales – a space marginalized by colonial art history and, many argue, itself colonized – this paper seeks to demonstrate that, by situating collecting within a transnational frame of reference, we can disrupt colonial narratives, center-periphery spatializations, and national hermeneutics by: recovering the complexity of global circulations which connected so-called peripheries and circumvented metropolises; revealing the plurality, ambivalence, and hybridity of cultural practices beyond the core which are suppressed by notions of influence and imitation; thus reclaiming the plenitude and creativity of overlooked places. Gwendoline and Margaret Davies, of Llandinam in rural mid Wales, amassed a collection that was, at its zenith in 1924, "outstanding in Great Britain" (Ingamells) for its concentration of modern French paintings and sculptures. Marginal to histories of the reception of impressionism in Britain that center on London, in Wales, where they are better known, the Davies sisters' collecting is invariably understood as a facet of Welsh national becoming (as "what two sisters did for Wales," Amgueddfa Cymru). Neither framework fully accounts for the sisters' agency as collectors, nor their creative translation of impressionism, both

of which, this paper argues, were shaped as much by the particularities of Wales as the ties that bound it to a much wider world.

Decolonial Design History Pedagogies

Chairs: **Margaret Joan Schmitz**, Milwaukee Institute of Art & Design; **Chelsea Holton**, Milwaukee Institute of Art & Design

Developments in decolonial theory and critical race theory have brought to light major ideological and contextual gaps in Eurocentric design history surveys. Such courses ignore the concerning interconnections between the histories of design and settler, extractive, and internal colonialisms. As we work to rectify this issue in higher education, this practical session looks to present new strategies for a global and decolonized design history education as a means of both putting these correlations in higher relief and disrupting the status quo for design students and ourselves. How might the histories of design be utilized to critique imperial, settler states predicated on the exploitation of people and natural resources, the theft/continued occupancy of Indigenous land, and tools such as redlining and gentrification? What does designing a decolonial future look like? In addition to the overarching queries above, this session aims to contend with a variety of deeper questions and themes. How do processes of unlearning and relearning show up in our course development and/or classroom? How can our classrooms incorporate (without committing cultural appropriation) models from Indigenous and non-Western knowledge systems while dismantling the formal, conceptual, and ideological power dynamics at play in outmoded Western design surveys? How has decolonization, as a mode of interpreting the histories of design, changed the way your students design and/or consider their practice? Presentations will involve the introduction of new teaching strategies, lesson plans, and case studies, which probe how we, as historians and design educators, teach these histories.

Flat Pedagogy

Kristen H Coogan

Graphic design history faces criticism as a narrative needing less prejudice. Our student audiences are increasingly global and represent cultures that deserve acknowledgement. Moreover, our students came of age when content creation and consumption democratized. Everyone has something to say and platform for broadcasting their message. Smart phones, Wikipedia, TikTok, Instagram, Twitter, Facebook, Snapchat, self-publishing ventures that rendered the authorship hierarchy flat aroused an appetite for storytelling. Can we inspire students to apply their storytelling impulse into a design history narrative? Can we establish methods for inclusion that yield more universal truths? What structure can a more nimble version of history embody? We can build on core aspects of a graphic design history while also embracing more variation in process and outcomes. Educators illuminate context—indicating the cycle of design from conceptual origin to pragmatic artifact, cultural reception and commercial mainstream. This pattern of thought provides students with a structured method for expansion—and, equips students with a

curatorial discipline and the criticality needed to identify ‘good design’. With this foundation in place, I work to stimulate student perspectives shaped by individualized cultural backgrounds and lived experiences. My lectures provoked analysis, where students simultaneously learned mine and developed their own unique points of view. Inviting more plurality to the pedagogical process fosters inclusivity as students accept the role as content creators. This flat pedagogy democratizes methods for establishing design history narratives, channels students’ important cultural legacies, invites plurality and offsets bias.

How should we teach the architectural history of US midcentury modernism?

Manuel Shvartzberg Carrió

This presentation will discuss the challenges involved in articulating a decolonial design pedagogy for the history of US midcentury modernism in architecture. Different models of pedagogy and criticism variously frame this history in terms of arts and crafts, genius, critical regionalism, the vernacular, gender and sexuality, social histories, consumerism, race, suburbanization, technological change, and Cold War hegemony, among other approaches. Yet, given that all “modern” architecture in the US is historically tied to the settler-colonial project, how are we to relate our pedagogical models for midcentury modernism to the critical discourses of settler colonialism and Indigenous studies? Can the latter be assimilated as further additions to the canon—as so many new narratives on the usual menu—or do critical decolonial methods applied to midcentury modernism necessarily displace the discursive canon as such? Finally, can we characterize the introduction of decolonial ideas into typical history courses like lecture surveys as enacting a “decolonial design pedagogy,” or would this require a rethinking of modes of pedagogy—as well as contents? This presentation will address these questions in relation to my experiences teaching the midcentury modernist architecture of Palm Springs, California, which is built upon the homelands of the Agua Caliente Band of Cahuilla Indians.

Designing Our Way Out

Juan Carlos Rodriguez Rivera, California College of the Arts

Design and visual communication have a direct impact in the creation and development of cultures. On the other hand, design methodologies and practices can disrupt colonial structures of power. Why is it that design has not formally worked towards practices of decolonization? How can design and visual communication formally engage with decolonial methodologies and practices? How do we critically approach eurocentric imperatives in knowledge production such as graphic design, architecture, etc? During the panel, I will be presenting learnings from two of my classes: Decolonization & Design and Designing Our Way Out taught at California College of the Arts. The courses studied decolonization in design communication, music and food with particular emphasis in design practices and methodologies. As a leading case study, this course study Puerto Rico’s culture, history and colonial status. We attempted to understand Puerto Rico’s colonial context as space for thinking and envisioning the

creation of new anti-oppressive futures. Puerto Rico continues to be a nation that, as mentioned in the session's description, has been designed to be unsustainable, co-dependent, and exploited by US imperialism. The conditions that Puerto Ricans live everyday have been linked not only to design decisions from the past but also from today. Presenting at the panel will allow me to share projects that were student-led and incorporate equity-based tools on how to responsibly engage with different histories. The goal of the course is to connect designers with global design practices and methodologies while understanding the responsibilities that designers have in the creation of cultures.

Nari Variable: Investigating patriarchal, colonised notions of the neutral through means of a variable typeface.

Aasawari Suhas Kulkarni

Citation is a feminist theory, according to Sarah Ahmed (Living a feminist life). Authorship and citation in design have often been given a backseat catering to the believed merits, and customs of anonymity in design; and the designer. Design propagates a culture on face value, being the vehicle of the message; without ever becoming the message itself. This seemingly 'normal' attribute in design theory breeds norms; and shuns any possibilities of investigating a) the kind of people involved in the design process, b) their design decisions, whether normative or distinct in form, and c) centering the 'other' kind of practice, or people. The otherness in design comes from following, teaching, and practising norms, while alienating any body of work that doesn't align to those notions. The notions of the neutral are a matter of habit, that was born with colonialism and bred through time. To truly challenge these ideals, jargons must be celebrated as a practice instead of being 'otherised', identities should be centred in the creation of forms instead of being tokenised, and expression in form—not just in meaning—should be furthered instead of being ridiculed. Nari variable is one such experiment in variable font technology that attempts at answering the question, what would it mean for a typeface to be feminist; that drives away from patriarchal, and Eurocentric notions of letter design, is designed by a woman of colour, and is anything but neutral. Through form, use, and process, and annotation, Nari focuses on creating vehicle that is the message itself.

Decolonial Teaching Methodologies in Digital Arts & Design

Chairs: shawné michaelain Holloway; Xin Xin

This session unpacks the legacy of European settler colonialism within the digital arts and design classroom. Through a decolonial lens, participants are called to share teaching methodologies and resources that re-envision research, creative process, and classroom critiques on works created in digital mediums such as code, video, data visualization, virtual/augmented reality, physical computing, games and other playable media. Decoloniality in the context of this session not only refers to an active resistance towards the catastrophic damages on Black, Indigenous, and POC subjectivities, but also prioritizes Queer, Trans, Disabled, and Neurodivergent bodies that have been continuously rendered invisible throughout the established history of radical thoughts and actions. The session also welcomes proposals that (1) critically reflect on the teaching profession – how lesson plans, classroom management, and evaluation are passed down through the professionalized history of networked technology, often favoring biased “best practices” and financial gain over the safety of the individuals and long-term community enrichment. And (2) showcase examples of decolonial actions that have taken place within the classroom environment – exercises, assignments, tools, or resources that center decolonial thoughts and practice within a general or specific digital arts & design field.

I Saw Your Light: Creative Activation of Museum Objects for Educators and Students

Alexa Griffith Winton

As museum educators seeking to acknowledge our institution's colonialist origins and collections in our teaching, we seek to equip students and educators with the tools to engage with difficult objects and histories and to relate them to their own experiences. This proposal will present as a case study, *I saw your light* and it was shining, a new digital project hosted on the Smithsonian Learning Lab, an open-source digital teaching and learning platform. Named after the poem *Rhinoceros Woman* by Assata Shakur and featuring original artwork by Brooklyn-based artist and educator Oasa DuVerney, this resource guides students to interpret and critique how design objects can be refigured through critical thought, storytelling, and creative world-building. DuVerney's drawings of Cooper Hewitt collection objects re-interpret them into vibrant visuals of rest, power, and resistance and reject colonial frameworks. The themes range from the power of dreaming, as seen through a Nigerian indigo (adire) textile, to reclaiming space and identity, as seen through the reinterpretation of a set of racialized Meissen figures originally created to condense the multitude of cultures and people on the African continent into miniaturized luxury collectibles. With this project, we sought to open space for students as future world-builders to learn about the histories of institutions and collections such as ours, and to use their agency in framing and critiquing the works they encounter. The project also seeks to create opportunities for educators to bring storytelling and critical thinking into the classroom through this digital

learning resource.

I Saw Your Light: Creative Activation of Museum Objects for Educators and Students

Adriana Burkins

As museum educators seeking to acknowledge our institution's colonialist origins and collections in our teaching, we seek to equip students and educators with the tools to engage with difficult objects and histories and to relate them to their own experiences. This proposal will present as a case study, *I saw your light and it was shining*, a new digital project hosted on the Smithsonian Learning Lab, an open-source digital teaching and learning platform. Named after the poem *Rhinoceros Woman* by Assata Shakur and featuring original artwork by Brooklyn-based artist and educator Oasa DuVerney, this resource guides students to interpret and critique how design objects can be refigured through critical thought, storytelling, and creative world-building. DuVerney's drawings of Cooper Hewitt collection objects re-interpret them into vibrant visuals of rest, power, and resistance and reject colonial frameworks. The themes range from the power of dreaming, as seen through a Nigerian indigo (adire) textile, to reclaiming space and identity, as seen through the reinterpretation of a set of racialized Meissen figures originally created to condense the multitude of cultures and people on the African continent into miniaturized luxury collectibles. With this project, we sought to open space for students as future world-builders to learn about the histories of institutions and collections such as ours, and to use their agency in framing and critiquing the works they encounter. The project also seeks to create opportunities for educators to bring storytelling and critical thinking into the classroom through this digital learning resource.

Unpacking and Reframing Platforms: Experiments in Design Classroom

Xinyi Li

Digital platform is the provider of software, sometimes hardware, and services that uses computational architecture to mediate social activities in a strategic way. The design of digital platforms encodes and reproduces larger systems of value, norm, and culture, often as an extension of the values of capitalist patriarchal modernity, in forms of digital colonialism. This paper presents my teaching practice and research developed for a studio class where students are prompted to dismantle the power structure present in platforms and the politics of digital artifacts. The class interrogates both the designed artifact and the effect of technology, foregrounding the co-constitutive nature of technologies and humans, that digital platforms remake the body, designate some as normative and legal while oppressing others. We question how platforms produce, support, and discipline meanings, interactions, cultural and social behaviors, and interpret observations through multiple lenses. The class introduces methodological toolkit and conceptual frameworks from adjacent fields, such as theories in science and technology studies, the black feminist concept of intersectionality, critical technocultural discourse analysis, and the walkthrough method. Through theory-based research and studio activities, students create mappings and advocacy

surrounding issues such as the monopolized internet infrastructure, laboring bodies for electronic assembly, violence on content moderators, digital bodies and consentful technology. In contrast to technological determinism, we recognize the agential actions of diverse groups and the usage platforms in expected and unexpected ways. Students generate creative subversions as digital resistance that works within and from existing platforms, producing critiques and re-imagining alternatives.

Performing User

Lauren Lee McCarthy, UCLA

We have been cast as "users" by tech companies, rendered passive and reactive, expected to click "accept" on their terms of service that willfully disregard questions of privacy, ethics, and justice. But the underestimation of the user is our opportunity to hack, exploit, and subvert this role. We can reject the false premise of a generic hypothetical user. The user has an identity. The user exists within a particular social and cultural context. The user exists. We can ask: How do the technologies we use choreograph our actions, provoke us to perform, and open spaces for improvisation? How do we break down the histories and biases upon which these technologies (including the technology of design education) are built? What are the user gestures that define new paradigms for interacting with systems? This presentation is framed as a score for performing user. It consists of a set of provocations, instructions, and scripts that can be collaboratively interpreted in different ways by students, teachers, designers, and artists.

Decolonizing Modern Design Histories

COMMITTEE ON DESIGN

Chairs: **Grace Ong Yan**, Thomas Jefferson University;
Yelena McLane, Florida State University/Department of
Interior Architecture & Design

First published in 2004, late professor and scholar David Raizman's landmark interdisciplinary design history book, *History of Modern Design*, explored the dynamic relationship between design and manufacturing, and the technological, social, and commercial contexts in which this relationship developed. The book discussed many disciplines of design from typography to architecture, from seminal works to quotidian. Raizman contextualized design within "a framework that acknowledges a variety of perspectives through which it might be understood and appreciated, and that represent the dynamic interplay of multiple voices and forces within a given society and historical moment." This inclusive approach is prescient today as we actively decolonize histories of modern design. Before his untimely passing, he was working on a third edition of this book. This session seeks papers that project and imagine the legacy of *History of Modern Design* and how race and gender shape diverse, equitable, and inclusive scholarship on modern design history. We are seeking papers that parse topics of modern design that build upon and depart from themes of *History of Modern Design*: 1) Art, Industry, and Utopias; 2) Modernism and Mass Culture after World War II; 2) Alternative Voices: Protest and Design.

Reconsidering the Chaises Sandows: Materials, Makers, Industry, and Environments

Kiersten Thamm, University of Delaware

In the "Art, Industry, and Utopias" section of *History of Modern Design*, David Raizman introduced a chair designed by the French decorator René Herbst (1891-1982) called the Chaise Sandows. The chair comprised a tubular steel frame and more than two dozen rubber bungees that stretched across the rigid frame to create a seat and back. Raizman writes a short paragraph about the parallels between this industrial chair and contemporary buildings composed of steel and glass, as well as the chair's lack of market success (179). My PhD thesis, "The Revolutionary Life of the Chaises Sandows 1929-1937," grew from this text into a collection of investigations into its material history, its embodiment of neo-Lamarckian ideas about human development, and its position within and for the French steel industry. These investigations raise questions about the role of colonialism and French colonies in the Metropole, the work of women in the decorative arts, interwar immigration, and environmental degradation. Using the methods of design studies, material culture studies, and business and technological histories, my thesis promotes a repertoire of voices typically overlooked in conventional art history studies. It works to correct the exaggerated position of the individual designer in the history of French decorative arts by highlighting the makers, materials, technology, and business practices that helped to produce the Chaise Sandows. This paper presents an overview of this framework, the unconventional research it required, and the unexpected

results it yielded.

Chile: Design Strategies Against Neoliberalism
Rodrigo Alejandro Barreda

This paper examines the political contexts in which three distinct design proposals and aesthetic responses to Neoliberalism in Chile emerged, and how these may serve us as the reflections of the necessary shift in approaches to design and design strategy today. It focuses on popular art and design as vernacular practices that synthesize and expand the histories, demands and political aspirations of individuals and communities living in the margins of society, under systemic oppression, ideological-polarization and the imposition of neoliberal colonialism. The design proposals discussed—The muralist movement of the 1960s, the No Campaign of 1988 and street art during the 2019 uprising—are presented both as practices that contest, interrupt and defy systemic oppression, while at the same time inform, create dialogue, and support the emergence of new ways of knowing and being. New ways of doing are explored by incorporating concepts and frameworks from decolonizing thought leaders, such as Chela Castellanos, Sylvia Rivera Cusicanqui and James Tully. These ideas are suggested as a lens through which prevailing practices in understanding, conception and creation—in other words, in design—can be examined, critiqued and reconceived.

Interrogation by Design: Michael Pinsky's Pollution Pods
Cynthia Haveson Veloric, University of the Arts

How can an artist communicate the hyperobject of air pollution in a designed space? How can architecture provide a forum for topical discourse on the causes and effects of the climate crisis? Architect, urban planner and environmental activist Michael Pinsky (b. Scotland 1967) confronts the hyperobject in a form that is inescapable in his traveling exhibition *Pollution Pods* (2018--). Visitors are enticed to enter five linked transparent geodesic domes each of which represents a city—Tautra, Norway, London, São Paulo, Beijing, and New Delhi. The cities themselves are invisible, but visitors inhabit them through their senses. Slowly, the dramatic and futuristic aesthetics of the Pods is replaced by a feeling of entrapment in odorous cells. A simple iteration of Fuller's dome becomes laden with ironies that result in quite different ends. Climate consciousness comes slowly through the "back door" rather than through a grand entrance, by the clever sequencing of rooms. Pods' transparent walls and ringlike formation invites awareness and anticipation of other "cities." This configuration symbolically reinforces the idea of all corners of the globe being connected just as air pollution knows no boundaries. The installation functions as a great equalizer of diverse groups as they collectively move through compromised spaces. The increasingly uncomfortable cells force new sensory and cognitive understandings of pollutions' global implications. It has fostered communal conversations in the pods themselves, in thousands of Twitter posts from around the world, videos posted on the internet, and hundreds of articles and reviews in print and digital magazines.

“What should we do with design?” A reading of narratives in socialist Romania in the 1970s and the 1980s: the case of Decebal Scriba

Mirela Duculescu, National University of Arts Bucharest

This presentation tackles the notions of the (Western) modern design history, Eastern European modernist socialism and their entangled official and alternative (macro/micro) histories within the context of Romanian design (before and after the communist regime installed in Romania in 1945). One can look at: a local peripheral European design narrative that deployed and moulded itself mirroring the non-inclusive canonical history of Western modern industrial design (mirroring the “Other” Europe while thriving to build a local design identity not only in socialism but also before); individual destinies of design professionals who had limited effectiveness in a centralised economy of a totalitarian state while manifesting a personal artistic narrative as a soft protest against the political regime. On one hand, I use the macroscopic view: concepts such as modernization, modernity and modernism, all linked to the Modern Movement. On the other hand, I use the microscopic perspective: in postwar Romania, design (called industrial aesthetics by the official bodies) was perceived theoretically as one equivalent of industrial modernisation. The notion of industrialization seemed to be a feature borrowed from the “objective” memory of modern design making. The socialist practice of design graduates was honest but limited due to the weak economy and backward industry. A BA design project of urban furniture and its result by Decebal Scriba (n. 1944) in Bucharest (1973) and Buzău (1977) will be examined. At the same time, as a reaction to life under a totalitarian regime, Decebal Scriba engaged in experimental and conceptual art, as early as 1974.

DESIGN INCUBATION COLLOQUIUM 8.2: RECENT RESEARCH IN COMMUNICATION DESIGN

DESIGN INCUBATION

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

Discussant: Jessica Barnes, Kent State University

We invite abstract submissions on presentation topics relevant to Communication Design research. Submissions should fall into one or more of the following areas: scholarly 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 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.

Pakistani TVCs: How Local Advertisers are Coding Messages for Young Consumers

Nida Ijaz

Advertisement is one of the major factors for a company to make it successful, unbeatable, and unforgettable. At the same time advertisement can play this role completely contrary ailment and advertisers know how to sell the product. They attach the product to the emotions, bonding, and happiness of a family or an individual. TVCs code messages for consumers as it is essential to monitor the delivery of the coded message and what is the impact on the young consumers after listening and seeing these advertisements, which leads to devastating behavior in the lifestyle of young consumers. The content analysis method has been used on dialogues of TVCs which has been on-air in the local channels of Pakistan. We surveyed those brands' advertisements that target children as their consumers to find what they feel about those advertisements and what message they perceived from them. As a reference, we discussed the Lifebouy shampoo, hand wash, and Horlicks advertisements as they are FMCG and targets young consumers from the age of 4 to 11 years. In Pakistan, 66% of houses have at least one teenager as a buyer and they cannot handle the increasing blitz of advertising. Young minds cannot understand the meaning of advertisements and can easily be manipulated. This research reveals that how showcasing the bully behavior and portraying negative messages can affect the child's life. Moreover, how impulsive exposure to advertisements is making them more materialistic.

Architecture and Design Students Envision the Post-COVID Built Environment

Denise Anderson, Craig Konyk, Kylie Mena and Varrianna Siryon

Humanity will call upon architects and designers to respond to the resulting modified human behaviors and built environment in the post-COVID-19 world. These areas include the need for flexibility of public spaces and interior layouts, rethinking product designs, and strategies for informational campaigns and digital safety platforms using an integrated design approach. In spring 2021, a team of interdisciplinary students and faculty at the Michael Graves College were awarded a grant to explore how designers can prepare for the next pandemic by looking at it as a human-centered design initiative. The objective was to utilize the expertise areas of Architecture, Graphic Design, Industrial Design, and Interior Design to research the pandemic's effects on public spaces and propose design strategies to improve communities. For example, as part of a university-wide initiative on pandemic research, students proposed design solutions for the safe opening of Kean's childcare center. In the summer, as the world managed and changed due to the Delta variant and the anti-vaccine movement, further investigations into two areas hit hardest by the pandemic were explored: education and mental health. Extended research was conducted on special needs children and the increased anxiety that led to panic buying. The presentation will examine the interdisciplinary design thinking process and solutions for the childcare center. It will present methodology soliciting support in undergraduate

and graduate courses to identify pandemic-related problems and solutions. Furthermore, it will answer how design and architecture can help envision what communities need to manage and thrive in a post-COVID-19 environment.

Colored Bodies

Aaron L. Fine, Truman State University

Interdisciplinary Human-Centered Design Research for Healthcare - Overcoming Practical Challenges Before and During The Pandemic Time - A Pragmatic Approach to Design Education and Practice

Sam S Anvari, California State University Long Beach

This presentation proposal covers the practical approach and various pedagogical measures taken to form a team of fourteen students and two faculty from Graphic Design and Psychology to improve VA technology for veterans with spinal cord injuries. This multidisciplinary project is ongoing research between California State University Long Beach, the Spinal Cord Injuries and Disorders (SCI/D) Center at the Long Beach VA Hospital, and the device manufacturer, Accessibility Services, Inc. in Florida. The project's goal is to improve the design usability of the Environmental Control Unit (ECU), which patients with SCI/D use to complete everyday tasks such as making a phone call, calling the nurse, controlling the TV, adjusting the bed, etc. The project started in 2019 by performing heuristic evaluations on the ECU device with a team of seven students and faculty from psychology, health science, and graphic design. Findings from this work identified system elements needing improvement for better user experience and visual interfaces design. Despite the pandemic and its associated lockdown conditions, the research team successfully transitioned to the project's next phase, design A/B testing, online. The faculty leaders scheduled virtual weekly meetings with the team and developed an alternative plan to continue the project. In 2020, students worked tirelessly to a digital prototype of the device that is accessible remotely online within the safe space of the home. The ECU device's online prototype made it possible for the research team to apply design changes and prepare for remote user testing. In the meantime, the research team grew more extensive, with five students from the graphic design program, eight students from the Psychology Human Factors program, and another two students from the university's undergraduate research opportunity program (UROP). This presentation will discuss various tools and methods for human-centered applied design and networking with the industry.

The Black Experience in Design

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

The Black Experience in Design, is an anthology co-authored by Anne H. Berry, Kareem Collie, Peni Laker, Lesley-Ann Noel, Jennifer Rittner and Kelly Walters. Featuring over 70 design contributors, this book centers a range of perspectives, teaching practices, and conversations through a Black/African diasporic lens. The aim of this presentation is to share excerpts from the book, such as essays, interviews and design artifacts, that highlight the range of work being

produced from Black creative practitioners working in the field today. This presentation will also share the collaborative process and methodologies undertaken by the editors to compile and assemble this book for publication.

A Theory of Design Identity

Colette Gaiter, University of Delaware

Racial and other identity connotations are essential in design and visual communication analysis. Just as historical and economic conditions contextualize designed objects, omitting identities causes incomplete and biased design history. A socially-grounded history and analysis of The Black Panther Party logo provides an example of historical events and cultivated social connotations colliding in a symbol that endures over decades. Generally, unless a visual communication product is clearly biased in its presentation and intent, embedded social connotations are considered benign. Examining all identity representations should be essential for design analysis. In this example, the words and image "black panther" layer a rare animal, Rudyard Kipling's India-inspired children's stories, racialized exoticism as a form of kitsch, a Black activist party, and a mythological superhero—illustrating symbiotic interaction within an enduring symbol and icon. "Design Identity Theory" is analogous to applying Critical Race Theory to law practice. Expanding Laswell's Model of Communication that considers (1) Who (2) Says What (3) In Which Channel (4) To Whom (5) With what effect?, a thorough analysis of "Who" and "To Whom" would include all socially defining identities. This analysis does not automatically imply bias but expands historical context and cultural design. Applying Kimberlé Crenshaw's Theory of Intersectionality deflects stereotyping by foregrounding identity's complexity. The work of mid-20th-century liberation movements is ongoing and evolutionary, replacing "melting pot" metaphors with acknowledging and celebrating difference. Using a "Design Identity Theory" to analyze past and present design fills in historical gaps, expands culture, and helps build a more equitable society.

Bringing Peace (Circles) to (Design) Practice, Revisited **Dave Pabellon**, Columbia College Chicago

Academic Marginality and Exclusion for Graphic Design Educators of the United States **Yeohyun Ahn**

Designing with communities for social justice

Chair: Jane Prophet, Penny W Stamps School of Art & Design

This panel brings together artists and designers who each work in collaboration with communities and professionals from other disciplines to address social injustices. Their interdisciplinary projects combine community-based participatory research methods with discursive design methods to empower people to express difficult emotions and complex states of being, in new and unconventional written and visual languages. In each of the projects presented here, the agency of community participants is strengthened; they set the agenda in shared spaces facilitated by the researchers. Bruce Tharp's practice-based research leads to the creation of artifacts and interactions that enable people to carry out end of life conversations. Amira Hanafi's work increases access to language by creating opportunities for people of diverse linguistic backgrounds to use words in new ways, and to be heard and understood while doing so. In the case of Jane Prophet's collaborative research and that led by Hannah Smotrich and Stephanie Tharp, women living with chronic pain use design, image-making, and writing to share their knowledge of resilience and thriving. The panelists argue that inequities are better understood and addressed when communities have increased access to creative tools and means of expression, as well as when the results of their creative engagement are made visible to a broader public.

An intersectional aesth-ethics of care: using Photovoice to challenge gendered and racialized experiences of chronic pain treatment

Jane Prophet, Penny W Stamps School of Art & Design

1980s British artist photographer, Jo Spence, used phototherapy to challenge normative constructions of the female cancer patient by documenting her illness and was then employed as a consultant by hospitals who, through her work, recognized the need to change their practices and physicians' attitudes which objectified patients. Photovoice, a community based participatory design method where participants take photographs and combine them with short narratives, has recently been used to investigate the complexities of living with chronic pain. However, few studies have specifically addressed gender and race related health disparities in the context of chronic pain. The paper draws on the experience of working with participants of color who identify as women whose photo-text works offer unique insights into the varied experiences of living with and being treated for chronic pain. Healthcare professionals are aware of the power of images as catalysts for meaning-making in medical pain encounters, as part of a multidisciplinary analysis, "images can strengthen agency in the person with pain, particularly but not only in the clinical setting, and can create a shared space within which to negotiate meaning. [...] the invisible experience of pain was made visible in the form of co-created photographic images, which were then made available to other patients as a resource to use in specialist consultations." (Padfield 2018). The study presented here

deployed Photovoice to address health inequity, to argue for health equity as a hallmark of social justice in healthcare, by focusing on exposing and reducing health disparities.

Language acts: making meaning with and for fluid identities

Amira Hanafi, University of Michigan

Words are designed to classify. We communicate by generalizing about specific objects, beings, and ideas. By claiming to name what is, language presents itself as transparent, though particularities are blurred by the very act of naming. This paper presents ongoing projects in which I facilitate collaborative processes to translate, disfigure, and rebuild language. On one hand, this is accomplished by allowing other people to access the "back end" of my digital practice. On the other, it is by meeting language where it lives—in social situations. My artistic research seeks to bring new language into being for complex, liminal, and fluid identities. Language that contains multitudes; that is polyvocal; that wakes up one morning preferring another angle on a multi-faceted persona. Language as a grotesque body "...in the act of becoming...continually built, created, and build[ing] and creat[ing] another body" (Bakhtin). Language that "gives back as much as it receives, in luminous mutuality" (Irigaray). This is connected to the personal. All my life, people around me have wanted to know, "Where are you from?" I've come to understand that they're asking me to caress their anxieties by providing a category to which I belong. They demand transparency, but whatever story I tell remains incomplete. The research is informed by different approaches. One is translanguaging: "the use of the full language repertoire to make meaning" (García). I adopt it as a creative strategy, in an attempt to "disinvent named languages" (Makoni and Pennycook) as colonial artifacts.

Toward Thriving (not just surviving): A set of reflective tools to empower chronic pain patients

Hannah Smotrich, University of Michigan and **Stephanie Tharp**

"Large scale studies in Europe, North America, Australasia, and other regions disclose that one in five of the adult population suffers from chronic moderate to severe pain," (Unrelieved Pain is a Major Global Healthcare Problem.' International Association for the Study of Pain. Accessed January 4, 2020. <http://www.iasp-pain.org/> (pdf, p.1) yet there are societal misconceptions about what it means to live with chronic pain. Chronic pain sufferers encounter frequent barriers and few supports to help them live meaningful lives. An interdisciplinary team of faculty and researchers from a large, public, tier 1 research university are working on an intervention that uses a custom, collaboratively developed cultural probe kit, a design research method, that asks chronic pain sufferers to visually document, annotate, and reflect on their daily lives over four weeks. This intervention examines how to support resilience and thriving in chronic pain sufferers. We will investigate the efficacy of: building positive emotions; prompting documentation and reflection on barriers and supports in daily life; providing health education; and clarifying values and envisioning goals. This paper will discuss the collaboration with a chronic pain psychologist in the

development of the cultural probe kit, the design of the kit/intervention, the project's theoretical foundation (Barbara Fredrickson's broaden-and build-theory), the project's connection to critical practice in design, and the planned qualitative evaluation methods.

Discursive Design and End-of-Life in Scotland

Bruce Tharp, University of Michigan

The results of a 6-month Fulbright visiting scholars project with the Glasgow School of Art will be presented involving research and development involving discursive design for end of life (EOL). Through qualitative, practice-based research involving participatory design research and co-design activities with young adults, adults, and elderly, a series of discursive design interventions (artifacts and interactions) will be created that enable the public to better reflect upon and discuss with loved ones their EOL values, and potentially take actions toward advance care planning (ACP). Discursive design is particularly good at helping surface people's values, beliefs, and attitudes, which are more difficult in conventional design research that emphasizes aesthetic, usability, and usefulness preferences. ACP can help relieve and prevent suffering, anxiety, and individual and national finances, with the Scottish government supporting programs for "greater public and personal discussion" toward "greater openness about death, dying and bereavement." Of particular emphasis during the panel discussion will be reporting on researchers' direct engagement with elderly through Cycling Without Age (CWA), an international non-profit that pairs local adult "pilots" with elderly from assisted living facilities, providing free trishaw/pedicab rides. Scotland's CWA program is unique in that the government has sponsored an elaborate network of 50 chapters across the country, which has even operated with certain precautions amid the pandemic. Through participant observation and engagement with other pilots and elderly passengers from across Scotland, the research emphasizes informative, generative, and evaluative engagements around EOL across various Scottish communities.

Digital Realms in Practice

The Digital Gallery: Expanding Outreach and Access

Francesca Molly Albrezzi, Office of Advanced Research Computing

While digital methods have long been used for preservation, over the past decade, and particularly in the last year, they have become essential for offering remote access to cultural objects and spaces. The pandemic shifted the way museums and galleries interacted with the public, which moved beyond simply offering their collection databases online. For example, the German gallery Peer-to-Space, has been bringing together curators, artists, and virtual reality builders to produce virtual exhibitions using the Mozilla Hubs platform. Museums began offering programming online, like Virtual MOCA or VMOCA, particularly with families in mind, so that people could still have cultural experiences while maintaining safe distancing practices. Artists embraced the blockchain and are now selling their art digitally, transforming the art market on a global scale. From immersive tours, to webinars, to the rise of non-fungible

tokens, the interface between art institutions and audiences is more diverse and digital than ever. As a result, curators, scholars, educators, artists, and related staff have had to learn and adapt to a rapidly changing landscape and often unfamiliar terrain. As the world begins to open up again, how much of this experimentation will continue and what have we learned from it? This presentation reflects on the translations of gallery space in an era of remote access. The curation, display, and visitation of culturally significant sites has been critical to the study of art and its history. By sharing recent work, the paper will address the challenges and opportunities of presenting objects in space virtually.

Studio Practice: Flexibility and Invention

Sue Havens and Francesca Molly Albrezzi

There are times when artists work with plans and times when they may be forced to adjust to extraordinary circumstances. When the pandemic struck in March of 2021, the world shifted from one with familiar dimensions to one with sudden, destabilizing limitations. Artist-educator mothers had to adjust to new realities with children at home in quarantine. This new reality imposed a sudden and disorienting halt to my own studio practice, as I was developing a solo exhibition at the Marjorie Barrick Museum. The moment that classes were declared closed was sudden, and teaching was to be online. My work radically changed as I shifted from working with campus facilities to working and teaching out of a garage in a make shift space. After a brief paralysis, I began to paint in an entirely new way. I shifted from working in dimensional clay sculpture to making dozens of two-dimensional paintings on paper that were made in fits and starts as I juggled home life. The result was that I reinvented the way that I paint. My shift from sculpture to flat paintings mimicked the ways in which the world shifted from being dimensional to limited, or flat. In this presentation I will discuss my studio practice during quarantine, how it shifted according to circumstance, and how invention can occur when circumstances change. I will present images from this time and share exhibition photographs from my museum exhibition that features an installation of new paintings paired with dimensional sculpture.

Interlooping: Livestreamed Performance as Aesthetic Encounter

EL Putnam, National University Ireland, Galway

The COVID-19 pandemic and associated public health restrictions has meant many live events across the globe have been presented virtually. For performance events, this has generally involved livestreamed video. In this presentation, I provide an analysis of livestreaming as an aesthetic encounter, arguing that it is creating new modes of social engagement through performance. I focus on the livestreamed performance Interlooping, which I presented as part of the 2021 Bealtaine Festival (an annual festival in Ireland dedicated to arts and creativity as we age). This performance engages with video and sound as a means of translating haptic sensations of touch, using refuse Irish wool that has accumulated due to COVID-19's disruption of the international wool trade. This performance reveals the relationship of the performing human with technology, the non-human, and our collective being. As a performance, I engage with the

technologies of streaming live, playing with its affordances in order to draw attention to the phenomenologies of liveness that these technologies produce. At the same time, the performance treats fragility, not as weakness, but as an instigator for connection to others through gendered care work. Using Gilbert Simondon's definition of aesthetic encounter, in this presentation I argue that livestreaming functions as a performance that enables new means of thinking and feeling through engagement with digital technologies. I trace my practice to the work of Joan Jonas and Pipilotti Rist, whose engagements of performance and moving image technologies sets precedence for 21st experimentations with livestreaming that Interlooping exemplifies.

Dismantling the Patriarchal Canon: Foregrounding Women Artists and Patrons through Digital Art History

DIGITAL ART HISTORY SOCIETY

Chairs: Tracy Chapman Hamilton, Sweet Briar College; Dana Hogan, Duke University; Mariah Proctor-Tiffany, California State University, Long Beach

As premodern feminist art historians, we have found that the digital allows, inspires, and even requires us to reassess women's contributions to history and, in so doing, challenge and disrupt the male-centered canon. Through examples like Gealt and Falcone's *A Space of Their Own*, Barker and The Medici Archive Project's Jane Fortune Research Program on Women Artists, and the Clara database, launched in 2008 by the National Museum of Women in the Arts, we have witnessed the impact digital tools—made even richer because of their collaborative nature—have had in the last decades on our ability to conduct research on women's roles in advancing visual arts and culture globally. Digital Art History methods, such as data analysis, virtual and augmented reality, digital mapping and networking, and dynamic archive databases, have allowed us to dig deeply into the record; raise ethical questions of privilege, bias, accessibility, and audience; reckon with the limitations of representation to reveal the often unseen in our histories; and find new inspiring ways to visually interact with and contextualize people, place, and material. We aim to expand even further upon the work that has been done by soliciting papers on digital projects—or those holding theoretical or historical perspectives—that offer new methodological applications in the study of women as integral to the full breadth of our chronological and geographical past and present. Each project should refute the concept of a single patriarchal canon and illustrate how the digital makes this essential reassessment possible and unavoidable.

Beyond "Exceptional" Women: Unearthing Non-Elite Women's Agency in the Seventeenth-Century Dutch Art Market with Network Analysis

Lauryn Smith

During the seventeenth century, Amsterdam flourished as the major European center for trade and commerce. Dutch painters experimented with striking, inventive styles and

genres widely collected in both elite and non-elite circles. The expanding commercial and colonial activities of the Dutch East and West India Companies provided those with influence and financial means the opportunity to collect imported rarities from Asia, the Americas, the Middle East, and Africa. Over the last few decades, scholars have analyzed the various ways women participated in the production, sale, and collection of fine and decorative art in the early modern Low Countries. However, their impact on the Dutch art market is difficult to measure, due in part to the continued (albeit, still limited) focus on "exceptional," aristocratic women and the lack of extant evidence traditionally requisite to assert agency. This project visualizes the cultural sphere of non-elite women in seventeenth-century Amsterdam and illuminates their impact using network analysis applied to the Frick Art Reference Library's Montias Database of 17th Century Inventories. Network analysis is a broad, inclusive approach for assessing agency via the visualization of a network representing collectors, artists, or objects as points and connections as vertices. In the scope of this project, connections are defined as names appearing within the individual inventories of the Montias Database. By uncovering individuals and illuminating trends, this case study interrogates the perceived gendered societal norms imposed on the early modern period and allows for conclusions to be drawn about the multifaceted role of non-elite women in the Dutch art market.

Global Makers: Women Artists in the Early Modern Courts
Doris Sung, The University of Alabama

Global Makers: Women Artists in the Early Modern Courts
Tanja L. Jones, University of Alabama

Global Makers: Women Artists in the Early Modern Courts
Rebecca E Teague

By the Numbers: Visualizing Data-Driven Histories of Living Women Artists in the National Gallery of Art
Emily Ann Francisco

Since its opening in 1941, the National Gallery of Art (NGA) has acquired over 156,000 art objects, of which roughly 12,000 (under 8%) were created by women. The museum also historically collected few works by living artists, even adopting the policy (later changed) that an artist could not be included in the permanent collection until twenty years after their death. Overall, this might seem an especially difficult environment for celebrating living women artists' achievements, despite their prominence in modern art movements. Yet, as early as 1943 the NGA gained thousands of works by women, many still alive at the time, through significant prints and drawings acquisitions. This watershed year is rarely discussed in the museum's institutional history, but the numbers are strikingly apparent when we visualize collection data. Collection hierarchies, as well as broader issues of display and conservation, have led to the "systemic invisibility" of many living women artists within the museum's holdings. It is evident that these artists have always been a part of the NGA story, although that story is a bit complicated. Evaluating the collection data from an intersectional perspective, numerous questions arise, such as: Which artists were not collected?

What trends are visible over time? Although issues of collection diversity are not unique to the NGA, their prominence within the institutional fabric of the national art museum provides a useful case study for both understanding and confronting these challenges embedded in our field.

Dissident Embodiments: Undoing Gender Binaries in Modern and Contemporary Art of the Americas

Chairs: Gillian Sneed, San Diego State University; Florencia San Martin, California State University, San Bernardino

Exploring the intersections between gender and coloniality, the late María Lugones argued that a critique of modernity is incomplete without examining the relationship between gender, violence, and resistance. Artists have also marshalled the non-heteronormative body as a force for resisting what Kira Xonorika has described as the “necropolitical ‘cistem’,” or the ways that those who are marginalized within cis-gendered hegemonies are most precarious and vulnerable to violence. Building on these ideas, this panel aims to examine how modern and contemporary artists in the Americas who may identify, or who stand in solidarity with identities such as queer/cuir, gender fluid, nonbinary, pangender, two spirit, butch/femme, transgender, and more, have reflected on gender in the context of modern coloniality. Organized against the current backdrop of ongoing widespread oppression of trans and non-binary people across the Americas, including the rise in new legislative bills targeting transgender youth in the US and Latin America’s position as the epicenter of anti-trans violence, this panel seeks papers critiquing gender hegemonies in the Americas. It also welcomes papers proposing alternative possibilities within intersectional dissident embodiments, including those that speak to experiences of Indigeneity, the African Diaspora, and disability. Proposals could address artists working in traditional media, or other media like performance or participatory art, as well as the practices of writers, critics, and curators that address these themes. They might also engage discourse around our current colonial, capitalist present in relation to theories on, but not limited to, masculinities/femininities, “travesti” subjectivities, abjection, Tropicamp, disidentification, and queer futurities.

Cultivating Desmadre and Planting Queer Fertility: Vick Quezada’s Erotics of Spreading Seed Alexis Salas

This paper explores the ways in which the art practice of trans non-binary Latinx artist Vick Quezada (pronouns: they/them) cultivates cross-racial POC queer fertility. Using the concept of *desmadre* (dis-mother), I argue that Quezada decouples the notion of fertility from reproduction to instead graft it to numerous forms of kinship. I explore a number of Quezada’s artworks to present, focusing on Quezada’s performance documented on video, *Seed/Unseed*. In *Seed/Unseed* the artist traverses three El Paso, Texas missions while sowing corn, or maize, kernels. Rooted in the US Southwest, Quezada’s work is embedded in histories of the contested lands of the US Mexico border and gender play. How and why

Quezada uses their brown, trans body reaps a fruitful example of Latinx use of new media and the implications for environmental and queer studies. Arguing that their project replants notions of fertility as they pertain to queer experiences allows me to hybridize Quezada’s cultivation of relations with queer kin, Spanish colonial missions, and plant life. Ultimately, Quezada’s work plants larger questions about how a Queer Latinx axis unfurls notions of fertilities, diaspora, and futurities.

“Women aren’t supposed to be warriors”: Jolene Nenibah Yazzie and the Decolonization of Diné Gender Roles
Elizabeth (Betsy) S. Hawley

Daggers and Butterflies: Lukas Avendano and Lechedevirgen Trimegisto’s Dereification of Gender
Vanessa Mackenzie Parent

Trans-Trance: Embodiment as Resistance in the Work of Heitor dos Prazeres
Camilla Querin

Ecoart Strategies for Place-based Pedagogical Practices

Chairs: Ann T. Rosenthal, LOCUS; Chris Fremantle, Gray’s School of Art

“To state the obvious, how one does one’s pedagogy in a field impact what can and is done in that field.”¹ Ecoart aims to transform the systems on which ecocide rests: the false dichotomy between nature and culture placing humans above the more-than-human world, the hubris that presumes nature is a storehouse of resources for our taking; the imperialist assumption that “nature” is inexhaustibly exploitable. A fundamental site for such transformation is education, both formal and informal, in classrooms and communities, from K-12 to graduate level. At the heart of ecoart practice is place-based, eco-centric learning, focused on the relations between living things and their environments. This panel will explore pedagogical approaches that support interdisciplinary, place-based projects from the US, the Caribbean, Central America, Europe, the Middle East, and Australia. Panelists employ restoration, mitigation and adaptation to climate change, and expand awareness of biodiversity, while providing opportunities for multi-/inter-/trans-disciplinary teamwork, fieldwork, and personal reflection. Joanna Macy’s three dimensions of the Great Turning—holding actions, Gaian structures, and shifting consciousness—provide a useful guide to navigate the strategies discussed. Ecoart pedagogies, honed over the last several decades, center ecology, community, and art as the lens through which learning occurs while offering models to transform education and inspire hope. The presenters are all contributors to the newly released book *“Ecoart in Action: Activities, Case Studies and Provocations for Classrooms and Communities.”*¹ Natalie Loveless, *How to make art at the end of the world.* (Durham: Duke University Press, 2019) 13.

Mangrove Rescue in Bimini: Connecting Art, Restoration, and Community

Lillian Ball, Waterwash

Mangroves play an integral role in the ecosystem of the Bimini islands, in the westernmost Bahamas. They are an essential nursing habitat for numerous species of fish and fauna, and they serve as coastal defense, preventing erosion and acting as 'shock absorbers' against extreme weather. Mangroves are key to local communities providing inshore fisheries, wood, plant based foods and medicines. Like many other species, mangroves are threatened. The construction of hotels and tourist attractions is extending Bimini's shorelines using landfill, destroying countless mangroves and reefs. This problem isn't unique to Bimini. This challenge led to an open-ended collaboration between myself, the non-profit Waterkeepers Bahamas, and students from Louise McDonald High School. Their project was divided into three areas of engagement: mangrove restoration art projects developing the Go H.O.M.E. Bimini interactive game, designed to be used as an educational tool. The restoration project began in 2019 and to date has involved rescuing nearly 1000 mangrove propagules from areas threatened by development and replanting them. Mangrove-themed artwork, project signage, and collaborative development of the game Go H.O.M.E. Bimini., was undertaken with Bahamian artist and educator James Pinder and his high school students. The goal is to raise awareness of the current state of mangroves while actively trying to alleviate the issue. The project functions as an integrated intervention fueled by the urgency of the climate crisis. It is grounded in relationship-building within a specific community that guides the process, and its mission is the preservation of Bimini's diverse environment.

Of A Personal Nature: Self-Interrogations for Ecological Artists

Brian D. Collier, Saint Michael's College

Commonly used terms like "nature" and "wilderness" are often tied to complex ideas and unexamined assumptions. Reflecting on their fluidity can create insights for both those who are making ecologically-themed work and audiences engaging with it. "Of A Personal Nature" was designed as a first project in a college-level Art & Ecology course to help students deepen their understanding of conceptual frameworks vital to anyone interested in making ecological art. It begins with questions. These questions support investigations of each student's experiences and ideas about the natural world and their own connection to it. The activity as a whole helps students gain critical insight into their own preconceptions before moving on to produce work for an audience. It is also intended to help students avoid falling into the common traps of broad generalizations about our relationships with the natural world, and it frames the role of ecological art in helping other people to navigate those relationships. Other components of the activity include careful observation, and attention to understanding how our beliefs impact not only how we see things but if we have the ability to see at all. Students move on to connect images and objects to these discoveries, turning their self-analysis into visual presentations.

Art Meets Science in the Costa Rica Rainforest **Eve Andree Laramee**, Pace University

Interdisciplinary art and science collaborations and learning communities can synthesize research from several disciplines to deepen understanding of complex problems, inspire critical thinking, enhance student research, and strengthen collaborative learning. I will draw on several learning community case studies that have contributed to the development of the Dyson College Center for the Arts, Society and Ecology (CASE) at Pace University. These include: Arts of Change: linking Environmental Art with Social Practice Art as a Vehicle for Political Protest; Social Change and Environmental Justice: that combined four classes in four departments: Art, Anthropology, Peace & Justice Studies and Political Science; and Art Meets Science in the Costa Rica Rainforest: a travel abroad fieldwork class linking Ecological Art with Biology fieldwork and lab work in which students individually and collaboratively addressed the flora and fauna of the rainforest in visual and sonic documentation. These learning communities were designed to create forums for controversial issues, supporting development of tightly-knit student cohorts who became aware of ways of thinking and working as communities of creative thought-leaders. The Dyson Center fosters creative collaborations and research between the arts and sciences to support an understanding of complex ecological systems, contributing to solving society's environmental challenges and inspiring positive change for future generations. By sharing innovations, art and science collaborations can energize action to initiate positive social change and promote awareness of environmental issues by directly involving communities, and extending ways in which cultures imagine, create, and understand.

Agency Through Ecoart Pedagogy

Eileen Hutton, Burren College of Art

What strategies are essential for emerging artists as they encounter the layered ideologies embedded within the rural? How can direct engagement with place, experiences in scientific research methods, community-based endeavors, sensorial investigations, personal reflection, and familiarity with alternative artistic processes cultivate a sense of individual and collective agency in relation to both local and global climate issues? The Art and Ecology program at Burren College of Art is studio-based, grounded in ecocritical theory² 3 4 and the study of contemporary arts practice. It emphasizes experimental and risk-taking approaches to art making that embrace ecological thinking. We enlist a number of key stakeholders from within the community, including archaeologists, farmers, geologists, sea fisheries protection officers and botanists, to refine the students' ecoliteracy skills and broaden their experience of research-based practices. The ecoart strategies that inform the pedagogy facilitate students' deep engagement with place, connecting their studio processes to their encounters with the natural world. Students expand and diversify their artistic toolkit and are thus better equipped to navigate the complexity, flux, and chaos that is an inherent component of life on Earth. 1 Fernando García-Dory, Piotr Michałowski, Laura H Drane, *Arts in Rural Areas* (Brussels: IETM, 2020) 2 Donna Haraway, *Staying with the*

Trouble (Durham: Duke University Press, 2016) 3 Maria Puig de la Bellacasa, *Matters of Care* (Minnesota: University of Minnesota Press, 2017) 4 Charles Brown and Ted Toadvine, *Eco-Phenomenology* (New York: SUNY Press, 2003)

Reimagining Our Energy Landscapes as Civic Art **Robert Ferry**

Meeting the ecological challenges of the 21st century in an equitable way will require a community-led transformation of our energy systems with a focus not only on technical solutions, but also with consideration of complex and interrelated social and environmental systems. The Land Art Generator Initiative works with communities around the world to design installations that actively support climate solutions by integrating sustainable infrastructure as the medium for creative and cultural expression. Through open design competitions for Dubai, Abu Dhabi, New York City, Copenhagen, Santa Monica, Melbourne, and Nevada, as well as invited competitions for Glasgow and Willimantic, Connecticut, the Land Art Generator has inspired thousands of designs from around the world. Participatory design projects include Land Art Generator Solar Mural artworks in San Antonio, co-designing culturally relevant clean energy solutions with Maasai women in Olorgesailie Kenya, working with West Virginia coal miners on destination energy landscapes, and more. Land Art Generator educational programming, such as Art+Energy Camps, empowers young people by giving them the experience of designing and building their own renewable energy installation—doing so within a holistic cultural context that frames the use of technology in society. Through interdisciplinary, project-based learning, the participating youth create a sculptural installation for their neighborhood that also provides significant clean power to a school, community center, or library. In this panel, we will discuss the range of ways that the Land Art Generator Initiative works in communities and educational environments, while outlining strategies for a creative, inclusive, and just energy transition.

Ecofeminism and Ecoart: Moving from Rage to Healing?

Chair: Amara Geffen, Allegheny College

Discussant: Betsy Damon

Where there should be mutual respect for each of us and our world (United Nations Declaration of Human Rights), we find a narcissistic motivation to take what we want, without regard, and just because we think it is our right. This belief justifies the existence of cultures of violence against women and people of color, mirroring the ways in which we use and abuse the “natural” environment. These connections are not new. They emerged through a potent lineage that was first expressed in the late 1970s through the work of Susan Griffin, Carolyn Merchant, and Donna Haraway, who exposed the parallels between the treatment of women and the treatment of the Earth. These ideas support the view that there is a clear connection between ecocide and cultures of violence, oppression, and domination; They are bolstered by beliefs that allow a view of ‘other’ as something to be controlled and managed. This panel will explore strategies that art educators, and those interested in an ecocritical art history and environmental humanities, can use to address these and other social justice issues. We will interrogate issues related to the persistence of patriarchy, fascism, and colonialism, and explore opportunities to move from rage to healing. Two of the presenters are contributors to the newly released book *Ecoart in Action: Activities, Case Studies and Provocations for Classrooms and Communities*. This volume commemorates the 20th anniversary of the establishment of the Ecoart Network. It assembles entries by sixty-seven of the two-hundred members of the Ecoart Network.

Deconstructing Myths of Rape: From Talk to Action

Amara Geffen, Allegheny College

Deconstructing Myths of Rape: From Talk to Action provides a pedagogical model within the arts and environmental humanities for expanding awareness of rape culture on college campuses. It also explores performative and tactical strategies for place-based actions to address this pervasive social and environmental problem, which is so deeply embedded in the warp and weave of human history. Both sexual assault and physical violence stand as powerful social and political metaphors for broader social and environmental concerns—namely, how we treat one another and the Earth. The normalization of sexual assault and physical violence remain deeply embedded in the social ecology of our time, reflecting longstanding attitudes born of patriarchy and colonialism. How can we as art educators, safely and effectively explore such deeply personal and painful experiences with our students? What skills and knowledge must young artists today develop to take up the charge of ecofeminist artists and activists, and thereby take their place as next generation ecofeminists and ecoart activists working for social change? What does it take to educate today’s youth—and institutions of higher education—to move from ‘talk to action’ and engage campus-wide commitments to transform the misogynist and racist ideologies that support

these cultures of violence?

Reclaiming Our Earth & Our Bodies

Leslie Labowitz-Starus

Early ecofeminist performances such as *Myths About Rape*, originally performed in 1977 as a part of Suzanne Lacy's *Three Weeks in May*, were designed to serve as activist models for social and cultural change. These works reflect the confrontational activist-energy of the seventies, which remain relevant today. By intention *Myths of Rape* has been recreated in different contexts. First by artists Audrey Chan and Elana Mann in 2012 and 2014, both within community-centered public spaces. Then, in 2016, it was recreated as a tactical intervention of public space on a college campus. The website, <https://www.againstviolence.art/>, serves as a historical archive for art historians, art professors, and student artists/activists, and includes a handbook and script to support future recreations. Images from *Myths of Rape* and *Three Weeks in May* persist; they are included in art history texts, presented in art institutions, and appropriated into mainstream media. Lady Gaga's 2016 Oscar performance was framed by dozens of survivors of sexual violence; their arms emblazoned with confrontational terms reminiscent of the visual language of the hand painted signs used in *Myths*. A decade after creating *Myths of Rape*, the question of alternative models for social and cultural change converged with the rise of ecoart. Incorporating strategies for a public art based in social practice, I began a forty-year performance, *Sproutime*. Combining ecoart and ecofeminist activism, *Sproutime* has emphasized environmental and human health, providing a different model for socially engaged public art that can help us reclaim our Earth and our bodies.

Ecocide, Rape, and Fairytales

Aviva A. Rahmani

Arguably, there is a clear trajectory between patriarchy, fascism, and ecocide; I contend that rape is the through line between them. Since the seventies, feminist scholars have investigated the pernicious effect of this trajectory, whose connections function as scaffolding to perpetuate toxic systems as reflected in some fairy tales. Art conflating gendered violence with ecosystem challenges often encounters virulent resistance and backlash. Our capacity to resist those toxic systems is often hampered by learned helplessness and a longing for fairy tale happy endings. The term learned helplessness refers to all the ways we are trained to internalize and accept despair over impossible conflicts. The yearning for fairy tales manifests in certain religious and political bromides, conspiracy theories, and even in aspects of an industry built around traditional marriage to support patriarchal tropes. Fairy tales can include all the ways we are lulled into searching for evanescent rainbows instead of negotiating complexity to achieve resilience and effect resistance in the real world. This presentation will discuss the relationships between ecocide, rape, and fairy tales to explore an analysis. We now know even more about the dark repercussions of ecocide, especially how deeply those patterns are entrenched in and entangled with racism, capitalism, and speciesism in systems we depend upon, and in ourselves. Art on these topics can be a dynamic strategy to

effect change. I will present works from art history and my practice from the late sixties to the present to illustrate my analysis, and the evolution of my thinking.

Inside Out

Susan Griffin

Rape, fascism, racism, and the destruction of our planet's ability to sustain human life are very different forms of oppression in their effects and in the experience of their victims. Yet the perpetrators of these various kinds of violence and violation share a mindset, including a psychological process that requires lies, denial, and the development of delusions. Those delusions result, to varying degrees in each case, in the development of a false personae accompanied by the erasure of self-knowledge, including any substantial inner life. Both serial rapists and rapacious autocrats maintain secret, hidden lives. Such duplicity in the perpetrator leads to an inability to respond to or even recognize reality. Lacking a center, profoundly disoriented, such men—and at times women—experience paranoia and a hidden desperation, while they often grow more violent and destructive. To engage in rational arguments in the public sphere against such lies and delusions, as in the case of the denial of climate change, is vitally important. But in creating an experience of vivid presence, every art form offers another important remedy. By providing a mirror art leads to self-knowledge, restoring the capacity for an inner life, which is central to the capacity for resistance. In short, the artist turns the inside out. Even while creating fictional worlds, paradoxically, art can provide an antidote to divisive and destructive delusions of power; Delusions that both create and derive from the unrealistic wish for invulnerability and dominance over life and death, in a word, nature.

Economies of Discipline and Display: Curating Conflict in Israel/Palestine

Chair: Michelle Facos, Indiana University

On January 9, 2019, hundreds of protestors amassed the entrance of Haifa Museum of Art to vocalize their distress against the exhibition *Shop It!*, that was considered sacrilegious by the protestors. A fire bomb thrown toward the museum was but the first round for the violent reactions of the following days. These included attacking police forces and attempts to break into the museum. At the same time, the leaders of Haifa's Christian community appealed to the District Court of Law, demanding the removal of several art works that they considered offensive. Israeli cultural minister backed the petition arguing the exhibit "cannot justify the insult under the freedom of speech," further warning, "there are rules [that must be followed] within the budget, which may detriment support for a cultural institution." This panel proposes to expound potential understandings on the manners in which the exhibition reflected a clash between a curatorial *raison d'être* and a public resistance. This disagreement exposed the national, religious, and social nature of the Israeli/Palestinian conflict. In spite of the museum's commitment to pose a "neutral" stance and appear distanced from local conflicts, the exhibition *Shop It!* manifests complex ideologies which urge discussion about the effect of local, multi-national, and global economies. This panel will examine the effect of curatorial strategies on the public's reception of exhibitions that reveal a political fissure between museological economies of discipline and display confined to the museum's walls, and the reactions they stir in light of national and religious ideologies.

Dis-playing Forbidden Images in Haifa Museum of Art **Nissim Gal**

This paper will discuss the disrupting conflict between the Christian-Muslim-Palestinian community in Haifa and Northern Israel, and Haifa Museum of Art, provoked by the public display of several artworks including *McJesus* by Finnish artist Jani Leinonen, in *Shop It!* I will begin by differentiating religious, artistic and political approaches based on the axiomatic "liberal" curatorial assumption, in order to focus on the two forces veering the relations between art and goods: *McJesus* and *Shop It!* By examining the logic behind the demonstration and the demand for censorship, I suggest, that what seems as a conflict between liberal and progressive curatorial work and what is considered as a dark religious mob, is but one aspect of an economic, political, and national disagreement veiled by an exhibition while exposed by protestors.

Discipline and Punish: The Israeli Museum between Boycott and Censorship

Ronit Milano, Ben-Gurion University of the Negev

In the aftermath of the riots revolving around the exhibition *Shop It!* featured in Haifa Museum of Art, 2019, this paper examines what public museums in Israel can and cannot do in light of understanding the contemporary rule of critical discourse, its set boundaries, and the definition of censorship

as a punishing mechanism. This paper will establish the connection between boycott activities executed by BDS and the formations of the discourse, the role, and the function, of the Israeli museum. If we assume that preventing a work of art to be displayed is an act of censorship, this paper will elaborate our understanding of the concept of censorship in the art field by revealing present political practices consolidating the censor's act. This discussion takes into account the Haifa Christian community's resistance to the display, but mainly focuses on artist Jani Leinonen rejection to display his work when the demonstrations broke out; a position he shares with the BDS boycott. Imparting two theoretical frameworks stemming from continental thought: the first directing discursive censorship from Pierre Bourdieu, and the second found in Michel Foucault's discipline and punishment, we will see how the Israeli boycott may prove as an act of censorship.

An Appeal to the Court: On the Separation of Caritas from the Spirit of Capitalism

Adi M Louria Hayon

While picketing the streets of Haifa, propelling violent demonstrations, summoning urgent meetings with the municipal commissioner and the minister of culture, and requesting an appeal to the court, the gatekeepers of Christianity in the Holy Land brought a lawsuit demanding the removal of four works of art featuring Mary and Jesus composed as commercial goods posed on display at the public art exhibition in Haifa Museum of Art, 2019. The protestors claimed the works are brutish and offensive; damaging the feelings of the Christian public. What unique features sketch out the nature of the Christian community in Israel, and how do these manifest in this dispute? This paper will follow the lawsuit phrasing its plaintiff dissent against damaging their very role as guardians of the doctrine of *caritas* against the forces of capitalism. The sensitivity to hybridizing the image of the crucified with commercial goods stages a threat to the devotee's desire to exchange the Christian gift with capitalist consumer culture. Such substitutional relations are thought of as radical and intolerable by the Christian communities in Israel deeming to set boundaries on the right for free expression. And yet, in this clash of capitalist and Christian economies we find a long history, we find the difference and dispute between Catholicism and Protestantism: the first repudiates the capitalist system threatening the doctrine of *caritas*, the gift of giving; the second, the protestant ethics, served the fertile ground for the rise of capitalism.

Eighteenth-Century Women Artists in Context: Not Apart, but a Part

HISTORIANS OF EIGHTEENTH-CENTURY ART AND ARCHITECTURE

Chairs: **Melissa L. Hyde**, University of Florida; **Paris Amanda Spies-Gans**

The history of women artists does not stand outside or even on the periphery of art history, but is integral to a full understanding of the history of art. That conviction is the starting point for this ASECS/CAA session. We invite papers that make a substantive case for women's presence in aesthetic culture during the long eighteenth century, that consider the training and practices of women artists in dynamic interaction with the men who were their colleagues, collaborators, teachers, students, patrons and collectors, and sometimes also their fathers, brothers, and husbands. Thus, special consideration will be given to papers that trace the complex circumstances that conditioned women's making of art, their careers and their lives. Papers might take up questions of how women artists appropriated, changed, or even subverted the dominant trends in art making, and how and why they affiliated themselves with certain traditions and not with others. Other topics to be addressed might include: in addition to women who worked as painters, those who practiced printmaking, or natural history illustration; interrogations of the categories of professional and non-professional (or "amateur"); ways in which women used the visual arts to claim agency and be recognized as individuals at a time when they had few sociopolitical rights; and women who traveled. In sum, we seek papers that advance knowledge about the significant role that women artists played in the overall production of visual culture during the eighteenth and early-nineteenth centuries.

Barbe Michel: An Adam by Another Name
Elizabeth Saari Browne

Of Women and War: Anne Vallayer-Coster's "Bust of Minerva with Military Attributes"

Kelsey Emilia Brosnan

In 1777, académicienne Anne Vallayer-Coster (1744–1818) painted a triumphant, monumental allegory: "Bust of Minerva with Military Attributes." In this ambitious painting, a bust of the Roman Goddess of War presides over an elegant pile of ceremonial and functional objects: a plumed helmet, a silk-lined cuirass, a furled fleur-de-lis banner, guns, and military medals. The objects that populate Vallayer-Coster's painting are representative of France and its military prowess, specifically invoking the aristocratic male body. Indeed, these objects, which frequently appeared as props in contemporary male portraiture, were specifically designed to protect, honor, and enhance that male body—at least symbolically. Vallayer-Coster's painting certainly belongs to the hyper-masculine patriotic fervor inspired by the Comte d'Angiviller, the new Director of the Bâtiments du Roi, who asserted that contemporary French art ought to glorify the nation and its grand hommes. Paradoxically, however Vallayer-Coster's work also unites the stories of three women: it was (1) commissioned by a mysterious female patron named Madame

Vissiter; (2) inspired by the trophées d'armes painted by académicienne Madeleine de Boulogne (1646–1710) for Queen Maria Theresa's antechamber at Versailles; and (3) informed by Vallayer-Coster's own mother, who oversaw the family's workshop production of military medals after her husband's death in 1770. This paper will explore these seemingly contradictory gendered dynamics in Vallayer-Coster's *Bust of Minerva with Military Attributes*—probing the broader cultural, as well as the deeply personal, meanings invested in the militaristic objects depicted.

Rethinking the Nature of Collaboration in Maria Sybilla Merian's Metamorphosis
Elizabeth Courtney Keto

Enchanted by Nature: Picturing Gendered Plants and Female Agency in Europe and China (17th - 19th Century)

Chairs: **Lara C. W. Blanchard**, Hobart & William Smith Colleges; **Kirstin Ringelberg**, Elon University

Discussant: **Lara C. W. Blanchard**, Hobart & William Smith Colleges; **Kirstin Ringelberg**, Elon University

Plants, especially flowers, are associated with women and femininity in many different cultures. Departing from conventional interpretations of the floral world as passive and fragile, this panel analyzes the "hidden" female agency embedded in botanical artworks by Chinese and European women from the seventeenth through nineteenth centuries. During this period, women in China and Europe incorporated plants into their arts as a means of commenting on social life and constructing artistic identities. They also explored plants as sites of memory, emotion, and knowledge that disclosed liminal spaces between human and vegetal life. By adopting a transcultural perspective on art and gender, this panel develops new frameworks for understanding the importance of plants in the history of women artists from China and Europe. Beginning in seventeenth-century China, Yizhou Wang shows how Ming courtesan artists negotiated different elements of their personal and professional identities through the emblem of the willow tree. Ruiying Gao investigates the intersection of art and medicine in this same period by analyzing the pharmaceutical plants illustrated by women from culturally elite families. Moving to the mid-nineteenth century, Lindsay Wells examines how women in Victorian Britain reinterpreted the imperial legacy of early modern Dutch still lifes in paintings of Chinese flowers. Kristan Hanson explores how plants were mobilized as expressions of female bonding and human/plant interactions in late-nineteenth-century French pastels. Engaging with current research on gender, class, and imperialism, the papers on this panel reevaluate the significance of botanical imagery in works of art by Chinese and European women.

Become Willows: Courtesans' Metamorphosis and "Stand-in" Self-Portraits
Yizhou Wang

Scholars have argued that the orchid was an iconic subject in

paintings by courtesan artists as their self-representations in seventeenth century China. This paper examines a less-known subject of plants – the willow – as another symbolic and favored subject for courtesans in their paintings. It investigates how courtesans or courtesan-turned-concubines embodied themselves in the willow images, the reasons for their choice, and the differences and connections in functions and meanings to their orchid paintings. It focuses on the paintings about willows by the renowned courtesan artist Liu Rushi (Liu Yin, 1618-1664), especially through a detailed visual, textual, and material analysis of a rarely-studied fan painting by her with inscriptions by his scholar husband Qian Qianyi and a number of male literati. It argues that Liu Rushi metamorphosed herself into the willow tree through her adopted names, poems, and pictorial images on paintings, with the support of her husband, in order to transform her debased status of a low-born courtesan to the willow of new life in spring, and to associate her self-identity with the hermit or scholar in withdrawal, while sympathizing with herself from the low-class and unchaste female-entertainer background. It traces the various literary references for the representation of courtesans and brothels as willows, and it shows Liu's vigorous female agency to adapt and transform it in her "stand-in" self-portraits and to circulate this imagery among the literati elite circle. It also compares Liu's willow paintings with those by other seventeenth-century male artists to reveal her emotional state and individual self-expression.

The Horticultural Politics of Victorian Flower Painting

Lindsay Wells

Dismissed by some as a polite leisure activity for women and amateurs, flower painting occupied a relatively low position of prestige in the nineteenth-century British art world. Yet during the Victorian period, sisters Annie and Martha Mutrie mobilized the cultural history of this genre to establish lucrative artistic careers that rivaled the success of their male colleagues. Victorian critics extolled these women as two of the greatest European flower painters since the golden age of early modern still lifes, and they regularly applauded the sisters' trademark pictures of fashionable garden plants. Filled with South American orchids, African succulents, and Asian camellias, the paintings of Annie and Martha Mutrie speak to the global scope of British horticulture in the nineteenth century. Although past scholarship has shown how the Mutrie sisters challenged the perceived disadvantages of flower painting as a genre, it has overlooked how Victorian assessments of their work reinforced prejudices against foreign environments. My paper analyzes the imperialist subtexts about global plant hunting and Anglo-Chinese political relations in Martha Mutrie's *Group of Camellias* (1859). The camellia was one of the most popular flowers that British naturalists collected from China during the nineteenth century, and I argue that Mutrie leveraged the cultural capital of this plant to forge conceptual links with seventeenth-century Dutch still lifes, which similarly treated foreign flowers as colonial commodities. Interpreting *Group of Camellias* through a horticultural lens discloses the deep entanglement of Victorian flower painting within the political agendas of the British empire.

Nurturing Growth: Eva Gonzalès's 'La Plante favorite' and Berthe Morisot's 'Fille aux jacinthes'

Kristan M. Hanson, Dumbarton Oaks

In 1872, Eva Gonzalès and Berthe Morisot produced intimate portrayals of female figures who care for ornamental plants. In Gonzalès's *La Plante favorite*, a young woman pours water onto the crown of a reddish-brown cordyline—a tropical shrub with brilliant foliage that thrives in moist soil. Similarly, in Morisot's *Fille aux jacinthes*, a young girl dribbles water into a container to immerse stems of decorative and fragrant hyacinth clippings in a nourishing bath. As scenes of modern life, these pastels examined a tremendous cultural excitement surrounding domestic gardening and floral arranging: activities deemed appropriate for upper- and middle-class white women and girls. Yet, as meditations on human/plant encounters, these pictures also explored processes of nurturing vegetal life akin to making art. Invoking botanical metaphors of growth, nourishment, and regeneration, this paper investigates how Gonzalès and Morisot each used her depiction of plant care as a source of sustenance for cultivating a distinctive visual vocabulary. Close analysis of the artists' engagements with pastel, for example, clarifies how they employed this liquid-free medium to describe watering plants and manifest this activity's sensory pleasures. At the same time, this paper considers how the artists' practices of working from life were enriched, in these cases, by their relationships with their models: Gonzalès with her artist-sister Jeanne Gonzalès and Morisot with her niece, the future artist Paule Gobillard. Parsing this intertwining of personal attachment with botanical image-making illuminates these works' power to sensitize us to the joys of female bonding and human/plant interactions, in life and through art.

Collating Nature as Culture: Women Painters and Materia Medica Images in Late Ming China

Ruiying Gao

With a focus on the intersection of gender and social class, I investigate images of pharmaceutical plants made by women painters in Ming China (1368-1644) by centering on Wen Shu (1595-1634) and the sisters of Zhou Shuxi (act. mid-17th century) and Zhou Shuhu (act. mid-17th century). They copied a set of images from the mid-Ming imperial pharmacopeia, *Collection of the Essential Materia Medica*, in their artworks – *Depictions of Metals, Minerals, Insects and Plants* and *Illustrated Catalogue of Materia Medica*. I argue that while materia medica images produced at the Ming court were intended as a laudable visual project to perpetuate an imperial tradition of knowledge production and an attempt to establish the canon for medical texts with expectations to benefit the regime, Wen Shu and the Zhou sisters repurposed materia medica as a novel pictorial subject to highlight their artistic aptitudes and cultivations in fields that were conventionally considered as male domains. Given that the Zhou sisters had studied painting with Wen Shu and modeled their *Catalogue* directly after her work, I argue that *Depictions and Catalogue* were envisioned to construct a lineage among women painters to demonstrate their collective identities. Moreover, I discuss how their refashioning of materia medica images epitomizes intellectual traditions in their prestigious families that entailed a

variety of scholarly practices from book collecting to philological studies. Wen Shu and the Zhou sisters utilized materia medica images to underscore their gender-specific traits as well as family status as literary elites in the culturally sophisticated area of late-Ming Jiangnan.

Enlarging the (Color) Field: Rethinking the Washington Color School

Chairs: Miriam Grotte-Jacobs; Jonathan Frederick Walz, The Columbus Museum, Georgia

Discussant: Melissa Ho

The traveling museum retrospective *Alma W. Thomas: Everything is Beautiful*—which includes work by Thomas but also by Gene Davis, Sam Gilliam, Morris Louis, and Kenneth Noland—has reinvigorated scholarly interest in the so-called Washington Color School (WCS). Associated primarily on the basis of a confluence of style, period, and geography, this constellation of color field artists emerged in the nation's capital in the late 1950s and flourished into the 1970s. This panel embraces the timely opportunity to critically reexamine the coherence of the WCS as an artistic category; it also employs diverse perspectives to interrogate the multifaceted approaches to color field painting and sculpture that proliferated in postwar Washington, particularly highlighting exclusions of practitioners not privileged by race and gender. Overall, the panel addresses the historiographical and discursive construction of the WCS as a discrete movement; the institutional afterlives of the WCS in Washington-area collections; Thomas's (1891–1978) critical reception with respect to the WCS designation; and talks that recuperate figures underrepresented by the movement's canonical narratives, including Mary Pinchot Meyer (1920–1964) and Kenneth Young (1933–2017). By highlighting the heterogeneity of this artistic tendency, this new scholarship participates in a growing disciplinary conversation about artistic geography; it also contributes to an expanding body of revisionist histories of American modernism that interrogate localized ecologies of production in view of their full complexity and broader impact.

Alma W. Thomas: Washington Color School Artist?
Jonathan Frederick Walz, The Columbus Museum, Georgia

Alma W. Thomas (1891–1978) achieved national recognition when the art world was still working out the terms of Clement Greenberg's formulation of "Post-Painterly Abstraction." Neither Greenberg's eponymously titled 1964 exhibition at the Los Angeles County Museum of Art nor Gerald Nordland's 1965 *Washington Color Painters* at the Washington Gallery of Modern Art included Thomas's work. Yet Thomas has since frequently appeared on lists of "Washington Color School" members. Just what affiliation actually constituted—and whether Thomas and her work met those criteria—remains a matter of some debate. This paper considers Thomas in the context of a little-known poster entitled *A Family Tree of Modern Art in Washington*. Artist and entrepreneur Cornelia Noland devised this genealogical "visual aid" to clear up the "confused" relationships of Washington's "modern art

establishment." On the poster, Thomas doesn't appear attached to the Washington Color School bough, nor other expected locations such as the American University or Bader Gallery branches. While there is a leaf identified as "Thomas" on the tree's Artist limb, it likely refers to Peter (Gethin) Thomas, the Corcoran School of Art's sometime dean. Like any model of reality, Noland's representation is imperfect and subjective. Thomas's exclusion from the infographic ultimately points to the larger issues at play with any type of canonical list making: implicit biases, inadvertent omission, undeserved inclusion, late arrival, or problematic entrenchment. *Family Tree* also reminds us to ask who is making such lists—and why.

Mary Pinchot Meyer, Artist

Mollie Berger Salah, National Gallery of Art

Active in Washington, D.C. during the 1950s and 1960s, painter Mary Pinchot Meyer (1920–1964) created a largely unknown body of work that demonstrates an attention to color and geometric form executed using the stained painting technique common among her Washington contemporaries. Canonical accounts of Washington's art history have neglected Meyer's contribution to Washington color field painting, promulgating a narrow view of the aesthetic innovations taking place in the city during the postwar period. Meyer showed her work at significant Washington exhibition spaces such as the Watkins Gallery at American University, Jefferson Place Gallery, and the Washington Gallery of Modern Art in Dupont Circle. She shared studios with and painted alongside other globally recognized area artists such as Anne Truitt and Kenneth Noland. Despite these successes and connections, scholars have been slow to meaningfully examine Meyer's legacy as a color field painter, distracted by the artist's biography and ambivalent about her seemingly modest output. Drawing on archival material, interviews, and new technical research, this paper recuperates Meyer's work within and beyond the broader reception of the Washington Color School. By recentering Meyer's involvement within the city's wider arts community, this paper expands the scope of Washington's art scene, bringing forth a more nuanced and intricate history.

Reframing a Legacy: Kenneth Victor Young and the Washington Color School

Sarah Brittany Battle

Throughout the 1960s and 1970s, Kenneth Victor Young (1933–2017) refined his iconic painting style: vibrant orbs of color stained directly on unprimed canvas. Young balanced spontaneity and intentionality by layering pigment and solvent in abstract compositions; because of this, scholars and critics should have viewed his output in dialogue with artists associated with the Washington Color School in the nation's capital, where Young moved from Louisville, Kentucky in 1964. Like other significant color field painters in the nation's capital, Young found representation at the legendary Franz Bader Gallery and earned solo exhibitions at prominent institutions, such as Fisk University and the Corcoran Gallery of Art. The artist's sudden rise to success in the 1970s, and gradual return to anonymity in the late twentieth century, was due, in part, to his inconsistent association with this amorphous

grouping of mid-century DC-based artists. Critically positioned as an abstract expressionist working at the periphery of the Washington Color School, Young and his legacy have not received the attention they deserve. Reasserting Young's achievements as a significant color field painter, this paper contextualizes his artistic output and his Washington art scene social network. In preparation for a groundbreaking oral history project supported by the Center for Advanced Study in the Visual Arts at the National Gallery of Art and the University of Louisville, this paper also reframes Young's relationship with the Washington Color School and its discursive formation.

Exoticising and Exoticised: Women as Subjects, Women as Artists

Chair: Marta Filipová, Masaryk University, Faculty of Arts

Discussant: Helena Čapková, Ritsumeikan University

In the interwar period, established depictions of ethnic difference, exoticizing and heavily gendered, were reinforced through an international and increasingly commercialized cosmopolitan culture. Artists from central Europe had many opportunities to engage with minorities, locally or abroad, and embraced them in their creative practice. While many of the representations were exploitative, especially regarding female figures, others also provided critical commentary on the role of women from ethnic minorities or caricatured the conscious self-stylization of the subjects. Based on the strongly gendered dimension of colonial discourse at the time, the panel examines the depiction of women of ethnic minorities in the work of both female and male artists in interwar central Europe. Offering critical reassessment of the work of the painter Ernst Neuschul, Christian Drobe's paper examines how the artist depicted his Dutch-Japanese wife Takka Takka and other figures from ethnic minorities, unravelling intersections between exoticism, milieu studies and the internationalized culture of the metropolis. Julia Secklehner's paper explores exoticized images of Roma women in central Europe's rural borderlands. With works by artists such as Otto Müller and Kata Kálmán, Secklehner explores how entanglements between gender and ethnic difference affected the visual construction of central Europe's rural borderlands. Centered on the Czech artist Milada Marešová and her interest in ethnic minorities of Paris, Marta Filipová's paper explores the diverse attitudes of central European female artists towards minorities. Filipová asks how to consider such work within and without gender framework.

Ernst Neuschul and Exoticism in the Metropolis

Christian Drobe, Masaryk University

International exchange had long ceased to be a rarity at the beginning of the 20th century. The Bohemian artist Ernst Neuschul (1895-1968), of Jewish origin and born in Ústí nad Labem, met the Dutch-Japanese dancer Takka-Takka in Prague in 1918. They soon worked together as a dancing couple and travelled across Europe and North America with their exotic performances. Under the name 'Yoga-Taro' they performed 'Asian Fantasies', for which Neuschul designed costumes. Back in Berlin after the end of their world tour in 1926, he painted one of his major works, 'Takka-Takka

dances', which documents the rhythm, variety and eroticism of her performances. It shows his wife naked in four different dance poses with exotic masks. However, is this a faithful reflection of East Asian dance culture or rather its commodified adoption for Western audiences? At the same time, dancers like Josephine Baker were touring across Europe, performing appropriated versions of their own cultural heritage. In other words, do Neuschul's paintings celebrate his wife's culture, or is it a matter of engaging with successful subjects of 'Großstadtkultur', as represented in contemporary painting by New Objectivity artists such as Otto Dix or Christian Schad? Was there an actual interest in milieu studies, as in Neuschul's 'Black Mother' (1931)? The collaboration with his wife Takka-Takka made possible an 'accumulation of exoticism' that was well established in the field of art since the late 19th century. The paper asks how the artist adopted to the taste of the urban middle classes.

Rural Exotic: Imagining Roma Women in Interwar Central Europe

Julia Secklehner, Masaryk University

Visualizations of ethnic difference in interwar central Europe are often tied to urban milieus. Yet, with surprising frequency, they also featured in rural settings. Moving beyond images of ethnic difference as a phenomenon of the cosmopolitan culture of the city, this paper addresses gendered dimensions of difference in the art from central Europe's rural borderlands. Focusing on images of Roma women specifically, it traces the visual vocabularies that sustained images of rural difference as a strongly gendered phenomenon. Popular depictions of Roma women by artists such as Otto Müller perpetuated visions of exotic, non-white female "types" in lush rural settings, estranging both the local context and its subjects. Published at a time of growing debates about the integration of Roma communities into the region's new nation states, such depictions implicitly reinforced formulations of the community's incompatibility with mainstream society, while affirming views of rural borderlands as exotic peripheries, untouched by civilized society. Simultaneously, a critical consciousness emerged with new artistic practices in the early 1930s, when artists such as Kata Kálmán aimed to construct more sympathetic and realistic views of Roma women's often very harsh living conditions. Though laying claim to being more truthful and realistic, these images nonetheless built a specific visual repertoire, in which Roma women, with rare exception, continued to be modelled as rural figures of difference. Drawing together the shared elements that emerge from these competing visions, the paper explores how entanglements between gender and ethnic difference informed the visual construction of central Europe's rural borderlands.

Depicting Difference: Gender and Ethnicity in Modern Czech Painting

Marta Filipová, Masaryk University, Faculty of Arts

Depiction of ethnic and gender difference in modern central European art cannot be seen as uniform and sharing the same attitudes towards the subjects. Milada Marešová (1901-1987) was born in Prague and worked in a diversity of media but she is mostly known, if at all, as a painter. As a

keen traveller, she encountered people of various classes and ethnicities in Parisian streets, cafes and railway stations. In 1931, Marešová visited the Exposition coloniale internationale, where she captured various figures and situation in numerous ink drawings that were published in the Czech illustrative weekly *Pestrý týden*. The drawings place emphasis on the difference of the non-European participants in the exhibition visible in their different clothes, skin colour, physical features or performative activities like parading camels or tea ceremonies. Most of the drawings also provide a critical commentary of exoticising and exploitation at the exhibition. These drawings by Marešová are exceptional because her other work on ethnic difference mostly caricatures the subjects. Yet this is often done as a social critique in realistic forms of expression close to New Objectivity. Placing her work within the oeuvre of other female artists interested in ethnicity, including the painters Toyen and Věra Jičínská, as well as the male counterparts, the paper explores how and why female artists in interwar Czechoslovakia approached ethnic and gender difference in their work. It asks if our understanding of the modern interwar art world of central Europe art can be enhanced by a gender-based focus on ethnic difference.

F.A.T.E. Affiliate Session: Strategies for Inclusive Studio Art Pedagogy

FOUNDATIONS IN ART: THEORY AND EDUCATION

Chair: Heidi C. Hogden, Foundations In Art: Theory & Ed (F.A.T.E.)

Institutional power structures are constructed to privilege and prioritize in ways that can lead to inequity. Educators need to be aware of the ways in which we reinforce structures of power that disproportionately disadvantage students in marginalized positions. It is important to serve a diverse student population by teaching culturally relevant course material that reflect students' cultural experiences. This panel will present papers from four educators that unpack the inequitable systems relevant to teaching studio art and investigate strategies to make art pedagogy more inclusive. By examining how we, as educators, provide art examples, formal critiques, creative projects, and figure-based research, we will investigate strategies that serve the student body relevant to our institutions. Foundations in Art: Theory and Education is hosting this panel in collaboration with College Art Association Education Committee.

Checking the Canon: Representation in Foundations Classrooms

Adam Farcus

What artworks and pieces of design do our students see in their art and design classes, what worldviews do these works center, and what are the identities of the people who made these works? In this paper I am presenting a research project on the persistence of the hegemonic and exclusive art canon in art pedagogy. This research is supported by the collection of artist/designer identities represented in art foundations textbooks, collected by me, and first-year classes at MIAD, collected by my students. The findings of our data collection, which focus on artist/designer gender, race, nationality, and if

they are living, illustrate how contemporary art education reproduces the hegemonic, White, male, and American/European art historical canon. The outcomes of this project (data visualizations and student artworks), examples from my class lectures, and theoretical framings (Ahmed 2012; deSouza 2018; Freire 1993; hooks 1994; Nochlin 1971; Villalpando 2002) ask us to take up the call of the new civil rights movement, think critically about the art canon, and point to the need for diversity work to be done in our classrooms. This paper will give resources for teachers to do this necessary work and examples of inclusive classrooms created from within exclusive and existing curricula. Doing this work is important because the art examples we use in our classrooms and publications define the present and dictate the future art canon.

Figure Drawing: Fostering an Inclusive, Respectful, and Engaging Learning Environment

Rachel H Kirk

Figure drawing courses have traditionally been considered essential to most well-rounded studio art programs; in many programs, the skill of being able to accurately render the human form has long been an early marker of student success. As our college campuses become increasingly more welcoming, with inclusivity, diversity, and mindfulness of students' experiences as much-needed and long overdue priorities, higher education studio art educators should evaluate the "hows" and "whys" of what we teach. Is figure drawing still a necessary component of a studio art education? And if so, how do we maintain relevance going forward? How do we ensure that our classrooms are physical and emotional safe spaces for the model, as well as for our students? How do we identify and negotiate the ethical gray areas when working with nude models? What are some best practices for increasing diversity and accessibility in our course content? This presentation will examine teacher, student, and model relationships from a historical perspective, and will juxtapose the tradition of academic figure drawing with contemporary teaching practices and expectations. Practitioners of higher education in the arts should expect and plan for the continual evolution of figure-based research with mindfulness and respect for all of our students, especially as the unique needs and demographics of our student bodies continue to shift.

New Findings in Culturally Relevant Teaching in Studio Art Pedagogy and Critiques

Amy D. Babinec, South Suburban College

Culturally relevant teaching provides a framework in which the student experience is centered. In a studio environment, this allows instructors to serve all students, not just the historically privileged or traditionally prepared. Some practices in art studio pedagogy, such as formal critiques, are passed down uncritically through generations of instructors. Giving critiques another look through this lens benefits the next generation of students and artists. What are the implications of culturally relevant teaching in a studio art context? This paper will explore ways to make art pedagogy more inclusive across studio art courses, informed by recent studies in the field of culturally relevant teaching and assessment, and using student learning data.

Racially Insensitive Student Projects: Leading Classroom Critique to Foster Awareness

Stephanie Sabo

At a time when many students are waking up to the violent oppression endemic to our national history of race relations, many of them attempt to engage this subject matter as content in their art projects. As young and inexperienced makers of meaning, however, students often produce work without fully understanding the layers of signification produced by their images, which become even more complicated as stereotypes and cultural appropriation are introduced. What can we do to foster awareness, inclusion and racial reconciliation in a classroom where white students have created projects with inadvertently offensive content? How can we educate these students in a careful and constructive way while supporting our students of color? Many students already fear the exposure and vulnerability of having their projects publicly critiqued in the classroom; how can we be sensitive to their insecurities? At the same time, how do we impress upon the class the importance of handling representations of race with care and thoughtfulness grounded in historical research? Various outcomes will be presented; some which successfully produced greater understanding and empathy, and some which yielded frustration rooted in fragility.

Fabric(ating) Activism

Discussant: Lauren Downing Peters, Columbia College Chicago

The Paisley pattern pirates: Design theft in nineteenth-century textile manufacturing

Sheilagh Quale

In the nineteenth century, the town of Paisley, Scotland became famous for its imitation South Asian textiles – in particular, Kashmiri shawls, which in Britain were usually referred to as “Cashmere” shawls. Having begun to manufacture these products in 1805 – decades later than its British competitors in Edinburgh and Norwich – by the mid-nineteenth century Paisley’s name was for many anglophones synonymous with the tapered and curved plant motif that was iconic of the Kashmiri shawl (known in Kashmir as the buta, meaning “flower”). However, some have indicated that Paisley’s success was based partially on its manufacturers’ tendency to pirate patterns from their rival firms. These circumstances contributed to the British Government’s extension of copyright on textile patterns in 1839 and 1842. Yet while copying from British and other European manufacturers was labelled “piracy” and could be met with a fine, the replication of South Asian patterns continued unhindered. This paper investigates Paisley’s imitation Kashmiri shawl industry to assess the degree to which its manufacturers innovated or imitated in design. I examine pattern drawers’ training, tools, sources, and methods – including some of the techniques and technologies that were used to copy other manufacturers’ patterns. Design piracy was par for the course in nineteenth-century manufacturing, but the fact that recourse was not available to everyone sheds light on the political and moral issues of copying and cultural

appropriation in context of the British Empire.

Kimono and “Kimono”: Japanese Silk Merchants and the Democratization of Fashion and Society in Europe and the United States during the Late Nineteenth and Early Twentieth Centuries

Julia E. Sapin, Western Washington University

The influence of kimono on Western wear is well known; it is less commonly understood that Japanese department stores and silk merchants contributed to that trend. These merchants studied patterns of wear in the West, seeking access to European and American markets. They actively adapted kimono for these markets, adding side panels and informal sashes, inventing the “kimono,” a new garment to be used as loose, casual attire (figs. 1 and 2). This paper argues that Japanese silk merchants and department stores participated in expanding the trend of Japonisme during this period through this invention. This project examines the logistics of this sartorial trade, exploring the invention and export of these products. Data exist to track these developments; for example, Takashimaya Department Store has visual records dating back to the Meiji period (1868-1912) that reveal the specific content of these export orders (fig. 3). This research also examines the merchandising of these products in the United States and Europe, articulating how they were portrayed in their target markets. Ultimately, the “kimono” played a role in both literally and figuratively staging increased social justice for European and American women in the twentieth century, offering relief from the debilitating fashions of the nineteenth century and lending a metaphor for a less restrictive environment through which women could seek increased political representation and social status. This research also contributes to cross-disciplinary study of the global transformation of retailing during the early twentieth century and its subsequent impact on sartorial and social practices internationally.

Queer Threads: Fashion Activism in Palestine

Roberto Filippello, University of British Columbia

QUEER THREADS: FASHION ACTIVISM IN PALESTINE
Over the last ten years, in a context of disillusionment with existing political frameworks and the proliferation of digital forms of activism in the MENA region, a generation of young queer-feminist fashion creatives has formed collaborations across geopolitical borders aimed at mobilizing transnational alliance and solidarity with the Palestinian struggle. Fashion design and fashion media have become popular platforms for the circulation of gestures of peaceful resistance against the occupation. Despite excellent work on creative labour and activism in the region, scholars have not addressed the centrality of fashion in Middle Eastern activism, and queer activism more specifically. My paper addresses this gap by zooming in on how critical fashion practices have become an outlet privileged by Palestinian queer youth for voicing their political consciousness and contributing to a transnational social justice agenda. By looking at the creative practices of queer fashion collectives based in Palestine, I address the following questions: How does fashion contribute to activism in Palestine? What kind of community formation does fashion afford in this context? What is the relationship of fashion with

the political present, future, and past? Drawing mainly from critical fashion studies as well as anthropological studies on the contemporary Middle East, my paper contributes to scholarship on queer and feminist art practices of world-making in zones of conflict.

Fair Use in Practice

COMMITTEE ON INTELLECTUAL PROPERTY

Chairs: Lauren van Haften-Schick; Amy C Whitaker, New York University

Discussant: Nate Harrison, University of California, San Diego

An understanding of the basic tenets of fair use—as defined under US copyright law and by courts—has been increasingly disseminated across the arts. The impact of this familiarity, and adoption of practices, is less understood. Now more than five years after the publication of CAA’s Code of Best Practices in Fair Use for the Visual Arts, this panel explores the ways fair use has been approached in use or in practice. We invite papers on approaches to fair use including: paying fees and obtaining permission as a form of respect rather than legal requirement, solidarity in the field in claiming and encouraging fair use, and other experiences, novel solutions, and implementation challenges faced by different users in putting fair use guidelines into practice. We welcome submissions that speak to the experience(s) of individuals as well as institutions, and that speak to the nuances across approaches as informed by unpredictability, managing risk, lived experience, litigation, and specific cases of studio and research practice. We will consider hosting a larger number of short papers in order to invite a range of perspectives and case studies.

Introductory Remarks

Nick Pozek, Columbia University

Our presentation will include a larger number of shorter papers. Nick, as the CIP co-chair who is not co-chairing the session, will give brief introductory remarks to synthesize the papers.

Syrian Satellite Imagery: From Government Property to Fair Use in Art and Scholarship

Fiona Greenland, University of Virginia

Among the most powerful visual images to emerge from the Syrian war were remotely sensed images of devastated cities and landscapes. With many areas of the conflict zone too remote or dangerous to visit, journalists, human rights advocates, and scholars relied on satellites to document atrocities. The highest-resolution satellite scans are proprietary to a single military contractor that has restricted the availability and circulation of its imagery. This restriction presents researchers with questions and difficult decisions concerning the nature of a satellite image as private intelligence or public information. Groups including the architecture practice SITU/NYC and the international research collective Bellingcat rely on such scans to assemble digital reconstructions of atrocities that can be used as evidence in human rights trials. Are proprietary satellite images subject to

fair use in such situations? Meanwhile, contemporary Syrian artists are increasingly incorporating satellite and drone images into their work, as part of a critical artistic engagement with the war and its aftermath. To take one example, Sulafa Hijazi, born in Damascus and now based in Berlin, incorporated remotely sensed images into her multi-media lenticular series (i.e., Hug 2016, 2017). Behind all of this, the satellite itself has a complicated history in Syria: satellite dishes were banned until 1996, and they were banned again by the Islamic State, which decried satellite broadcasts as heretical. This case of proprietary satellite images raises a series of issues concerning fair use—for artists, researchers, and others.

Claudia Hart's digital combines: a flirtation with Copyright **Jessica Lee Cochran**, School of the Art Institute of Chicago

This presentation takes as a case study the 2021 exhibition I curated, *The Unfolding*, which featured new works by Claudia Hart, an artist who has worked since the 90s at the intersection of computing and simulations technologies. In what have been called “flirtatious simulation of forgery,” Hart uses computer game modeling to compose “by hand” versions of copyright-protected works—by Modernist patriarchs, including Picasso and Matisse—in a parallel digital symbolic space. Each unique work is comprised of a physical painting, with the image printed as pigment on panel, and a co-existing virtual simulation: a TIFF file minted as an NFT. Because the works intermingle physical and virtual worlds, the artist calls them “digital combines.” As appropriations themselves, works in this series toy with the issues of Copyright that date their origins to the Modernist response to photography. Hart’s own interest in the Modernist canon began when she took students enrolled in her Virtual Installations course into the Art Institute of Chicago’s European painting galleries to augment works with virtual reality interventions activated by smart devices. When sanctioned by museum officials, she was confronted with issues of access and copyright for the first time. In this talk, I will present the complexities of Hart’s claims to fair use in her own history of making and thinking, the context of construction of the canon, the nascent field of blockchain as art.

Rights and Images on a Budget

Steven Bleicher, Coastal Carolina University

As an artist and author, it’s been my experience that most publishers have limited budgets for authors to work within as they develop a new book or textbook. Our areas of art and design require visual examples of the work or concepts discussed in our manuscripts. From my experience having written several books on art and design that require many visual examples, I have found alternate ways of working within the fair use laws. An image that you think might be fair use because it is out in public, may not actually be free to use. There may be rights and permissions that need to be obtained for its use. Over the years I have found a number of ways to stay within the law while saving money and staying within or even come in under budget. This may mean some extra work for the author and some additional research. Many times, it comes down to not being afraid to ask. It also may mean

explaining to the artist, designer, their agent or gallery that these are not money-making ventures and that participation may be beneficial and the academic importance of the work. I will outline several ways I have received permissions and high-resolution artwork from numerous artists and designers whose work I have used in my books without having to pay a fee. I will also discuss strategies that can be used when obtaining the rights or copy of an image.

The Uneven Use of Fair Use

Ken Wissoker, Duke University Press

It is nearly seven years since CAA published its Code of Best Practices in Fair Use for the Visual Arts. While the code addresses teaching, art-making, and museum work, among other topics, one of its central purposes was to set a standard for fair use claims in art history and criticism. How has that worked out in practice? Each press will have its own standards and guidelines, instances where the publisher is comfortable with fair use or not. Critics and art historians vary in their knowledge and understanding of fair use and their sense of when it should be invoked. As a university press editor in the field, I have observed fair use being employed carefully and less so. I have worked with authors who want to pay artists they support in a spirit of friendship and community and others who might worry about their relation to an artist's estate should they claim fair use rather than pay for rights — two very different reasons for not invoking fair use. Consulting with other university press editors, I will present the range of our experiences, with the goal of getting a sense of how much progress we have made toward the rights landscape envisioned by the Best Practices authors.

Six Years Later: Robert Rauschenberg Foundation's Fair Use Policy

Francine Snyder, Robert Rauschenberg Foundation

In February 2016, the Robert Rauschenberg Foundation announced a new Fair Use policy, written to make images of Rauschenberg's artwork more accessible to museums, scholars, artists, and the public. Promoted as the first to be adopted by an artist-endowed foundation, the policy aspired to address the complexities of the using of copyrighted artwork images in non-commercial projects such as lectures, presentations, and publications as well as online and in social media. Now that the policy has been in play for nearly six years, the Foundation has had ample time to evaluate the policy. This presentation will provide an overview of the policy and how it has evolved, its successes and shortcomings, and the challenges meeting staff and user expectations.

Fit to Print: Nineteenth-Century Photography in Periodicals

Chairs: Beth Saunders, Albin O. Kuhn Library & Gallery, University of Maryland Baltimore County; **Shana Simone Lopes**, SFMOMA

Histories of early photography have routinely followed narratives of national progress, addressing each country's affairs in isolation from others and emphasizing the achievements of individual artists. This panel reframes the development of photography as a transnational phenomenon by examining nineteenth-century periodicals as sites of exchange, where the identity of the new medium was constructed and debated, and where photographs circulated among an international audience. This period saw a tremendous output of photography periodicals with tipped-in or mounted photographs, such as *Philadelphia Photographer*, *Photographische Mittheilungen*, and *British Journal of Photography*. Simultaneously, prints made from photographs and photomechanical illustrations enlivened *Harper's Weekly*, *L'illustration*, and *The Illustrated London News*, reaching a global population en masse. Until the widespread adoption of the halftone printing process, periodicals presented readers with both hand-crafted photographs and photomechanical reproductions. Their intersection pushed the boundaries of how the medium functioned as a form of visual communication. This panel highlights the establishment of unexpected networks of like-minded individuals who shaped the medium across artistic, commercial, and scientific spheres, making possible photography's proliferation in the twentieth century. Whereas scholars have recognized the interwar period as a watershed moment in the global dissemination of photography through the illustrated press, this session suggests that this development occurred earlier in the medium's history. Possible topics include: how readers experienced photographs in 19th-century periodicals (tipped in, reproduced as prints, embellished by illustrators, photomechanical reproductions); magazines as forums of information sharing about photography; how periodicals drove advancements in the medium; issues of intertextuality and intermediality.

The 'Bulletin of the Association of Amateurs of Photography' (1889-1896): Information and Visual Culture in Rome and Italy

Edoardo Maggi, 'Sapienza' University of Rome

My intervention aims to emphasize the role that the 'Bulletin of the Association of Amateurs of Photography in Rome' had in the formation of a modern photographic culture in Italy. The club, the first of its kind founded in Italy (1888) — initially joined to the Naples Camera Club — was born from the meeting between Enrico Valenziani, employee at the Ministry of Education, and Giovanni Gargioli, future director of the National Photographic Cabinet. For a long time it had been hoped for the birth of an institution capable of 'uniting in close ties those who cultivate the photographic art in its many applications', and therefore providing tools and opportunities for comparison especially to the increasing number of non-professionals — the introduction of bromide gelatin had in fact triggered a process of massification of the medium. In May

1889 the first issue of the official magazine was published (the last would be out in 1896) and it soon became one of the main specialized periodical in Italy together with 'The Photographic Progress' (1894) and 'The Yearbook of Photography' (1898-99). The 'Bulletin' had multiple purposes: to provide news on the development of techniques, materials, new researches and methods (sometimes through actual scientific articles); stimulate the exchange of knowledge and opinions, especially between members of different photographic societies; inform about exhibitions and competitions, both Italian and international; recommend readings and insights. Each issue was enriched with phototypes, many of which made by the Danesi company, the most important studio in Rome.

From The China Magazine to The Far East: An Early Evolution of Photographs Independent from Texts in East Asian Periodicals

Bing Wang, Case Western Reserve University

The China Magazine (1868–1870) and The Far East (1870–1878) are among the earliest photographically illustrated periodicals published in East Asia. The hand-tipped photographs incorporated into both journals depicted local views and figures. Despite the importance of these two journals to the studies of early photography and history of East Asia, extant prints of the two publications are extremely rare. Thus, although many significant photographic works appear in the two titles, neither journal has received scholarly attention. Consequently, the relationship between the texts and photographs within each journal, as well as the reception that these two periodicals received, has not yet been established. In this paper, I suggest an evolution of the function of photographs and their relationships with texts across the two journals. In the earlier China Magazine, alternative versions of photographs were sometimes concurrently published. While the text is always identical among different prints of the same issue, the accompanying photographs and their paginations could differ. In the latter Far East, versions of photographs and their locations tend to be static. This change may suggest increasing acceptance of photography and the possible standalone meanings and impressions the medium itself could communicate. For example, in China Magazine, the same travelogue could appear with varying photographs of different locations within the destination, implying that the images are interchangeable and serve the subordinate purpose of supporting the text. On the contrary, in Far East, texts describe contents of photographs, suggesting that they had gained autonomous meanings and leading status.

Plaster Peaks, Photography, and Scientific Credibility: The Tale of Tenerife

Kris K. Belden-Adams, University of Mississippi

Upon his return from setting up an astronomical observatory on Tenerife, a mountain on Spain's Canary Islands, Italian-born/British scientist/Scottish Astronomer Royal Piazzi Smythsought a compelling photographic image to help make his Report on the Teneriffe Astronomical Experiment of 1856 more compelling to the Lords Commissioners of the Admiralty (of Britain), and to circles of professional and amateur astronomers. So he turned to James Nasmyth, a retired

Scottish engineer, inventor, polymath, and fellow astronomy enthusiast, to create a plaster model of the volcanic craters on the peak of Tenerife to be photographed and featured as the report's frontispiece. After the circulation of this report, which secured Smyth's reputation in scientific circles, he took the model and lantern slides of the plaster mountain peak on a popular lecture series. These images later were printed as stereo views for an audience that wanted a simulated 3D experience of the exotic Spanish island mountain Tenerife of its own for armchair tourism and scientific enthusiasm. This paper looks at the viral phenomenon of this early periodical illustration of a plaster mountaintop, its context as a practice (by brothers Adolphe and Hermann Schlagintweit), and its connection to Nasmyth's later (and equally enthusiastically received) 1874 book *The Moon: Considered as a Planet, a World, and a Satellite*, which made liberal use of plaster models of craters. But it also looks at the place of the plaster scientific model as a manufactured proto-data-visualization practice that vacillates from 2D to 3D, and back.

Reproducing Loss: Printing the Photographic Aftermath of the Great Boston Fire

Christina Michelon

In November 1872, nearly identical wood engravings of Boston's 17 Milk Street in ruins appeared in the pages of both Harper's Weekly and The Illustrated London News. Three weeks prior, the Great Boston Fire ravaged the city's commercial district. With many of the local print shops destroyed, Boston's more mobile photographers played an important role not just in documenting the city's ruins but also in providing news outlets with visual content. The depiction of 17 Milk St.'s crumbling arches was one of thousands of images created by photographers of the city's ruins that would end up in print. Along with pictures after the ubiquitous Great Chicago Fire (1871), those of Boston implicitly referenced a longer artistic engagement with the motif of the ruin even while documenting the immediate aftermath of a modern catastrophe. This occurred precisely around the time the medium of photography was being deployed to record historic ruins and archaeological excavations across the globe. Building on recent work by Susan Stewart and Miles Orvell on ruins, as well as recent scholarship on disaster imagery, this paper considers the photographic and printed translation of urban ruins and visual attempts to reproduce loss. In Boston, as in Chicago, this loss was twofold: first, the images document the built environment after the fire; second, they depict the ruins before they themselves were destroyed and cleared in preparation for rebuilding. The photographs-turned-prints nostalgically picture the ruins as simultaneously enduring and ephemeral, frozen monuments graven on the page and, subsequently, in readers' minds.

Flipping the Script

Chair: Katherine Calvin, Kenyon College

Arriving at a Social History from Art: The Case of the Illustrated Persian Mahabharata from Kashmir
Yagnaseni Datta

Illustrated versions of the Razmnama, a Persian translation of the Ancient Indian epic Mahabharata composed in Sanskrit, were dispersed around the Mughal empire under the command of Emperor Akbar, who commissioned the translation in 1582. Extolled by modern scholars as a demonstration of the Mughal emperor's efforts to foster a sense of shared identity among his Hindu and Muslim subjects through the creation of a Perso-Sanskrit intellectual heritage, the Razmnama, and its illustrations embody the ways in which a predominantly Persephone audience attempted to make sense of the Sanskrit cultural and political order even into the nineteenth century. This paper examines one such illustrated manuscript produced in 1850 and housed at the Beinecke Library. Tracing the codex's provenance to Kashmir, this paper provides a methodological tool to re-evaluate the manuscript tradition of this lesser-known region, thus far confined to connoisseurial studies in modern scholarship. It adopts a comparative eye to situate the Beinecke Razmnama in an artistic tradition linking the eleventh-century murals from Alchi to seven other contemporaneous illustrated manuscripts from Kashmir. A codicological analysis furthermore offers insight into its consumers and artists among the Persian-speaking Brahmanical communities of Kashmir and itinerant artists in urban settings, clarifying the context of the manuscript's circulation and its multiple lived identities. By situating this codex beyond a simple equation between religious identity and choice of language and subject matter, this study contributes to the broader methodologies of cross-cultural studies applied in the understanding of art considered peripheral to the South Asian art canon.

Artists and Alternative Magazines

Solveig Nelson, PhD

Artists and Alternative Magazines This paper is conceptualized in dialogue with the exhibition that I co-curated with Michal Raz-Russo, *Subscribe: Artists and Alternative Magazines: 1970-1995*, on view at the Art Institute of Chicago during CAA. *Subscribe* features an archive of American and British alternative magazines including *I-D*, *Face*, *Thing*, *View*, *Newspaper*, and *Rags* that at their best, pushed against the 1950s-era picture magazine and the 1960s underground newspaper alike to amplify the perspectives of artists who identified as queer and people of color. I focus on several overlapping case studies. In 1992, writer Hilton Als and artist Darryl Turner responded to Diana Arbus' "Minority Pin-ups"—a photographic essay featuring women of color that was commissioned by *Esquire* in 1965 and never ran—in the form of a black-and-white collage in *Bomb* magazine. Als and Turner utilized Arbus' title and returned to her unfinished project (as well as her portrait of performer Stormé DeLarverie that was cut by Harper's) as a problem and possibility. In 1993, the pair published "My Pinup"—part fashion spread and part "stills" from movies, both imagined and actual—in the newly launched *Vibe* magazine. Finally, I explore the queer fashion spreads commissioned by the Chicago-based queer, interracial and Black-lead publication of the late 1980s-early 1990s, *Thing* magazine. These projects were less acts of institutional critique similar to Lynda Benglis' 1974 ad for *Artforum*—an intervention into a mainstream magazine—than a celebration of the critical potentials of the alternative

magazine format that simultaneously made visible its erasures.

Creative Reproduction: Élisabeth-Sophie Chéron, Michelangelo's Seal, and the Gendered Polemics of Print **Yasemin Diba Altun, Duke University**

My paper looks at a 1709 print designed by the painter Élisabeth-Sophie Chéron after an engraved gemstone then known as "Michelangelo's seal." This gem, now housed in the French national library, contains a bacchantic scene carved onto its 12- by 15.5-millimeter surface. So named for its purported previous owner, "Michelangelo's seal" entered King Louis XIV's collection in 1686. Soon after, it became a prized object of antiquarian study in Paris. Chéron took a decidedly artistic approach to rendering "Michelangelo's seal" as a quarto-sized print. In effect, her enlarged view of the gem-image transformed its compact carving into an expansive narrative tableau. As a result, in 1710 Chéron engaged in a quarrel with royal humanist scholars who disparaged her inaccurate representation of "Michelangelo's seal." Charting the terms of that debate, I explore how Chéron's translation of the famed gem complicates modern categories of original and copy. I interpret her creative reproduction process by intertwining two recurrent discourses in early modern European art theory. The first concerns the status of reproductive printmaking in the fine arts of painting and sculpture. I relate this to contemporary stereotypes about women artists' natural proclivities for diligent, small-scale, and reproductive work and their subsequent incapacity for greater invention.

Regulation, Barbarism, and Oversight in French Prints of the Senegalese Slave Trade

Katherine Calvin, Kenyon College

In his 1785 letter to France's Minister of Foreign Affairs Charles Gravier, comte de Vergennes, the Montreal-born French diplomat, author, and artist Jacques Grasset de la Saint-Sauveur (1757-1810) wrote that he desired "to go to unknown countries to seek new possessions for my homeland." This article examines how Grasset's representations of French colonial "possessions" in Senegal informed and were informed by economic, moral, and political debates about France's responsibility to regulate—but not eradicate—the slave trade at Gorée and Saint Louis. Grasset published several historical and literary texts that discuss the eighteenth-century slave trade in Africa including *Costumes civils de tous les peuples connus* (1784); *La Belle Captive, ou Histoire véritable du naufrage & de la captivité de Mlle Adeline* (1785); and *Tableaux cosmographiques de l'Europe, l'Asie, l'Afrique et l'Amérique* (1787). Grasset's textual and visual representations of trafficking and exchange (figs. 1-4) highlighted the "la barbarie" of both African slave traders and French mercantile agents and reappeared in other pro-regulation literature (fig. 5). Art historian Anne Lafont has identified Grasset as one of the first engravers to adapt Agostino Brunias's images of markets in Dominica using the new technical possibilities of stipple engraving to represent and nuance race. This presentation will situate Grasset and his works within a multi-nodal network of printed "oversight" imagery of French colonial markets linking West Africa and the

Caribbean to metropolitan France during the late eighteenth-century when the question of state regulation, as well as humanity's capacity for barbarism, was central to revolutionary discourse.

Forwards and Backwards in Ancient Portraiture

Chairs: Rachel Catherine Patt, Emory University;
Brandon Stuart Green

Portraiture has long been considered one of the most "timely" genres of ancient art. For Roman studies in particular, the concept of the *Zeitgesicht* ("period face") has become methodologically dominant, but across many cultures of the ancient Mediterranean the presumed datability of portraits has made them central to narratives of stylistic change and development. The semiotic turn, however, has questioned the temporal significance of style for ancient viewers, and scholars continue to highlight the capacity of ancient artists to exploit both retrospective and avant-garde modes. The papers in this panel consider the ways in which ancient portraits look beyond their moment of creation, both exploiting memories of the past and constructing possible futurities. Their material is wide-ranging in both chronology (from the Late Republic through Late Antiquity) and geography, but all share an interest in renaissances and revivals, innovation and experiment, and anachronism or the anachronic. The study of memory in antiquity has been a fervent field of late, but one dominated by text-based approaches; this panel hopes to offer a contribution to this discourse from material culture and art history. Moreover, as recent debates have underscored, honorific portraits have an obvious potential to be sites of contestation, often offering multiple versions of the past, and the case studies drawn here from antiquity offer striking parallels for anyone interested in public monuments. The panel will consist of four shorter papers followed by a round-table discussion.

Fashioning Memory: Togas, Time, and the Funerary Monuments of Roman Freedmen

Neville McFerrin, University of North Texas

The Many-Faced Emperor: Stylistic and Iconographic Variety in the Egyptian Portraits of Augustus

Nicola Barbagli

Since Paul Zanker's ground-breaking "Provinzielle Kaiserporträts" (1983), the study of imperial portraits outside Rome has proven to be a rewarding field. Its contribution to our understanding of ancient portraiture and the dynamism of local artistic schools can hardly be overestimated. This is especially true for Asia Minor and, in particular, Aphrodisias, due to the richness of evidence from the region as well as the exemplarity of excavations and publication of the statuary of that city. Other promising provinces, however, enjoyed less attention: although they do not have the same bulk of material, some can pride themselves on influent artistic traditions, whose history in the Roman period has still to be explored. This paper aims to discuss the local reception of Augustus in Egypt, a province with a strong cultural tradition. This seems

to be a good area where to observe how local visual culture reacted when faced to the new ruler; for instance, how much influence outside Rome had the emperor's stylistic choice of 5th-4th century Classicism for his self-representation. The analysis of the evidence from the point of view of style and iconography can show if and how central portrait types were handled in order to being accommodated to local preferences, what statuary types were used and what contexts of exposure were preferred. This analysis will shed light on the variety and vitality of the Egyptian visual culture during the Roman period and it will contribute to our understanding of the adaptability of the emperor in a provincial context.

The Lost Futures of Royal Children on the Roman Frontier ca. 70 BC – AD 40

Richard Hugh Teverson

Children's portraiture is bound up with deeply-felt ideas about a family's past and future. I analyze this temporal power of portraiture in the high-stakes contexts of late-Hellenistic royal succession. By the first century BCE the kingdoms on the edge of the expanding Roman Empire could no longer independently control who inherited their kingdoms. But without at least the appearance of a secure heir, it was impossible for any dynasty to retain power, or a loyal court. To try and solve this problem, monarchs gave increasing prominence to their children in royal image programs. Ptolemaic, Thracian and Mauretanian rulers each tried to embody a political future in portraits of their children. The details of a child's face could evoke a dynasty's history and its hopes, and these portraits offered a new way to disseminate reassuring images of a kingdom's future. Each dynasty used physiognomy, iconography, and contexts of display differently, to try and create inexorable visions of a reign to come. Such efforts were often in vain. But innovative imagery of royal heirs, despite their political fragility, offers a vital record of the kinds of futures that could be envisaged on the peripheries of the Roman world. As politics changed, so did rulers' plans, and the way images of royal children altered after Augustus came to power gives us a new way to understand how such courts resisted, accommodated, and even helped create the visions of the future that Augustus and the new imperial family spread around the Empire.

Recarving, Reuse, and Re-membrance: A Case Study into Late Antique Portrait Practices

Bailey Benson

From “Buy My Bananas” to “WAP”: 50 Years of Feminist Provocation in Visual Culture

Chair: Tanya Augsborg

In 1972 art historian Linda Nochlin shocked College Art Association participants during a panel on “Eroticism and the Image of Woman in 19th-Century Art.” She compared a nineteenth-century French erotic photographic image with her own photograph, *Buy My Bananas*, underscoring gender differences in art and visual culture. This panel commemorates the 50th anniversary of Nochlin’s feminist intervention in light of contemporary intersectional, queer, and transfeminist art activism. It examines its cultural and theoretical legacies by considering feminist provocations since Nochlin’s that have transformed how we look at, and think about, visual culture. Scholars, artists, theorists, and curators are encouraged to submit papers and presentations that explore how feminist artists from all cultural and racial backgrounds have deployed explicit imagery in ways that have expanded, complicated, or critiqued existing notions of feminist visual culture since 1972.

“From Bra Burning to Burning Your Eyes - A Brief History of the Nipple as Feminist Provocation in Art and Activism”

Micol Hebron, Chapman University

In 2008, twelve activists gathered in front of Facebook headquarters to protest the censorship of images of female nipples. This launched what is still an ongoing rebuke of sexist double standards on social media, with the “female” nipple as the central target of this somatic battleground. While seemingly frivolous, the policing and censorship of female nipples expose ongoing and deep-seated sexism, oppression, biological essentialism, and the enforcement of a gender binary. By censoring female nipples, society sends the message that female-presenting bodies are still considered to be automatically sexualized, objectified, and discounted. Limitations on artistic authorship based on the body raise concerns about the way society views motherhood, trans rights, body size, sex work, performance art, sexuality, and more. This paper will provide a brief history of the use of the nude body, and particularly the nipple, as a form of artistic and political feminist provocation through which artists have sought to reclaim and assert their autonomy, identity and authorship.

“Art in Action: Reimagining the White Cube and Challenging Institutional Bureaucracy”

Jamie Lea Valdez and Marlee Uggem

Art in Action is an artist collective created by MFA students at California State University, San Bernardino who bring awareness to inequalities within our campus and our communities. We are influenced by critical theories of radical pedagogies, decolonial practices and discourses, anti-capital resistances, and intellectuals and activists thinking critically about gender, race, and sexuality. As performance artists, we find it powerful to work outside the colonized, elitist white cube and through our focus on public sites we allow any unknowing person access to our performances. As a part of a larger project that aimed to provide menstruating people on campus with necessities, Art in Action created functional installations in

public restrooms on campus that dispense free menstrual products. The idea was simple – if our public art emphasizes the value in people, people will value our public art. This differs from the expectations of the MFA program. Our institution required us to complete a MFA 2nd year group exhibition in Spring 2020 that would result in a virtual opening due to COVID. We proposed making public work to be displayed outside of the gallery, and we were met with an overwhelming NO. In response, Art in Action staged a zoom takeover at the show's opening. We challenged the institution's conventional practice of rejecting modes of fulfilling requirements that do not meet the bureaucratic status quo for institutionalized public art. We created otherwise forms of community engagement by rejecting our institutions undervaluing of our feminist concepts of public art experiments.

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Eroticism and the Representation of the Female Body: Artworks by Marta Minujin and Teresinha Soares from the Early 1970s

Carolina Vieira Filippini Curi, University of Campinas

The presentation aims to discuss two artworks by South-American women artists from the early 1970s: the series of paintings and drawings *Frozen Sex*, by the Argentinian Marta Minujin, and the album of silkscreens *Eurótica*, by the Brazilian Teresinha Soares. Both works represented sexual organs and discussed the eroticism and the representation of the female body by the media of the time. In Minujin's series,

censored by the military dictatorship in Buenos Aires in 1973 and then shown in Washington in 1974, female and male sexual organs and female silhouettes were depicted in colors reminiscent of sausage, ham, and other ready-to-eat foods. In Soares' album, exhibited in 1971 in Rio de Janeiro and 1972 in Washington, the sexual organs were mixed with other parts of the body and phallic elements, forming almost abstract figures. The reproduction of the erotic by these artists affirmed the position of the woman as the owner of her desires, her body and her sexuality. Furthermore, their productions reflected on the formation of female subjectivities, forged in a clash between the way women saw themselves and the images of women disseminated by the mass media. In a context of military dictatorships and repressive governments, and at a time when feminism was not openly discussed in their countries, these artists addressed many of the agendas that were central to the feminist movement. The works of authors such as Linda Nochlin help us reflect on these productions and their impact on the formation and transformation of female subjectivity.

"Pleasure as Protest: Representing Female Sexual Response in Feminist Art and Visual Culture"

Tanya Augsburg

Late critic Barbara Rose began her 1974 article "Vaginal Iconology" by citing Linda Nochlin's 1972 CAA presentation that spotlighted the gender politics of erotic art. Rose claimed that vaginal iconology in feminist art glorified female genitalia "to arouse women, but not sexuality" – in other words, as a means of resistance to women's putative inferiority. In her article Rose only considered iconic, static and "clean" images that were iconic abstractions of cisfemale body parts designed to counter masculinist phallic imagery. Rose's purview, while certainly influential, was incomplete. Rose did not consider that feminist artists such as Carolee Schneemann, Betty Dodson, and Barbara Hammer were featuring female genitalia in their art to explore and advance knowledge about ciswomen's sexual pleasures. I propose to reexamine feminist explicit female genital imagery not only as a major theme in feminist art but also in term of its social impact as research and pedagogy – what I call feminist ars eroticas, which critiques, updates and expands upon Michel Foucault's concept of ars erotica. I argue that explicit depictions of women's sexual responses in feminist art have additionally served as a provocative means of advocacy for women's sexual freedom and sexual autonomy. My presentation will pay close attention to how explicit imagery of women's sexual pleasure in early feminist art has reverberated and transformed in recent video art by queer and Black feminist recording artists such as Peaches, Janelle Monáe, Cardi B, and Megan Thee Stallion.

From "the beauty of life" to craftivism: Women and the Arts & Crafts Movement

WILLIAM MORRIS SOCIETY IN THE UNITED STATES

Chair: Margaretta S. Frederick, Delaware Art Museum

Women creatives were present from the earliest days of youthful collaboration at Red House through the founding of Morris, Marshall, Faulkner and Co. in 1861 and the ensuing Arts & Crafts Movement. Their work inspired generations to come. Women were, for the most part, welcomed into the Arts & Crafts circle, providing a breach in entrenched societal barriers excluding them from professional careers in the arts. These female practitioners represented a new definition of womanhood, transitioning the gender from private to public-facing. Creatively their work spurred the Victorian towards the modern, extending beyond the individual object to a new holistic concept of the interiors for which they were designed—the spaces from which the "new woman" emerged. These objects and interiors reflected what Zoë Thomas has described as "the radical potential of art work in contemporary women-centered causes." Women's craftwork became the talisman for society's wounds. In 1914 May Morris described postwar creativity as an opportunity to "show our belief in the Beauty of Life." The engagement of craft with social activism as practiced by Morris and others continues to the present with the advent of craftivism. Panelists may investigate the craftwork of women who were inspired by or embraced a Morrisian aesthetic and/or philosophy in the United Kingdom and beyond, from the earliest days of the Pre-Raphaelites through the present. Papers might address methods of production; exhibition strategies; responses to/reflections on contemporaneous socio-political concerns; or strategies for negotiating cultural gender biases, among other related topics.

Evelyn De Morgan: Master of Media

Sarah Hardy, De Morgan Foundation

Recent exhibitions such as 'Truth and Beauty' at the Legion of Honor, San Francisco, and 'Pre-Raphaelite Sisters' at London's National Portrait Gallery have cemented Evelyn De Morgan's reputation as a second-generation female Pre-Raphaelite painter in the contemporary critical sphere. In fact, this is a rather limited view of her work as a professional artist. De Morgan worked in a range of media: sculpture, gesso, terracotta, and bronze, and designed for stained glass and embroidery during her long and varied career. Despite this, her craft work has never received critical commentary and she was missing from aside from passing mention in Zoe Thomas's brilliant 2020 publication *Women art workers and the Arts and Crafts movement*. This presentation aims to provide an overview of Evelyn De Morgan's studio practice and involvement in the revolutionary Women's Guild of Arts to provide a critical evaluation craft works. Investigating her close relationship with other professional women crafts workers, such as her cousin Gertrude Spencer Stanhope and friend May Morris, allows her to be understood as an experimental artist and craft worker apart in talent and skill from the male-dominated network her paintings are often understood in.

"A Protest Against Sentiment, or Morality": Vanessa Bell's "Bathers in a Landscape" and the Gendered Order of the Victorian Home

Margot Elizabeth Yale, University of Southern California

In July 1913, Roger Fry, Vanessa Bell, and Duncan Grant opened the Omega Workshops to promote and sell artist-designed homewares and furniture to a growing audience of British middle- and upper-class consumers. Absent from the scholarship on the design production of the Workshops are comprehensive studies of individual objects; this lacuna obscures the radicalism of introducing one of the Omega wares into the English home and obfuscates why the workshop was scorned by critics and the London public in its time. This paper focuses on Bell's folding screen, *Bathers in a Landscape* (1913)—the only screen painted by a woman artist of the Workshop, and the only screen to include nude figures. Building on the study of Bell's biography and discourses of the Omega Workshops' production, this paper situates Bell's screen more specifically within the context of gender expectations of late-Victorian domestic mores and the history of the folding screen English homes. I consider Bell's pairing of the medium of the folding screen with her subject of bathers as engaged in a debate on morality and traditions. I argue that by adopting the longstanding tradition of the folding screen as the support for her painting of bathers, Bell embraces the screen's mutability to create an object capable of slicing into the gendered boundaries within the still prevailing Victorian domestic order of Bell's time. Dislocating the moral imperatives of masculine and feminine spheres within the Edwardian home, *Bathers in a Landscape* carves out space for both female interiority and heterosocial intimacy.

'The swathed bodies surrounded by tokens of life past': May Morris, Coptic Textiles, and the Collecting of Objects from Egyptian Burial Tombs

Thomas Cooper, University of Cambridge

Between 1896 and 1897, the artist, designer, craftswoman and textile scholar May Morris wintered in Egypt with her mother, Jane. May actively engaged with this environment, making drawings, collecting textiles and visiting ancient burial tombs at Akhmîm (first excavated in 1884). Following her return to Britain, she produced and exhibited works inspired by and incorporating materials from Egyptian archaeological sites. She also published an article on Coptic textiles extracted from Akhmîm, discussing examples in her personal collection and those acquired by the South Kensington Museum. May was interested not only in the production methods of these textiles but the cultural role they played in religious life and as records of racial identity. In this paper, I seek to critically examine for the first time May's engagement with these textiles. I aim to position her activities in relation to overlapping contexts – archaeology, textile scholarship and museum collecting practices; in doing so, I re-frame the conventional parameters set by scholarship on May. How May negotiated the gendered conventions of these contexts and their prescribed roles (archaeologist versus textile practitioner, for example) will be examined. I attempt to place May beyond Anglo-Atlantic Arts and Crafts geographies and consider the significance of Egypt to challenge the received "Englishness"

of May's creative output. I also assess the links between the material and the political, exploring the colonial politics of extracting funerary artefacts and, relatedly, how May conceived of and valued the cultural heritage of Egypt versus that of Britain.

Scottish Arts and Crafts: The Mixed Media Work of the Macdonald Sisters

Sarah M. Iepson

Working in burlap with gesso, twine, beads, tin leaf, and steel pins to depict a decorative image of feminine figural forms and interlacing floral and linear motifs, Margaret Macdonald's *The May Queen* is a stunning example of the Arts and Crafts style as it emerged in Scotland at the end of the 19th century. Moreover, the nearly fifteen-foot-long panel is indicative of the culmination of the unique Glasgow Style that permeated the early work of Margaret and Frances Macdonald. Often overshadowed by their partnerships with male counterparts Charles Rennie Mackintosh and James Herbert McNair, the Macdonald sisters were nonetheless known for their provocative and enigmatic representations of women. Several recent exhibitions and publications have sought to exhume these women from the shadows of their associations and this paper continues that important work. I focus on the uniquely stylized visual language and variety of media that the sisters used to construct their luxurious and fanciful imagery. Furthermore, I explore the ways in which the socio-cultural landscape of Glasgow at the turn of the 20th century provided these women both the autonomy and authority to navigate the world of fine art and seamlessly juxtapose and intertwine this with the craft-based sphere of "women's work." Finally, I expand upon the impact that the suffrage movement had on raising and subsequently silencing the artistic voices of these women in the early twentieth century.

Getting In/Formation through Queer Feminist Temporalities

Chairs: Jocelyn E. Marshall, SUNY Buffalo; Conor Moynihan

Building upon the idea that time can violently displace and perpetuate erasure, which has been repeatedly put forth by feminist, queer, and disabled activists and scholars, this panel proposes time as a methodology to disrupt and intervene in aesthetic canons and forms of representation. Artist-scholar Jaclyn I. Pryor has argued through their concept “time slip” that temporal constructions of performance and time-based media works extend beyond mere periods of duration, especially within the specific context of traumatic experience associated with patriarchal and colonial violence. To Pryor, a time slip is a queer experience of time, where one can “move backward, lunge forward, loop, jump, stack, stop, pause, linger” in contrast to and away from “the violence of linear time and historical ‘progress.’” This discussion explores how the forms, gestures, and textures of time slips redress tensions between gender, sexual, and national identities. Concerned with how relationships to history, trauma, and medium inform practice, the panel reveals how queer feminist temporalities allow for repair and riposte while also resisting silencing and erasure. Here, this time talks back—slips, even—and we ask: how so, in what ways, and for which audiences? If temporality is the modality that allows for traumatic experience to be articulated and embodied, how does it work and how might we read it? “Getting In/Formation through Queer Feminist Temporalities” illuminates the queer feminist temporal constructions underlying contemporary experimental work by transnational artists and their address of homophobic, transphobic, misogynistic, racist, xenophobic, ableist, and other forms of violence.

Queer Comrades Tomorrow and Yesterday: A Discussion of Queer Temporality in Postsocialist Video and Performance Art

Christina Novakov-Ritchev

In their speculative documentary *Queer in Space: Kollontai Commune Archive* (2016), the artists of STAB (School of Theory and Activism – Bishkek) weave together a group of salvaged materials from 1970s and 1980s Soviet Bishkek, which demonstrate the radical visions of queer socialist subjects. Running counter to the narrative that the collapse of state socialism “liberated” queer people, socialist thought is centered in this queer speculative archive. In the video, STAB members proceed to pick up various documents in this archive that critique the late Soviet model of the heterosexual nuclear family. They do not make this critique by appealing to liberal feminism, but rather by drawing upon the work of Marxist feminist Alexandra Kollontai. Kollontai’s radical critique of the family as a site of exploitation is stretched here in order to critique gender normativity and heterosexuality as instruments of exploitation. This presentation examines the work of STAB in conversation with postsocialist theorists to demonstrate how video and performance artists construct a postsocialist queer temporality and resist the (often homonationalist) politics of queer visibility. In socialism, space is/was the future. In

postsocialism, queer is the name given to those who were ahead of their time.

Jacolby Satterwhite: Sadomasochism and its Queer Temporalities

Stephanie Kang

Jacolby Satterwhite is a queer Black artist, who celebrates the fantastical and the carnal, creating an alternative universe of his own making. To simulate this world, filled with innumerable characters, he combines live action recordings of him and his friends with remnants from his personal archive, bridging the past and present to form a futuristic realm for the political imagination. Through his videos, installations, and virtual realities, Satterwhite moves in multiple directions, looking both towards the future as an imagined space for queer Blackness and back towards the past as a site of reorientation. In my analysis of his 2018 video “Blessed Avenue,” I consider how Satterwhite specifically uses sadomasochism to develop alternative forms of queer temporality. Essentially, this presentation asks, how can queer sexualities create new temporal relations, shattering the limiting constraints of straight, linear time? Is it possible for sadomasochism to reorient relationships between the past, present, and future? And perhaps most importantly, how can sadomasochism become a source of power and self-definition, particularly within the context of Black queerness? Taking up theorizations of sadomasochism, I examine how Satterwhite utilizes its visual language to invoke painful histories from the past and retranslate them into a new language of pleasure. And while sadomasochism has been used to reimagine processes of historicization by scholars like Elizabeth Freeman, Ariane Cruz, and Christina Sharpe, I build upon their work to discuss how sadomasochism can be further mobilized towards a queer Black future within the logics of cyberspace.

Dis/Articulating Language as Refusal and Innovation in Theresa Hak Kyung Cha’s Films and Writing

Jocelyn E. Marshall, SUNY Buffalo

This paper examines the filmic and poetic texts of Theresa Hak Kyung Cha, a Korean artist who migrated to the U.S. in 1962 and was later raped and murdered in 1982. Focusing mostly on her 1970s Super 8mm short films and only full-length collection *Dictée* (1982), I interrogate the relationships between art history, the politics of displacement, and the language of trauma. Positioning the project within the context of U.S. imperialism and gender-based violence, the study seeks to discern the extent to which a history impacted by traumatic experience can be ‘language’d or articulated through language. With Cha, there is an imbricated transhistorical awareness indicative of trauma theory’s discussion of ‘the return’ or cyclical nature of trauma in its repeated encroachment upon the past, present, and future. By connecting colonial histories, queer temporalities, and trauma studies to select Cha works that employ fluctuating modes of articulation and embodiment, the paper demonstrates how ruptures in form and genre can reflect a feminist intertextual practice vital to combatting patriarchal and misogynistic patterns of silencing and erasure of women of color’s testimonies, art, and writing. To illustrate these interventions, the paper draws from an interdisciplinary range of sources, including that of: Sara

Ahmed, Cathy Caruth, Inderpal Grewal, Amelia Jones, and Valerie Rohy.

Warp and Weft: Nilbar Güreş's Queer Temporality of Precarity

Conor Moynihan

This paper examines contemporary artist Nilbar Güreş and her feminist and queer use of fabric, focusing on how precarity and temporality interact in a selection of her performance works: *Undressing* (2008), *Fatih* (2008), and *Torn* (2018). Originally from Turkey and now based in Austria, Güreş works in a variety of media but her work with fabric critically interrogates fabrications of gender and sexuality in Turkey and transnationally. For her performance *Fatih*, for example, Güreş donned a white wedding dress along with boxing gloves and headgear to confrontationally challenge passersby to disrobe her in an Istanbul neighborhood known for its conservatism. In so doing, she on one hand responded to local legislation permitting men to rape their wives, and on the other she referenced the rape and murder of Italian performance artist Pippa Bacca earlier that year in Gebze, Turkey. Bacca had been hitchhiking from Milan to Tel Aviv wearing a white wedding dress to perform a symbolic transnational “marriage.” While the wedding dress signified permissible forms of violence, I argue that Güreş’ *Fatih* performance made the same enculturated fabric articulate a state-resistant feminist and queer critique that becomes more salient when we consider the temporality of precarity in the work—both her own and what it might solicit in someone else. This performative use of fabric is a technical strategy utilized throughout her oeuvre, which exemplifies how Güreş reweaves cultural and transnational fabrications to take up the threads of gender, sexual, and religious/ethnic fabrications and weave them with a difference.

Global London in the 1970s

Chairs: Karen L Greenwalt, Oklahoma State University; Katja Rivera

In his infamous 1968 “Rivers of Blood” speech, British member of Parliament Enoch Powell criticized Commonwealth immigration and anti-discrimination legislation. Ten years later, in an address to the nation, soon-to-be-elected Prime Minister Margaret Thatcher stated that citizens are “afraid that this country might be rather swamped by people with a different culture.” In the intervening years, this rhetoric gave way to laws that exacerbated anti-immigrant violence and xenophobia across the country. Migrants—many of whom were from Great Britain’s former colonies—were scapegoats for the country’s political and economic anxieties. In the face of escalating anti-immigrant sentiments, artists from the global south found themselves living and working in London. These artists—who sought and created opportunities outside the established art scene—were integral to a flourishing of conceptual art. Pakistani artist Rasheed Araeen created the journal *Black Phoenix*, a forerunner to the influential *Third Text*, and Filipino artist David Medalla opened *Signals Gallery*—a space that would show some of the decade’s most important global artists. In 1974, Medalla and Chilean artist Cecilia Vicuña, among others, founded *Artists for Democracy*, an organization supporting liberation movements around the world. Meanwhile, Mexican artist Felipe Ehrenberg began making performances using the city’s infrastructure and later co-founded *Beau Gess Press*, an independent publisher of artists’ books. In order to explore how artists contributed to and were shaped by the country’s socio-political landscape, we invite papers that consider the practices and networks created by artists who immigrated, escaped to, or found some measure of refuge in London in the 1970s.

Musical Freedom in 1970s London: Sun Ra and the Scratch Orchestra

Christopher Matthew Reeves

In November 1970, Sun Ra and his Arkestra performed at London’s Music Now festival, the occasion being the first time Ra and his group had been invited to play in the country. Ra and the Arkestra’s performance, while well received, was nonetheless met with some bewilderment by critics accustomed to Music Now’s more Eurocentric brand of experimental and improvised music. One fixture of Music Now in 1970 was London’s The Scratch Orchestra, a large ensemble of artists, musicians, and non-musicians who performed Fluxus-like instructional scores and compositions written for a deskilled group of performers. Several critics, as well as Cardew, aligned the Orchestra with the Arkestra under perceived similarities in theatricality and an emphasis on the improvisatory act. In this presentation, following work done by George E. Lewis and Benjamin Piecut, I will explore this comparison further in order to tease out some general questions to do with reception and Eurological and Afrological modes of art and music making. Exploring Ra and the Arkestra’s first visit to London relative to the Scratch, one of the city’s performance fixtures, provides an occasion to look at the successes and limits of the burgeoning experimental

music and art scene of 1970s London that placed value on performer interpretation and musical freedom.

Alternative Press and Politics: from Felipe Ehrenberg in London to Feminism in Mexico City

Maggie Borowitz, University of Chicago

In 1970, Mexican artist Felipe Ehrenberg co-founded the experimental Beau Geste Press while living in England. Ehrenberg and his then-wife, Martha Hellion, had departed Mexico City for London in 1968, fearing repercussions for their deep involvement in the 68 student movement. Ehrenberg's often politically-motivated experiments with artist's books and alternative circuits of publication served as inspiration to a wide variety of artists in Mexico City, both while Ehrenberg was still living in England, and after he returned to Mexico in 1974. In the late 1970s and 80s, artist's books became an important conduit for feminist expression in Mexico, and Ehrenberg's work was pivotal to the artist's book practices of several artists associated with the feminist art movement in Mexico City, including Magali Lara and Yani Pecanins. This paper considers the techniques and ideas that Ehrenberg developed while living amongst a global network of artists in London in the early 1970s and their influence upon the avant-garde art scene in Mexico in the years that followed. How did London's unique environment inform the materials and methods that Ehrenberg explored? How, in turn, did Ehrenberg's practice transform the role of artist's books and alternative publications in Mexico City, especially within the burgeoning feminist art movement there?

Violence and visibility in an era of control: The Centro de Arte y Comunicación in London, 1971–1975

Christopher Williams-Wynn, Harvard University

How do works of art resonate beyond their sites of production? This is one of the central questions addressed when attending to exhibitions associated with the Centro de Arte y Comunicación (CAyC), a multi-modal cultural platform that operated from Buenos Aires. Founded in 1968 by the impresario Jorge Glusberg, the CAyC rapidly developed an international profile, which included a number of exhibitions in London. This paper examines how three exhibitions affiliated with the CAyC can be read in relation to socio-political conditions in London between 1971 and 1975. This study intervenes in debates over "Latin American" ideological conceptualism, which tends to presume that practices emerge from and remain bound to a fractious South in contrast to a stable West. Scholarship on art from Argentina during the 1970s largely situates it in relation to conditions of repressive military rule within the country. This paper, by contrast, shows how works from Argentina resonated with regimes of discipline and control in the British capital. During this period, internal political violence wracked the United Kingdom, while judicial authorities and police were developing techniques to increase social legibility. While acknowledging differences between these contexts of production and reception, this paper demonstrates how art may help us understand commonalities in regimes of discipline and control.

Global Trade and the Matter of Art

NATIONAL COMMITTEE FOR HISTORY OF ART

Chairs: Michelle Foa; Amy F. Ogata, University of Southern California

The International Committee of the History of Art (CIHA) will host its quadrennial Congress in Lyon, France in 2024 on the theme of materiality. Lyon was a mercantile center during the Roman empire and, at different points in its history, has served as an international hub for trade, banking, and printing. In light of the theme of the upcoming CIHA Congress and Lyon's mercantile history, the National Committee for the History of Art is organizing a session examining the relationship between art and the global trade in materials. We invite papers that situate art objects as physical embodiments of international contact, conflict, and exchange, illuminating how the history of art, broadly conceived, has been shaped by the mobility of materials. How can attending closely to the matter of art shed new light on the histories of resource extraction, the development of trade routes and relations, or the impact of global geopolitics on cultural production? In what ways have the economies of art and of the trade in materials intersected? How have artists and other kinds of makers and designers evoked the movement of materials and global exchange in their work or adapted their practice in response to materials of foreign extraction? In what ways have the geographic origins of materials shaped viewers' engagement with art objects? We welcome papers on any period and region that consider these questions and related ones in new ways.

Medieval Ivories: A Global Trade?

Sarah M. Guérin, University of Pennsylvania

Humans have, since the dawn of representation, always carved elephantid ivory. Mammoth ivory finds from paleolithic sites amply support this fact. But with shifts in the environment and anthropogenic pressures on elephantid populations, the sources of dentine have shrunk over the course of the Anthropocene. Already in the Ancient world, ivory was among luxury trade items born on sea-going vessels crossing the Mediterranean, the Red Sea, and the Indian Ocean, patterns which continued through the medieval period. But can this trade truly be called Global? Even if the desire for elephant tusks fortified trading networks that criss-crossed Afro-Eurasia, how did it effect the whole Globe, including the Americas, in the Age before European colonization outside the Eastern Hemisphere? Recent DNA evidence (Starr, et al. 2018), has shown that the popular alternative to elephant ivory, walrus tusks, came from the North American Arctic waters between the tenth and fourteenth centuries. When we consider the balance of trade between elephant ivory and that of the Arctic sea-mammal, there were two sources of high-quality dentine that fed the market, especially when elephant ivory was imported in ever increasing amounts across the thirteenth century. Rare objects testify to the coexistence, if not competition, of the two materials on Gothic artisans' workbenches. While only further testing can verify their material origins in Arctic North America and sub-Saharan Africa, stylistically similar Gothic carvings in walrus and

elephant ivory present for us a case study to assess this competition. The material that gained market dominance perhaps changed the history of the world.

Flying Colors: Reading Polychromy in Qing Enamels
Julie Bellemare

At the turn of the eighteenth century, a polychrome revolution swept over the court arts of Qing China (1644-1911), which saw the number of enamel colors increasing from fewer than ten, to a virtually unlimited amount. Archival evidence and recent scientific analyses of these new enamel colorants have traced their origins to a range of locales, from the Chinese provinces of Shandong and Guangdong, to Saxony and Italy. Through tribute and trade networks, pigments from all over the Eurasian continent were marshaled by the Qing court to lend color to porcelain and metal objects. Under imperial direction, artisans transformed these raw materials and combined them onto the surfaces of individual items, displaying the new technologies developed at court workshops. This paper will survey new evidence at hand before discussing the level of “color literacy” that we can expect from eighteenth-century viewers of these objects. Using palace memorials, I argue that informed officials and hands-on rulers were aware of the geographical origins of most colorants, and that enameled objects would have represented a nexus of local and global exchange routes. Qing polychrome enamels signified not only the geographical reach of the court through diplomatic and commercial relations, but also the technical mastery and control over human resources required to create vibrant new surfaces. The capacity of the Qing state to garner colorants and master complex silicate technologies ultimately marked a key moment in the establishment of the dynasty as a global cultural player.

Gold Rush, Congo Style: Gustav Klimt's Marble Mosaic Frieze in the Palais Stoclet

Debora L. Silverman

Gustav Klimt achieved what he considered the high point of his experiments with ornament not in Vienna, but in Brussels, where he designed a large-scale frieze of gold and bejeweled mosaics to wrap the dining room walls for the Palais Stoclet (1905-1911). The Stoclet project concentrates myriad and unrecognized connections to Africa. Klimt was enmeshed in a web that tied his patron and Brussels elites to the Congo and to Egypt. These shape not only the circumstances of his commission but the stylistic forms, raw materials, and figural compositions that he devised for it. Vienna, golden style, is reborn in the gold rush of the Belgian empire. By restoring imperialism to the center of the story, I identify two coordinates for our analytic field. First, the stylistic development of Klimt's “golden style,” offering new evidence for his reliance on Egyptian tomb art for his Brussels project. I suggest a link between ancient Egyptian archaeology and Belgian occupation of the Congo as conduits of modernist primitivism. Second, the Stoclet house as an imperial Gesamtkunstwerk, embodying not only a resplendent unity of all the arts but a voracious entitlement to global bounty, exemplified in Klimt's patron, the banker-engineer Adolphe Stoclet. By focusing on this work, a chapter of what I call “imperial modernism” makes visible what has been invisible: the facts, artifacts, sources,

resources—both financial and cultural—and raw materials that are inextricably linked to European expansionism in Africa.

Substratum of the Image
Niko Vicario, Amherst College

In the twenty-first century, the trade in raw materials has been obfuscated by claims that the Internet has dematerialized our economies and our technologies. However, of course, the Internet relies on all-too-material hardware, circuitry, and energy dependent on mining inorganic matter from beneath the surface of the earth. This paper focuses on works of art made in a range of photographic media by Simon Starling, Steve McQueen, and Lucy Raven that depict the process of mineral extraction, from copper to platinum to coltan. Because these minerals comprise part of the substrate of the media through which these images take form, these artists' projects may be understood as reflexive regarding their own materiality. They show us what they are made of and they are made of what they show. I will argue that these artists create savvy tautologies that render the work of art inextricable from broader webs of trade, between the U.S., South Africa, China, the Democratic Republic of Congo, and beyond, suturing the image to its origin in particular raw materials mined from the Earth.

Haunting and Memory in Arts of Africa and the African Diaspora

Chair: Elaine Sullivan

Discussant: Delinda J. Collier, School of the Art Institute of Chicago

This session explores how artists from Africa and the African diaspora engage with memory-making from African perspectives. From the “archival turn” to the rise of memory studies in the 1990s, scholars have long been investigating how artists expose difficult pasts to be grappled with in the present. In her 1997 book *Ghostly Matters: Haunting and the Sociological Imagination*, Avery Gordon proposed “haunting” as a mode of investigating unresolved historical traumas. Some loci of such haunting are contemporary artistic practice and the galleries of museums. While these discussions have historically focused on artists based in Europe the Americas – including Indigenous artists and those of African descent – such approaches have become increasingly important in scholarship about contemporary arts from the African continent. This panel adds new perspectives to such conversations, exploring examples from various forms of media and geographic areas. The media include ceramics, performance, installation, and musical instruments, used to explore memories of Biafra during the Nigerian Civil War, the transatlantic slave trade, Belgian colonialism in Congo, and the roles of instruments in both Mandé society and Western museums. Contemporary perspectives illuminate how past violence continues to haunt the present, exposing societal cracks. In this panel, presenters build on ideas of haunting to expand definitions of memorialization practices, engaging with theories of postmemory, alternative archives and countermonuments. Papers address how artists interpret individual and collective memories, bringing together methodological approaches at the intersection of memory studies and indigenous African cosmologies.

“Slaking, Stabbing, Cutting, Mixing”: Postmemory in Ozioma Onuzulike’s “Casualties” Series

Rebecca Wolff, Christopher Newport University

Ceramicist and scholar Ozioma Onuzulike grew up listening to his parents’ songs and stories about the Nigerian Civil War, which began in 1967 and ended in 1970, two years before he was born. His parents had lived through the conflict in the predominantly Igbo secessionist state of Biafra, and while they openly discussed their experiences amongst their family, the war’s memory was—and remains—suppressed in the broader Nigerian public sphere. Within the context of this post-war silencing, this paper draws from Igbo cultural studies and theories of postmemory that conceive of the family as the privileged space through which memory and culture are passed down. I argue that Onuzulike’s inherited family trauma forms the basis of his long-running “Casualties” series, which tackles such themes as exploitation, resource extraction, displacement, and torture. Through the inherently violent process of ceramic making and the subject matter of the resulting objects, Onuzulike builds a postmemorial artistic practice that delves into both personal and societal trauma.

His “Casualties” series underscores the civil war’s spectral presence in Nigeria. Through a close examination of the works *Refugees* (2003) and *Clubbed, Slaughtered, and Burnt* (2004–2018), I show how Onuzulike extends his parents’ war experiences to speak to the continued trauma and violence that reverberate across Nigerian politics, culture, and society.

Submerged Narratives: Memorializing Enslavement in Eve Sandler’s Mami Wata Crossing

Elyan Jeanine Hill, Southern Methodist University

In African American artist Eve Sandler’s installation *Mami Wata Crossing* (2008), text, image, object, and film converge to form an intimate memorial for enslaved ancestors and transatlantic water spirits called Mami Wata. Sandler engages maternal lineages by mobilizing practices honoring water spirits—often characterized as migratory maternal figures—as a lens through which to navigate memories of the slave trade and narratives of women’s labor. As a presentation of Black women’s narratives of Afro-diasporic belonging within the United States, the installation emerges as an alternative archive of materials that allows for the experiential activation of Black women’s histories and Afro-Atlantic ritual practices as lived realities. The installation expands the purview of a slave memorial and posits the value of combining media whose impermanence challenges the purpose of the stable monument within understandings of Black women’s histories. I argue that, by activating inherited objects as a sacred material history, Sandler memorializes gendered experiences of enslavement through nonlinear, submerged narratives. Sandler seeks physical equilibrium and diasporic cultural connection by ritually performing historical haunting as mediated through contemporary art. I propose a rethinking of ways that public institutions make room for visual representation of African American women’s histories by reconnecting these histories to circum-Atlantic ritual practices.

Sounding Spirits: Studying the Jinns in the Met’s Historical Collection of Mandé Harps

Althea SullyCole

In African American artist Eve Sandler’s installation *Mami Wata Crossing* (2008), text, image, object, and film converge to form an intimate memorial for enslaved ancestors and transatlantic water spirits called Mami Wata. Sandler engages maternal lineages by mobilizing practices honoring water spirits—often characterized as migratory maternal figures—as a lens through which to navigate memories of the slave trade and narratives of women’s labor. As a presentation of Black women’s narratives of Afro-diasporic belonging within the United States, the installation emerges as an alternative archive of materials that allows for the experiential activation of Black women’s histories and Afro-Atlantic ritual practices as lived realities. The installation expands the purview of a slave memorial and posits the value of combining media whose impermanence challenges the purpose of the stable monument within understandings of Black women’s histories. I argue that, by activating inherited objects as a sacred material history, Sandler memorializes gendered experiences of enslavement through nonlinear, submerged narratives. Sandler seeks physical equilibrium and diasporic cultural connection by ritually performing historical haunting as

mediated through contemporary art. I propose a rethinking of ways that public institutions make room for visual representation of African American women's histories by reconnecting these histories to circum-Atlantic ritual practices.

Calling on the Dead to Haunt the Museum: Freddy Tsimba's Shadows in Belgium's Royal Museum for Central Africa

Elaine Sullivan

In December 2018, Congolese artist Freddy Tsimba's installation work *Shadows (Ombres)* was unveiled when Belgium's Royal Museum for Central Africa reopened after a five-year renovation. In a hallway previously dedicated to the memory of Belgians who had died in Congo between the years of 1876 and 1908, Tsimba added names of Congolese who died in Belgium in that same period to the floor-to-ceiling windows. When the sun shines, the names of the Congolese literally cast a shadow on the wall memorializing the Belgians. Tsimba's installation provides an alternative perspective to colonial history in the former colonial museum, fulfilling the museum's goals for the contemporary art it commissioned or acquired during its renovation. *Shadows* works both within the European frameworks of institutional critique and countermonuments, and within Congolese memorial practices, following an "nkisi logic." For Tsimba, the names do not only refer to deceased Congolese, but are physical locations for the spirits of the dead to inhabit, haunting the museum. In this paper I analyze how *Shadows* works from multiple perspectives to comment on and act within the former colonial museum in order to expose the difficult truths of colonial pasts.

History, art, commemoration and the private sphere in Central and Eastern Europe

Chair: Nóra Veszprémi, Masaryk University, Brno

The nineteenth and twentieth centuries saw a series of radical political shifts in Central and Eastern Europe. Wars and revolutions were fought, empires collapsed, new states were formed and later fell apart, regimes changed, national borders were repeatedly redrawn. In the public sphere these changes brought about shifts in memory politics, which found their expression in visual culture. In this respect, the toppling of monuments and construction of new ones in emblematic urban spaces is a seminal topic that is oft explored. The people who lived through these changes were, however, individuals, who were personally affected by the events. Their personal stories were often lost in public commemorations even if they did not go against the grain of official memory politics, and if they did they were threatened with complete erasure. This session will ask how the production and collecting of art helped commemorate historical events through a personal lens in the privacy of the home – a privacy that was rarely total and often invaded by authoritarian regimes. In such situations, how did art preserve and articulate the personal in the political? Topics can include, but are not limited to: - art, memory, resistance and the home - artists producing art about the past for an audience of family or friends - art and private rites of commemoration - art collecting and commemoration - family heirlooms and family stories in art collecting - art, countermemory and the private sphere

From "Official Avant-Garde" to Underground: Prague Surrealism under the Nazis

Karla T. Huebner, Wright State University

During the Nazi occupation of Czechoslovakia, the Prague surrealists were obliged to take their activities underground, operating within the homes of members and ceasing to exhibit work publicly. Previously, the group had been highly visible in the First Republic cultural scene, including as it did (prior to 1938) such major figures as the poet Vítězslav Nezval, the jazz and classical composer Jaroslav Ježek, the art and architectural theorist Karel Teige, and the visual artists Jindřich Štyrský and Toyen. With Nezval's departure from the group in March 1938, the gain of poet and artist Jindřich Heisler around the same time, and the infamous Munich Agreement of September followed by full-blown occupation, the group's activities turned inward. Toyen, Štyrský, and Heisler in particular turned to creation of collaborative works shared among a small set of friends, while Teige continued his private production of photomontages—begun in the mid-1930s—that were never intended for display but were in some instances given to friends. Heisler, who was of partly Jewish descent and living in hiding, also at times dangerously ventured into the streets with a movie camera. This paper examines the wartime activities of these artists and links their shift—from a highly public group to a clandestine and endangered few—to the similarly underground activities of the postwar, second-generation surrealists operating under Communism.

Misplaced Persons: Craft and Memory in Postwar European Jewish Culture

Alida R Jekabson

Often overlooked and under-researched is the remarkable story of recovery and production of craft objects in Jewish Displaced persons (DP) camps in Germany under Allied occupation. Following World War II over 175,000 Jewish survivors and refugees from Eastern and Central Europe lived in DP camps between 1945 and 1951, administered by the four allied governments. While awaiting repatriation or resettlement, DPs were housed in former German army barracks and hospitals. A few of the approximately 30 Jewish DP camps were founded in vacated concentration camps. Some survivors headed to DP camps after attempting to re-settle in their hometowns, finding nothing left but violence and hostility. This paper expands the traditional association of craft within the domestic sphere and positions the camps as a liminal home-space of healing, transformation and commemoration for Jewish refugees. Many examples of craft in the camps fashioned by amateurs and artisans connect to the replacement of lost ritual objects or local traditions. Another aspect of this history were objects predating the war that survivors were able to recover from their former homes. Intimate stories of these personal, functional and ritual objects, such as wedding dresses, seder plates and prayer shawls highlight the human impulse to treasure, honor and find dignity through memory, rehabilitation and survival. Viewing these objects in the context of art history indicates the many ways individuals access craft in the home as a tool for social and political expression and economic renewal in the aftermath of war and displacement.

Creating and Collecting Grassroots Art. Anarcha-Feminist Zines during the Polish Postsocialist Transformation

Barbara Dynda, University of Warsaw

During the political transition in Poland after 1989 members of the feminist grassroots movement established intimate, private, non-institutional and socially engaged feminist archives. Examples of such activities were the OLA Archive (Feminist Lesbian Archives) and the OSKA (Women's Information Center), both founded in the 1990s and focusing on women intimate art and literature. Within the collections of OLA Archive and OSKA it was possible to find personal art created by individual feminists or grassroots collectives, including photographs, diaries, poetries and ephemeral arts, especially in the format of anarcha-feminist zines. Focusing on an example of feminist personal craft works, I will, therefore, present practices of collecting zines that enabled encounters between political protest, personal confession and feminist theory in Poland in the 1990s. Usually produced and collected for close friends and other feminists, anarcha-feminist zines referred to political shift and historical moments, in particular to the context of forming the new post-socialist state during political transformation. Through graphic reinterpretations and poetic extensions, zines commented on radical social, economical and political changes in Poland, especially in regards to women's reproductive rights, sexual education, and freedom of speech in public media. By building on the visual and linguistic resistance, zines reflected on historical and

contemporary political events and were catalysts of emotions related to anger, frustration, anxiety and melancholy in the context of the radical shift towards anti-feminist and anti-woman Polish public discourse during the 1990s.

Art and Politics in Central Europe: Experience of an Individual and Experience of All

Barbara Westman

An individual's reconstruction of the past is often a part of an adaptation process to a new existence forced by a change. The disaster of a war or a political system transformation is usually described through statistics, historical and political science research, while a personal experience is often left to its owner to internalize. Those who survive such dramatic events often cling to a small object reminiscent of the past, a pendant, a tiny painting, a small decorative piece of china. A thin thread of connection with the perished world and a symbolic life support. These small objects of worship, past to us, the next generations, come with stories whispered into our ears with a hope of keeping memories of the past alive. They are the summation of the past. The eventful history of twentieth century Central Europe impacted generations. The hidden history and transgenerational trauma are still often left unaddressed and uncovered. In my family, like in many others from Central Europe, we still feel connected with the past through objects. I was raised in this atmosphere, and the stories I heard impacted me and they resonate in my own art.

Images as Weapons and Women Photojournalists During World War II

Chairs: **Caroline M. Riley**, University of California, Davis; **Alissa Schapiro**, Terra Foundation for American Art

In recent years, scholars have begun to grapple with the profound social, aesthetic, and political implications of photographs documenting the horrors of war. During World War II, female photojournalists—including Thérèse Bonney, Margaret Bourke-White, Marie Hansen, Germaine Krull, Lee Miller, and Galina Sanko—faced an additional burden of being professional novelties in the hyper-masculine spaces of war. This panel seeks papers that provide a historical perspective on these women photojournalists, exploring how artists, institutions, and viewers navigated the challenges posed by earlier forms of war photography and the gravity of World War II. How did the investment in war photography impact people's perceptions of the conflict? How did subsequent displays in periodicals and exhibitions alter or reaffirm the photographs' purpose as persuasive documents? To what extent did photographers incorporate varying degrees of critique and/or compliance in their work? How did coded gender norms come into play within these discussions? Such questions illustrate the complex entanglements and networks of artistic aspiration, publishing, and the construction of the public good. These histories reveal the contributions of agents beyond photographers in the making and meaning of journalism, including art directors, editors, and public relations advisors. This panel will endeavor to reconstruct how the ideological and ethical dilemmas of wartime photojournalism, and its gendered ramifications, manifest in both their photographs and in the newspapers and exhibitions into which they were so often incorporated. We therefore seek papers on artworks and their circulation that will illuminate the rich and contested histories of war photojournalism.

Lisette Model Against Complacency: Class Critique on the Promenade des Anglais

Audrey Sands

This paper examines the politics and circulation of Lisette Model's most well-known series of photographs, a set of candid portraits of bourgeois vacationers along the Promenade des Anglais in Nice, made in the mid-1930s amid the rise of Fascism across Europe. Model's subjects, all members of the leisure class, lounge in repose, adorned in seasonal finery while reading newspapers, smoking cigarettes, and stroking lapdogs—willfully complacent both to the rising socio-economic divisions plaguing France and the solidification of Nazi power. The series exemplifies Model's wry integration of reportage with the inherently critical visual vocabulary of caricature. It is also credited for launching her career in New York when, in 1941, shortly after her immigration to the U.S., it was featured as a multi-page spread in the weekly illustrated newspaper PM under the headline "One Photographer's Explanation of Why France Fell." Beyond more familiar framings of Model as a postwar humanist street photographer, this paper examines Model's lesser-known deployment of the Promenade des Anglais series as vociferously anti-fascist indictment in leftist

periodicals and exhibitions between 1935 and 1941 in both Europe and North America—many of which Model herself strove to conceal in her later career while under investigation by the FBI for suspicion of communist activity. These subsequent displays included, first, the French Communist photo-illustrated journal *Regards*, aimed at the nation's working class, in which she published under pseudonym; second, the British anti-fascist satire magazine *Lilliput*; and finally, the politically radical Photo League in New York where Model's pictures were first exhibited.

Complicity and Liberty: the Photographs of Germaine Krull During World War II

Egon Schiele

Dangerous, Fruitless Flowers: Toyoko Tokiwa and Photographing Women's Work in Post-War Japan

Lewis Longino

Imagined Geographies: (trans)regional visual practices in South and Southeast Asia

Chairs: **Katherine Bruhn**, University of California, Berkeley; **Shivani Sud**

Discussant: **Holly Shaffer**, Brown University

How do artists in Indonesia claim the formation of a Nusantara Islamic identity through the transferral of linguistic and cultural constructs such as *alam* (universe), an Arabic term that can also be found in Mughal manuscripts? Or, how do regional court painters in India construct an imagined vision of *firangistan* (the west) in local visual practices? With a desire to rethink the ways in which geographies are constructed, studied, and defined in the context of South and Southeast Asia, we invite proposals that explore artistic practices which disrupt prescriptive geopolitical boundaries like the nation-state and region. From colonial histories to post-War regional categorizations, the regions of South and Southeast Asia have been defined and reinvented in accordance with geopolitical interests and cultural usages. In contrast, recent scholarship has demonstrated that vernacular social and cultural practices contributed to the formation of imagined geographies, shared communities, and coeval artistic practices beyond the political borders and territorial boundaries of these regions (Tajudeen, 2017). From the eighteenth century to the present, we aim to foreground the power and agency of artists and art in constructing new visions of the world in and across these regions. Our objective is to move beyond current geopolitically bounded framings of South and Southeast Asian art history to instead examine the ways in which the transregional circulation of people, ideas, and objects shaped notions of identity and belonging. In doing so, we hope to offer fresh possibilities for the study of non-Western art practices in and beyond these regions.

Being Governed or Not: Experimental Ethnography on the China-Vietnam Border

Yuxiang Dong

This presentation is situated in Zomia, specifically the China-Vietnam Border, to examine the placement of modern

technology and the displacement of ethnic minorities through videos, films, and other forms of experimental ethnography. The geographic definition of Zomia is never absolute because it traverses several nation-states in Southeast Asia but does not overlap with the border of any country exactly. At the same time, it demonstrates cultural characteristics of isolation, marginality, huge linguistic, religious, and cosmological diversity. The first part of the presentation focuses on two of artist Cheng Xinhao's art and research projects *To the Ocean* (2018–), an investigation of the colonization and modernization through reflecting on the history of the Kunming–Haiphong railway, and *Strange Terrains* (2013–), a study of the migration and settlement of Mang people inhabiting the mountain ranges at the China-Vietnam border. The second part of the presentation briefly discusses Liu Chuang's three-channel video *Bitcoin Mining and Field Recordings of Ethnic Minorities* (2018), in which the artist uncovers that cloud mining companies build their bitcoin farms in the remote regions of Zomia, home to the ethnic minorities like to take advantage of the cheap land, labor, and hydroelectricity. Finally, Putting Liu's work in conversation with Cheng's project, I question whether the placement of bitcoin farms and the displacement of Mang people mean the collapse of Zomia or the rise of Zomia++ that spread anarchism into the nation-state?

Khayalat: Imagining the Early Colonial World in Jaipur's Bazaar Painting

Shivani Sud

In the early colonial period, the emergence and consolidation of semi-autonomous regional polities, the rise of colonial trading companies, and the expansion of pan-Indian mercantile networks contributed not only to the increased mobility of people and objects but also the burgeoning of regional visual cultures across the urban and courtly centers of South Asia. It is from within this new political, economic, and social matrix that there emerged a new khayalat, or an imagining, of the world—an imagining that is both constituted and revealed in a new pictorial genre of urban cityscapes in late-eighteenth century Jaipur. Focusing on this new genre, this talk analyzes the creative and layered artistic strategies at play in practices of place-making at the regional peripheries of Empire. Specifically, I demonstrate that artists and patrons in Jaipur utilized the language of European prints to visualize a world increasingly shaped by cross-cultural travel, colonial encounters, and long-distance trade. While histories of global connectivity typically position Europe at its center, a turn toward non-Western regional cultures alerts us to the ways in which cross-cultural, indeed colonial, encounters were perceived and experienced by local communities.

Merely Changing Rooms And Not Moving Houses: Singapore Malay Artists in the Nusantara

Syed Muhammad Hafiz, National University Singapore

The main title of this presentation refers to the original phrase in the Malay language which reads 'hanya tukar bilik dah bukan tukar rumah' – the notion that when the Malays travel from Singapore to Indonesia or Malaysia, they are not heading to a new place but somewhere familiar. This 'familiarity' suggests a Pan-Malay or Nusantara outlook amongst the

Malay communities within Singapore, Indonesia, Malaysia, and even other parts of the modern geographical entity known as Southeast Asia (SEA). At the same time, it is well known historically that Singapore's cultural policies have geared towards branding itself as the 'hub of Southeast Asia' or 'doorway to Southeast Asia'. Manifested through the admirable national collections of SEA art and artefacts, there seems to be a disconnect between the international image that Singapore projects, and how Singapore's Malay artists are framed or understood within its own art historiography. This presentation aims to shed light on the Nusantara worldview of three Malay artists, namely Iskandar Jalil (b.1940), Jaafar Latiff (1937-2007) and Sarkasi Said (b.1940); whose works and artistic practices I argue, transcended national boundaries and prescriptions. Despite the continued national recognition and awards - ostensibly for their contributions to Singapore's cultural landscape - the true understanding of their artistic impetus remains elusive in the institutional discourse. Ironically, they might even be counter-productive to the legacies of these artists.

Laboring for Intimate Geographies: Artist Moving Images and the Affect of Liquid Cartographies

Toby Wu, University of Chicago

This paper studies the affinities of South and Southeast Asian moving image artists compelled to produce works that circulate through the Global Contemporary Art commons, by observing the devastation of globalisation and sea extractivism. Anand Patwardhan's *Fishing: In the Sea of Greed* (1998), Martha Aienza's *Gilubong Ang Akong Pusod Sa Dagat* (*My Navel is Buried in the Sea*) (2011) and Thao Nguyen Phan's *Becoming Alluvium* (2019–) all depict the exploitation of water bodies through industrial overfishing and its direct impact on the communities that have tended to these ecologies for centuries. These moving images construe narratives around the voices of local fishermen, and consult numerous contrary vantage points (Rabindranath Tagore's *The Gardener*, activist groups, even the industrial fishing ships) to chart the complexity of these contested territories. This paper relies on Giuliana Bruno's method of investigating the moving image form as "intersubjectives site[s] of transfer for stories of the flesh" (333) in *Atlas of Emotion* (2002). These artists produce inhabited spaces in which the documentary moving image not only charts historical fact but the affective movement of the documenter. Furthermore, particular attention needs to be paid to these artist's modes of representing water-media as interfaces for mediating unrepresented histories. The paper will consult Melody Jue's *Wild Blue Media* (2020), considering how water media displaces one's normative mode of interpretation, while affording resonances between these artists' consideration of localised conflicts.

In and Outside the Archive: Evidencing Spatial Performance, Performing Spatial Evidence

SOCIETY OF ARCHITECTURAL HISTORIANS

Chairs: Sophie Read, University College London; Ruth Elizabeth Bernatek, Oxford University

This panel seeks papers that examine historical performances, situated sonic practices or events, which were conceived, designed, executed and experienced as spatial works that unfolded in time. Tracing performative or audiovisual residues of past events poses challenges to those who study in the present ephemeral architectural objects/practices which were once 'live'. E.g. whilst live sound, lighting, staging, voiced etc. elements can be performed at an architectural scale, knowledge about them is often not generated from spatial plans, but from written manuscripts, inventories, program-scores, or using tools that, in themselves, provide limited information about the spatial effects they produced. This compels alternative frameworks for historical interpretation that account for their performative and spatial situatedness. We seek researchers who work at intersections between architecture, music, sound, performance and theatre, and their history, theory and design. We are interested in global and non-western approaches to performance, event, time and spatiality. Practice-led modes of spatial and historical research are welcome. We are keen to engage with practical questions of retrieving and reconstructing spatial evidence. This might include how researchers approach the real-time qualities of performance and their own working methods, but also the physical building, landscape or space in which that event took place: how it unfolded over time, the occupation of space by performers and users/audience. This prompts questions about the nature of archives; of their possibilities and limitations. What evidence exists for the different dimensions of a past spatial event? Is this different for different periods and their practices of architectural history?

If Walls Could Talk: On the Building as Phonograph
Joseph Clarke, University of Toronto

In 1912, Adolf Loos speculated that the material fabric of a soon-to-be-demolished concert hall might retain traces of past performances: "The tones of Liszt and Messchaert live on in the mortar of the Bösendorfer Saal and vibrate with every note of a new pianist or singer." Loos's fantasy that the sounds of famous concerts were inscribed on the hall's surfaces drew on a curious nineteenth-century proposition, traced in this paper, that past sounds might be recovered from the matter of the built environment. Charles Babbage explained his belief in cosmic justice by conjecturing that all sounds ever made echoed endlessly through the air, eternal witnesses to the crimes of history. George Eliot likened the world to "a huge whispering-gallery" in which past murmurs could occasionally become audible again. Science fiction writers Florence McLandburgh and Salomo Friedlaender elaborated the technological aspects of this notion. Friedlaender, in particular, imagined that every word spoken by Johann Wolfgang von Goethe in his study still reverberated there, in attenuated form,

and that a machine might retrieve these lost sounds from the room. This topos of acoustically "playing back" a building is newly relevant as contemporary architectural historians grapple with methods of reconstructing past sounds and sometimes even bringing long-silent voices to "life" via virtual reality. Drawing on recent debates in sensory studies and on Wolfgang Ernst's media scholarship, this paper investigates the architectural history of the project to restore lost sounds and situates Loos's dream of phonographic architecture in relation to turn-of-the-century acoustic science.

Documenting Disappearance: Radical Architecture, Performance, and Acts of Refusal

Ross K. Elflin

European Radical Architecture of the 1960s and 70s was infamous for its rejection of building in favor of alternate mediums. While architectural historians have focused on the Radicals' works of furniture design and photomontage, time-based mediums—including performance—were important means through which the architects built their critical practices. Indeed, perishability—the fact that the final work would not last and thus avoided commoditization—was consistent with Radical Architecture's broader critique of the discipline's capitalist complicity. Arguably, such fugitive strategies achieved their goals, as architectural history has not fully integrated performance practices into its standard histories. However, the transience of the performances risks their being forgotten and the specific nature of their critiques obscured. In this paper, I consider several performance events from Florence-based architects Gianni Pettienna, Gruppo 9999, Superstudio, and UFO and the means used to document them. While photographs do exist, first-hand accounts by the architects themselves have tended to dominate the scant records that constitute the archive of Radical Architecture performance practice. As a result, chronicles of the era have tended toward hagiographic celebrations of the Radicals. This paper argues instead for a critical distance that foregrounds the ephemerality of architectural performance and the fact that the real effects of such events can never be known entirely. A critical history of such works requires situating them within the disciplinary and institutional contexts into which the events intervened. I therefore analyze architectural performance within a network of historical actors with the architects as one node.

Sonic-Speculation: Aesthetics and Counter-Surveillance
Saeedeh Asadipour

This essay examines contemporary Middle Eastern artist Lawrence Abu-Hamdan's artistic practices, which intervene in and decenter the traditional objective, scientific understanding of information and information technology. He has created a unique archive of sound effects, through which he is able to retrieve memories of acoustic violence and reveal hidden dimensions of spaces and objects by using sound as a spatial mapping tool. Using decolonial epistemology and queer temporality, this essay focuses on two projects in particular: the video installation *Walled Unwalled* (2018) and the 2020-21 multimedia exhibition *Green Coconuts and Other Inadmissible Evidence*. These examples demonstrate how Hamdan extends perception and cognition beyond their known limits

through the use of novel research methods, audiovisual techniques, and performative narration. In *Walled Unwalled* the artist designed dedicated “earwitness” interviews to uncover the witnesses’ acoustic memories, reconstructing the acoustic space of the Saydnaya prison in Syria, which housed accused political dissidents. The prisoner’s sonic memory made the basis of what might be called a sonic map of the jail, accessing which formed the basis of Abu Hamdan’s inquiry. While this project was intended to provide evidence in a court case, the novelty made much of the archive’s evidence inadmissible, a theme taken up in *Green Coconuts and Other Inadmissible Evidence*, a multimedia exhibition in which the inadmissible evidence is performatively placed in the sphere of public judgment. Together, these works present a novel engagement with spatiality through the lived experience embodied in sound and suggest ways of resisting structures designed to restrain.

Hedge School 2021

Tom Keeley, The Bartlett School of Architecture, UCL

The border between the Northern Ireland and the Republic of Ireland runs 310 miles from Lough Foyle to the Irish Sea, and has divided the six counties of Northern Ireland from what is now the Republic since 1921. Its sinuous route stems from 17th-century county boundaries, the irregularities of which are heightened due to the unique relationship between architecture, history, geography and politics in these islands. This paper presents ‘Hedge School 2021’, an itinerant institution made up of a series of online and offline conversations, site-specific installations and performance lectures along the border, that uses architectures and landscapes of these borderlands as an allegory for examining its contested pasts and present. ‘Hedge School 2021’ seeks to produce an alternative reading of the Irish borderlands as the centenary of Partition approaches, doing so in relation to a shifting constellation of sites: those of historic importance; those of spatial importance; and other ‘sites’ and ‘non-sites’ (Smithson, 1968) including but not limited to materials, texts, images and routes. It does this as a way of drawing out a contested history through forms of ‘critical spatial practice’ (Rendell, 2003), responding to topographies of the borderlands through creative means. It seeks to show rather than tell, taking architectural research and practice beyond the archive and the academy, asking how histories, geographies, and architectures – both official and unofficial – have influenced the border, and in turn how they may have been shaped by the border in the first place.

In Defense of Art History

SERVICES TO HISTORIANS OF VISUAL ARTS COMMITTEE

Chair: Karen J. Leader, Florida Atlantic University

With our committee members as facilitators, a combination of short presentations and exercises will shape a results-oriented 90-minute convening designed to elicit concrete tools to empower CAA members to advocate more powerfully for the future of art history. Members of the committee and some invited guests will offer practical tools for better advocacy around the topics of: The defense of the discipline to administrators and the broader public; supporting undergraduate and graduate students pursuing degrees in art history; supporting recent graduates, junior faculty, and precariously employed faculty in a myriad of professional pathways; and soliciting funding for both professional resources and creating (humane, person-centered) jobs both within and without academia. This session will be crafted with an emphasis on the general 2022 theme of social justice.

The Value of Community Outreach in Cultivating the Value of Art History

Heather Belnap

This presentation examines various outreach initiatives aimed at generating interest in and appreciation of the discipline of art history outside the university to the end of demonstrating its potential for contributing to the public good.

New Insights on Old Histories: how art and material culture illuminate diverse experiences

Heather Clydesdale, Santa Clara University

This discussion will highlight art history’s ability to uncover and include diverse and overlooked histories, including those of peoples that did not write about themselves (whether marginalized ethnicities or classes, women, or cultures without writing systems).

Re-imagining the American Art Canon: Its History and Funding

Caroline M. Riley, University of California, Davis

Placeholder text

Incorporating Design: Institutions, Markets, and Mediation in the History of Design

Chairs: Anne Hilker, Independent Scholar; Colin Fanning, Bard Graduate Center

Forty years ago, Alan Trachtenberg (1932–2020) interrogated the cultural influence of corporate organization in the United States, locating the roots of its signature fusion of entrepreneurship, capital, and labor in the nineteenth century (*The Incorporation of America: Culture and Society in the Gilded Age*, 1982). This session aims to supplement and extend his inquiry with a focus on institutions—including corporate entities, museums, educational and professional organizations, and governmental bodies, among others—as producers of the history of design. We aim to bring the mediating role of such institutions into greater focus, making visible their part in the circulation of objects, the definition and delimitation of designers' activities, and the narration of design's larger cultural agency. What are the impacts of these organizations (whether for-profit or philanthropic) on the currents of manufacturing, consumer education, and commercial exchange? How do we locate organizational agency in the broad strokes of design discourse and spectacle? Submissions might consider, for example, how corporations adopt the commissioning, collecting, and display of design to signify cultural participation; how museums and educators engage in design training and the affirmative shaping of consumer objects; how political and legal frameworks weigh on the making and marketing of design; or how professional organizations create and sustain design communities and discourses. We invite papers treating any geographic/cultural context (roughly from the late nineteenth century to the present) that look beyond producer-focused advocacy or specific exhibition histories to analyze the practices and systems through which large entities mediate and intervene between producers and consumers.

Corporate vs. Consultant: Conflicting Professional Identities in U.S. Industrial Design

Leah Armstrong, University of Applied Arts Vienna

In May 1960, industrial design consultant Walter Dorwin Teague, founder of the American Society of Industrial Designers (ASID, 1957) (originally Society of Industrial Designers, SID, 1944), came into conflict with fellow industrial designer and ASID Past-President, Don McFarland. A heated exchange of letters followed an ASID committee meeting at which McFarland defended his sponsorship for J. Gordon Lippincott's application to become a member. Lippincott was an unpopular designer among ASID members, who found his approach to advertising and marketing distasteful, offensive even, and contrary to the terms of the Society's ethical code, which prohibited the use of advertising. Reflecting on the meeting in a personal letter to designer Raymond Spilman, Teague stated, 'I have great respect for Don McFarland, but I have realized for a long time that he is not a consulting designer and does not share our interest in building up our professional stature.' This cutting remark reveals a long-standing conflict of professional ideals between the identity of the corporate designer employed within an organization and

the self-employed design consultant. It is a conflict particular to the professionalization of industrial design in the United States, which was structured and shaped by the controlling presence of the corporation. Informed by extensive primary research within the Industrial Designers Society of America (IDSA) archives, this paper examines the corporate vs. consultant debate within the ASID as a hierarchical struggle that tested the boundaries, values and limits of professionalism in U.S. industrial design.

Designing Women: Avon Ladies, Entrepreneurship, and Constructing Media

Grace Ong Yan, Thomas Jefferson University

In contrast with the "organization men" of Trachtenberg's *The Incorporation of America*, Avon Ladies engaged in an entrepreneurial capitalism. As a direct selling organization, Avon Products, Inc. eluded a male-dominated bureaucracy as well as fixed places of business, operating instead out of the commercialization of social relations. In this paper, I cast the Avon Lady as the entrepreneurial hinge between producers and consumers and show how Avon constructed a mediated identity and presence in which design, gender, and race played a major role. My study spans the post-war era to the 1970s when throwaway culture, civil rights, and the feminine mystique collided. In this context, Avon choreographed production and consumption—feeding a desire for popular design in dialogue with changing attitudes in advertising and branding strategies to racially diverse audiences. For my presentation, I unpack materials from the Avon Products Inc. archives that engage design history, intersectionality, and business history, including intra-company marketing from sales booklets to prize contests as well as external advertising from product catalogs to ad campaigns. Also important are architectural designs of Avon labs and headquarters which conjured a de facto corporate culture for the far-flung reps. Viewed through a postmodern lens, I posit that Avon's body of designs and business logistics comprised a necessary constructed reality for Avon Ladies and their customers. As a prescient model, Avon strategized and developed their identity virtually. Design was both conspicuous and absent, allowing for consumer participation within an alternative business structure.

Inventing Hopi Silver at the Museum of Northern Arizona

Julia Silverman, Harvard University

This paper investigates the ongoing legacy of the Hopi Silver Project, a 1938 initiative of the Anglo-American founders of the Museum of Northern Arizona (MNA) that aimed to invent a recognizably Hopi (rather than Navajo or Zuni) jewelry style. Responding to a then-recent influx of counterfeit "Native" goods and complaints from Hopi silversmiths unable to sell works at a fair price, the museum hired a (white) curator to cull designs from Hopi pottery, basketry, and other media, using those motifs to sketch potential designs that could be sent to Hopi smiths for production in compliance with Indian Arts and Crafts Board standards of "authenticity." These designs—and the silversmithing techniques invented to materialize them—are still practiced at Hopi and have since become the "traditional" Hopi style. This paper focuses on the implications of the inter-medial movement of images sparked by the

museum's project. Clearly intended as a market-driven aid for Hopi artists, the project, I argue, nevertheless engendered a crisis of image movement: detaching images from once-medium-specific functions and allowing them to circulate as motifs, they entered a regime of intellectual (rather than material) property, operating in economies that were parallel to—but nevertheless distinct from—the objects they appeared on. As the Hopi Tribe today continues attempts to regulate the unauthorized spread of these images through intellectual property law, I suggest interrogating the techniques through which the MNA invented this style provides insight into the longue-durée effects of historical market-driven interventions, particularly as they bring multiple regimes of value into collision.

A Commercial Museum: The Bush Terminal Sales Building and Distribution Service, 1890–1933

Elliott Sturtevant

In the 1910s, shipping magnate Irving T. Bush commissioned architect Harvey Wiley Corbett to design a trade mart, of sorts, on 42nd Street, near Times Square in Manhattan. The Bush Terminal Sales Building was meant as a meeting place for sellers and buyers from across the country, and even the world, as evidenced by the building's own "International Buyers' Club," to view and inspect one another's wares. "The Bush Terminal Sales Building is the museum idea applied to commerce," claimed the Bulletin of the Metropolitan Museum of Art. Across twenty-five floors, Corbett's neo-Gothic skyscraper housed salesrooms for hundreds of manufacturers, as well as an auditorium for commercial conventions, conference rooms and exhibition halls, a commercial library, and tearoom for women and bar for men. As soon as deals were inked, goods would then be either shipped from or delivered through Bush Terminal—then the largest multi-tenanted shipping, warehousing, and manufacturing facility in the world—located across the harbor, in Sunset Park, Brooklyn. Both the Terminal and Sales Building are important, understudied examples of the architectures of US capital, but this paper ultimately seeks to understand the connection between them, or what the company marketed as the "Bush Idea of Distribution." That is, it asks how the incorporation of a national and even transnational market for select manufactured goods was enabled by the Bush Terminal Company's considerable commercial and industrial infrastructure. In doing so, it illustrates the centrality of the organization's footprint, and its attendant labor, to the history of design.

Infrastructural Aesthetics

Chair: Christopher M. Ketcham, Massachusetts College of Art and Design

The highway system has long represented the boundless ambition of postwar American infrastructure: its claim on national identity, its reconfiguration of the landscape as a view from the road, and the freedom to go anywhere, anytime as long as one had a full tank of gas. Early highway discourse had been dominated by the pastoral ideal of a parkway built in harmony with the natural landscape. By the 1960s, however, this ideal was untenable, negated by the brutal realities of construction, particularly where the highway met the city, the explosive growth of automobile use, and the monotonous experience of driving. While the highway continued to expand rapidly, it became an object of theory, intersecting with discourses of space, perception, systems, and aesthetics. Artists also occupied new and old infrastructures of deindustrializing cities. Whether working alongside the highway, on the sinking piers of abandoned waterfronts, or in the conceptual spaces of cartography and telecommunications, artists have sought to reorient the subject within the socioeconomic networks that organize space, movement, thought, and power. In art today, inquiries related to scale, mobility, perception, and durational experience have given way to urgent questions of environment, equity, land rights, and social justice that cohere at the edge of the city and the margins of urban mobility. Conflicts of class, race, and gender inseparable from infrastructural development are brought into the realm of aesthetics and subject to critique and contestation. This panel seeks new approaches to assess infrastructural aesthetics from the 1960s to the present.

Engineering Earthworks: Claes Oldenburg's "Placid Civic Monument"

Susanneh Bieber, Texas A&M University

In 1967, Claes Oldenburg created Placid Civic Monument in New York City's Central Park. To realize the piece, the artist instructed a crew of workers to dig a six-foot deep rectangular hole, which then was refilled after just a few hours. Placid Civic Monument is a key work in the history of sixties art, as it constitutes one of the first examples of Earth art. In this paper, I position Oldenburg's work within the context of local infrastructural politics. I show that the artist used civil engineering strategies that were concurrently discussed for the construction of the Lower Manhattan Expressway (LOMEX). In 1967, New York City Mayor John Lindsay suggested a bold new plan for an east-west thoroughfare across Lower Manhattan that had been heatedly debated during the preceding years. He and his engineering team proposed to build LOMEX as an underground tunnel—an enormous earthwork—so that the expressway with its thousands of cars and trucks would be invisible. By building formal-aesthetic relationships between Oldenburg's earthwork and the contemporary civil engineering project, I aim to recuperate urban and architectural discourses as a generative field of meaning for avant-garde art. Following Joshua Shannon's call for a "robust social history of form," I pursue a methodological synthesis between formalism and social art

history that at once pays close attention to the visual, material, and conceptual particularities of art and positions abstract forms within contemporaneous sociocultural urban and infrastructural contexts.

Of Land and Sea: Infrastructures, Reclamation and Misinterpretations in Mumbai

Deepa Ramaswamy, University of Houston

Before Mumbai was Bombay, it was several separate islands that the colonial powers united in the seventeenth century by reclaiming land and bridging across the archipelago's many communities. The number of islands that existed before reclamation has a contested history—the Portuguese claimed there were four distinct islands, while the East Indian Company said there were two. Historian Samuel T. Sheppard characterized this discrepancy as a deliberate and politically motivated mapping misinterpretation of land and sea by the colonizers to foster territorial exchange. Reclamation has since shaped the geographical conception of Mumbai as a city generated from the sea with edges that are continually territorialized for development. In the decades after India's liberalization in the 1980s, reclamation has doubly emerged as a crucial part of Mumbai's neoliberal growth blueprint. It serves the city's need for picturesque water-adjacent infrastructure projects that include a sea-link road, coastal road, several promenades, and waterfront developments. These infrastructures are part of state-sponsored narratives that speak of concrete, speed, sea views and cleanliness. Underneath the infrastructures are the undermined archaeologies of fragile ecosystems, displaced fishing communities, and corrupt environmental regulations. My paper will examine Mumbai's recent infrastructures by analyzing their aesthetics of modernity and the violent aftereffects. I argue that these infrastructures are artifacts of Mumbai's murky colonial origin story that placed the city between land and sea as a static extension of developable territory created from the water.

The Urban Periphery: Contemporary Chinese Art at the Edge of the City

Nancy Pai Suan Lin, Cornell University

In urban planning, the periphery describes an area that lies at the outer perimeter of the city center, most commonly known as the suburbs. In China, however, the urban periphery does not resemble the typical form of the low-density American-style suburb. Instead, it is characterized by a heterogeneous border zone where urban, rural, and industrial architectures and inhabitants intersect. Since the late 1980s, artists and migrant workers in Beijing have settled in this contested zone, moving with its changing boundaries as it has been successively redrawn by the city's expanding ring road system. Inspired by the ring road itself as well as the architectures, industries, and migrants considered peripheral yet integral to the prosperous city center, contemporary artists have engaged Beijing's urban periphery through on-site art practices. From performance and photographic practices that draw attention to the waste disposal infrastructure and its workers located at the edge of the city, to a site-specific exhibition in a decommissioned industrial factory that sought to adaptively reuse the space, to a video installation that

follows the circular path of a railway test track to explore the centrifugal force of urban expansion and developmentalism, this paper looks at how the urban periphery has engendered aesthetic forms that not only visualized but also contributed to the transformation of this dynamic area. Using "periphery" as a geographic and cultural concept that bridges the study of urban Beijing and contemporary art, it reframes the periphery and notions of peripherality as the center and source of creative vitality.

Over the Horizon: Omer Fast's Las Vegas
Susanna Phillips Newbury

"Over the Horizon: Omer Fast's Las Vegas" considers surveillance infrastructure's spatial organization in the artist's acclaimed 2011 video "5,000' Is Best." The video's title refers to the optimum altitude at which military drones can identify targets on the ground, a metaphor extended in this paper to the geographic center of their orchestration: Las Vegas. The city plays a starring, though unacknowledged, role in "5,000'." Long removed from its ordinary and ugly architectural past, today's Vegas presents a sophisticated, clandestine infrastructure for "over-the-horizon" automation, reconnaissance, and security under the guise of its hospitality and gaming industries. Fast's video slyly appreciates this new urban economic infrastructure, prominently featuring drone footage of the city to complement a probing narrative on the psychological impact of memory and moving images drawn from testimony of a former drone operator at Vegas' own Nellis/Creech AFB. Set between a hotel and the desert beyond, the work brings the intimacy of conflict home in one particularly arresting shot. A camera follows a small child on a bicycle pedaling through a desert—Iraqi, we presume, and soon to be the human collateral of foreign war—only to pull back from close-up to reveal him entering stalled-construction edge suburbs before panning over an aerial shot of the post-2008 Las Vegas Valley. The city, the viewer understands, is more than shimmering simulacrum. Instead it emerges as locus and template of the aesthetic administration of control rippling today, more than ever, across screens of our everyday lives.

Instrumentalizing memory and the politics of commemoration

Chairs: Iro Katsaridou, Museum of Byzantine Culture, Thessaloniki, Greece; Eve Kalyva

Discussant: Eve Kalyva

This session examines the politics of memory as exemplified in art exhibitions and events organized to celebrate anniversaries of national and international significance. Raising issues of national and ideological identity, institutional discourse, cultural (re)branding, and postcolonial and decolonizing practices, the session explores the ways in which memory is instrumentalized, shedding light on the political framework that each time sets it in motion. The first paper examines the commemoration politics of the Bicentenary of the French Revolution (1989) that promulgated it as a political revolution which shaped the liberal-democratic Western world. The exhibition *La Revolution Française et l'Europe. 1789-1799*, organized by the Council of Europe, is analyzed as a case par excellence of how art is instrumentalized in the broader socio-political context of 1989. The second and third papers both discuss the recent (2021) celebration of the Bicentenary of the Greek War of Independence. Focusing on the official opening of the renovated National Gallery of Greece, scheduled to coincide with the bicentenary celebration, and on an exhibition on Philhellenism and its legacy, these case studies raise issues that place Greece within a broader post-colonial discourse, critically addressing the Gallery's opening that welcomed foreign dignitaries of the three "mediating" powers of the Greek independence, as well as the challenges faced in shaping decolonial and socially-engaged curatorial practices. Symptomatic of how art and its displays may be instrumentalized to serve global or national hegemonic discourses, this session builds a complex understanding of the politics of memory and of different commemoration practices adopted.

Exhibiting the French Revolution: Art and Politics of Commemoration in the Bicentenary (1989)

Titina Kornezou, University of Crete

The commemoration of the Bicentenary of the French Revolution in 1989 has been a major cultural event in France, prepared thoroughly since the first mandate of the French socialist president Francois Mitterrand in 1981. After decades of historiographical "battles" among historians, the politics of the Bicentenary's commemoration promulgated a vision of the French Revolution as a political revolution that shaped the liberal-democratic Western world. Even the use of the term "commemoration" suggests the attempt to create the French Revolution as a site of memory whose radical political and social potential was thus neutralized. The global political conjecture was favorable to this vision, at a time of collapse of the communist Eastern Europe. In the field of art history, the bicentenary commemoration was marked by an impressive number of exhibitions on both sides of the Atlantic. The more ambitious among them, *La Revolution Française et l'Europe. 1789-1799* held at the Grand Palais in Paris, was organized by the European Council in its series of art exhibitions, which

since 1954 aimed "to increase knowledge and appreciation of European art as one of the highest expressions of Europe's culture and common values". This paper examines the art-historical narratives these exhibitions proposed with particular emphasis on the Grand Palais show. It aims to explore the ideological and aesthetic issues of exhibiting policies, in terms of their choices of periodization and of the adoption of an art-historical formalistic methodology, as paradigms of the instrumentalization of art in the broader sociopolitical context of the year 1989.

Commemorating the Independence Revolution: The "new" Greek National Gallery and the narrative of "Hellas 2.0"

Annie Kontogiorgi, University of Ioannina

Announced by the newly-elected Greek government shortly after its coming to power in July 2019, the official opening of the renovated National Gallery of Greece—Alexander Soutzos Museum was scheduled to coincide with the bicentenary celebrations of the Greek War of Independence, which started in 1821. The expansion and renovation of Greece's top art institution was an almost decade-long project, partly funded by the Stavros Niarchos Foundation, a non-profit organization that claims a leading role in Greek cultural politics. Seeking to place the National Gallery among the major art museums worldwide, the initially-planned grandiose opening was to symbolize Greece's "rebirth", following the recent economic and refugee crises. This symbolic event, however, had to be abandoned due to pandemic-relating restrictions. It was instead replaced by a special one-day event that welcomed foreign dignitaries, among which the Prince of Wales and heir to the British throne, the Russian prime minister and the French ambassador as representatives of the three "mediating" powers that guaranteed the independence of the newly-born Greek state in 1830. Informed by post-colonial discourse, this paper discusses the narrative of commemoration adopted by the Greek government for the anniversary of the Greek Independence Revolution, as exemplified by the National Gallery's one-day ceremony. Moreover, casting a critical eye on the re-display of the permanent collection, I will analyze the exhibition narrative adopted by the new National Gallery seeking to trace possible connections with the 13-million donation by the Niarchos Foundation, and place it with the dominant political discourse of today's Greece.

Through Foreign Eyes: Curating the 1821 Greek War of Independence

Iro Katsaridou

Initiated by the newly-elected Greek government, the Committee "Greece 2021" was established in 2019 to celebrate the Bicentenary of the Greek War of Independence in 1821. Summarizing Greece's recent "technocratic turn" that followed the country's economic and refugee crises, the Committee aspires to transform the celebration into a mnemonic site of, as they argue, "a positive momentum within the Greek society", aiming at "reintroducing Greece, from the beginning of its contemporary history to today". As a case study, this paper examines the exhibition *Philhellenisms, 1780-1860*, planned to take place at the Museum of Byzantine Culture. Integrated within the official events of "Greece 2021",

the exhibition sheds light on the way foreign artists have represented the Greek War of Independence. Casting a critical eye on Philhellenism, the intellectual tendency advocated in favor of a Greek uprising in early 19th century Europe and North America, the exhibition narrative contextualizes these foreign representations within the broader framework of a crypto-colonial discourse. Although never a colony, Greece is among what Michael Herzfeld calls “buffer zones between the colonized lands and those as yet untamed”, i.e. regions that acquired their political independence at the expense of massive economic dependence. In this paper, and acknowledging in a critically self-reflexive approach the ideologically-, historically- and culturally-produced role of the curator, I argue against the technocratic re-branding of culture introduced by the “Greece 2021” Committee; and discuss the challenges art historians face in shaping decolonial, socially-engaged curatorial practices that question the official commemoration discourse.

Knowing People: Black Practices in Queer Collaborations

THE QUEER TRANS CAUCUS FOR ART

Chair: Oli Rodriguez, QTCA

Discussant: Derrick D Woods-Morrow

How do exhibitions happen? Ceatives who work within Black and queer traditions cultivate relationships that can trespass and transcend the highly networked and conduits of access in the museum, gallery, or university space. This roundtable focuses on the contours of what it means to “know people,” those quotidian, lifelong, messy, empathic, embarrassing, hard truths of how artists, curators, and writers come to collaborate. The Queer & Trans Caucus for Art will host a discussion between pairings of artists, curators, and writers in an attempt to reveal, process, and ask real questions about what it means to engage in collaborative practices both within and beyond the exhibition space. These stories will engage formal and informal practices that range from studio visits to conference presentations to late nights out. This roundtable generates conversations that de-mystify the opaqueness of the art world, which cultivates and records the myriad ways artists, curators, collectors, and scholars build communities despite impediments of access. We reveal the labor and support networks that sustain Black artists via deliberately queer practices that trouble normative frameworks of access, kinship, and the hierarchical forms of power within these institutions.

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Sampada Aranke, San Francisco Art Institute

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Latinx Bodies: Presence/absence and representation (Part 1)

Chair: KarenMary Davalos, University of Minnesota

Since the death of George Floyd on May 25, 2020 and the subsequent global expansion of the Black Lives Matter movement, representational and art for social justice again has found favor among artists, gallerists, curators, and scholars. After decades of dismissal especially among cultural critics who claimed identity-based and political artistry are self-indulgent and limited in aesthetic value, a broad population has increasingly turned to representational art, particularly of Black, Indigenous, Latinx, and Asian American bodies. Even the supporters of post-identity art that found expression in exhibitions such as *Freestyle* (2001) and *Phantom Sightings: Art After the Chicano Movement* (2008) seem to have reconsidered the implications intersectional, racialized exclusions and representational art for social transformation. The two-part session explores contemporary visual culture and artistic representations of Latinx bodies, particularly women's, trans, and non-binary figures, including the absence and/or presence of these bodies. How does the Latinx body critically inform social justice? How are Latinx artists engaging, depicting, or withholding the body or bodies? Are representations of Latinx and Latina bodies finding a foothold in commercial galleries, graphic arts, or social media? How does Latinx representation figure or function? How are the complexities of Latinx experience, namely multi-racial, multi-ethnic, multi-lingual, engendered, and Indigenous social registers, visualized in the current moment? What are the visual conversations or comparative analysis among Latinx and other artists working within representational or figurative modes? What are the limits of representation for Latinx communities?

“Another Story, Another Dress” - Absent and Present Bodies in the Work of Annie López

Ann Marie Leimer, Midwestern State University

Chicanx photographer Annie López has been an important presence in the Phoenix, Arizona, art scene since 1982, producing photographic and text-based work that interrogates family histories, Chicanx constructions of identity, and gender roles. Initially creating black-and-white wet-process images such as we didn't know how to make enchiladas (1995) and 1/4 Hispanic loves rice and beans (1998) as part of her

ongoing Hispanic Series, López moved from away from two-dimensional work in 2013 and began experimenting with the dress form combining a sculptural approach with sewing and photographic printing techniques, such as cyanotype. Achieving mastery of the cyanotype process during the last three decades, the artist uses tamale wrapping paper as the foundation for non-wearable clothing as diverse as undergarments, vests, skirts, and dresses. The artist resisted Arizona's state law SB 1070 known as the "Show Me Your Papers Law" by including her birth certificate in Official Proof. She exactly replicated a bullet-proof police vest for (I Wish I Were) Bullet-proof which consists of texts, images of her face, and six black buttons that function as closures, but that also suggest bullet holes that repeatedly perforate the sculpture. López used the "alien" work documents belonging to her grandmother and grandfather to depict the ongoing trauma experienced by brown bodies regardless of citizenship in *Relative Alien 2020*. In each of these objects, the dress form stands for the absent or present body conjured by the artwork, engages with local, regional, and national events impacting Latinx bodies, and informs movements toward social justice.

Border Embodiments: The Ethical Arts Practices of Tanya Aguiñiga and Jackie Amézquita

Guisela Latorre

Border art, as a concrete arts movement and practice, has its origins in the 1980s when the US/Mexico border became increasingly militarized. The experimental and innovative quality of this work called the attention of museum curators and gallery owners who wanted to exhibit, collect and sell this art. Soon border art became embroiled in a controversy about the problems of commodifying a community-engaged and site-specific arts practice that was openly critical of US immigration policy. Tensions came to a head among the border art community when high profile performance artist Guillermo Gómez-Peña publicly declared the "death of border art." However, newer generations of artists have continued to do work in and about the border, many of them renewing their commitment to social justice and ethical arts praxis. This presentation will be dedicated to two such artists, namely Tanya Aguiñiga and Jackie Amézquita. I argue that their ethical and uncommodifiable practice of border art is predicated on embodied experiences of border crossing. By exploring the vulnerabilities of their own gendered and racialized bodies in relationship to the US/Mexico border, Aguiñiga and Amézquita lay bare the reality of what theorist Lorgia García-Peña calls border embodiment which refers to the painful experience of bodies which themselves carry "the violent borders that deter them from entering the nation, from access to full citizenship and from public, cultural, historical, and political representation."

Bodies of Evidence: Race and Gender in Contemporary Latinx Art

Rocio Aranda-Alvarado, Ford Foundation

This presentation explores the work of three US Latinx artists, David Antonio Cruz, Firelei Báez and Shellyne Rodríguez. Committed to representational work, they explore the body as a political site. David Antonio Cruz has dedicated a series of paintings to honor the memory of trans migrant women that

have been killed. They represent both an accusational gesture aimed at the criminalization of im/migrants and a gentle reflection or memorial built as testimony on the lives of these women. Firelei Báez focuses on the female body--in particular its scale, variations of skin tone, hairdos, and clothing. Painted on the surface of historic maps of the Caribbean, female body parts become symbols of both home and displacement. Finally, Shellyne Rodríguez's ceramic works and paintings point to the physical presence of Afro-Latinx and African-American bodies as signifiers of political struggles and objects of state-sanctioned violence. Scenes taken from security cameras, showing bodies being harassed by police become two-dimensional ceramic works, drawing on the history of sequential narratives from the Renaissance. Scenes of home life in which Black bodies are shown at work or rest become part of the narrative the artist is creating around Black presence and representation. The three artists demonstrate the breadth of expression and the commitment to representation, a humanist response to the role of Latinx communities in the struggle for social justice.

Archaeology of the Immaterial: Absence and Presence in the Installations of Amalia Mesa-Bains

Laura E. Perez, University of California, Berkeley

The invocation of absent, ancestral, and divine bodies finds material form in the altar. Amalia Mesa-Bains, perhaps the best-known American artist working with altar-installations, uses the altar and related forms to make present vanishing familial and cultural memories, and re-presents nature in ways that counter growing alienation from it. Making use of archaeological lab tables and equipment, medical cabinets, armoires, cabinets of curiosities, drawers, shelves, and floors, the artist stages the return of land- and nature-based histories of family and community. Setting such items within islands of detritus, soil, moss, dried herbs, or glass, memory and nature are rendered present, seeping through museum walls and floors, and overflowing from open drawers. Mesa-Bains's work queries gendered, racialized, and class-based social and historical absence and presence. But it also address intrapsychic absence and presences. Built around incorporation of refuse and the refused, her installations are also made to perform as symbols of the socially crucial journey of the growth of human consciousness and psychic integration, what Jung called individuation. Jung believed individuation was the necessary precondition of desperately needed social change in the Westernized world and which could move us beyond binary and exclusionary thought, in order to undo unjust human-constructions of absence and presence.

Latinx Bodies: Presence/Absence and Representation (Part 2)

Chair: Mary Margaret Thomas

Since the death of George Floyd on May 25, 2020 and the subsequent global expansion of the Black Lives Matter movement, representational and art for social justice again has found favor among artists, gallerists, curators, and scholars. After decades of dismissal especially among cultural critics who claimed identity-based and political artistry are self-indulgent and limited in aesthetic value, a broad population has increasingly turned to representational art, particularly of Black, Indigenous, and People of Color bodies. Even the supporters of post-identity art that found expression in exhibitions such as *Freestyle* (2001) and *Phantom Sightings: Art After the Chicano Movement* (2008) seem to have reconsidered the implications intersectional, racialized exclusions and representational art for social transformation. The two-part session explores contemporary visual culture and artistic representations of Latinx bodies, particularly women's, trans, and non-binary figures, including the absence and/or presence of these bodies. How does the Latinx body critically inform social justice? How are Latinx artists engaging, depicting, or withholding the body or bodies? Are representations of Latinx and Latina bodies finding a foothold in commercial galleries, graphic arts, or social media? How does Latinx representation figure or function? How are the complexities of Latinx experience, namely multi-racial, multi-ethnic, multi-lingual, engendered, and Indigenous social registers, visualized in the current moment? What are the visual conversations or comparative analysis among Latinx and other artists working within representational or figurative modes? What are the limits of representation for Latinx communities?

Miss Nalgas USA: Broad Backs & Sturdy Hips

Rosemary M. Meza-DesPlas, Independent

Rosemary Meza-DesPlas *Miss Nalgas USA: Broad Backs & Sturdy Hips* The Latina body is a politic of stability and strength in my artwork. As a multidisciplinary artist, I explore gender inequities within socio-cultural realities through the representation of the figure. My referential sources for the human figure are multifarious; I have employed images from books/magazines, hired models, and even used my own body. As the figure in my artwork, I am the examiner and the object. My self-referential imagery communicates to the viewer about sexism, ageism, and eroticism. By raising questions about stereotypical notions of beauty, contradictory norms imposed on the Latina female body and desirable figurative attributes of the Latina, I advocate for the beauty which occupies pragmatic space across solid forms such as broad backs and sturdy hips. My artistic practice includes painting, fiber arts, installation, performance, and video. Shapes which droop uncompromisingly, spread with the advancement of age, and twist into folds of melancholy skin are rendered in the underrated medium of watercolor. Fiber works utilizing my own hair both entice and disturb the viewer. As a Latina with *pelo malo*, the material culture of hair speaks to my identity: ethnicity and gender. Interwoven spoken word performances and video speak to socio-political notions of inclusion and

exclusion. I deliberately forefront my person in the videos: I render the older Latina visible and present.

Embodied Walls for Social Transformation

Nancy Ríos, Colorado College

In this paper I work through the possibility of considering the spaces that murals and street art create as third spaces. While settler colonialism reduces this art form to celebrations of culture, my analysis engages representations of the body in art and the ethnography of space and place to elaborate on how muralism does more than just celebrate of culture or claim space in a society that continuously tries to erase and invisibilize people of color. By engaging representations of Latinx bodies in the work of Southwest muralists, Emanuel Martinez and David Ocelotl Garcia, and street artist Jaime Molina, along with the conceptual framework of embodied space (Setha Low 2017), this paper also explores the question of how we may critically understand the current uses of the representations of victims of state violence on paintings on exterior walls. I review Martinez's use of the Mestizo trihead and its iteration in the mural *Arte Mestiza* (1986) and Garcia's distinctive figures which he describes as abstract imaginism in his mural *El Viaje/The Journey* (2017). I also review Molina's characteristic woodcarving-like images in his street art *Untitled* (2015). Grounded Chicana feminist and queer engagements of identity, subjectivity, and oppositional consciousness, my paper expands our discussions of muralism and street art.

Metonymic Circulation and the Latinx Body: Michael Hernandez de Luna's Mail Art

John Corso-Esquivel, Davidson College

Chicago-based artist Michael Hernandez de Luna addresses and sends letters with counterfeit stamps through the US Postal Service. By counterfeiting stamps, addressing a found envelope to himself, and then mailing the work, Hernandez de Luna coopts the postal service to extend the reach of his body. This extension is not literal or representational but instead metonymic. Through the contiguity of affixing the postage stamp from his hand, the artist creates an invisible trace that loops through real space, only to return to his hand when he retrieves the sent letter at his home address. In this paper, I read Hernandez de Luna's stealthy interventions through the politics of invisibility as theorized by performance studies scholar Peggy Phelan. Hernandez de Luna's fake stamps offer him metonymic circulation through federal, public, and private channels often closed off to Black and brown Latinx bodies. As governmentally regulated documents that determine movement and circulation throughout the nation, stamps also invoke the parallel discourses of immigration and migration. With anarchic subterfuge, Hernandez de Luna uses the proxy of the postage stamp to explore official and unofficial ways that Latinx bodies travel through the United States.

Legacy and Afterlife of the Middle Ages

INTERNATIONAL CENTER OF MEDIEVAL ART

Chair: Hannah Maryan Thomson, University of California Los Angeles

How are the Middle Ages remembered? In recent years the Middle Ages have set the scene for a variety of popular TV series; contemporary identity is often connected to a medieval past; and medieval history has even been appropriated to justify the horrific actions of extremist groups. As scholars we know that popular views of the Middle Ages are often absurdly and dangerously misrepresented, but if a false vision of the Middle Ages is accepted as true on screen, in objects, or architecture, what effect does that have on the psyche of viewers today? This session invites papers from diverse fields to interrogate how memory, legacy, and myths of the Middle Ages live on today, in tangible or intangible ways. Possible topics may include neo-Gothic revivals, the endurance of religious expression for faith communities today, as well as 19th-century and fantasy medievalisms from Tolkien to *Game of Thrones*. In light of the content thread recommended by CAA for 2021—social justice—we specifically encourage submissions that consider race, gender equality, sexuality including queer pre-modern identities, and justice for Indigenous communities in the Americas. For example, potential topics might examine the appropriation of medieval symbols in contemporary hate groups or how medieval women are portrayed on screen. At a time when popular culture has renewed attention on the Middle Ages, it is critical to reflect not just on medieval attitudes towards their own material culture and visual arts, but how our own perspectives are shaped by their real and imagined legacies.

Legacy and Afterlife of the Middle Ages

Hannah Maryan Thomson, University of California Los Angeles

In this introduction to our session I will outline how the Middle Ages persist in our contemporary lives using a case study in modern-day Castile and León in Spain. Current inhabitants of medieval towns in Spain still have strong connections to the age-old monuments and histories that surround them. However, these histories that resonate so much are sometimes mythologized byproducts of nationalistic and xenophobic nineteenth- and twentieth-century historiography and their monuments have often been restored to an inaccurate cinematic version of a medieval past. The Middle Ages is a “living” concept tied up with local contemporary identity. In Castile and León there’s an entire sector of tourism dedicated to Romanesque and Gothic monuments. The reverence and adoration that these buildings inspire in locals, both in the faithful and in non-believers, as well as the recognition by local governments of their artistic and historic value, aided by the attraction of tourists, has in many ways ensured the monuments’ preservation. Tourism boosts the local economy as well as inspires pride in place for the local population. Economic prosperity and local identity are at stake with continuing to emphasize a medieval past in contemporary Castile and León. For the people living, breathing, raising families, and caring for their grandparents in these locations,

the imagined past is legacy of the Middle Ages that persists.

A Harlem Middle Ages

Lindsay S. Cook, Ball State University

The Gothic style was an ambivalent symbol in 19th- and 20th-century New York City. The designers of edifices serving as the face of a wide range of civic, educational, religious, and social institutions—from accessible public colleges and universities, to religious institutions with segregated seating, to exclusive private clubs that discriminated against prospective members on the bases of race, gender, and class—took inspiration from an architectural idiom with roots in medieval Europe. Religious institutions led by Black New Yorkers were no exception, and this paper highlights some of the reasons why two venerable Black Protestant congregations commissioned Black architects to design Gothic churches for their religious communities in Harlem when they first relocated to the neighborhood on either side of World War I. Drawing on archives, maps, photographs, and sociological studies from the period and indebted to recent scholarship by art, architectural, and literary historians, my paper explores the intellectual and architectural underpinnings of St. Philip’s Protestant Episcopal Church and Mother AME Zion Church, demonstrating that what came to be known as the Harlem Renaissance took shape against the backdrop of a Harlem Middle Ages.

Medieval Stage, Modern Circus: The Medievalism(s) of Bread and Puppet Theater

Michelle Oing, Stanford University

Since its first performances in the early 1960s, Bread and Puppet theater has become known for its multimedia productions that explore the cruelty and hope of the modern world. Their work is unapologetically political, advocating for radical communalism and against the limitations of capitalism. It is also unapologetic in its borrowings from the rites and iconography of the medieval Catholic Church. In productions with titles such as “The Fourteen Stations of the Cross” and “Passion Play,” this theater group draws inspiration from an imagined medieval past that is both a site of struggle and a space of potential liberation. This paper will examine the role of the “medieval” in Bread and Puppet, focusing on productions of “Our Domestic Resurrection Circus” (ODRC) from the past five decades. Beginning in the 1970s, these performances borrowed stage design ideas from medieval cycle plays, enlivened by masked and puppet performances, to create an immersive experience exploring political injustice through poignant, silent dramas, as well as humorous skits. These medieval borrowings do not serve an institution such as the church; instead, they are meant to elevate art to a sacred form, creating new communities in the process. As one line from a 1970s performance of the ODCR proclaimed, “Art is no longer a decorator for religion. Art is by now what religion used to be.” This case study of Bread and Puppet thus provides a way to think about how the medieval past can act as a source of inspiration for political and social liberation.

Digital Reconstruction and the Legacy of Early Gothic **Tori Jean Schmitt**, UCLA

Contrary to initial assumption, the composition of most

medieval buildings is scarcely medieval at all. Repaired and restored for a near millennia or more, the majority of what a visitor sees at a church or cathedral does not date as “medieval,” but rather is the trace of several centuries of continuous lively use. Nonetheless, while this paradoxical fallacy is often acknowledged within the field, a scholarly preference for extant structures continues to shape the scope of how and what is studied. Non-extant buildings or those which have been heavily restored are rarely, if at all, discussed in historiography. Digital reconstruction provides a promising new method through which to study the legacy and afterlife of non-extant medieval architecture. Using the lost twelfth-century abbey of Sainte-Geneviève in Paris as a case study, this paper seeks to underscore how a digital methodology might not just help us envision architecture which no longer stands, but potentially change how we view held narratives of medieval architecture. Destroyed in 1807 to make way for the rue Clovis on the Left Bank, Sainte-Geneviève was among the earliest examples of the so-called Gothic mode of building which emerged in Paris in the 1130s and 1140s. Visualization of Sainte-Geneviève’s architectural program, facilitated through digital analysis of surviving limestone fragments, early modern prints, and documentary watercolors, allows us to revisit a hitherto undiscussed actor in this significant stylistic moment and thusly, provides an opportunity to revise not only our understanding of the abbey’s legacy, but of early Gothic.

Legacy: Women and War

The Remembering Image: Trauma, Revolution, and Nostalgia in the Photomontage of Lara Baladi

Dani J Jakubowski, SCAD

Best known for her recent archival work engaging with the digital vestiges of the Arab Spring demonstrations, Egyptian artist Lara Baladi’s fascination with the photographic image and its capacity as a medium of remembrance shaped her practice during the decades leading up to the protests. Her earlier digital montages *Justice for the Mother and Perfumes & Bazaar*, *Garden of Allah*, both made in 2007, juxtapose images of her parents alongside archetypal photographic representations of world cultures to produce riotous origin myths that negotiate the distance between the deeply personal and the broadly global. The artist’s more recent photographic installation *Diary of the Future*, first exhibited in 2010, presents hundreds of spent vessels of Turkish coffee, the inky spread of fine coffee grinds appearing as fractal repetitions throughout the work’s space, providing countless opportunities for divination. The cups pictured in *Diary* were all drunk by friends and family that visited Baladi’s father during his final struggle with cancer. My exploration of Baladi’s work will situate her more recent revolution archive in the context of these earlier artworks, demonstrating the artist’s career-spanning recruitment of the photographic image as a vehicle for nostalgic remembrance in the face of personal and historical trauma. Baladi’s approach to photomontage acts as a form of redemptive recollection, using photography to call forth images of a past that the artist fears will otherwise be lost to the inexorable flow of time and the always constant threat of

erasure under the fascist manipulation of history.

Émile Derré’s Monument to Louise Michel: The Mother of Revolution

Christa Rose DiMarco, The University of the Arts

French revolutionary Louise Michel (1830-1905) founded secular schools and became well-known during the Paris Commune (1871). Exiled in 1871, she rose to national prominence through the liberal press. Upon amnesty in 1880, she returned to great fan-fair and the press pictorially solidified her as an icon of revolutionary action. She later moved to London where she authored anarchist texts and a history of the Commune, and she became a sought-after speaker. By the turn of the century, her image signified radical reform. Scholars, however, have not addressed how her image served as a palimpsest of political measures. I aim to consider how Michel’s depiction asserted a continuous progressive lineage despite revolution and legislative setbacks. One year after her death, Émile Derré (1867-1938) commemorated Michel with a maternal image of her gently talking to a young woman who looks up adoringly (Fig. 1). During the Third Republic, motherhood remained central as policy makers debated divorce and education for young women. Conventionally, mothers raised sons loyal to the Republic and fostered the dedication of their husbands. Derré’s sculpture subverts this notion, using the sign of a mother to support the ideals of the Commune, a signifying effect that dates to the eighteenth century. Since the 1789 Bread Riots, revolutionary French women have understood protest against injustice as the responsibility of mothers. I intend to locate Derré’s sculpture within the pictorial tradition of revolutionary mothers and the long-standing legacy of Michel whose teachings influenced younger generations working toward legislative reform.

Posthumous Recognition of Nadežda Petrović: The Artist, War Hero, or Both?

Vuk Vukovic, University of Pittsburgh

In a war-torn region such as the Western Balkans, the recognition of war heroes is no anomaly. From marking street names to erecting public monuments, honoring the national heroes takes different forms. In this paper, the focus of the analysis is on Nadežda Petrović (1873–1915), a female painter who first gained recognition as a nurse volunteer in the Balkan Wars (1912–1913) and World War I (1914–1918), and gradually in Serbia’s history of art as a celebrated artist. By studying two events (public monument construction and retrospective exhibition) that diverged her legacy from a war hero to an artist, this paper examines how one nation reconstructed an image of a woman artist who was neglected by the art critics during her lifetime but who became one of the most prominent artists in the region posthumously.

The Legacy of Elena Guro’s Worldview in Mikhail Matyushin’s Theoretical Perspectives

Irina Lyubchenko

Recent scholarship began to pay formidable attention to the contributions of Russian avant-garde female artists to the development of prominent artistic movements, such as Russian Futurism and Cubo-Futurism. However, their roles in these developments are still shadowed by their male

counterparts, whose theories and artistic works have been historically scrutinized with a more sustained vigour. In part, this intellectual bias contributed to misrepresentation of the degree of collaboration between male and female artists during the incredibly rich period in Russian culture, the first two decades of the 20th century. Moreover, often these artists not only shared artistic convictions but also households, with many being lifelong partners. It is a common practice to draw intellectual parallels between artists who influence each other through their work. But what happens when people live together under one roof and share each moment of life? This paper conducts a comparative analysis based on a case study of the works of a painter, writer, and poet Elena Guro and her husband, a musician and artist Mikhail Matyushin. The goal of the paper is to excavate Guro's ideas that might have been fully absorbed into the writings of her partner and acknowledge their contributions to the foundations of Matyushin's theoretical views. In particular, this essay focuses on tracing the formation of Matyushin's concept of Organic Culture in Guro's impressionistic approach to art and life, Symbolist concept of "zhiznetvorchestvo" (the neologism that merges life with creative activity), and musical approach to colour.

Lightning Session: Design Object Talks in Honor of David Raizman

DESIGN STUDIES FORUM

Chairs: Victoria Rose Pass; Elizabeth E. Guffey

In 2003 David Raizman (1951-2021) published the first edition of *A History of Modern Design*, a pioneering introductory survey text that shaped a historical narrative around key works and projects in the history of decorative arts, graphic design, interior design, industrial design, and fashion. In so doing, Raizman wove together a series of arguments that tied production and consumption, innovation and reform. Although trained as a medievalist, Raizman shaped a canon of design history that was echoed in his other scholarship, mentorship of other academics, and service to the field. At the time of his death, Raizman had just completed a revised manuscript for the third edition of his survey text. To celebrate Raizman's life and echoing his desire to expand design history's canon and take responsibility for improving it, this panel asks presenters to nominate and present a single object, project or design not currently in *A History of Modern Design*, but arguably worthy of inclusion. These short 7 minute presentations should both nominate a design, but also relate it to at least one of the themes that Raizman emphasized in his own research and writing: continuity and change, production, consumption, design values and meanings. How does your nomination change the narrative of design history? What kinds of ideas can it help to illuminate for students? Whose stories can this design help to tell?

The Traditional Turkish Tea Glass as an Example of 'Continuity'

Christopher Wilson

For this lightning session in honor of David Raizman, I am nominating the vessel into which Turkish tea is traditionally

served: a clear glass with an hour-glass figure, described as "tulip-shaped" in English and "thin waist" (ince belli) in Turkish. Having its roots in Ottoman culture, the glass survived Mustafa Kemal Atatürk's revolution of 1923 and continues to serve customers in the Republic of Turkey. For this reason, I am nominating the glass under Raizman's category of "continuity."

Alfred Stevens and the Wellington Memorial
Dennis Wardleworth

The Baseball Cap
Patrick O'Shea, Kingston University

An Outsider Typeface: Auriol in Francis Thibaudeau's "La Lettre d'Imprimerie"
Craig D. Eliason, University of St. Thomas

Francis Thibaudeau's typography manual, "La Lettre d'Imprimerie" (1921), is acknowledged as key in the categorization of type, but it is the book's own typeface choice that draws typography into the twentieth-century discourses of modernity and colonialism. To lay out his history of Latin types, Thibaudeau set most of his text in Auriol, a type released by Georges Peignot based on the lettering of George Auriol. Auriol's designs emerged in the cabaret scene of 1880s Montmartre during the late-nineteenth-century French vogue for Japanese aesthetics, and his letters have the tapers and gaps that evoke Eastern calligraphy. These character-full letters might seem more suited for "display" than "text," yet Peignot produced them at running-text size, and Thibaudeau's two volumes feature them throughout. To distinguish his own text from his visual examples, which were all typographic in appearance themselves, Thibaudeau sought an "outside" voice, which Auriol doubly fulfilled: it was from afar (in its Japoniste character); and it was modern (part of l'art nouveau). But even as an "outsider," Auriol remained, in Thibaudeau's words, full of "French grace and elegance." Centering nationalist pride on designs that had roots in foreign culture had currency: a few years later the famous Exposition internationale des arts décoratifs et industriels modernes would open, exploring global design but arranged around a celebration of modern French design. Thibaudeau's employment of the fonts in "La Lettre d'Imprimerie" provides a revealing example of a European tastemaker seeking what design could affirm about his countrymen's position in the world and in history.

"The Reason Why the Colored American Is Not in the World's Columbian Exposition"
Brockett Horne, MICA

Nathan Lerner and Hin Bredendieck's Plywood Chair
Monica M. Obniski, High Museum of Art

The India Lounge
Eric G Anderson

Parker Brothers' Boardgame "Bobby and Betty's Trip to the New York World's Fair"
Amy F. Ogata, University of Southern California

The 1939-40 New York World's Fair produced an

unprecedented number of popular souvenirs, including the Parker Brothers board game "Bobby and Betty's Trip to the New York World's Fair 1939." This graphically rendered fairground experience in miniature paralleled efforts of civic leaders and advertisers who used the fair to promise better times ahead, even amid the economic uncertainty of the Great Depression. In Bobby and Betty's Trip to the New York World's Fair 1939, surrogate children guide the player; the four turned wooden forms painted in bright colors were proxies for Bobby and Betty, figures depicted on the box and on the board. Bobby and Betty were the invention of the New York World's Fair Corporation's public relations and advertising wing. And the game was tied to an illustrated children's book of the same title co-authored by fair commissioner and its chief salesman, Grover A. Whalen. The player determined the path of the visit, arranging stops efficiently since exiting the fairgrounds at the Corona Gate was the objective. Emphasizing both the official pavilions and transportation to the fair, the game incorporated travel to the former wasteland via new infrastructure, making the player both a consumer and a canny participant in the broad dynamics of design in the largest sense. David Raizman loved New York City and world's fairs.

Body Diagrams for Pain Care

Gabi Schaffzin, York University

Kawaii Dissemination: Hello Kitty

Christina Singer, University of North Carolina at Charlotte

Post-war consumption of media and everyday objects in Japan is commonly and fundamentally cute—it's kawaii. Kawaii is a blatant shift from traditional Japanese minimalism, which is a more widely-acknowledged Zen-style design for its closeness to Western minimal design. As manga swept through Japan when its occupation of Korea came to an end, Japanese people—particularly the youth—craved a friendlier image of Japan compared to the preceding brutal image of militant Japan. Cue the ensuing origins of kawaii, a "cutified" style of everyday objects ranging from cuddly toilet seat covers to friendly visual interface designs for corporate brands. This movement has become familiar in a range of design disciplines around the world, from fashion design to product design, and it is now widely known as kawaii. For this presentation, Hello Kitty will serve as the face of kawaii. She is arguably a leading design artifact in the kawaii design movement that has been consumed globally for several decades while normalizing cute culture across ages, genders, and continents. This history tells a very human story, one where people trust, embrace, and reconnect with their childlike innocence by interacting with and consuming kawaii-inspired designs.

Making Media Social: An Examination of Video and Television in the History of Political Activism of the 1970s

Chairs: **Corinna Kirsch**, State University of New York Stony Brook; **Brock Lownes**, Stony Brook University

Discussant: **Solveig Nelson, PhD**

Media archaeology and social justice are rarely found in the same sentence: they are uneasy allies. Media archaeology decenters the role of the human as the primary source of action, while social justice centers on human activity: material redistribution and social parity. The papers in this panel examine how specific functionalities endemic in the advancement of video technology (mobility, surveillance, and live feedback) were used by artists in the 1970s to not just overcome formal boundaries but as a means to undermine the status quo of the contemporary media landscape and engineer new political relationships. As WJT Mitchell writes in "The Violence of Public Art: Do the Right Thing": "What many of our contemporary artists wish to provide, is a critical public art that is frank about the contradictions and violences encoded in its own situation, one that dares to awaken a public sphere of resistance, struggle, and dialogue." How can archaeological perspectives bring to the fore these social ghosts in the machine, the acts of resistance against mainstream use of video, and the liberatory utopic feeling that the introduction of video technologies promised? The papers in this panel attempt to recoup past cultural and historical narratives surrounding the advances in televisual technology, asking how we can productively apply these narratives to help us re-evaluate our current political reality.

"What can the federal government do for you?" The Problem of Television at the 1977 Artists' Convention
Corinna Kirsch, State University of New York Stony Brook

Media created problems and promises for political engagement at the exhibition Open to New Ideas: New Art for Jimmy Carter (1977) and its daylong affiliate event, the Artists' Convention, in which a series of proposals on the role of artists in the public sphere was voted on by a panel of conceptual artists. The recommendations were both lofty and practical, ranging from the ability for artists to eradicate racism to taking part in community-planning boards; television, video, and other forms of media were explicitly named as integral to these aims. This paper explores how the Artists' Convention challenged notions of conceptual art's indifference to direct public involvement and how artists' work with media contributed to a healthy democracy—if only the role of the artist could be more fully understood by the public and government. Questions to be addressed include how media was considered key to achieving the goals of the Artists' Convention while at the same time instigating the failure of ratifying the overall agenda. How were live video and closed-circuit television, among other formats at the convention, able to divide publics rather than unite them? By looking to methodologies familiar to the cultural techniques of German Media Theory, the paper additionally seeks to help uncover

the gaps between expected media behavior and their resultant operations. Comparing the events of 1977 to digital forums today brings additional clarity to how media formats continue to be discussed in rhetorics of unity despite technical operations that proceed to do otherwise.

"You Call This a Protest?" The Politics of Cybernetics in Paweł Kwiek's Soc Art of the 1970s"

Beatrice Smigasiwicz

"This is my face seen from camera number two." The voice of the artist Paweł Kwiek cut through the regularly scheduled communist party programming as his face, hands, and his entire silhouette filled the TV screen in Poland's first televised video art performance. Video A (Studio Situation) aired from a television studio in 1974 shortly after Kwiek graduated from the Film School in Łódź. Although Kwiek began his career shortly after the student protests of 1968, he turned to the camera not as an artist or activist against the status quo, but as an operator, a designation he adopted from his study of film, cybernetics, and architectural theory. His protest was not against socialism but as he specified in the manifesto, it was a call to return to Lenin's directive in which technology can offer the blueprint for improving communication between different strata of society. My paper examines Kwiek's relationship to the camera in order to consider the place of the individual in the fraught relationship between politics and technology during late communism. I argue that at the cusp of the Solidarity workers' movement in Poland, Kwiek can be seen as one of the last descendants of the Constructivist's revolutionary stance.

Guerrilla Television or Social Media Activism: The Raindance Foundation's Video Recordings of Political Protest and Rallies

Brock Lownes, Stony Brook University

In the past year, we have bore witness to police brutality, social protests, and armed insurrections. For many, however, the experience of these events was largely virtual: recorded or stream-lived from mobile phones and consequently circulated on social media platforms and later new outlets. Art historians like David Joselit and more recently Gregory Zinman and William Kaizen have argued that closed-channel video installations by artists such as Dan Graham make the viewer aware of their mediated position within a greater televisual system. These studies, however, fail to mention how the effects of video feedback persist today, structuring our contemporary social relations. Drawing on media archaeological theory, this paper investigates the early adoption of the Sony Portapak by the artist collective the Raindance Foundation and their offshoot TVTV, paying attention to their recordings of protests and social unrest. Recent attention on their collective work has largely been focused on the Raindance Foundation's publication, *Radical Software*. Yet a whole host of videos, including documentation of the first Earth Day rally in 1970, located in the archive of the Center for Art and Media (ZKM) in Germany, remain unexamined. By foregrounding common aesthetic strategies between early video art and video on digital platforms, such as shaky camera and close-cropped interviews, this study demonstrates how the objective truth-claims of the handheld

first-person digital camera are rooted in the style of early experiments with portable video technology.

Making Women Visible in the Non-Western and Pre-Modern Art History Classroom

Chairs: Sarah Madole Lewis; Yan Yang, CUNY BMCC

The Classical female nude is the long-standing "gateway" object of the art history survey, but the truth is, she is an object for the male gaze that reveals the fundamental reality that female influences in art are typically subjugated to kings, pharaohs, emperors, generals, and male artists, despite the presence of female patrons and viewers. The history of men dominates the traditional narrative in the humanities, but in our current climate there is a growing interest in diversifying the canon, for example, by the inclusion of women of agency. This means an overhaul of the elite male-, Eurocentric, and heteronormative curricula currently in place. However, this interest in decolonizing the classroom and giving voice to alternative perspectives challenges us as instructors: preordained curriculum standards demand that we cover the most representative works (which were mostly commissioned and produced by men). In light of the growing need for representation, inclusion and equity in the classroom, how can we re-integrate the voices of women and other underrepresented peoples (as subjects, artists, patrons and viewers) into our courses without compromising learning? The organizers seek art historians who are radically transforming their classrooms into a balanced place for inclusive learning.

A Curse on He Who Would Erase Her Name: Ancient Mediterranean Women in the Art History

Sarah Madole Lewis

The artworks depicting and related to the Mesopotamian queens Napirasu and Pu'abi, Egyptian pharaohs Sobekneferu and Hatshepsut, as well as images of women on Greek vases, offer students the opportunity to consider the role and reception of women in the ancient art history classroom. This paper considers these four case studies to demonstrate how this focus on women in the art of the ancient Mediterranean maintains the standards of the core curriculum despite its non-traditional focus on women. This makes the course more relevant to students in terms of current events and ways of thinking. Teaching in the era of open-resource education frees us from the confines of predetermined textbook content, and from the limitations of the traditional narrative, allowing us to reframe our focus to incorporate more of a focus on women and other less-well represented ancient peoples in the reception of varied artworks.

Teaching the Artistic Patronage of Empress Wu Zetian of China

Yan Yang, CUNY BMCC

The Confucian patriarchal traditions of China have all but guaranteed that women are marginalized in art historical surveys. The history of Chinese art is dominated by emperors, male literati, and male artists. When women are mentioned, they are presented as meek wives or loyal concubines whose only role is to uphold the traditional hierarchy of men... With a

single exception. The Empress-Regnant Wu Zetian (624-705) is remembered as a promiscuous woman who killed her own children in order to further her ambitions for power. She is said to have been vain and ruthless, and her infamy lives on in the Chinese collective memory. Given her unusual path to power, is it surprising that later (male) historians are scandalized by her audacity to sit on the imperial throne in her own right? Although she is remembered for her dalliances with strapping men all the way into her 70s, if we explore the kind of art she sponsored, we see a shrewd woman who used the patronage of monumental Buddhist statues in ways that followed an imperial prerogative established by male predecessors. Through the art she has left behind, Empress Wu asserts her royal authority in ways that history cannot silence.

Female Agency & Contemporary African Art

Dana Liljegren, The Graduate Center, CUNY

Beginning with a juxtaposition of two compositionally similar images – Malick Sidibe’s *Portrait d’une Femme Allongee* (1969) and Ingres’s *La Grande Odalisque* (1814) – this presentation examines specific works, artists, practices, and developments within the vast field of artmaking and exhibitions in Africa, in relation to how such topics can be incorporated into core-course syllabi and directed toward representation of women in the classroom. By proposing an expansive definition of artistic activity, my discussion includes collectives, community-based projects, and practices that straddle the line between aesthetics and utility, and examines the individual (often male) artistic genius as a foil to recent iterations of collaborative production. Lastly, a look at the ways in which women in particular are transforming the field of African art – as artists, gallerists, curators, organizers, and interlocutors – aims to foreground female creatives as agents of growth and innovation.

Creating a More Inclusive Art History Classroom

Amy Michelle Gantt, Southeastern Oklahoma State University

The task of giving voice to traditionally marginalized groups in the setting of art historical instruction can seem daunting. There is need to bring in the voices of the underrepresented groups, in this case Native women, while also continuing to cover the most representative works in the western canon. We can reintegrate the voices of underrepresented populations by teaching, researching, talking about contributions made by Native women in art history. We can do this by giving voice and exposing students to underrepresented groups when it comes to teaching art historical content. At Southeastern Oklahoma State University, this looks like offering a more inclusive curriculum in art history and art appreciation courses. While not eliminating the most representative works, there is room for the addition of other voices in the art historical record. Bringing in Native women artists adds a richness to the curriculum while also creating personal and cultural connections with our thriving Native population on campus. The student demographics at SOSU include a Native population of about 20% of our enrollment. However, it is often the case that our Native students have very little connection to their cultural heritages. Bringing in artists with Native heritage creates inclusion and connection for our students while

exposing them to new ideas about art and artists.

Mary Beth Edelson: Goddess, Trickster, Performance Artist, Agitator

Chairs: Kathleen M. Wentrack, Queensborough Community College, City University of New York; **Anne K. Swartz**

Mary Beth Edelson was a major creator of second-wave feminist art's affiliation with goddess imagery and performance. Some consider her a goddess herself in the extent of her historical influence. Yet beyond worship, her body of work has been insufficiently regarded and analyzed. This panel examines her practice as prominent in the explosive impact of feminist art and art history and its manifestations as ritual in art, nudity in performance, collaboration, participatory art, activism, and reliance on idiosyncratic yet incendiary devices such as the trickster, and contextualizes it within contemporaneous art practices dominated by male artists. Distinct from many of her contemporaries, Edelson worked in a multitude of media. These ranged from painting, performance, video, photography, and agit prop to earthworks, installation, collage, artist books, printmaking, and sculpture. Similarly, her oeuvre encompassed diverse themes from ancient goddesses, mythology, and movie stars to stereotypes, pop culture, beauty, and humor. One of the compelling features of her agit prop is that she enacts and concretizes her feminist network through photography, appropriation, collage, and text while also celebrating her feminist colleagues. This panel will analyze and historicize significant elements of her practice as well as influences and connections with artistic practices of her contemporaries through a structured round table discussion between artists and art historians.

Round Table Participant

Diane Dwyer

I met Mary Beth Edelson as a member of W.A.C. in the early 90s. In 1994, I worked as an assistant for her project *Combat Zone: Campaign HQ Against Domestic Violence*, commissioned by Creative Time. I helped with many aspects of the project, including production and event support. For the three months of *Combat Zone* I also worked the information table (pre-social media!!) on Broadway in front of the space. Throughout this multifaceted project, Mary Beth generously shared her process and experiences with everyone involved.

Round Table Participant

Janet Henry

I met Mary Beth when we were members of WAC (Women's Action Coalition) we were also active in CODAI (Committee on Diversity and Inclusion), a multi-racial group that formed within WAC to address the lack of diversity in the women's movement in general and in WAC in particular. However, our collaboration didn't really start until after WAC was a goner. The all-male 1993 New York Times Magazine recreation of its 1943 Art Star photograph (at least the 1943 version included Hedda Stern) seemed to infuriate everyone but the gaggle of men, populating it, their dealers, and their collectors). Mary

Beth's Soho loft became the place where we met to respond: Circumspection was not encouraged: There's a photograph of a bunch of women in men's suits sporting realistic prostheses out there somewhere, along with posters and other paraphernalia.

Round Table Participant

Gabriella Shypula, Stony Brook University

By examining the relationship between lived experiences and women's artmaking during the 1970s and 1980s, my dissertation seeks to recover autobiography as a historical mode. Mary Beth Edelson is central to my dissertation because she explores and historicizes the individual and collective experience of being a "woman artist" in her artistic practice. My research focuses on Edelson's 1970s agitprop series, beginning with *Some Living American Women Artists* (1972), and how she maps an alternate art history that reflects the women known both directly and indirectly in her life. Edelson's posters have yet to be contextualized within the developing sense of political collectivity for women artists based on their private and social experiences, as emphasized during the Women's movement. Her posters have also yet to be understood as emblematic of a broader drive by contemporary women of the period to establish a visual historical record of women artists. For instance, Sylvia Sleight's portraits document women artist co-ops and informal groups, Harmony Hammond's woven sculptures are made of fabric sourced from women artists in her life, and May Stevens' series of "History Paintings" appropriate art historical tropes to document women artists formative to her politics, art, and life. By situating Edelson's agitprop within the broader sociopolitical landscape of 1970s New York, Edelson's prolific career can be regarded as a leading critical voice not only in feminist art history, but also art history more broadly by modeling a history that puts the voices of artists, particularly women, first.

Round Table Participant

Alicia Smith

Mary Beth Edelson's work often dealt with women and spirituality, as does mine. Mary Beth and I both rail against a larger patriarchal culture, both seeking to reclaim and reconstitute. I was inspired by Mary Beth Edelson's Goddess Head series for my project "Ochpaniztli." Mary Beth had expressed that many ancient rituals around the goddess actually centered the male experience to women's bodies and sexuality. Recurring themes of vulnerability and theft of innocence were common. In Ochpaniztli, the Aztec ceremony held on the vernal equinox, a young woman was dressed as Chicomecoatl, Ripe corn, and decapitated, her blood spilled on the seed that would be planted the following spring. Her attendants were dressed as the god of Rain, Tlaloc. As people of the corn, my ancestors didn't just metaphorically view seeds as brave sacrifices, but literally. How we kept time, how we understood our bodies, and organized our lives all of this revolved around this crop. Chicomecoatl reminds me a lot of Chhinamasta, or "Head Cut Off" of the Hindu Pantheon. These are goddesses who are supposed to remind us of the sanctity in the horrifying, who are both beatific and wrathful. Chicomecoatl means 7-Snake. A snake is a blessing to a

milpa, in that it keeps away mice, but a snake will also bite your ankle when you tend your crop. Awe and Annihilation. These goddesses show us how sustenance can come from suffering and reminds us that all life depends on our own.

Materializations of Environmental Shifts

Sumi, ink traditionally used in East Asia for writing and drawing, is made of soot and animal glue. Soot is created by burning organic objects or oil, and glue is made by extracting gelatin from various animals. This 2000-year-old art of making Sumi can teach us multiple facades of contemporary cultures that we participate in. The materials that we touch and manipulate for artmaking have significant impacts on artist's ability to speak and communicate. Furthermore, tracing back to the origins of the materials and their raw materials gives us tools to relate ourselves with the land emotionally and metaphysically. Soot, the main ingredient of Sumi, is now the main content of new geological era, Anthropocene. The result of the glorious industrial era across the earth is manifested in this very material, soot. Both soot in Sumi and soot on the earth highlight the inseparable relationship between the materials that we use for artmaking and the land we live on. This presentation will focus on not only Sumi in depth materially and culturally but also how the origins of materials are incorporated in artmaking processes and concepts. Additionally, artmaking processes including spiritual matters tangled with material-making as well as mark-making will be examined.

Bark and Beetles

Kate Flint, University of Southern California

This paper discusses contemporary eco-art that provokes us to view nineteenth-century landscape paintings through fresh eyes. If their familiar subjects frequently show topographies visibly changing through forest clearance and the logging industry, the latent content of these paintings depicts the ground of future change, through conditions exacerbated by drought and by warming temperatures. I start with two examples: the recent cluster of works focusing on the hemlocks that grew around Frederic Church's home, Olana, and that are now threatened by the woolly adelgid beetle (for example, Jean Shin's installation "Fallen" and Sarah Bird's "LightField" photographs), and Seattle artist Suze Woolf's series of "Bark Beetle Books," which bind together pages of bark inscribed by the intricate borings of pine beetles. Both types of beetle thrive on trees weakened by climate change. The format of Woolf's series, furthermore, invites reflection on the long-standing trope of the "Book of Nature," and on our capacity to "read" attentively observed – and represented – natural scenes. In nineteenth-century paintings, we may locate the unrevealed presence of indigenous knowledges and practices; calculations of timber and land as commodities as well as manifestations of natural diversity and spiritual presence. But above all, I show how these works are in dialogue with environmental violence to come. This talk draws on my current book project, discussing how contemporary art can borrow from the past to reflect on the urgency of our present moment, and arguing that contemporary depictions of environmental vulnerability change how we look at nineteenth-

century works.

In Touch with The Land

Nishiki Sugawara-Beda, Southern Methodist University

Sumi, ink traditionally used in East Asia for writing and drawing, is made of soot and animal glue. Soot is created by burning organic objects or oil, and glue is made by extracting gelatin from various animals. This 2000-year-old art of making Sumi can teach us multiple facades of contemporary cultures that we participate in. The materials that we touch and manipulate for artmaking have significant impacts on artist's ability to speak and communicate. Furthermore, tracing back to the origins of the materials and their raw materials gives us tools to relate ourselves with the land emotionally and metaphysically. Soot, the main ingredient of Sumi, is now the main content of new geological era, Anthropocene. The result of the glorious industrial era across the earth is manifested in this very material, soot. Both soot in Sumi and soot on the earth highlight the inseparable relationship between the materials that we use for artmaking and the land we live on. This presentation will focus on not only Sumi in depth materially and culturally but also how the origins of materials are incorporated in artmaking processes and concepts. Additionally, artmaking processes including spiritual matters tangled with material-making as well as mark-making will be examined.

Toward a Visual History of Earth System Models since 1986

Timothy Stott, Trinity College Dublin, the University of Dublin

Toward a Visual History of Earth System Models since 1986
How have visualisations of the earth system evolved since the so-called Bretherton diagram of 1986? What are the technologies and conventions for producing and using these visualisations? How might the analytical tools of art history and visual studies study the information design – the diagrams, maps, flow charts, infographics, and so on – used in Earth Systems Science (ESS) to visualise Earth System Models (ESMs)? In answer to these questions, this paper outlines a visual history of ESMs from the Bretherton diagram, published by the US National Research Council in 1986, through the twelve projects run by the International Geosphere-Biosphere Programme (IGBP) between 1987 and 2015, and up to the Coupled Model Intercomparison Projects (CMIP), begun in 1995 and now in Phase 6, run by the World Climate Research Programme. Based upon this visual history, this paper will test an analytical and interpretative framework to study such visualisations as they operate within the 'epistemic culture' of ESS and across the public sphere. It will approach these visualisations as 'technical images' with an iconography, a semiology, perhaps even a style, as they produce knowledge and act within series of similar representations, scientific and otherwise. The overall aim of this paper is to demonstrate the importance of art history and visual studies to understanding how visualisations of ESMs have shaped the planet as an object of knowledge and as the domain of future climate action and environmental governance.

Invisible Spill: Oil Beyond the Environmental Breakdown **Amin Alsaden**, University of Toronto

Although oil is accelerating an impending environmental breakdown, global demand for this non-renewable energy resource is projected to increase in years to come. Recent scholarship in political theory and the social sciences has been exploring other, conventionally less examined, repercussions of our insatiable appetite for fossil fuels. Despite the incontestable planetary environmental footprint of oil production and consumption, these industries continue to be associated most closely with South Western Asia, or the region known as the "Middle East," thanks to its abundant reserves and supply, placing it at the nexus of ongoing battles that aim at securing oil, thus controlling the world. The region amplifies the pernicious impact of extractive capitalism on our collective existence: rooted in the history of colonialism, and sustained by perpetual warfare and military interventionism, oil also shapes governance systems—including that of Western democracy—economic interests, technological advances, and urban landscapes. Environmentally unsustainable, oil has likewise engendered unsustainable political, social, and cultural conditions. This paper surveys works by contemporary artists who interrogate the complexities and contradictions surrounding global oil dependency: reflecting on its history, critiquing its centrality in regional conflicts and the international competition for resources, acknowledging its role in forming identities and cultural imaginaries, and even questioning the influence it exerts in patronage and artistic production. Beyond the usual focus on the climate or Western Asia, these artists unveil the manner in which oil spills over into realms that often remain invisible to our understanding of how extractive capitalism structures the entire world.

Materializing Global Concerns in Contemporary Art

Chair: Iris Gilad

Discussant: Media Farzin

Transformative Materialism: On Monira Al Qadiri's Post-Oil Monuments

Aikaterini Arfara, New York University Abu Dhabi

This paper explores Monira Al Qadiri's Alien Technology, a series of large-scale public sculptures based on the heads of deep-sea oil drills, as a key project in the artist's ongoing research into the historical and cultural legacy of the pearl trade, and the massive social and economic shifts brought about by the oil industry and fossil fuel consumption. By transforming the carbon-intensive process of extraction into large fiberglass and aluminum public sculptures coated with the iridescent, dichroic color of oil and pearls, Al Qadiri explores the alien and alienating effect of oil in politics, everyday life, aesthetics, and the economy while revealing the multiple past and future narratives related to this black liquid as a natural and cultural commodity. Al Qadiri's investigation of petro-cultures and petro-economies is approached as a speculative gesture towards the material manifestations of pre-oil and post-oil culture in everyday life. Considering yet

escaping Gulf Futurism as a placeholder term that signals an ahistorical reality, Al Qadiri's work reclaims the right to liminality as an intermediary, imaginary realm of urban possibilities that overcomes spatial hierarchies. Echoing Homi Bhabha's reflection on interstitial space as a threshold reality that destabilizes binaries and opens up the possibility of hybridity, this paper critically examines Monira Al Qadiri's public art as a complex artistic practice that interrogates cultural legacies in the Gulf, as well as iconic representations of pearl and petroleum cultures.

The Dysfunctional map: Mapping Dislocation in Contemporary Middle-Eastern Art

Iris Gilad, Duke University

Only the latitude and longitude lines survived the abstraction of *Globe* (2007), a large-scale round metal sculpture by Mona Hatoum. The Palestinian-descendant Hatoum immigrated to England from Lebanon to pursue artistic and academic training. The Lebanese civil war (1975-1990) forced her to stay in England. *Globe* results in an empty prison-like cell, a seemingly dysfunctional map. Nevertheless, the installation offers a cartographic representation of Hatoum's experience of dislocation: across the entire globe, there is no place that she can call home. *Hot Spot* (2013) is also a metal globe divested of information, with the addition of neon-red lights that outlines the continents. The warm vibrant lights serve as a reminder of the perils of war and reference a second meaning of the title, a hot-spot as a place of unrest. The two sculptures exemplify two approaches to critiquing conventional cartography: *Globe* offers an alternative map based on the artist's diasporic experience. *Hot Spot* comments on the colonial and post-colonial power struggles that shape modern cartography. I explore how conventional cartography is critiqued, deconstructed, and reinvented by contemporary Middle-Eastern women artists such as Hatoum, Ariane Littman, and Yto Barrada. I begin by tracing the history of colonial Middle-Eastern cartography, particularly the 1916 Sykes-Picot Agreement. I turn to examine the two strategies for disputing the reputation of cartography as an objective science. I argue that the artists address the unequal geopolitical relations that are encompassed in conventional mapping and the inability of cartography to represent their individual experiences of migration and dislocation.

Geolocated Love: For More Humanitarian Classification And Use Of Big Data

Clarissa Ribeiro, University of Fortaleza

The Travel risk map 2020 publishes every year the short list of the world's most dangerous countries and is considered as a compass for international travelers who do business all over the world. For 2020, revealed in a new interactive map, the most dangerous countries listed were Libya, Somalia, South Sudan and the Central African Republic. All the world riskiest countries located in Africa. On the other hand, initiatives such as the Minority Rights Group International's (MRG) 'Peoples under Threat' ranking (MRG, 2021) highlights countries most at risk of genocide and mass killing. In 'Geolocate Love'(2020), for the series of 4 (four) CNC carved data-sculptures, the artist extracted and used as primary data in a generative design processes, Tweets from users living in

countries top ranked by the International SOS (2021) global risk experts containing the hashtag #love. The data sculptures where carved in a 4 axes Roland MDX-540 in plain wood. The artist intention in actually sculpting the data-objects is an effort to discuss the sublime in strategies for data visualization in arts (Manovich, 2002) meditating on how digital fabrication can help making the astonishing amount of data we have access online more tangible and the impact of the realities it reveals more effective in calling for action. Considering we are entering an era of extreme online presence, having art being NFTized, 'Geolocated Love' is a call for a more humanitarian classification and use of bigdata.

Molding Clay's Art Histories

Chair: Elizabeth Saari Browne

"Art and sculpture began with clay"—so claimed the German antiquarian Johann Joachim Winckelmann in his influential *History of the Art of Antiquity*, published in 1764. Winckelmann's description of clay's purported material conditions—its ubiquity and pliability—meant that it was fundamental to the development of the arts. However, clay's importance to the founding of the arts also relegated the material to the beginnings of the cyclical process of cultural and material growth and decline that Winckelmann hypothesized. In Winckelmann's account, clay (and specifically earthen clay bodies, as opposed to more "refined" porcelain) remained associated with idols, artists' models, and painted vases—works that were seen as materialistic, preparatory, decorative, and peripheral to the grand arc of art history. Clay, however, is plastic; it can be shaped and modeled, and interpretively remolded. This session welcomes papers that question and complicate the Winckelmannian narrative of cultural (European) and material (marmoreal) ascendancy through closer consideration of clay's materiality and historiography as well as its social uses and political import. Questions that might be pursued include: to what gendered, racialized, and disciplinary ends has clay's purported "baseness" been directed? What material and/or semiotic values have clays carried and how have these associations affected art production and reception? What have been the environmental and social impacts of clay mining and how has this been conveyed or elided in ceramic art works? How have artists marshaled the material to question hegemonic systems? Proposals from all temporal and geographic specialties are encouraged.

Luca della Robbia's Labors between Clay Modeling and Renaissance Farming

Catherine Lee Kupiec

Luca della Robbia's glazed terracotta *Labors of the Months* roundels, made for the now-lost private study of the eminent Piero de' Medici, are iconographically unusual for their focus on horticultural labors, in particular the care of trees and vines. The selection of this particular imagery has been understood to flatter the interests of the patron: by invoking an analogy between the cultivation of plants and that of the mind, the roundels comment on the intellectual activities Piero pursued in this space. Yet little attention has been directed to the laboring bodies that so conspicuously dominate the roundels

as a result of their iconography, whether judiciously pruning vines, tirelessly threshing, or determining the readiness of grapes for harvest. This paper approaches the Labors cycle through those bodies, considering what they might reveal about common perceptions – and ideals – pertaining to physical labor in fifteenth-century Florence. Through this lens, it examines how the artist, Luca, may have understood and theorized his own earth-based work as a maker of innovative glazed terracotta sculptures. I will suggest that concepts emphasized in the Labors – discipline, discernment, knowledgeable action, orderly repetition, and cyclical rhythms – shed light not only on Piero's scholarly activity, but also on the nature of the work undertaken by fifteenth-century artists in their workshops.

Down to Earth: Valuing Bricks in Modern Germany, 1906-14

Isabel Rousset, The University of Western Australia

The brick medium held an ambiguous position in early-twentieth-century German architectural criticism, straddling a line between ideals of progress and tradition. Bricks were artificial but closely tied to the earth and the character of local clay. They could be machine-made but their in-situ method of construction kept them connected to manual craft. Their extensive use in modern utilitarian buildings helped associate them with a new ethic of functionalism, whilst their decorative program remained quaintly gothic. This paper examines shifting valuations brick and ceramic architectural sculpture in Germany. The narrative begins in 1906, when the city of Darmstadt issued a ban on the use of bricks as visible exterior cladding in the inner-city. The ban was a response to the growing cultural pressure of the heritage protection movement, which saw machine-made bricks as a sin against architectural propriety. However, by 1914, bricks and ceramics had reversed their negative associations and cemented their place within the bounds of cultural permissibility for architectural facades. Examining the socio-political factors and aesthetic arguments that account for the ascension of the brick medium in Germany, the paper sheds new light on the changing character of architectural theory during the pre-war era, as the discipline forged new tools to negotiate the terms of reconciliation between local history and modernization.

Blended Materials, Blended Lives: The Art of Tim Edaakie and Bobby Silas

Victoria Anne Sunnergren, University of Delaware

Tim Edaakie (Zuni, 1977-2020) and Bobby Silas (Hopi, b.1987) have worked both collaboratively and independently to create pottery that reflects their cultural identity and sexualities, inspired by historic potters. They have been especially influenced by the work of We'Wha (Zuni, 1849-1896), who lived as a lhamana, a Zuni gender identity and social role. During their romantic partnership, which lasted over a decade, Edaakie and Silas created works that blended the material identifiers of their two home communities, such as the temper, pigments, and firing materials used in their clay artworks. They engaged in research on historic forms and techniques, experimenting with decolonizing methods for firing pottery and reviving historic designs. After their separation, each artist sought new methods for expressing their identities

in contemporary styles, pushing the boundaries of their field. My cross-temporal approach to this material, which draws on my research on historic gender expressions in Pueblo cultures, allows me to connect historic resistance to assimilation policy with contemporary calls for political, artistic, and cultural sovereignty within the ongoing settler colonial United States. Drawing on scholarship by Indigenous thinkers, I take seriously Indigenous ideas of object agency, considering clay as an active agent in relationship with artists and agents of assimilation and complicating questions of influence and acculturation. I extend queer studies methodologies to Indigenous thinking about kinship, since the contemporary artists whom I study identify with modern queer identities while drawing on a legacy of two-spirit identity within their communities.

As Simple as Clay? Liu Shiyuan and the Aesthetics of the Search Engine

Ros Holmes, University of St. Andrews

In 2015 visitors to the newly opened project room of Shanghai's Yuz Museum stepped inside the gallery space to be greeted by a floor to ceiling grid of interlocking images. 'As Simple as Clay', Liu Shiyuan's large scale photographic installation, offered up an endless profusion of photographic variations on a single theme: Clay. Moving through the identically dimensioned photographic spread, viewers were confronted with thousands of images of clay and clay-like 'things': blocks of butter; lumps of putty; translucent cubes of tofu; spherical balls of dough; fat bars of glistening soap; the wobbling sheen of a panna cotta. Other photographs appeared to linger on the materiality of the subject matter, depicting hands engaged with clay; fingers kneading, sculpting and shaping, clay being physically contoured, carved and cast. These photographs were scavenged entirely from the internet, the result of the artist entering 'clay' into Google image search, originally in Chinese, then in English, Danish and an ever expanding host of languages, noting the visual variations engendered by these linguistic mutations. Examining the installation's display in the project room at Yuz Museum, this paper explores the inherent tension in the work between the material and immaterial aspects of the work, as well as the interplay between text and image. Ultimately the paper argues that 'As Simple as Clay', far from being 'simple', offers a complex meditation on the role of clay in relation to linguistic specificity, medial embodiment, and the geopolitics of identity in an age of heightened connectivity.

Monumentality in Art: Memory, History, and Impermanence in Diaspora

Chairs: Patricia Eunji Kim, New York University; Marica Antonucci, John Hopkins University

At the heart of traditional notions of monumentality lies an appeal to permanence. Traditional monuments and commemorative art practices emphasize solidity, weight, visibility, and transhistorical stability through the selection of what and how to remember. Embodying particular social values and naturalizing specific historical narratives as truth, these objects and practices link the past and present by means of their enduring presence. In so doing, these works shape public space while symbolically reaffirming systems of power by aestheticizing the myth of permanence. This panel seeks to understand how monument-makers broadly construed as artists, activists, and other cultural agents, specifically in diasporic communities, are re-imagining monuments and other commemorative actions. Taking an expansive view of diaspora, we welcome perspectives that address contexts of migration, political asylum, settler-colonialism, and other displacements. We ask how characteristics of diaspora, such as transnationality and impermanence, redress traditional approaches to memorialization that privilege ideas of longevity, durability, and endurance. How have practitioners recalibrated traditional techniques of monument-making or repurposed existing structures to address diasporic memory? What new approaches in terms of scale, media, and viewer engagement have emerged to address questions posed by frameworks for theorizing diaspora? How do diasporic monuments affect conventional understandings of the relations between memory and monuments? Finally, how have transnational memory-workers confronted local, national, and global symbols and systems of power through their practices? By bringing together artists, activists, and scholars, this panel considers diasporic monuments, in order to highlight the stakes of monumentality in art, and complicate its longstanding discursive coordinates.

“Materiality and Impermanence in Joyce J. Scott’s Disappearing Monument to Harriet Tubman”

Phoebe E. Wolfskill

In 2017-18, multi-media artist Joyce J. Scott exhibited *Harriet Tubman and Other Truths at Grounds for Sculpture* in Hamilton, NJ. The exhibition included *Graffiti Harriet* (2017), a monument to Tubman constructed from soil, clay, and beads. This ephemeral work slowly eroded over the course of the exhibition, with the beaded applications and resin gun eventually topping an indecorous mound of colored dirt. Scott created this piece as a tangible evocation of Harriet Tubman as an abolitionist and warrior, while rejecting the properties of traditional memorials. In sculpting with impermanent materials, Scott indicates how memory of Tubman has receded with time. This work furthermore does not constitute a portrait, as Tubman’s expressionistically rendered, beaded face suggests vigilance but not familiarity or likeness. The open and dynamic nature of the piece acknowledges the fluctuations and discoveries of history that are ever-changing. A recent rediscovery of a photograph of Tubman taken in the late

1860s and the promise of her eventual placement on the twenty-dollar bill convey evolving ideas about Tubman and her commemoration. In Scott’s use of temporary, atypical media, she acknowledges the realities of change and impermanence, and that ideas about Tubman, slavery, and memorials continue to transform. In challenging the emblematic, pristine monument, Scott contests the systems of power that undermine Black history while suggesting new methods of addressing these histories. My paper evaluates the ways in which Scott’s piece uncovers new possibilities for memorializing Black leaders that allow materiality and impermanence to inform concept and commemoration.

Gardens as temporary monuments in Maria Magdalena Campos-Pons’s recent practice.

Silvia Bottinelli, Tufts University

The Materiality of Absence: Spectrality in Michael Rakowitz’s “The Invisible Enemy Should Not Exist”

Zoe Dobuler, Independent Curators International

Ephemeral Monuments

Veronica Gaona

Ephemeral Monuments considers the migrant worker within the remittance landscape and the asylum seeker at the border to draw attention to the consequences of displacement brought by bad infrastructure and immigration policies in South Texas. The notion of land in the artworks is seen as, where families dispersed in life, as where they can also reunite in death and where migrants can rest after a lifetime of movement. Burial rituals such as transfers between countries and leaving flower arrangements at gravesites are materialized to bring closure to a lifetime of uncertainty and at the same time represent the longing and attachment to the ancestral land.

Destroying the Form: On the Spatial Politics of rafa esparza’s bust. a mediation on freedom

Shoghig Halajian

This talk engages the practice of Los Angeles-based contemporary artist rafa esparza, whose public performances explore urban spaces of state-sanctioned violence and dispossession. The intended audience of these site-specific performances is often the people who routinely occupy the locale in which they are staged. I focus in particular on the 2015 performance, *bust. a meditation on freedom*, which took place across the street from the Twin Towers Correctional Facility (also referred to as Twins Tower Jail) in the Chinatown neighborhood of Los Angeles. In the course of the performance, esparza is encased in concrete and gravel up to his chest, transformed into the image of a portrait bust, and then tasked with the arduous work of breaking himself free with only a hammer and chisel. I theorize this work against the backdrop of two concurrent movements: the dismantling of Confederate monuments throughout the US and California’s jail-building boom. I argue that carceral logics permeate the traditional monument, in which a united vision of the past encloses the possibilities of the present, and trace the material, temporal, and affective aspects of esparza’s liberatory work, as he frees himself from the pedestal’s hold. I ultimately argue that the act of destruction (a de-monumentalizing)

proposes new understandings of diasporic visuality and memory-work.

Move Along! Prefabrication, Placemaking and Precarious Housing

Chairs: Adrian Anagnost, Tulane University; **Jesse Lockard**

Histories of architectural prefabrication highlight two primary trajectories. Techno-enthusiasts promote the potential for flat-packed designer dwellings to revolutionize modern life. Historians focused on market forces highlight the role of factory-built houses in providing affordable, permanent homes for millions. This panel addresses a third, lesser told history of prefabrication, imbricated in material realities of war, colonial campaigns, environmental transformation and housing insecurity. We examine structures made to be moved from factory to site, but designed to allow movement to continue. Ease of assembly and reassembly, mobility, de-mountability, and swift construction by low skilled laborers, were—and remain—characteristics of built environments such as military encampments, colonizing outposts, disaster response zones and temporary agricultural settlements. Often, the refugees, soldiers or migrant workers who inhabit these structures are expected to remain on the move, to avoid making a site their home. This panel explores the politics and poetics of prefabricated placemaking. We ask: how does this lens make visible understudied populations and historical events? How can studying the impermanent presence of structures in a landscape foreground the aesthetics of site for architectural history? How has the inherent dislocation of movable architecture challenged historiography, theory and canon, beyond agitations of celebrated vanguardists? We solicit papers mining this critical vein of architectural history from any methodological angle. In recognition of the objects' inherent movability, as well as the transnational character of the violence and crises in which these design practices are enmeshed, we set no geographical or chronological bounds on research.

Oil and the Sahara House: Forging an Infrastructure in the Desert

Yetunde Olaiya

Comprising separate day and night cabins under a roof-umbrella, the Sahara House made its debut at the March 1958 Salon des Arts Ménagers. Its target market were the European prospectors flocking to the Algerian desert since the discovery of oil two years earlier. Its architects — Guy Lagneau and Michel Weill — had previously undertaken the urban plan for the regional capital, Ouargla, from which the emerging oil industry would be run. Mostly fabricated from heat-resistant aluminum sheets, the prefabricated parts were designed to be transported to the site on a single truck and the entire house assembled in four days by four workers given the temperature constraints. But shunned by the Parisian public as “a kind of gadget,” this iteration of the project came to an abrupt end while its components are retooled for other sites. In this paper, I argue that the Sahara House offers a crucial glimpse into the pervasive oil infrastructure forged at the height of Algeria's war of liberation from France and continued

after the independence to which France conceded in exchange for exclusive rights. If oil fields and settlements like Ouargla were the nodes within this network, the Sahara House was part of the mesh conveying oil workers wherever they were needed. This paper examines how the Sahara House would have transformed from an outpost in the initial version of this network, to a new center, replacing the oil industry's more visible sites out of necessity as French rule draws to an official close.

Packaged Wooden Houses for German Workers in France After the Great War

Etien Santiago, Indiana University Eskenazi School of Art, Architecture + Design

Patenting Displacement: Yona Friedman's Wartime Architecture

Jesse Lockard

Yona Friedman's influential manifesto *L'architecture mobile* (c.1958) is celebrated as a pioneering articulation of participatory design principles and user-led approaches to planning. Friedman's “mobile architecture” has long been interpreted in reference to megastructuralism, utopianism and experimental paper architecture of the 1960s. Offering an alternative account, this paper decouples Friedman's early architectural theory from his later urbanist proposals and foregrounds Friedman's engagement with the literal movability of building elements in prefabricated housing construction systems in the 1940s and early '50s. While it eventually became a highly abstract theory of democratic design, at its genesis, I argue, Friedman's “mobile architecture” developed from practical experience with the technological potentials, material conditions and engineering exigencies of wartime architectural prefab—and the precarious conditions of life in war. Introducing previously unstudied patents and plans for mass-producible prefabricated housing systems developed by Friedman for refugees in Romania and Palestine, as well as for Israeli settlement projects and for French colonial enterprises in Algeria, the paper traces a transnational architectural response to complexly linked crises and forms of violence. It offers Friedman's early work as a case study in designing for displacement.

Prefabrication on the Endless Frontier

Avigail Sachs

In the early 1940s the Tennessee Valley Authority (TVA), was rushing to complete the Fontana Dam, the tallest dam in its multi-use system, so as to supply electric power to the burgeoning war effort. To support this project the TVA created a village ex-novo, which was the site of dozens of prefabricated structures. The TVA architects also used Fontana Village to continue developing designs for movable houses, working in collaboration with Schult Trailers, Inc. of Elkhart, Indiana. At the conclusion of the project these trailers were either moved to other TVA construction sites or repurposed as cabins for vacationers in the mountains. The TVA trailers were, of course, a response to the emergency conditions of World War II and to a wider, international, focus on prefabrication. The TVA personnel, however, also referred to designs as “research,” publishing images of the trailers as

part of an ongoing process of exploration. In doing so they carved a place for these structures in the world of science, or what Vannevar Bush would soon call “the endless frontier.” Frontiers and progress, moreover, were inherent to the TVA rhetoric; the enterprise was often described as a new form of pioneering. In this context, the ability to “move along” – physically and intellectually – was a virtue a symbol of hope, an idea embodied by the trailers. The story of these designs is thus an opportunity to consider the shifting meaning of the term “frontier” in American discourse of the early 20th c.

Negotiating Newness: Contemporary Women Artists’ and Architects’ Practices in the United Arab Emirates

Chairs: Woodman Lyon Taylor, Zayed University;
Ebtisam Abdulaziz, Independent Artist

Negotiating Newness: Contemporary Women Artists’ and Architects’ Practices in the United Arab Emirates Convenors: Ebtisam Abdulaziz and Woodman Taylor, Ph.D. This session explores how women practitioners of contemporary arts and architecture working in the United Arab Emirates negotiate new meanings for their contemporary creative works. Some of these meanings are specific to the region and the artists’ position as women in society, yet they also reflect transcultural interactions between the Gulf and Arab, Iranian, South Asian as well as African and other larger global cultural realms. Countering earlier considerations of Gulf cultures as but regional variants of a homogenous ‘Arab’ culture, presenters are invited to explicate the cultural forms created by women artists and architects in the UAE through their dynamic interactions with global art movements to create work which is unique in its new visuality and that also gives voice to women’s points of view. In addition to scholars’ presentations, the session also solicits women artists from the region to present their own practices as a proactive way to incorporate Arab women artists’ voices into discourses on arts from the region. This also will create the unique opportunity to generate dialog between scholars, practicing women artists as well as the conference audience, breaking down old hierarchies privileging scholars’ points of view over the subjects of their study. Ideally, this could lead to new ways of incorporating Arab women artists’ and architects’ voices into new histories of contemporary art and architecture in the Gulf region.

My Performance Art - Being Present

Ebtisam Abdulaziz, Independent Artist

It is my intention to show performance art projects which have been instrumental in putting the body of work together, as it relates to my journey. In using videos and photographs, I am striving to demonstrate how these events have impacted me. My performance art illustrates a clear and present image of who I am as a female Arab Muslim in the theater of life and daily existence. Some of my work discusses the conceptual basis of complete freedom, while other aspects raise issues related to women at its core, and the coalescence of the environment and social issues for women; in this respect, it is my intention to express conflicts between the individual and society. Furthermore, I represent every woman who is

searching for freedom. I believe art is a way for artists to document our time, and everything we are experiencing on the journey called life – in particular my journey in transition from the Gulf to the USA, where I have been exposed, as others, to the horrors of the pandemic and its devastating effects on many people and on to the death of George Floyd and his like. On my arrival to America, I was overwhelmed by the narrative and rhetoric that links terrorism to Islam. Other performances are related to the tension between structure and instability. Are we holding on as a society?

Scars By Daylight

Maitha Abdalla

My work is a multimedia artistic practice, often rooted in cultural narratives, mythologies and memories that been absorbed through experiences in the UAE. These legacies are explored and understood through the lens of theatre and performance. I conflate the subjective experiences with the collective as such I explore issues surrounding gender, womanhood, cultural identity and the human condition. A recent body of work, *Scars by Daylight*, unpacked adolescence and transitional moments for females while other projects had been located the sculptural female characters in a surreal theatrical stage, in order to emancipate them from limiting beliefs.

Split Ends

Afra Aldhaheeri, Zayed University

In my recent work I examine hair as a container of time and memory. Hair holds a nuance of similarities and differences in distinct cultures and stands to represent diverse connotations. Hair, like plants when nurtured and nourished, grows long and flourishes. Thinking of this organic form, an extension of the body as a container of time, I view the hair strand as a measuring tape length as a representation of time and duration as a representation of the accumulation process. Experimenting with alternative materials as hair allows me to explore the interventive gesture caused by hair holding forms of memory and breaking away from the presentable notions of hair. This commission presents a rooted tangent from my explored narrative and research. Furthering my examination of hair as a container of time and memory thus allowing hair to be an expressive language through its form and state. Arriving at a moment where both time and space are contained, time was suddenly granted back to me at a pace much slower than that experienced before - a pace that made me nostalgic and reminiscent of the 90’s. A pace that challenged myself further to investigate time consuming processes, allowing me to dive into the narrative of hair, exploring hair as a medium and meaning within the medium.

A Negotiated Narrative of Architecture: Ayesha Al Bastaki and the Windtower Houses of Old Dubai

Asma Bukhammas, Zayed University

In August 2021 a news outlet released an article declaring Sumaya Dabbagh as the first female architect to design a mosque in the UAE and the wider region. Although it stands to reason that since the first mosque was built nearly 1,400 years ago at least a few female architects would have been involved, a simple search would not yield many results. Whilst

the article was later retracted for being inaccurate, it further fueled the important discussion about the presence – or lack thereof - of women in architectural histories, especially in the Arab Gulf region. As a new cohort of female architects like Sumaya Dabbagh, Lina Ghotmeh and Noura Al Sayeh-Holtrup find their way into the limelight in the Arab world, there is a need to acknowledge that many others were not included in the dominant historical narrative. A counter-history would involve forgotten, neglected and alternative narratives of women who may have played a major role in the development of architecture in the Arabian Gulf region as architects, co-designers, patrons, and users. This paper offers one such neglected narrative as it [re]presents the development of a notable historical district in Dubai, Al Bastikiya through the eyes of one of its community members - architect Ayesha Al Bastaki. Using two demolished windtower houses as case-studies, the architect uses her memories of the interiors to provide an alternative to the male-centered narrative of the historic district's development. Bringing to the forefront for the first time, women of Al Bastakiya.

Shoulder to Shoulder: Mosques in Sharjah and New York City

Azza Aboualam, Zayed University

The architectural definition of a place of worship in Islam never appears in scripture. Mosque design has taken on a multitude of forms and scales, elevating its architectural expression to one that is constantly open to interpretation. Similarities can be drawn between mosques built in Sharjah prior to 1971 and mosques in New York that continue to evolve in a variety of ways especially post 9/11. Sharjah's historic mosques can be recognized by their humble materiality that meshes with the urban fabric, similar to how New York's mosques express themselves by subtle green awnings, ethnic restaurants and an exterior that blends in with the city. The reading of religious architecture development in both Sharjah and New York cannot be fully understood from a mere analysis of formal attributes and surface-level aesthetics but rather from space production and the need for religious expression. As history represents accumulation, mosques in both cities represent a developed product over time as opposed to an outcome created in a singular moment. The dynamic fluid result is one that is simultaneously affected by both the individual and the collective. Architecture, here, operates as a physical marker capturing a certain time and place; thus, a masjid in Sharjah and New York becomes a device that captures and reflects the essence of Islamic zeitgeist in its respective location.

Architecture here not only acts as an agent in the construction of Islamic identity but is a reflection of the city's growth and continuously changing nature of devotion.

It Takes a Union: Developing and Supporting Women in the UAE Arts Sector

Sabrina De Turk

This paper considers the ongoing development of women artists in the UAE, with particular attention to the role that universities and grassroots educational foundations and arts collectives can play in both nurturing and launching contemporary women artists in the country. Both Emirati and expatriate women artists are fortunate to have access to many

opportunities for professional development, through formal education, residencies and workshops – some of which are supported by substantial public and private funding. Yet women can still face obstacles to their full participation in the arts and culture sector, including family pressures and cultural norms. In this paper I will discuss some of the challenges faced by women students majoring in the arts at universities in the UAE. I will also examine the successes of private arts initiatives such as Tashkeel Contemporary Art Center and Alserkal Cultural Foundation in Dubai, Bait 15 Studio and Exhibition Space, the Salama bint Hamdan Emerging Artists Fellowship (SEAF), both in Abu Dhabi, and the Sharjah Art Foundation.

New Age of Teaching the Art of the Islamic World

MUSEUM COMMITTEE

Chair: Xenia Gazi, School of the Art Institute of Chicago

Scholars and museum educators interpreting and teaching the art of the Islamic world (MENASA's art*) have an indisputably challenging role: they need to re-interpret the history of the region from textbooks steeped in colonial discourses while sheltering the art they study from negative portrayals by many Western media. The purpose of this panel is to ask museum educators to explain strategies and tactics they use to mitigate stereotypes about MENASA's art and its context while also engaging the public. We especially welcome female educators and/or papers that explain how educators address stereotypes about the art of the Islamic world. We aim to spotlight innovative case studies that portray this groundbreaking work, revealing how art history and museum education can help bridge understanding and revitalize the discourse on MENASA's art in museums and classrooms alike. *Middle East-North Africa-South Asia

Influencing Presentation and Interpretation of Islamic Art in Museum Settings: The Myths of Inclusivity, Didacticism, and Provincialism

Xenia Gazi, School of the Art Institute of Chicago

Evidence-Based Education: Re-Seeing Art from the Islamic World

Noura Shuqair, King Saud University

Art can be an essential pedagogical tool to help students develop historical thinking and factual knowledge. However, interaction and engagement with art have to be truly meaningful for students to develop such capacities. It is indeed becoming the responsibility of the educator to guide students' interaction with art. As an educator who teaches university art history courses, I feel responsible when students maintain misconceptions about topics we discuss, specifically history and facts about art from the Islamic world.

Encountering a pattern of misconceptions and stereotypes daily during my short teaching journey, I have begun to study how I work to disabuse students of widespread misconceptions and assumptions about art from the Islamic world. I have found myself developing and relying on my own

set of rhetorical strategies. In this session, I first provide an overview of some common misconceptions about art from the Islamic period. I then explain how these misconceptions are not exclusive to non-Islamic cultures, focusing on the reasons they continue to be taught even in schools in Islamic countries, including Saudi Arabia. Finally, I share the methods I use with my students to examine and overcome traditional misconceptions in art history, including visual evidence-based education, visual and literary archives excavation, and inquiry. When art historians and other scholars use such techniques, I argue, they empower students to learn methods that might help them entertain new and diverse perspectives. Students learn critical thinking that makes possible new points of view on the knowledge.

Inside-Out: ihsān as an artistic worldview

Amira Abou-Taleb, University of Helsinki

The highly specialized nature of today's academic scholarship often comes at the cost of fully appreciating the multiplicity of variables that shape the greater whole. This issue becomes particularly pertinent when dealing with art that is a product of civilization as rich as the Islamic world. The vast array of traditional Islamic art holds undeniable spatial and temporal specificities yet, from a holistic view, conveys an overarching philosophical unison. This paper suggests a paradigm shift in the manner in which Islamic art is presented in museums. Instead of focusing on the external historical/material elements of art pieces, this shift emphasizes a deeper connection that lies at the foundation of all traditional Islamic art; strife towards *ihsān* (beauty/goodness/perfection). This paper examines the overarching concept of *ihsān* as a main tenet running through all forms of artistic production in the Islamic world. Guided by a systemic and comprehensive textual analysis of the Qur'ānic scripture and key exegetical works, the findings reflect how the call for *ihsān* lies at the core of the Qur'ānic ethical *Weltanschauung*; a mandate for harmony that subsumes everything, including art. This approach combines the study of aesthetics and ethics, and it forwards a novel methodology that presents the artisan and the art as catalysts vying for *ihsān*.

Rethinking Museums through Practices of Curating Islamic Art

Onur Ozturk

In a post 9/11 world, many major museums of the West – Victoria Albert Museum in London, Louvre of Paris, New York Metropolitan, Washington D.C.'s Freer Gallery of Art, Walters Art Museum of Baltimore, the Art Institute of Chicago, and others – have decided to redesign their galleries presenting and displaying Islamic art. Scholars have been also actively discussing the current curatorial strategies in a number of publications, most notably in *Curating Islamic Art Worldwide* (2012), *Islamic Art and the Museum* (2019), and *Deconstructing the Myths of Islamic Art* (in-press, 2022). In this paper, I will present how this body of work has been utilized as a pedagogical tool to launch an undergraduate course at Columbia College Chicago titled *Creative Communities: Rethinking Museums*. In this new course, students explore, study, question, and reimagine historical and contemporary curatorial practices. Focusing on current

debates around museums and curators, students study how museums address colonialist, orientalist, and racist origins of their practices and collections? As they inquire how museums could represent missing or misinterpreted histories, stories, and traditions of global cultures, they apply their academic research and critical thinking skills to reimagine a portion of the Art Institute of Chicago as their final project. My presentation will include a brief overview of recent practices and scholarship in curating Islamic art. Next, I will share some examples of the classroom activities and final projects of the students.

New and Improved: Using Recent Experiences to Inform the Future of Museums

RAAMP

Chair: Cali Buckley, College Art Association

Recent years have forced museum professionals to change how they engage with their members and the public, embrace new technologies to enable online engagement, address risk assessment in thinking of the museum's future, and change the very processes of working in a museum. As such, we are looking for museum professionals to address the questions below as well as others in terms of the unexpected consequences of having to adapt to the so-called "new normal": Despite setbacks, how did you structure a plan for future sustainability? How have recent events made problems in sustainability clear in order to address them? Will virtual museum tours still be in demand in the future? What have we learned having to pivot to more virtual engagement? How has museum education and engagement changed and how they may present materials to the public in light of stereotypes about certain socio-cultural groups?

Walking the Talk: New Low Carbon Curatorial and Educational Structures that Amplify Impact and Reduce Costs

Natalie Marsh, ViVA Virtual Visiting Artists, **Amanda Potter**, Zimmerli Art Museum at Rutgers University and **Jennifer Reynolds-Kaye**

In his prescient 2017 essay in *Curating the Future: Museums, communities and climate change* (Routledge, 2017), Princeton professor of humanities and the environment Rob Nixon summarized our collective challenge: "...how can we most effectively animate this charismatic, planetary, but divisive story – in our writing, our image making and our curation – in ways that speak not just to the global environmental crisis, but also the global inequality crisis?" After more than a year of research and development, national nonprofit ViVA Virtual Visiting Artists launched in July 2021 to partner with museums and organizations to address these challenges and their specific implications. Co-founded by a veteran academic museum director and chief curator, ViVA uniquely untangles the problematic feedback loop of reduced budgets, staffing limitations, unsustainable footprints, and inefficiencies of siloed education and cultural organizations, and needed improvements to accessibility, affordability, and inclusion, while platforming DEAIJ voices, and intersectional climate

change awareness. ViVA is an independent collaborative of women, BIPOC, LGBTQ+, and social justice artists and educators working with a diverse board, staff and interns to shift traditional high-carbon high-cost in-person artist engagements to a low-carbon lower-cost virtual format uniquely supported by turnkey interpretive toolkits and educator consultation. This presentation features the VIVA ED and two Educators, themselves academic museum professionals, who will outline the innovative and efficient working relationships and services that tap each collaborator's highest skillset while lowering overall costs, capitalizing on now mainstream teleconferencing platforms, and dramatically reducing Scope 3 carbon emissions for hosting museums, departments, and centers – and themselves.

Lessons Learned from a Year of Virtual Teaching

Ellen M. Alvord and Kendra Weisbin

Speculative Annotation at the Library of Congress: A Web-Based Annotation Tool that Invites Virtual Engagement with the Library's Collection

Courtney Lynn McClellan, Library of Congress and **Jaime Mears**

Visual Artist and 2021 Innovator in Residence at the Library of Congress (LOC) Courtney McClellan and LOC Senior Innovation Specialist Jaime Mears will discuss their collaboration on the public art project Speculative Annotation, an open-source, web-based application created during the COVID-19 pandemic. The tool invites virtual engagement with the Library's collection for a K-12 audience. Speculative Annotation presents a curated selection of educational primary sources from the Library's collection for students and teachers to annotate through captions, drawings, and other types of markmaking. McClellan worked with Library curators and students and teachers in the classroom in an effort to support the types of conversations students and educators want to have with historical objects. Speculative Annotation offers a model for museums and cultural heritage institutions to virtually invite participation with their collections. The tool provides design, drawing and notetaking features that sparks social and creative engagement with collection items. Further, the site provides context for the historical items by way of annotations created by library staff, and provides scaffolding for further research with primary sources. The presentation will speak to creative research and development of the tool-- which was entirely virtual. In addition to addressing Speculative Annotation directly, Mears will speak to the Innovator in Residence program as a successful model for creating experiments in collaboration with artists that demonstrate visionary methods of engaging the public with Library collections online.

New frontiers: creating, collecting, preserving and displaying digital based art of Russia and Eastern Europe.

Chair: Natalia Kolodzei

Digital, computer, internet, software, and multimedia art forms have been created for many years and have entered the mainstream art world, the Whitney Biennial included digital works as early as 2000 and the Whitney Museum's artport, devoted to net art, was launched in 2001. The history of digital art in Russia and Eastern Europe has a complex history due to several factors including geopolitical (isolation from Western art movements) and lack of access to multidisciplinary institutions such as MIT Lab. The discussion will trace the inception of digital art in Russia, starting from mid-1990s community driven net.art - digital interfaces to exchange visual and political information online to today's complex hybrid works or techniques that rely on digital technology in creative and display processes, new viewers' experiences and interactions, artificial life and intelligence. The panelists will review the historical context for inception and evolution of art institutions, festivals and art exhibition devoted to Digital Media, including CYLAND Media Art Lab, MediaArtLab Centre for Art and Culture (Moscow), MMAM. As well as the panelists will outline challenges for major Russian institutions such as Pushkin State Museum of Fine Arts, MMOMA, Tretyakov Gallery, Garage Digital as they launching accession of works in digital media into their art collections. The panelists will address challenges of archiving and preserving the context of digital artworks and sharing the viewers experiences across the continents.

Roundtable Discussant#1

Christiane Paul

Christiane Paul is Professor of Media Studies at The New School, and Adjunct Curator of Digital Art at the Whitney Museum of American Art. She is the recipient of the Thoma Foundation's 2016 Arts Writing Award in Digital Art, and her recent books are *A Companion to Digital Art* (Blackwell-Wiley, May 2016); *Digital Art* (Thames and Hudson, 3rd revised edition, 2015); *Context Providers—Conditions of Meaning in Media Arts* (Intellect, 2011; Chinese edition, 2012); and *New Media in the White Cube and Beyond* (UC Press, 2008). At the Whitney Museum she curated exhibitions including *Programmed: Rules, Codes, and Choreographies in Art 1965-2018* (2018), *Cory Arcangel: Pro Tools* (2011) and *Profiling* (2007), and is responsible for artport, the museum's portal to Internet art. Other curatorial work includes *The Question of Intelligence - AI and the Future of Humanity* (Kellen Gallery, The New School, NYC, 2020); *What Lies Beneath* (Borusan Contemporary, Istanbul, 2015); and *The Public Private* (Kellen Gallery, The New School, NYC, 2013).
<https://www.newschool.edu/media-studies/faculty/christiane-paul/>

Roundtable Discussant #3

Olga Shishko

Olga Shishko, senior curator at the department of contemporary art, cinema and media arts in the new direction

Pushkin XXI, the Pushkin State Museum of Fine Arts, Moscow. Olga Shishko graduated from the Department of History and Theory of Lomonosov Moscow State University, Moscow. Art historian, curator, educator. Organizer of international events, festivals and exhibitions, exploring the problems of interaction between past and future, processes of innovation in the art of the 20th and 21st century. Established MediaArtLab Centre for Art and Culture together with Alexey Isaev in 2000. Curator of «Pro&Contra» International Symposium for Media Culture (Moscow, 2000, 2011, 2012), art director of MIFF Media Forum Moving Image Festival (since 2006). Author and curator of «Projections of the Avant-Garde» project («Innovation» Prize 2016). Curator of exhibitions: "Bill Viola. The journey of the soul "(2021, The Pushkin State Museum of Fine Arts), «There is a Beginning in the End. The Secret Tintoretto Fraternity» (2019, Venice, special project of Pushkin XXI), "Man as Bird. Images of Journeys" (2017, as the Collateral Event of the 57th International Art Exhibition «La Biennale di Venezia»), «House of Impressions. Classic and Contemporary Media Art» and «House of Impressions. Wandering with a Troubadour» (2016, The Pushkin State Museum of Fine Arts), «Mocumentary: Reality is not Enough» (2013, MMOMA), «Video Holes: I Do Not Know What It Is I Am» (2012, Manege Exhibition Hall), «Immersion: Towards the Tactile Cinema» (2012, Ekaterina Foundation), «Expanded Cinema — 1, 2, 3» (2011-2013, Garage), «Gary Hill. Spectator» (2010, GMG Gallery)

Roundtable Discussant #4

Anna Frants

Anna Frants is an internationally renowned New Media artist and curator who co-founded both CYLAND Media Art Lab and the St. Petersburg Art Project. CYLAND is one of the most active New Media art nonprofit organizations, and houses the largest archive of Eastern European video art online. CYLAND collaborates with museums, galleries, universities, information resources, research facilities and other media labs, including the State Hermitage Youth Educational Center, Pro Arte (St. Petersburg), Center of Studies of Russian Art (CSAR) at Ca 'Foscari University in Venice, ITMO University (St. Petersburg), School of Advanced Studies, University of Tyumen. In September 2020, CYLAND Media Art Lab has become the official representative of The Leonardo / LASER Talks in St. Petersburg, Russia. As Co-Founder of CYLAND Media Art Lab (cyland.org), Frants organizes exhibitions at top art and technology institutions around the world; as a curator and artist, Frants is an important voice in the cultural dialogue surrounding experimental and new media art. Frants has served as a contributing writer to NYArts Magazine as Art and Antiques Magazines and contributed to symposiums and panels for universities, festivals. Her works are exhibited worldwide, including Moscow Biennale of Contemporary Art, Video Guerrilha Festival (Brazil), Manifesta 10 Biennale (St. Petersburg), Museum of Art and Design (New York), Hermitage Museum (St. Petersburg), Chelsea Art Museum (New York), Russian Museum (St. Petersburg), Kunstquartier Bethanien (Berlin) . <http://annafrants.net/>

Roundtable Discussant #5

Alexandra Dementieva

Alexandra Dementieva is multidisciplinary artist, professor at Royal Academy of Fine Arts of Brussels, Belgium. In her installations, she uses various art forms on an equal basis: dance, music, cinema and performance. Akin to an explorer she raises questions related to social psychology and theories of perception suggesting solutions to them by contemporary artistic means. Dementieva received the first prize for the best mono-channel video at VAD Festival (Girona, Spain). Dementieva is an author of multiple publications (including Leonardo Journal) and organized and contributed to symposiums and panel discussions (including hosting The Leonardo / LASER Talks in Brussels) for universities and festivals. Her works are exhibited worldwide, including Rubin Museum (New York), MMOMA (Moscow), MACRO Museum (Rome), the Pushkin State Museum of Fine Arts (Moscow), Neuberger Museum of Art (USA). alexanddementieva.org

New Media as an Embodiment of Resistance: Body, Technique, and Technology in East Asian Art since the 1960s

Chair: Sun Yang Park

Rethinking Experimental Film and Video Art: Korean Avant-garde of the 1960s and 1970s

Seulkee Kang, Arizona State University

This presentation examines Korean avant-garde artists' engagement with newly emerged media such as film and video, and explores how they experimented with various modes of expression and representation of identity shifts in the 20th century. Examining historical and political context of post-war Korea, the presentation aims to trace the trajectory of theoretical, conceptual framework to reinterpret Korean avant-garde and contextualize Korean experimental film and video art in the global context. I will examine three artists—Kim Ku-lim (1936-), Nam June Paik (1932-2006), and Theresa Hak Kyung Cha (1951-82)—and their experimental film and video art. Recognized as the first experimental film in Korean art history, Kim Ku-lim's *The meaning of 1/24 Second* (1969) contributes to re-evaluating Korean avant-garde. Working with new media, Nam June Paik opened the realm of video art and worked as a mediator between the East and the West. In his video art, *TV Garden* (1974), displaying of *Global Groove* (1973) signifies the importance of interactive nature between technology and the environment. Settled in the U.S and engaged in avant-garde, Theresa Hak Kyung Cha grappled with formation of identity and its relationship to language. While engaging in writing and publishing literary works like *Dictee* (1982), Cha incorporated her own experience as a woman, migrant, creator, and settler into her art, and produced film and video works mostly in 1970s. Examining and contextualizing works of these artists in the global context, I will illuminate their aspirations to configure one's identity and interpret interdisciplinarity in their own artistic languages.

Global Communication and Utopian Complicity between Art and Technology: Nam June Paik's Participatory TV Art Sun Yang Park

Nam June Paik (1932-2006) is a Korean-born global artist and

video art pioneer whose work *Good Morning, Mr. Orwell* (1984) is an artistic reinterpretation of George Orwell's 1984. Several Western and Korean scholars have investigated Paik's artistic legacy. Remarkable achievements with his use of new technology, most notably the creation of the aesthetic, "humanization of machines," is a significant part of their research. In this light, the following questions can be raised: did Paik adhere to an optimistic vision of technology? What did he ultimately seek and embody through a collaboration between art and technology? This paper incorporates the answers to these questions into exploring Paik's pivotal video artworks, *TV Magnet* (1965), *Participation TV* (1963-1971), and the satellite installation, *Good Morning, Mr. Orwell*, in conjunction with the concept of cybernetics. In Orwell's dystopian story, TV symbolized a device of dictatorial power, and Paik was acutely aware of its harmful effects portrayed in the novel. This paper considers his critical yet utopian reinterpretation of 1984 through his video artworks; they represent the very possibility that the TV, with his artistic touch, can be transformed into an apparatus for better, worldwide communication. It would not be an exaggeration to accredit his artworks as advancing the idea of "open circuit," inter-communicating with others around the world. Through these analyses, this paper illustrates how his video art bespeaks the utopian vision of communication from artistic and theoretical aspects, in addition to how his artistic invention echoes the technological development of multimedia and digital systems.

The Cyborgs Have Always Been Zombies: Lee Bul's Early Performance and Installation Works (1987-1997)

Soyi Kim

This paper revisits the relatively lesser-known early performance and installation works (1987-1997) of Korean feminist artist Lee Bul. Before becoming internationally renowned for her *Cyborg* series (1997-2011) and dystopia-themed sculpture series (2002-), Lee remained rather invisible as a feminist artist in Korea. It is so despite her continuous and versatile attempt to reshape Korean women's body image and act out biological fears around them in her art. She suspended vulnerable and symbolically gendered bodies, including her own undressed body, defeathered hens, and fish in a gallery space and had the bodies suffer, decompose, or spread odor over time. I argue that Lee's early corpus of works, through their corporeality and invisibility, epitomizes Korean women's status of social death, and it is better substantiated through the trope of zombie than cyborg. Because of the figure of cyborg's relatively short-term relevance within Lee's several-decade-long oeuvre, I argue that cyborg has more contributed to isolating Lee's early works from her later works than providing an overarching view to encompass her variegated artistic endeavors throughout. By contrast, zombie, a figure of an ontological impasse, helps locate Lee's work, including the *Cyborg* series, within the history of South Korea's necropolitics and misogyny, all of which sharply contrast developmentalist and masculine visions of "modernizing" and "democratic" Korea. Through the zombie, the forgotten division between Lee's early and later works can be recognized and sutured. And they can be understood within a broader historical context of modern

South Korea.

Mobilizing the Multitudes through Sensible Production in Neoliberal Taiwan

Hsin-Yun Cheng, University of Rochester Library

This paper compares Taiwanese artist Chen Chieh-Jen's *Factory* (2003) with *A Field of Non-Field* (2017); both of which addresses issues of unemployment and labor rights beginning in the 1980s. *Factory* is set against the backdrop of outsourcing manufacturing in 1980s Taiwan, whereas *A Field* directly examines workers' situation under the neoliberal regime. By reinventing strategies of rebellion within the colonial history, Chen reconstructs a genealogy of resistance in Taiwan from the Japanese colonial rule to the neoliberal era and sets film as a medium to mobilize anti-imperialist consciousness among the colonized people and exploited workers. Through his works, Chen introduces us to the notion of "sensible production of the deprived people." Sensible production refers to the self-positioning and aesthetic practices of the workers or colonized commoners, which helps them reclaim the cultural identity and liberal consciousness that oppose the colonial government and capitalists. These productions are carried out by vernacular performances and temporal communities in Chen's works. By asking workers to reenact their jobs in *Factory*, Chen alienates workers from their original social identities, transforming them into performers. In *A Field*, through staging a collective vernacular performance of *lo-deh sao*, the workers' identities become a debatable space, where the neoliberal regulations are questioned. This paper examines Chen's notion of "sensible production" and his reinvention of vernacular performances. Viewing these approaches as decolonial and anti-neoliberal gestures, I argue that Chen intends to reclaim the agency of multitudes of workers through self-positioning and reinventing the forms of resistance in East-Asian postcolonial genealogy.

New Perspectives in Art, Design, and Art History: Supporting and Showcasing Emerging Voices from Marginalized Communities

COMMITTEE ON DIVERSITY PRACTICES

Chairs: Stefanie Snider, Kendall College of Art and Design; **Rachel Lynn de Cuba**

In considering ways to support and develop students and emerging scholars and practitioners from marginalized communities, the CAA Committee on Diversity Practices panel for 2022 seeks contributions from undergraduate students, graduate students, and early career artists/ designers/ scholars on a wide range of creative and research topics. We hope to uplift and showcase innovative work created by Black, Indigenous, Latinx, Asian and Pacific Islander, and additional People of Color, disabled/ chronically ill/ neurodiverse people, LGBTQIA+ and gender non-conforming people, people from the Global South, and others whose backgrounds have historically been absented, neglected, and/or overlooked in the academic and arts professions. For this committee, diversity denotes the recognition and embrace of human difference, both individually and socially. Equity focuses on fairness, justice, and the creation of opportunities for all people to excel in their chosen paths. Inclusion centers and prioritizes historically marginalized community members in the arts professions. Presentation topics can be on any aspect of art, design, and/or art/design history; work that incorporates the positionality of the presenter is welcomed. For those undergraduate or graduate students seeking mentorship in the process of organizing a CAA presentation, Committee on Diversity Practices members are happy to volunteer their time to work together toward your goals for this 2022 CAA panel; please indicate if this is desired in your abstract submission. Undergraduate students, graduate students, and early career artists/ designers/ scholars who have never presented and/or attended CAA are especially encouraged to apply.

Sweet-tea-house-ism and Sweetteart House Festival 2021: How Two Generations of Tibetan Art Workers Promote Tibetan Contemporary Art

Kaiyan Wang

Sweet tea houses have a history of 100 years in Tibet. As an open space where any topic can be freely discussed, they are an indispensable part of Tibetan social life. In 1985, a group of artists founded "Sweet-tea-house-ism," also known as "Sweetteart House Festival" (combining the words "sweet tea" and "art"). Disappointed by the lack of exhibition spaces, the artists displayed their avant-garde artworks at a tea house in Lhasa heated by cow dung and firewood. They spent three years cultivating an indigenous Tibetan art space. In 2021, a group of young Tibetan art workers in Lhasa, inspired by the original, plans to revive the festival. Unlike the 1985 installment, they have picked the ten most historical tea houses in Lhasa, both to promote local artists and to showcase different art forms. In this presentation, I showcase the emergent voices of Tibetan artists challenging

preconceptions about the region. I compare the 1985 and 2021 festivals and analyze the importance of a stage exclusively for Tibetan contemporary artists and their work from a cultural and historical perspective. For instance, whereas the original festival bridged all generations of Tibetans and granted everyone the right to comment on art, the current version goes a step further by focusing on Tibet as more than a traditional, religious, and mystical land while amplifying the vibrant art of the younger generation.

Performances of/by Rural Migrant Workers: Marginality in Chinese Contemporary Art

Wei Hao Goh

With dreams of achieving a better life, millions of workers migrated to cities from rural villages during the reform and opening-up era in China which began in 1978. These rural migrant workers are referred to as "nongmingong." The workers are often denied access to important welfare services and chances for social mobility despite their contributions to urban spaces, resulting in the nongmingong becoming increasingly disenfranchised, leading to a growing divide between them and their urban counterparts. This has led to a surge in the number of protests by the rural migrant workers who turned to corporeal performances to have their demands met. Their plight also received attention from performance artists, who similarly understood the political impact of the workers' bodies and incorporated them into their performances. Looking at three performances with varying levels of participation by the nongmingong performers — Wang Wei's *Temporary Space* (2003), Song Dong's *Potted Landscape* (2002) and the performances of protest initiated by the workers themselves — this study examines how the different aspects of the rural migrant workers are represented through the varying visual strategies adopted in each performance. It looks at how the performances represent the liminal citizenship occupied by the workers in urban and performative spaces; the individual subjectivities of the workers; the political identity and goals of the nongmingong. This paper also provides insights into the 'everyday' practices of the workers by shifting the focus away from artists by examining performances of protests initiated by workers.

Identity, History, and Black Suffering: Haitian Art as Wake Work

Emmanuella Turenne, UC Irvine

Making Waves: Practices of Refusal and Haunting in the Work of Yuki Kihara

Kirsten Schuck, School of the Art Institute of Chicago

The oeuvre of the interdisciplinary artist Yuki Kihara — who identifies as Pacific Islander, Asian, fa'afafine, and trans — scrutinizes and critiques the colonial histories of the Pacific. The artist, who will be representing Aotearoa New Zealand in the 2022 Venice Biennale, often employs incisive parodies of the colonizer's tropes in order to provoke further consideration of the Western stereotypes which Pacific Islanders endure. Refusal of the Western conceptualization of gender as binary (being in conflict with the Samoan understanding of gender as a spectrum), the perceived dichotomies constructed between Pacific Islanders as compared to Western whiteness, and the

exoticization of a 'Pacific Paradise' (contrasting the real, lived experience of its inhabitants) requires the exertion of artistic agency in order to take control of the narrative around Polynesian identity and to grapple with the politics surrounding race, gender, and place. Imperial and colonial actions have engendered in Indigenous people a traumatic lived experience of disembodiment and displacement in their own lands – recasting them as specters. Through Kihara's work one can endeavor to understand this trauma and its damaging impact on the Indigenous understanding of 'place' and 'personhood' in the context of what Eve Tuck, C. Ree, and Avery F. Gordon (among a number of humanities and social sciences scholars) describe as the contemporary cultural theory of Haunting. This paper calls for Western reconsideration of the violations committed by the Western art historical canon and cultural archives through highlighting a contemporary artist's examination of the fetishization, exploitation, and Othering of Polynesian colonized communities.

New Ways of Seeing

Chairs: Sarah Drury; Erika Mijlin

We propose a panel of ideas and solicited video screenings that explore contemporary modes, systems and technologies of seeing. Our contemporary experience of visuality is rarely a contained and temporally framed act of volition in the model of cinema or television. New ways of seeing are ever more immersive ways of being - manifested on multiple, simultaneous screens and social platforms, continually fragmented and recontextualized - a lived environment where continual watching takes precedence over seeing. This Call for Participation solicits media works that use or reference contemporary visual modes and materials, critically or playfully, revealing new ways of seeing that subvert, obscure or reverse dominant paradigms of looking. Solicited works might engage such visual paradigms as: -- Systems of surveillance, sensing, tracking and mapping that produce so-called passive imagery, such as Google Earth, that produce images continually, where the seeming passivity of their production belies a world utterly transformed into a networked image-space. -- Active and intentional video observation in the form of police bodycams, and their companion bystander phone videos, with all of the charged implications of a layered surveillance of the exercise of power. -- Body worn and mobile devices tracking movement and activity, streaming information and images, layering environmental experience and media information -- Participation in everyday video-encounters like Zoom reveals our human adaptation to a visual system of screen-based, one-point perspective, in which each participant gazes at a screen containing both self and others. Here subject and object become equivalent in watching and being watched.

Proscenium

Allyson Packer, University of North Texas

Proscenium The video Proscenium, made by Allyson Packer and Jesse Fisher, explores the collapse of "real" and virtual space. Unfolding across the urban American landscape and anonymous virtual locations, the video's experimental editing techniques elicit viewers' embodied responses to engage

them in a speculative narrative about the virtualization of everyday experience. The video begins by simulating the appearance of a computer desktop with video clips in playing in multiple windows. The majority of these clips were shot in empty urban office plazas in the fall of 2020, and then layered with footage from Dziga Vertov's kaleidoscopic 1929 film *Man With a Movie Camera*, which depicts fast-paced urban life in 1920s Kiev. By showing both the reflective glass of post-modern office buildings and Vertov's disorienting, layered filmmaking within the space of a computer desktop, the video suggests a historical lineage of increasingly flattened visual space that has led to our current retreat from physical locations into a more virtual existence. As the video progresses, it begins to take inspiration from Vertov's "camera tricks," as the animated computer desktop windows start to dissolve, flip, and move independently. By inserting this unsettling movement in an otherwise familiar virtual environment, the video triggers viewers' perceptual and physical responses and illuminates the precarious boundary between the "real" the virtual. Like Vertov's theatergoers, who watch themselves onscreen at the end of his film, Proscenium encourages a similar self-reflexivity by asking the viewer to consider their embodied engagement with the artwork.

How to Disappear Completely **cameron granger**

I want to think about the shared history of Black Folks in the same way poet Hanif Abdurraqib describes the Soul Train Line: A narrow writhing seemingly endless tunnel of Black Folks smiling and clapping. Where, in the center, partners are brought together - sometimes by intention, many times by fate. And together, using what knowledge they have of themselves and their bodies, they must make their way out - to the other side - urged on by the blooming claps around them. These shared stories become less visible as we move through the present and into the future. Our histories are often confined to the margins (a tunnel of its own) and redacted to a distorted past tense. In their place, a violent vernacular has been built, creating an imaging that finds Black Folks – to quote sociologist and scholar Ruha Benjamin: "trapped between regimes of invisibility and hypervisibility" I made *How to Disappear Completely* at a time where I felt too seen, too watched, too vulnerable – the only way I knew to protect myself was to redact myself from view. It was an attempt to "opt out" of the vernacular, removing myself from the burden of even having to work in resistance to it. A temporary one, but an attempt nonetheless.

Unburning 1d5003.mp4

Abram Stern, UC Santa Cruz

This paper examines metadata found in a collection of 18 ½ hours of aerial surveillance of the 2015 Baltimore Uprising, which followed the murder of Freddie Gray by members of the Baltimore Police Department. I begin from the position that this silent and partially-redacted video footage, produced by infrared sensors attached to manned aircraft, reproduces a criminalizing and racialized gaze. and focus my analysis on what remains of the media when the video is removed. Produced in tandem when digital media is saved, edited, and published, metadata remains largely out-of-sight, often unread

except by machines. Metadata functions as a text about content, but also as complex references to other media, revealing stories, actualities, and poetics. It carries all of the problematics of indexical media, inscribing the banalities of software settings and sensed conditions specific to the moment of capture, presenting them as matters of fact. My analysis of these metadata reveals traces of a still-extant institutional and infrastructural apparatus of anti-Black surveillance. Even as it works to decode the mediatic traces of this system, this presentation argues against a forensic reading through the lens of expertise; more than a tool for establishing evidentiary authenticity, metadata is also a site for performance and contestation. To this end, I introduce *Unburning* (2021), a durational media installation produced in collaboration with Margaret Laurena Kemp that rereads and repurposes this material in a critical analysis of surveillance and witnessing, hypervisibility and concealment, quantification and abstraction.

Dreams Under Confinement

Christopher Harris, University of Iowa

Frenzied voices on the Chicago Police Department's scanner call for squad cars and reprisals during the 2020 uprising in response to the murders of George Floyd, Breonna Taylor, and Ahmaud Arbery, as Google Earth tracks the action through simulated aerial views of urban spaces and the vast Cook County Department of Corrections, the country's third-largest jail system. In *Dreams Under Confinement*, the prison and the street merge into a shared carceral landscape.

Notions of Value in Public Art

PUBLIC ART DIALOGUE

Chairs: Tola C. Porter; Leslie S. Markle, Mildred Lane Kemper Art Museum

Discussant: Andrew Wasserman

A discourse regarding the value of public art may be framed by the Marxian terms use value and exchange value. Use value pertains to the human needs that public art fulfills such as inspiring individual curiosity and wonder, engendering civic engagement and community pride, and fostering a shared cultural heritage. Debates about whether public art's value lies predominantly within the aesthetic realm or within the realm of social engagement bring other notions of use value to the assessment of public art. Exchange value, being monetarily based, defines public art by the dollar amount it would fetch on the market and contributes to claims of public art's role in economic revitalization. When the focus on exchange value eclipses public art's harder-to-define, yet more enriching use value, public audiences suffer. In 2018, Chicago Mayor Rahm Emanuel proposed to sell Kerry James Marshall's public library mural, *Knowledge and Wonder*, enticed by the large profit the city could gain from the sale. He only withdrew the mural from auction after others mounted a public campaign that highlighted the long-term use value the mural sustains for everyday users of the library. We seek paper proposals that address the question of how public art connects to various notions of value as they pertain to larger political and social conditions in the United States and internationally. If public art is a sign of society's investment in creating public value, in what ways can we work to define, explore, and recenter the human use value of public art?

From la Banda to el Equipo: Affective biopolitical urbanism in Muraleon

Caitlin Frances Bruce, University of Pittsburgh

Within the space of eighteen years, media and municipal descriptions for graffiti writers in León Guanajuato Mexico have shifted. From being described as "vandals" and "delinquents" in government and newspaper reports, writers are now often described as "artists" and sometimes even "citizens." The debates about whether graffiti should be seen as damage to property or an expression of civic voice, and if its practitioners are no goods or civic exemplars, revolves around larger implicit questions about the good city, the good citizen, and the good life. In oscillating regimes of recognition, the questions of what art is and what art has value is inextricable from the subjects who produce it. This presentation takes up a recent iteration of León's permission graffiti program, *Muraleon*, to explore what happens when the state becomes the primary sponsoring agent for a formerly underground, unofficial, and marginalized art practice and how it shapes artists' relationships to each other, broader publics and institutions. In the shift to promoting artistic practice geared towards creating color therapy to soothe the citizenry and launch writers into careers, it figures the value of public art in both economic and affective terms. Practitioners, however, have long performed alternative understandings of value derived from the collectivity of the *banda* and the milieu

of the street. In the transformation of León's graffiti worlds as practitioners are alternately framed as citizens with voice or voices against the proper citizenry, we see what Claire Fox has figured as "policy's potentially transformative, as well as its normative aspects."

Violence, Value and Representation of Women in South Africa's Public Sphere

Kim Miller, Wheaton College

This paper centers on a single incident - the 2011 theft and dismemberment of a bronze memorial statue depicting Nokuthula Simelane, a former female struggle activist, in the town of Bethel, South Africa. Simelane was an activist in the anti-apartheid movement. In 1983 she was abducted, tortured, and "disappeared" by members of the Security Police. She was never seen again. In 2009 the Mpumalanga provincial government sponsored the creation of a memorial statue depicting Simelane to recognize her courageous contribution to the struggle and place her story in the public domain. Two years later, the commemorative statue was vandalized and destroyed. How might this story - a story about a heroic woman, her demise, her commemoration, and its subsequent destruction - demonstrate the political function and value of visual culture and shed light on the gender politics underpinning commemoration in South Africa's public sphere? What can it tell us about the possibilities and the limits of public displays of female power and authority? I argue that this particular episode is instructive for thinking through the relationship between violence, value, and representation in the public sphere - what W.J.T. Mitchell calls "the economy of violence encoded in public images" - which I believe to be especially true in relation to post-apartheid commemorations of heroic women whose courageous actions have sadly gone relatively unnoticed in post-apartheid public art. Further, I suggest that the relative absence of depictions of heroic women has significant implications for women's political viability and power in South Africa's public sphere.

Putting Abstraction to Work: Radio Station Murals and Mechanized Labor

Robin Owen Joyce

This paper explores how abstract murals produced by Byron Browne, Stuart Davis, Louis Schanker, and John von Wicht for radio station WNYC operated as a part of New York City's municipal radio infrastructure. Produced under the auspices of the Works Progress Administration's Federal Art Project in 1939 and framed in its literature as integral to the function of the broadcast, these murals served as a point of interface between office workers and the radio machine and participated more broadly in municipal radio's disciplinary project. Taking into account theories of scientific management and industrial psychology then in vogue, this paper considers the role of public art in producing 'respectable' citizen-workers through mechanization. The WNYC murals are a trace of the encounter between the figurative machine of the WPA/FAP and the literal machines of the radio studio, an encounter in which the human body and mind are made to accommodate the machine. The murals are described as a soothing extension of the climate control systems; they acclimate the radio broadcaster to their position as an operator.

Understanding these murals and the context in which they worked sheds light not just on how they complemented WNYC's mission but also on how abstraction generated value for the New York City Federal Art Project more generally.

On Afro-pessimism and Its Alternatives

Chair: Kristen Laciste, UC Santa Cruz

In his 2012 article in *Leeds African Studies Bulletin*, Toussaint Nothias points out that the scholarly literature on Afro-pessimism (also written as Afropessimism) "remains largely disjointed." Indeed, the concept of Afro-pessimism is polysemous, yet perhaps best associated with Frank B. Wilderson III, who argues that Blackness cannot be separated from "Slaveness" and "social death," especially in the context of the United States. In his latest work, *Afropessimism* (2020), Wilderson examines critical scenes in films, particularly from *12 Years a Slave* (2013), to discuss the anti-Black violence characteristic of his lived experience. On the other hand, Afro-pessimism also refers to the idea that Africa is constantly plagued by death, disorder, and destruction. This understanding of Afro-pessimism has been sustained by the overwhelmingly negative news coverage of Africa by American and European media, which has been criticized by the late Okwui Enwezor for its tendency to report stories mainly about violence, political corruption, poverty, outbreaks of disease, and famine. In reaction to Afro-pessimism, other scholars have described alternatives such as Afro-optimism and Black Optimism, which are premised on locating instances of agency, hope, and resistance. With multiple meanings attached to Afro-pessimism, as well as its alternative stances, this session explores the distinct and disjointed understandings and applications of Afro-pessimism. Moreover, this session invites contributions that utilize and problematize Afro-pessimism as a theoretical lens through which to analyze digital, social, and news media, as well as photography, film, and video.

Afrofuturism and the Technologies of Survival

Elizabeth C Hamilton, Fort Valley State University

Examining the art of Alison Saar, Nick Cave, and Amy Sherald, I will highlight the tensions between Afropessimism and Afrofuturism. Black death has been a lingering specter over my academic career. I write with it; I write against it. In 2008, my Grandmother died the week graduate school classes were beginning. In 2011, as I was finishing my M.A., my Mother died suddenly of a brain aneurysm. As I resumed studies and began to write my dissertation in 2013, George Zimmerman's trial for murdering Trayvon Martin was broadcasting in the background. The summer before I began my first full-time job in 2016, police killed Philando Castille during a traffic stop. I was reeling from that death when Americans elected Donald Trump to the U.S. presidency. I wrote "Afrofuturism and the Technologies of Survival" in the shadow of persistent black death and the threat of anti-black violence from white supremacists. I retreated to Afrofuturism as a necessary counternarrative to Afropessimism. It posits black survival and hope in the face of black death. 2020 brought protests against the highly publicized deaths of

George Floyd and Breonna Taylor rocked the country. Artists have responded to these events in varied ways and this paper will examine the art created out of the mourning of black life.

Revisiting Moonlight: Encountering Ontological Incapacity, Endurance, and The Cinematic

Emily Faith Martin

Barry Jenkin's 2016 film *Moonlight* is a creative black output, a generative work, and yet its delivery, aspects of its mise en scene, and narrative present the viewer with an inescapable void and longing. But its ending prompts us, specifically black viewers, to wonder whether recognizing our own non-being on screen and then encountering it has to be a wholly melancholic and life-less process or one that is simultaneously destructive/devastating and generative/healing. The ending of *Moonlight* does not stop at presenting us with the weight of black non-being but asks us what we do next in the face of it and how do we emotionally navigate the pervasive trauma caused by anti-blackness. Through the writings of Kara Keeling, Calvin L. Warren, and Frank Wilderson III, this presentation utilizes Afropessimism and its progressive form, Black Nihilism, to understand the potential of the cinematic image and cinematic reality and narrative to embody and address the weight of ontological incapacity. This weight in its acceptance can be deconstructed and processed through cinematic reality construction and the understanding that the end of the film can be felt/seen as the end of a world. *Moonlight's* ending prompts the question "what else can I be?" in response to the pressure and constrictive nature of black non-being and pushes the viewer to imagine the answer beyond the imaginable, which is not possible without this initial recognition of ontological incapacity.

The Urban Artist's Manifesto: Act I

Stephen Fakiyesi

I wanted to know why there were so few black professors represented in most educational departments. In particular, why were they so under-represented in the field of Visual Arts? And, why were there so very few successful black visual artists? What did success even look like for an individual artist or a group of artists? What did it look like on a cultural level, and how would it be reflected within society? I wondered what it would take for me to attain success and whether or not it was possible to attain it on my terms. My inquiries have taken me from Toronto to Nigeria, to Nunavut, in the arctic circle, from Los Angeles to London. It is the topic of my upcoming book - *The Urban Artist's Manifesto*, on which I've based this research paper. I've examined my own experiences as an accomplished artist, an early 90s activist, an entrepreneur, and an intrapreneur, and I've mined a large amount of the literature in multiple disciplines from art and art history to the business world; from the music industry to the sports industry. Beyond research, this is personal, a manifesto for the marginalized, and the misfits, *The Urban Artist Manifesto - Act 1*.

Open Session for Emerging Scholars of Latin American Art Association for Latin American Art

ASSOCIATION FOR LATIN AMERICAN ART

Chairs: Dominique E. Polanco, Virginia Tech; **Juanita Solano**, Universidad de Los Andes

The aim of the ALAA-sponsored open session is to provide a platform at the annual conference to highlight work produced by advanced graduate students and recent Ph.D.s, who concentrate on the histories of Latin American and Latinx arts and/or visual and material cultures. Papers may focus on any region, period, or theme related to the Latin American and Latinx experience, including, Precolonial/Ancient American art, colonial/viceregal art, art of the nineteenth century, modern art, and contemporary art, including folk/popular art and craft studies, from Latin America, the Caribbean, and the U.S. In reviewing submissions and selecting the papers for the session, the co-chairs will be looking for strong proposals that cover a range of subjects across each of the noted areas. Co-chairs encourage papers that address issues related to underrepresented genders, ethnic groups, and social classes.

Building Blocks of Empire: Gridded Opposition in Inka Textiles

Katie Elizabeth Ligmond

Much research on Inka (1400-1535 CE) textiles has been dedicated to deciphering their emblematic motifs known as tokapu. Tokapu are small, geometric patterns, typically created from designs of squares, crosses, and diamonds, that are inscribed in rectangles and are commonly found on men's tunics, called unkukuna. Many have tried to "read" these designs or analyzed their symmetrical format to make arguments about the organization of the Inka empire. I propose that beyond the patterns themselves, the way tokapu tunics, and other Inka textiles, are organized is integral to understanding Inka ideology. The Inka were extremely committed to a gridded organization on textiles. This is true for fabrics beyond unkukuna covered in tokapu and includes Inka warriors' tunics, the gridded Inka key design on the garments of high-ranking officials, and even decorative textiles. When we look at Inka weaving, colors that are often difficult to visually reconcile are placed directly next to one another. For example, warriors' tunics form a black and white checkerboard that art historian Rebecca Stone has argued is "juxtapositional," meaning, the two forces of black and white are forced to be in contest. There are other textiles, however, like a cream and white veil that also features a checkerboard pattern located at LACMA, that seems to vibrate. Rather than being opposed, these colors begin to blend together. I propose we begin to think of Inka textiles as a metaphor for what they wanted their empire to be: full of ethnic diversity, but blended not forced.

Tracing Erasure in Mexican Manuscripts

Hayley Bristow Woodward

Pictorial manuscripts from Central Mexico recorded the past

and guided the future for indigenous actors before and after the Aztec-Spanish Encounter in 1519. Although the format and content of these books has been studied in great depth, the interpretation of new multispectral imaging, coupled with surface-level formal and material analyses, demonstrate that a number of historical manuscripts were locales of pictorial intervention over the course of the objects' lives. Such books are multi-layered documents, ones that reflect multiple voices and concerns. This paper destabilizes the surfaces of a number of pictorial histories by postulating why effacements occurred, thereby re-routing or censoring existing information on the picture plane. It compares the practice of taking away pictured information to that of adding to the manuscripts' composition over time. It proves that certain indigenous-made manuscripts bear witness to the transpositions of time, reflecting continual engagement and alteration. In fact, this paper proves that painted books that have been considered to be faithful examples of pre-Hispanic indigenous style and format actually reflect over-writings and erasures that index colonial concerns permeating on the pages. By positioning the painted book as a site of encounter and interaction of ideas and messages, this paper demonstrates how colonial actors navigated their contemporary circumstances by re-routing pre-Hispanic history and knowledge. The relationships between erasure and inscription shed light on this tension between the past and the present.

The Forgotten Modernist: The Case of Annemarie Heinrich in Argentina

Marina Dumont-Gauthier, University of Toronto

Annemarie Heinrich grew up in Weimar Germany until her family moved to Argentina in 1926 when she was fourteen years old. Mainly self-taught, she opened her first photography studio in 1930, making her one of the very first women to do so in Buenos Aires. By the late 1930s, she had cemented her role as "the" photographer of Argentina's cinematic Golden Age and her work had been featured in both local and international exhibitions. This well-earned reputation conferred her a prominent place within Buenos Aires' photo scene, in spite of the latter being heavily dominated by male photographers. In turn, this secured position also allowed her to stray from the stringent standards of this community, which were firmly entrenched in nineteenth century Pictorialism, most notably through her use of surrealist imagery and techniques. And yet, because of her presence in these photo circles and the prevailing commercial reading of her work, her place as a forerunner of modern photography in Argentina has been largely overlooked, that attribute being usually reserved for Bauhaus trained photographers Grete Stern and her husband Horacio Coppola. Considering aspects of her practice such as her studio dynamic, her manipulation of negatives, her relationship with models, and her assessment of surrealism, I aim to demystify Heinrich's legacy as a primarily commercial photographer. This discussion will be punctuated with reflections on Heinrich's navigation of the rapidly changing gender predicaments that marked mid-twentieth century Argentine society and her transition toward a more gendered aware photo-practice.

Transpacific Encounters: A Mexican Modernist in China
Xinyue Yuan

In recent studies on modern art in 1930s Shanghai, art historian Paul Bevan excavates rich primary documents on Mexican artist Miguel Covarrubias (1904-1957)'s trips to China in 1930 and 1933, funded by a Guggenheim Fellowship to carry out anthropological research. Bevan argues for a one-way impact of Covarrubias on modern Chinese artists, especially Shanghai-based artist and designer Zhang Guangyu (1900-1965). (Bevan, 2016) By viewing Covarrubias and Zhang in the triangle interactions across Mexico, China, and Euro-American modernism, this paper rethinks the discourse of "imitation" and shifts the focus to examine how WWII and the beginning of the Cold War in the 1940s reinforced the artistic dialogue between Mexican and Chinese modernists by analyzing classical Chinese novel-based book *All Men are Brothers* illustrated by Covarrubias. I first compare Covarrubias and Zhang's illustrated books in the 1930s to investigate how non-Western modernists played with ways of representing folk people as primitive and sexualized others which contributed to the imagination of race and geography across the transpacific region. I then turn to Zhang's 1945 work *Journey to the West* and Covarrubias' 1948 book *All Men are Brothers* and discuss "oriental" elements in Zhang's work and Covarrubias' style and subjects inspired by Peking opera. I argue that while their works envision an idealized "third world" comradeship and a style of "third world" artistic modernism, there exists the internalized Euro-American ways of looking at the ornamental "orient".

Overlooked and Underappreciated: Mavens of Modernism in the West

Chair: Gloria Williams Sander, Norton Simon Museum of Art

Overlooked and Underappreciated: Mavens of Modernism in the West The time has come for a thoughtful and thorough evaluation of the women who championed modern, and particularly abstract art in the western United States, in the first half of the twentieth century. They faced the Sisyphean task of promoting innovative, unfamiliar art to collectors and to institutions absent the established social-economic infrastructures that their well-studied East coast counterparts, such as Hilla von Rebay, enjoyed. The contributions of the mavens of modernism in the West hover in the shadows, collapsed into the footnotes of the artists and the institutions they supported. Notable agents include Galka Scheyer who organized exhibitions, and wrote and lectured on modern art from Washington to California, and who cultivated Walter and Louise Arensbergs' growing collection. Pauline Gibling Schindler promoted contemporary architects, artists and designers by means of her publications. In San Francisco, Beatrice Judd Ryan opened the first commercial gallery dedicated to modern art, and Grace McCann Morley left her footprint as the first director of the city's Museum of Modern Art. Alice Klauber embraced the cause for San Diego. These are a few of the female connectors and communicators who energized a broad constituency to share their passion and to embrace their stake in supporting this new art. This session encourages topics that introduce the achievements of imaginative and influential women, active 1900 – 1950, whose single-minded vision for the arts influenced the taste for Modernism in the West, including its expression in architecture.

A Living Center for Modern Art: Grace McCann Morley and the San Francisco Museum of Art

Berit N. Potter, Humboldt State University

In 1935 the San Francisco Museum of Art (now the San Francisco Museum of Modern Art) opened in its first permanent location, on the top floor of the Veterans Building, behind San Francisco's City Hall. When Grace McCann Morley was hired as the museum's new director by William W. Crocker, president of the museum's board, he asked, "Well, do you think you can fill the galleries without bothering us?" Not only did Morley fill the galleries with nearly seventy exhibitions during SFMA's first year of operation, she transformed the museum into "a living center of education and appreciation of modern art." Enthusiasm for SFMA's exhibitions and educational programs is evidenced by the museum's membership, which swelled from 800 members in 1938 to more than 3,500 in 1955. By focusing on the breadth of SFMA's early collections and exhibitions, and their transformations after Morley's departure in 1958, this paper will examine Morley's curatorial practice and vision of modern art, which distinguished her from her East Coast colleagues. Morley's collaborative approach to curating and collecting advanced a representation of modern art at SFMA that centered the voices of many artists who were excluded from

the collections and exhibitions of other institutions.

The Legacy of Zoe Dusanne: Modernism at the Seattle Art Museum

Richelle Munkhoff, Plain Sight Archive and **Beth Whittaker**, Sam Francis Foundation

Zoe Dusanne opened Seattle's first private gallery devoted to modern art in 1950, when she was 66 years old. The Dusanne Gallery was also Zoe's home, a midcentury modern "jewel box" originally designed to showcase her own collection amassed during her years in New York City (1927-1942). Our paper focuses on the years between 1942 and 1950, when Dusanne's influence on Seattle's art world was being established. She returned to the Northwest bringing with her some 50 works by American and European painters who either were or would become major figures in modernism. Interest grew, and the Seattle Art Museum ultimately exhibited "The Zoe Dusanne Collection" in 1947. Out of this developed an important relationship between Dusanne and the founding director of the Seattle Art Museum, Dr. Richard Fuller. With Fuller's own expertise in Asian arts, he relied on a handful of artists and patrons to assist him in collecting modern art for the museum. Over the next 15 years – the life of the Dusanne Gallery -- Dusanne's knowledge and discerning eye directly influenced the institution's acquisitions and donations. Her international connections created a conduit that brought major pieces to the museum, often with little credit. Dusanne's home and gallery were destroyed in 1959 by the building of Interstate 5. The Gallery formally closed in 1964. Yet Zoe Dusanne's legacy lives on to this day in the Seattle Art Museum's modern art collection.

The Fierce Agency of Women in the Promotion of California Modernism in Architecture

José PARRA MARTINEZ, University of Alicante

In 1937, the San Francisco Museum of Art founding director, Dr. Grace Morley, organized Contemporary Landscape Architecture, a major show devoted to modern landscape design, being the first of its kind ever mounted internationally. In addition, the event was the beginning of a series of exhibitions that challenged the hegemony of MoMA's narratives about modern architecture and had the effect of establishing for the humanism of the Bay Region School a room in the pantheon of architectural history In 1935, Pauline Schindler guest edited the first monographic issues devoted to modernist architecture in California in each of the two most influential magazines of the West Coast: *Architect and Engineer* and *California Arts & Architecture*. Despite the renowned editor John Entenza claimed that he had pioneered the dissemination of the region's most advanced architecture, Pauline Schindler's work preceded by five years Entenza's editorial venture. Already in 1930, counting on the help and experience of Galka Scheyer, Schindler's estranged wife had curated Contemporary Creative Architecture in California, most of whose exhibitors would later figure prominently in the legendary modern architecture exhibition of 1932 at the MoMA. Although these and many other projects undertaken by women are of paramount importance for achieving a more comprehensive understanding of California modernism, their contributions are frequently neglected in the canonical

histories of modern architecture. This presentation explores the crucial, yet unrecognized, role that the intertwined personal and professional lives of this triangle of mavens, patrons and cultural activists played in the promotion of California modern architecture.

Pedagogy & Digital Public Art

Socially-engaged art, radical pedagogies, and the Instant Class Kit

Stephanie Springgay

This paper explores the Instant Class Kit, a portable curriculum guide and pop-up exhibition dedicated to socially-engaged art as pedagogy. Produced as an edition of four, the kit brings together contemporary curriculum materials in the form of artist multiples such as zines, scores, games, newspapers and other sensory objects from 14 contemporary artists across North America to address topics and methodologies including queer subjectivities and Indigenous epistemologies, social movements and collective protest, immigration, technology, and ecology. The contemporary artists strive to deliver a curriculum based on the values of critical democratic pedagogy, anti-racist and anti-colonial logics, and social justice. Instant Class Kit was conceived in response to art historical research undertaken as part of The Pedagogical Impulse, a research-creation project exploring contemporary art as pedagogy in schools. This research examined the experimental collaborative practices of Fluxus, Happenings, and other artist-teachers employed at art institutions across Canada and the US during the 1960s. Against the backdrop of curriculum reforms, and social and political change, these artist-teachers produced and distributed printed matter and other multiples (such as posters, booklets and games) as documents of radical pedagogy. Three kits circulated by email to post-secondary classrooms where they were activated by instructors and students. This paper attunes the making, circulation, and activation of the kits as a form of radical pedagogy informed by feminist care ethics, intimacy, and radical relatedness.

Digital Public Art & Climate Justice Advocacy During the Covid-19 Pandemic: the CIRCA Installations of Patti Smith and Vivienne Westwood

Aidan Moir

The Covid-19 pandemic has impacted the production, circulation, and consumption of interactive public art. In response to the conditions and restrictions posed by the pandemic, artist Josef O'Connor created CIRCA, a digital art installation in London's Piccadilly Circus. Showcasing interactive artwork by different artists on the iconic landmark's large digital billboards, the installation encourages pedestrians to connect their headphones to mobile devices and listen to the accompanying audio material. Artists also designed limited edition prints available for purchase through the CIRCA website, with proceeds assisting local artists and communities significantly impacted by the Covid-19 pandemic. This paper analyzes the intermedia CIRCA installations created by Patti Smith and Vivienne Westwood, which both thematically focus on the climate crisis, to demonstrate how public art and

climate justice advocacy have responded to the unique conditions posed by the Covid-19 pandemic. Smith's installation features a poem dedicated to Greta Thunberg, while Westwood's short film, "Do Not Buy A Bomb" highlights how environmental destruction contributes to the reproduction of social inequality and global poverty. Through a close textual analysis of the public art installations and accompanying reviews and press treatment, this paper illuminates how Smith and Westwood's CIRCA projects exemplify a unique form of multimedia design activism illuminating the connections between the social inequalities exacerbated by the Covid-19 pandemic and the climate crisis. Particular attention is directed towards how the CIRCA installations are dependent upon the iconic identities of Smith and Westwood, who both possess significant histories of social justice activism.

Photography and Empire in East Asia during the 1930s

Chair: Jeehey Kim, University of Arizona

Discussant: Jonathan Reynolds, Barnard College
Columbia University

Photography and Empire in East Asia during the 1930s
Organizer/Chair: Jeehey Kim Speakers: Mia Yinxiang Liu, Kari Shepherdson-Scott, Jeehey Kim Discussant: Jonathan Reynolds
This panel aims to investigate various photographic practices in East Asia during the 1930s, diversifying both the global photographic scenes of the period and the boundary of the Japanese photography at the time. Exploring photographic practices in China, Japan, Korea, and Manchukuo, the panel attempts to shed light on the ways in which visualization of the Other contributed to the imperial project of structuring the identity of both the subjugated and the imperialist power. Japanese photographers played an instrumental role in defining and redefining the cultural identity of East Asia, either through participating in the expedition to major Buddhist sites in China or by visualizing its newly acquired territories. The local photographers actively appropriated and transformed the European modern avant-garde aesthetics, including Surrealism and New Objectivity, as a mode of challenging the previous photographic trends as well as of inventing a new visual language of representing the colonial Other. In addition to revealing the hitherto little-known photographic culture of the region, the speakers attempt to ruminate on the relationship between photography and empire building in East Asia.

The Sino-Japanese War of Photos: Buddhist Sites in Photography (1920- 1940s)

Mia Yinxiang Liu, California College of the Arts

The Sino-Japanese War of Photos: Buddhist Sites in Photography (1920- 1940s) This paper focuses on the essential role photography played in the heritage formation of Buddhist sites in China such as Yungang and Dunhuang in the 1930s and the 1940s by Japanese photographers and Chinese photographers. While the modern "discovery" of some of these sites is credited to European expeditioners since the late 19th century, the European "discovery" was quickly followed by expeditions sent by the Japanese Empire,

and later those dispatched by the Chinese government in the first half of the 20th century. The Japanese expedition photos to China was clearly a bold assertion of its imperial power, but it is also an attempt to reframe these Buddhist sites and redefine what it meant to be “Asian Heritage.” Therefore, the Japanese photos reveal a precarious ambiguity: an “Asian” explorer/photographer picturing “Asia” is both an “outsider” and “insider” at the same time on many levels, while a Buddhist photographer also reclaim the photographing process as both an “objective” and scientific survey and a religious pilgrimage. The Chinese participation in photographing the same sites, later in the game in the 1930s and 1940s, had to negotiate with all the previous constructions presented to them in an almost telescopic fashion. By closely examining this complex history of the photographic “survey” race of Buddhist sites in China, this paper reveals how photography was regarded as the fitting apparatus and participated as an agent as these sites were re-defined and reinvented.

Colonizing Art Photography in Korea and Japan
Jeehey Kim, University of Arizona

Colonial Tactics of Avant-Garde Photography in Korea and Japan Jeehey Kim This paper explores art photography of the late 1920s and '30s in and around the Korean peninsula, one of the Japanese colonies, recognizing that Japanese art photography was sustained by images of its colonies, and that photographs of Korea, Taiwan, and Manchuria were essential to structuring the identity of the expanding Japanese Empire, while in turn, imperial institutions and visual culture served as reference points for photographic styles and modes of representing and restructuring colonial society. As Edward Said notes, Orientalism is a system of referencing the work of others. Photographers of the Japanese empire not only gained inspiration from others' works; they also contributed to the collective formulation of an imperialist photographic style. Surrealism and New Objectivity were actively appropriated to innovate the established photographic trends as well as to construct an imperial mode of visualizing the expanded boundary of the Japanese power. Through comparing Korean and Japanese photographers' works showing the peninsula and its people, particularly women, this paper explores the ways in which what was called art photography also served as a tool of hierarchy that sustained the patriarchal colonial order of imperial Japan.

Photography and Slow Violence

Chairs: Danielle Jean Stewart, University of Warwick;
Isabela Muci Barradas, Princeton University

Discussant: James R. Swensen

In 2011, cultural critic Rob Nixon used the term “slow violence” to describe the unfolding ruin of the contemporary climate crisis. As a chronic and evolving issue, Nixon asserts that environmental degradation “occurs gradually and out of sight, a violence of delayed destruction that is dispersed across time and space.” His approach has had a profound impact on the way the environmental humanities addresses ecocriticism, but the application of his ideas to the medium of photography is complicated by the process’s relationship to visuality and time. Recent scholarship has broadened Nixon’s approach by highlighting the imbrications of ecocriticism and Indigenous studies, drawing attention to environmental justice, Indigenous worldviews, liquid ecologies, multispecies relations, and resilience. Such transdisciplinary considerations present an opportunity to interrogate the role and uses of photography in confronting climate change. This session invites submissions by art historians and contemporary photographers whose work questions how photography can be used to confront the slow violence of ecological destruction. Which sensorial, narrative, and distributive practices can be used to evoke slow violence? How might the difficulty of visualizing slow violence expand photography’s sensory politics beyond an ocularcentric history of the senses? Finally, how can the circulation of photographic images be effectively harnessed to promote the awareness of slow ecological processes?

Seeing the Landscape as Full or Empty: Re-visioning the Encounter of Photography and Indigenous Lands
Jordan Reznick, Bennington College

Rob Nixon’s suggestion that the destruction of ecosystems happens slowly and “out of sight” bears striking resonance with the way nineteenth-century landscape photographs appeared “empty” of human life to the Western eye. Presenting newly “discovered” terrain as a resource-rich bargain bin of milk and honey, photographers collaborated in prompting an unprecedented rate of Westward migration, matched by an appalling pace of ecological destruction. In the span of a few decades a million settlers decimated countless communities of wildlife and plants. However survey photographs also recorded that which settlers (willfully) could not see: evidence of Indigenous presence in the natural world—whose evolutionary course was shaped by hundreds of generations of ecological stewardship. Looking to scholars of Traditional Ecological Knowledge who describe vigorous biodiversity as an indication of Indigenous science, this paper presents a counter-reading of nineteenth-century California landscape photographs made by Carleton Watkins and Charles Weed. I point to the acute signs of ecological distress visible in California landscapes mere years after being cut off from Indigenous care. However, by seeing signs of deterioration where settlers saw inexhaustible abundance, we can also peek into the breadth and innovation of kincentric Indigenous epistemologies—which are still being developed in

Indigenous communities today for the purpose of ecological repair. This finding not only counters the Eurocentric perspective on the invisibility of “slow” ecological violence, but re-visions the early history of landscape photography as the fraught encounter of fledgling unseeing colonial optics with an advanced cultivated Indigenous worldview.

Salt, Silver, and the Arctic

Jennifer Tucker

"Salt, Silver, and the Arctic" asks: What new insights about visualizing the Arctic are gained by exploring how the physical conditions of the environment effected photographers' outdoor (and studio) practices? What special challenges and opportunities did Arctic climates and environments present to early photographers? Drawing on lantern slide collections, photographic archives, and scientific correspondence & publications, this project aims to foster new approaches to the history and theory of photography more generally by studying the 'environment' itself as an actant - almost a co-participant or author - in photography. Connected to this, the project explores the more recent techniques of visualization, like thermal imaging dedicated to finding biological life or satellite images dedicated to detecting change in the environment. These new and changing techniques are significant for perceptions not only of global climate monitoring, but also for geopolitics and conceptions of future life in the region. My research explores how the Arctic environment is simultaneously both a source of images of slow (and also rapid) ecological degradation, and an active participant in knowledge production through the effects of weather and physical environment on the making of photographs.

Red Earth and White Walls: The Color of Violence in Matheus Rocha Pitta's Série Brasil

Alice Heeren

Brasília was, from its inception, part of an ambitious project to conquer the central plateau, exploring its massive symbolic, human, and environmental resources and creating a foothold for expansion of extraction capitalism towards the Amazon basin. Nevertheless, the story of Brazil's capital—whether the epic of its rise and fall as ‘the first modernist city’ or the place it secured in the architectural canon—has always been distanced from this neocolonial history and its legacy of exploitation. This paper examines Matheus Rocha Pitta's photographic series *Série Brasil* as framing Brasília as a space marked by violence both at the human and material level. Looking at these images in relation to Lina Kim and Michael Wesely's *Arquivo Brasília* and Paulo Tavares's 2021 publication *Deshabitat*, I argue that by evoking the relationship between the color of the earth of the sertão, which makes explicit the erasure of color in Brasília's complex of visibility, Rocha Pitta's work brings to the fore the violence and on-going exploitation of the human and natural resources embedded in the history of Brasília. As flesh and earth mesh together to the point of effacement in these photographs, the ecologies that populate the central plateau are brought to bear on the whitening and erasure of their material and symbolic forms, exposing the ideal of Brasília as a stronghold for Brazilian futurity and the epicenter of a century-old obsession with progress, modernity, and the expansion of the country's

resource extraction activities.

Picturing Fabrics: Textile and the Photographic Image

THE PHOTOGRAPHY NETWORK

Chairs: Sandrine G.M. Colard; Giulia Paoletti

One of the earliest instances of photography's intimacy with textile is Secondo Pia's 1898 image of the Shroud of Turin (Geimer, 2018). But even in less exceptional occasions than Christ's own portrait, photography's relation to fabric has been, and continues to be, substantial across time and space. The inclusion of pieces of fabric in women's albums has been well-documented (Higonnet, 1992; Di Bello, 2007). The frequent doubling of tailors as photographers across the African continent has been long noted, as well as the commemoration of newly created outfits as a usual motive for a trip to the studio (Pinther, 2007; Rabine 2010). The vibrant juxtaposition of patterned textiles in the works of Seydou Keita and the likes has been recognized as participating to an aesthetic of “surfacing” that enacts a “visual decolonization” (Oguibe, 1996; Pinney, 2003; Thompson 2009; Agbo 2019). Finally, a movement in recent contemporary art has seen practitioners literally embroider or weave their prints, or infuse a “photographic aesthetic” into their fabrics like in the works of Joanna Choumali, Kyle Meyer, Monica de Miranda, Billie Zangewa among others (Dewan, 2012). This panel seeks to reflect upon some of the following questions: Is there a world history of photography to be written from the point of view of the medium's relation to textile, as medium, surface, aesthetic and haptic perception? What are the shared properties of both media, and how have they influenced each other? Also, is there a gendered, female-specific engagement of textile within photography?

Between cotton threads. The place of photographic materiality

Juliana Robles de la Pava

The material constitution of photographic objects has been largely neglected in the histories of the medium. Throughout the last centuries, both the theory and the history of photography have disbelieved the conceptual power that nests in the physicality of the so-called photographic objects, paying more attention to the symbolic orders of the resulting image, its representational evocations and the social relevance of that which is visually inscribed on a surface. In the face of this hegemony of reference and ideality proper to the photographic image, the contemporary aesthetics of authors such as Gilles Deleuze and Jacques Derrida alert us of the permanent motion and the multiple folds that constitute every photographic support. A haptic quality of what we consider as materially smooth or flat and that confronts us with a photographic depth woven with fibers, chemicals, electromagnetic energy and so on. This presentation explores the conceptual implications of the cotton fibers on which an extensive amount of photographic imagery has been printed throughout history. It is these fibers that constitute the textile imaginary that speak to us of certain material alliances that take place in photographic objects and that make us

understand them in a radically different way from the photographic ontologies that define photography either as a simple index or as a simple representational convention. Perhaps it is the cotton fibers of photographic papers that show us another way of understanding photography.

The Sartorial Unconscious: Photographic Portraiture and the Fabrications of Black Women

Kimberly Kay Lamm, Duke University

Shelley Niro's Indigenous Pieta: Beadworking the Photograph

Claire Millikin Raymond, Princeton University

Enmeshed: Photography, Lace, and Women's Labor

Beth Saunders, Albin O. Kuhn Library & Gallery, University of Maryland Baltimore County

In her 2012 series *Leisure Work*, Lisa Oppenheim's photograms of antique lace invoke early contact prints by William Henry Fox Talbot used to promote his positive-negative photographic process. Working on a grand scale, Oppenheim emphasizes the tactility of lace, bringing attention to the textile's manufacture—and thus to the working women who produced it. Her feminist reappraisal of this prominent motif unravels the interwoven histories of photography and lacemaking to expose the effacement of women's labor in those realms. While scholars Geoffrey Batchen and Douglas Nickel have addressed the relationship of Talbot's lace photographs to the industrialization of labor in nineteenth-century England, they merely hint at the impact of mechanization on women or at the gendered visual language of lace more generally. Considering Oppenheim's series a jumping-off point, this paper re-examines nineteenth-century photographs of lace, emphasizing the social and economic forces embedded in these images. Julia Herschel's publication *A Handbook for Greek and Roman Lacemaking* (1869) illustrated with tipped-in cyanotypes, and Isabel Agnes Cowper's documentation of the South Kensington Museum lace collections provide examples that epitomize the historical erasure of women's contributions to photography. (Herschel published her treatise anonymously and Cowper's pioneering institutional role has only recently come to light thanks to the scholarship of Erika Lederman.) This paper argues that the moralistic and gendered discourses surrounding handmade versus mechanical lacemaking mirror those found in early writings on photography, revealing the extent to which the conceptualization of photography as a medium has been imbricated in the repression of female labor.

Unravelling and time-travelling: Media archaeologies of the embroidered photograph

Annebella Pollen

Picturing the Subterranean Frontier: Extraction, Waste, and Environmental Advocacy

Chairs: Grace Kuipers; Tobah Joy Aukland-Peck

This panel explores how artists have used images of mineral extraction to destabilize conventions of landscape imagery, to draw awareness to cycles of resource generation and waste, and to critique global trading networks that leverage subterranean commodities. An industry with a long history tied to imperial expansion, mining has been an indispensable feature of industrialization with a global reach. Yet as an activity that occurs largely below ground, mining has also resisted easy representation, generating surprising visual forms. How have artists grappled with the questions of labor, technology, environmental degradation, and empire that attend industrial mining? How might artistic materials—such as graphite or stone—signal the mines and quarries from which they are drawn? This panel also considers the ways in which art institutions have been enabled by mining and mineral resources. European and American institutions have, since their inception, been dependent on wealth garnered from extraction. Resistance to this petrocapiatist system has become an important point of political agitation in today's art world. Groups such as Liberate Tate have pushed for museums to acknowledge that their association with oil companies, like BP, implicates them in neocolonialist structures and widespread environmental deterioration. We welcome papers that engage with images of mining landscapes, extractive labor, industrial waste, and fossil commodities, as well as projects that consider the relationship between artists, art institutions, and fossil-based climate change. We are especially interested in hearing from scholars who are working with indigenous responses to resource extraction.

Photography and the Extractive Landscape in Simon Starling's One Ton, II

Siobhan Angus

In 1859, Oliver Wendell Holmes wrote "Form is henceforth divorced from matter. In fact, matter as a visible object is of no great use any longer, except as the mould on which form is shaped." This is significant, for "matter in large masses must always be fixed and dear; form is cheap and transportable." If fossil fuels promised the ability to overcome the limits to growth bounded by the productivity of land, photography's mechanical reproduction likewise promises to divorce the possibilities of form from the expense and limits of matter. Despite this narrative, photography has relied on large scale extraction since its inception. Through a case study of Simon Starling's platinum print photographs of South Africa's platinum mines, I read the photograph and the landscape as an index of economic and industrial history. While photography is limited in documenting the more complex spatial networks of extraction, it can form an evidentiary record of the transformation of territory through processes of extraction. To borrow a photographic analogy, mining landscapes are an index—a trace or mark made by an object—of mining processes. Taking the integral relationship between form and matter as my starting point, I propose a

reorientation of vision that restores the photograph to histories of materials, land, property, and labor. Read through Marx's theory of metabolic rift and Glen Coulthard's reworking of primitive accumulation in the context of settler colonialism, I consider how photography's complex relationship to landscape might be rethought in the twenty-first century

Grandchildren of Granite: Extracting an Environmental Consciousness in California Ceramics, 1933-1961

Matthew Limb

Until the late-twentieth century, texts on the technical knowledge required for craft production were rare. In American ceramics, kiln construction, minerals needed for glazing, and the chemical composition of clay bodies were guarded trade secrets that could only be learned through an apprenticeship. The lack of codified knowledge (particularly on the West Coast) prompted vast experimentation and a mindful approach to the earth and its materials. I examine the engagement of American craft communities with minerals, clays, energy resources, and waste management throughout the mid-twentieth century. Three potters were particularly influential in encouraging an ethically conscious approach to the land in ceramics production: Laura Andreson (who founded UCLA's ceramic program in 1933), Glen Lukens (who founded USC's ceramics program in 1933), and Edith Heath (who founded Heath Ceramics in the San Francisco Bay area in 1948). These artists subverted industrial mining and a petrocapiatist system by obtaining their materials from abandoned mines, construction sites, and self-extraction in the California deserts. However, their doing so was reliant upon appropriated indigenous knowledge. These artists understood ceramic vessels to be an extension of the land and believed it was the potter's ethical duty to honor the earth which provided their craft's materiality. They experimented with solar energy to fire kilns, developed ethical resourcing practices, and explored alternatives for waste management. I argue that these California ceramists were settler colonial proto-environmentalists who widened craft's critique of industrialization to include the consequences of environmental degradation.

Fortune Magazine and the Continuous Joy of Coal Mining

Alex J. Taylor

In the wake of Trump's irrational fantasies about a resurgence of blue-collar jobs in coal mining, this paper will turn to a group of artworks directly engaged with the industry's declining labor requirements in the immediate aftermath of their collapse. In the two decades after World War II, and despite increases in production, American coal-mining jobs fell from nearly 400,000 to less than 150,000. The primary cause of this decline was new technologies in mine mechanization - and none more so than those manufactured by Pittsburgh's cheerfully named Joy Manufacturing Company. In 1954, Joy commissioned seven American artists to produce 'portraits' of their Continuous Mining Machine for a feature in 'Fortune' magazine, a group of works now in the collection of the Carnegie Museum of Art. The list of artists that participated in the project is surprising: Ben Shahn, Hedda Sterne, Walter Murch, Matta, Rufino Tamayo, Saul Steinberg, and Antonio Frasconi. In this paper, I will consider how the humanist commitments of these artists

were reconfigured to visualize the machine's voracious eradications of both landscape and labor. This industrial commission, I would like to suggest, represents a rare visualization of the automation of extractive industries in the post-war era, and a powerful materialization of the social, technological and environmental histories that those advocating for a return to a carbon economy choose to ignore.

Common (Under)Ground: Detroit Industry's Subsoil Ecologies

Grace Kuipers

While frequently discussed as a paean to the advanced machinery at Ford's River Rouge motor complex, Diego Rivera's Detroit Industry raises just as many questions about the subterranean minerals that sustain that machinery. Geological matter occupies a commanding position, represented in stratigraphic cross-sections, anthropomorphic nudes, and even as the basis for life itself. Curiously, these minerals are also placed within a distinctly continental geography: while the series supposedly represents Detroit's local industry, minerals emerge in clenched fists from the stepped pyramids and volcanoes of Mexico's central valley. What are we to make of this binational ecosystem? This paper examines Detroit Industry as a response to the U.S. mineral frontier, which positioned North America's underground as borderless in order to contest Mexico's campaign to nationalize its subsoil. I argue that, while Detroit Industry obliged the image of a borderless underground, it troubled the capitalist epistemologies of the U.S. mineral frontier. I examine Detroit Industry alongside Rivera's fresco series at Chapingo, whose enormous program reveals his commitment to Indigenous, community stewarded mines and the ejido system. Rather than render the underground as an inert "storehouse" of abstract values for human exploitation, Rivera positions the subsoil as part of a holistic, living ecosystem, inclusive of politics and with interdependent links to racial and economic equality.

Positioning Egyptian Art in Museums

Chairs: Ashley Arico, The Art Institute of Chicago; **Janet M Purdy**, Art Institute of Chicago

Simultaneously part of Africa, the Middle East, and the Mediterranean, Egypt has been a land at a crossroads for millennia. A wide array of institutions, from broadly focused art and natural history museums to university teaching collections and specialist antiquities organizations, house Egyptian art and material remains. These organizational and related departmental structures, which have roots in nineteenth-century collecting practices, continue to dictate the framework within which Egypt is presented to museum audiences. They both draw divisions and forge connections along geographic, cultural, and temporal lines, highlighting some aspects of Egypt's complex history while downplaying others. Moreover, Egyptian material culture is at the center of evolving dialogues that forefront its Africanness and relationships within Arab crossroads exchange systems. This session invites papers addressing how museums, universities, and other educational institutions might challenge western constructs and siloed pedagogies that have long divided research, scholarship, and the display of Egyptian art. What role can museums play conceptually and in practice to expand and reveal the multifaceted and interconnected nature of Egyptian histories? For museum visitors and students, how do we highlight relationships with other cultures and geographies to present a more integrated view of Egyptian arts? We seek contributions from diverse perspectives (art history, archaeology, anthropology, pedagogy, museum practice, and more) as well as a variety of periods from pharaonic to contemporary.

Presenting Prejudice: Museums and Ancient Africa
Peter Lacovara, The Ancient Egyptian Heritage and Archaeology Fund

The close links between the Egyptian and Nubian cultures have long been glossed over and minimized by scholars looking towards Asia and the Mediterranean for influences on the development of ancient Egypt. Such deliberate omissions have long been a part of historical discourse that has been truncated to fit into a Eurocentric mold. Until very recently the rich legacy of the Nubian civilizations has often been totally ignored in works on Ancient Egypt and as of yet still has to be seen generally in popular culture and in museum displays in particular. This pretermission to divorce Egyptian civilization from its African roots can be seen in most museum installations that juxtapose ancient Egyptian and Classical art as intimately connected exemplars of the heritage of antiquity. This is compounded by those few institutions with more extensive holdings of Nubian art and archaeology that sequester it unseen in storage rather than put it on display. This discussion will review how Nubian and Egyptian art has been displayed in the major collections in America, The University of Pennsylvania Museum, the Museum of Fine Arts, Boston and the Oriental Institute Museum of the University of Pennsylvania Museum and how that has promoted a false narrative that has separated pharaonic Egypt from its African roots and marginalized the other ancient civilizations of the Nile Valley. It will also detail the realization that museums need

to re-frame their approach to this material and embrace a more diverse audience and reflect contemporary scholarship.

Decolonizing Dendur: Towards a Stratigraphy of Stories
Erin Peters, St. Mary's College of Maryland

In this paper, I argue that in order to consider positioning Egyptian art in museums, we need to position ourselves in the long colonial processes that make art and architecture from the ancient world modern museum objects. I take the temple of Dendur now in the Metropolitan Museum of Art as my case study, and suggest that one way to start this process is to create a stratigraphy of stories. I sketch the temple of Dendur's significance as a modern museum object to an ancient shrine central to the larger regional ritual landscape called the Dodekaschoinos in the Roman period. This "Land of the "Greek" Twelve Miles" was home to a plethora of temples and thriving regional religious cult centered on the great temple of Isis at Philae. By focusing on the use and experience of architectural space in this region, I show that these temples hosted a diversity of people and dynamism of practices that cannot be colonially constrained into single categories such as "Egyptian," "Nubian," or "Roman." Through repurposing the stratigraphic process, my aim is to rewrite modern national archaeological traditions and ethno-cultural categories that guide academic study and museum displays of ancient objects. In so doing, I explain the temple of Dendur in the context of the differential experiences of multiple agents -- significantly including our own experiences in this monument's contemporary existence.

Shifting the Focus on Egyptian Art
Katherine E. Hammond, Columbus College of Art & Design

Egyptian art is a vibrant, active field that includes contemporary works across diverse media and transnational spaces. Yet, western art museums continue to relegate Egyptian art to the realm of the "ancient," through practices of collecting, exhibition and research. Like the art historical tradition of removing Egyptian art from its geographical context in order to fulfill an origin story of so-called "Western art," the museological framing of "Egyptian Art" is an art forever secured in a constructed past. Often, these ancient artifacts are positioned in rear rooms and hallways, grouped with other "nonwestern" aesthetic objects like Buddhist statues and Nkisis Nkondi from the Democratic Republic of Congo. At other times they are revered, colonial treasures caught up in an ongoing debate about repatriation, and often, stubbornly (with)held. In better circumstances they are heavily researched and sensitively positioned within a global narrative. Yet, collections of modern and contemporary Egyptian art, in western museums, are almost entirely nonexistent. This proposal offers an alternative perspective. By shifting the focus on Egyptian art from the ancient, or pharaonic, to the global and contemporary, museums and educational institutions alike will undermine persisting hierarchies of art and help to establish museums as cultural centers of learning and innovation. Examinations of contemporary Egyptian art and art movements, locally and regionally, as well as museum initiatives towards pluralism and viewer engagement will emphasize and illustrate possibilities

towards this call to action.

At the Edge of the Sahara: Decorative Style Between Egypt, Nubia, and West African Regions

Annissa Malvoisin, University of Toronto

Somewhere between 200 BCE and 900 CE, a hole formed in the archaeological record connecting Northeast and West Africa. This hole is permeated by an enduring disconnect between the study of the cultural relationship between early medieval Nile Valley civilizations and Iron Age Western African cultures just prior to the active transcontinental networks established through the Silk Road. This paper studies the historical-cultural contexts of inter-regional connections between Nubia, Egypt and the regional cultures of Niger, Nigeria, and Mali through the reassessment of the iconographical and decorative representations on Meroitic Nubian ceramics, termed fineware and named after the capital city of Meroe, in museum collections between 500 BCE and 500 CE. This paper suggests that Nubia's trade and redistributive industry had a direct influence on the way that fineware, considered the pinnacle of Nubian artistry and coveted for collections due to their high-level aesthetic quality, are studied and displayed in museums. Additionally, it examines how museums can address historical inaccuracies and commonly problematic display practices of both Egyptian and Nubian collections.

Conceptual Aspects of the Dialogues Between Egypt and Africa

Neelima Jeychandran

This brief paper centers on the conceptual need for dialogues between Africa and Egypt, then segues into a discussant role to engage all the presentations of the session with a collaborative audience dialogue.

Post-Pandemic Reflections: Making Change in the Studio and Art History Classroom

COMMUNITY COLLEGE PROFESSORS OF ART AND ART HISTORY

Chairs: Susan M. Altman, Community College Professors of Art and Art History; **Monica Anke Hahn**

After almost two years of shifting pedagogies and improvising teaching methods, what have we learned? As we return to our studio and art history classrooms, what will we continue to do and what will we change? The pandemic offered us an opportunity to reinvent and create change. Did we change the way we think about how we teach and present content in our discipline? Have we created a more inclusive pedagogy in our classes? Are we rethinking the connections with our students? Have new approaches emerged, or are we returning to what is comfortable and traditional? As we reflect on our teaching during the past few semesters, this workshop seeks presentations as evidence for new pedagogical approaches and innovative change to take back to in-person art history and studio classes.

Claiming the Studio: Virtual Teaching Strategies for Majors and Non-majors

Sherri Lisota, Viterbo University

In the spring of 2020 with the semester halfway completed, COVID 19 put faculty on a fast track to virtual teaching. Many said it was impossible to effectively teach studio courses in a virtual environment. It was new teaching terrain for most and the pandemic provided a crash course in shifting to new technologies and reaching students in meaningful and effective ways in the virtual studio classroom in the midst of a global crisis. This presentation explores a range of resources and methodologies used successfully in teaching a foundational drawing course and a multi-level painting course during the first semester of the pandemic. This scholarship is compiled from the perspective of a faculty member teaching in a small liberal arts college in a largely rural area. It highlights teaching strategies that build and reinforce connections with students majoring in art and with students new to the studio art experience. It illustrates ways of establishing early, personal connections with students, student confidence-building strategies, and the use individual virtual critique as an effective learning strategy in cementing mentoring relationships, building trust and empowering students as self-directed artist-learners. This presentation also looks at less successful strategies and how to negotiate the difficult terrain when things don't go so well and discusses strategies that continue to provide effective teaching in the (near) post-pandemic studio classroom.

Equity, Access and Zoom: Lessons Learned

Rebecca Jeffrey Easby, Trinity Washington University

Teaching Art History Survey to underserved student populations can be challenging at the best of times. Students arrive in the classroom lacking "basic" knowledge about history and the arts, which discourages them from engaging with a topic deemed "unnecessary" or "irrelevant to them." And during the global pandemic, with its obvious stresses, students had good reason to disengage. Many faced additional challenges, such as lack of digital access, making learning that much more difficult. Rethinking the art survey necessitated the consideration of these issues and figuring out how to encourage students to engage in the subject, while balancing the need for disciplinary integrity. Ultimately, the most successful methodology was a "less is more" approach, focusing in on a few key ideas and artworks, and spending more time dealing with broader historical issues, an approach at odds with the ever-increasing expansion of the art survey curriculum. This paper will explore several issues; the process paring down and tailoring the art survey to meet the needs of a particular student population during the pandemic, the importance of bridging gaps in student's equity and access to materials, and the lessons learned from this experience. It will also look at the implementation of these lessons during our return to the classroom.

Cross-Institutional Collaboration: Design Studio Initiative Across Campuses

Szilvia Kadas, Judy Livingston and Mitchell Christensen, SUNY College at Brockport

Graphic design faculty across four SUNY campuses collaborated virtually to develop a project that empowered students to take action to help reduce the spread of COVID-19. Our presentation will include how the experience and results of this project could be used as a model for collaborating with regional, national, and international partners to amplify our teaching and learning in the post-pandemic world. The project asked students to create compelling designs to guide our campus communities to comply with all COVID-19 safety precautions. Nearly 70 students, from introductory sophomore non-design majors to senior-level design majors, participated in this project. The results were heartfelt and relatable student-to-student messages that promoted positive action. Through critical thinking and making, students realized their own ability to influence the visual culture and social environment around them.

Community before Content: Reflections on Art History and Community Building

Jenevieve C. DeLosSantos, Rutgers University

Teaching art history during the global health crisis of COVID-19 at first seemed a daunting task. Conveying concepts of visual literacy, historical context, and critical thinking through the “Zoom room” at times felt pointless, minor, in the face of such ongoing collective trauma. The result, however, of these remote teaching conditions helped me to re-frame my pedagogical approach through a trauma-informed lens, one that centered our class on the development and sustainment of an inclusive community of learners engaged in the act of communal looking. In this presentation, I explore the strategies I employed to develop a supportive classroom community centered on the mutual, collaborative exploration of visual culture. My presentation explores how this shift from a tight focus on content mastery toward a communal investigation of broad concepts and diverse student perspectives helped to enhance equity in the art history classroom by opening up new pathways of discussion, broadening language and terminology use, and allowing for a wider variety of engagement modalities. In taking a trauma-informed approach, I leveraged my visual analysis exercises into communal, cathartic opportunities to build connections, explore emotions, and come together as a group despite our physical separation. I will share my strategy in creating classroom norms, in building space for student reflection, and creating opportunities for students’ individual voices to be heard, as well as the ways in which I will be building these strategies into my classroom teaching practices into my future courses.

Pre-Columbian Art and the Alimentary

Chairs: Andrew Finegold, University of Illinois Chicago; **Andrea Vázquez de Arthur**

Much Pre-Columbian art concerns itself with ideas pertaining to food production and consumption. These may be expressed in a number of ways, including both in the thematic content of imagery and in the contexts in which it is found. Agriculture, hunting, fishing, and other forms of food procurement are common subjects, and imagery related more generally to floral or faunal abundance abounds. Moreover, ceramic vessels for food preparation and service are among the most common sites of aesthetic elaboration. Feasts and their accompanying tableware played an important role in diplomacy and labor exchange, and a better understanding of these events—as well as of the sorts of associations that particular foods evoked or the ways that serving wares were utilized—may provide valuable insights into the cultural significance of food and food sharing. Furthermore, in return for the bounty it provided, the earth itself was fed with offerings, demonstrating the reciprocity that looms large in the worldviews held by Indigenous Americans. Ancestors and deities were likewise provided with sustenance through regular offerings. The alimentary, then, was a centrally important concept that guided the artistic production and ritual practices of ancient American peoples. This panel seeks proposals for papers that explore this theme as it is manifested in Pre-Columbian visual and material culture, from any geographical region in the Americas. Papers that approach the subject from novel perspectives, and particularly those that consider the alimentary aspects of artistic practices themselves, are especially welcome.

Consumption: Action and Object in West Mexican Shaft Tomb Sculptures

Kellie Roddy, UCLA

West Mexican shaft tomb sculptures display a dizzying variety of subjects, such as architectural models, animals, acrobats, and plants. Within this array, one common theme is consumption, shown both by representations of the act of consumption and by consumable items themselves. The easiest sculptures for modern scholars to identify and interpret are of food items such as fattened dogs, shrimp, and agave leaves. Representations involving humans are more ambiguous. How do depictions of seated figures, often holding vessels, fit into the suite of West Mexican shaft tomb sculptures known for their depictions of performance and action? When do these sculptures represent action rather than object? Why are representations of food crafted as clearly identifiable items when they are apart from humans, but unidentifiable when the sculpture represents humans in the act of consumption? Further, what can these depictions reveal about the intersection of food consumption, sharing, and the development of hierarchy in Western Mexico? This paper will address the identification of known foodstuffs, the use of miniature ceramic vessels in shaft tomb sculptures, and both the burial and non-burial contexts of the sculptures. From this, I will provide a novel interpretation of the use and intended representations of West Mexican shaft tomb sculptures, connecting them directly to elaboration of food rituals.

Eating from & Feeding the Earth: Reciprocal Nourishment in Nasca Ceramics

Meghan Tierney

Renowned for their legibility, Nasca ceramics abound with representations of plants and animals offering up a veritable taxonomy of provisions presumed essential to life on the southern pampas of Peru during the Early Intermediate Period (c. 1 – 750 CE). Yet, a closer examination of the corpus of polychromes reveals that the recognizability of subject matter obscures a complex relationship between visual and formal vessel features and the materiality and contexts of the objects. This paper explores how, beyond an illustration of a foodstuff, representations of plant cultivars were depicted in several ways in ceramic, including two-dimensional label, three-dimensional container, and as a tool in the hands of a human. It also proposes that head jars and human effigies offered depictions of another kind of sustenance. These ceramic foods are examined within the broader context of visual-material culture production, including the Nasca/Palpa geoglyphs, and archaeological contexts in which polychromes are found. Nourishment, in the form of clay and minerals harvested from the earth, is positioned not only as providing for human bodies, but also as forming vessel-bodies; and the earth, imagined as an enormous serving dish (made of clay and drawn upon with images to its scale), is seen to provide food while simultaneously requiring sustenance. Relationships between imagery, form, context, and scale of foodstuffs depicted in Nasca ceramics show how the earth was seen to eat of the foods of humans as much as humans ate of the foods of the earth.

Chimú and Sicán Artworks as Channels for the Circulation of Vital Force between the Living, Ancestors, and Cultivated Plants

Bat-ami Artzi

Past and present Andean societies share practices and beliefs that suggest that the dead retain a vital force and have the power to generate fertility and thus life. The ancestors are believed to influence a community's well-being, primarily through agricultural fertility. Hence, according to Andean practice and perception, vital force circulates endlessly between the living, the dead, and cultivated plants. This worldview differs from that of modern Western societies in terms of the boundaries between the living and the dead, and between humans and plants. Various theoretical suggestions that form part of the anthropological "ontological turn" address this critical point regarding the frontiers between mind and matter, human and non-human, nature and culture. Within Andean ontologies relating to animistic perceptions, topographical features and objects occupy an equal position alongside plants and animals. Taking into consideration this theoretical framework and the particularities of Andean animistic perceptions, this presentation will focus on Chimú (900-1470 AD) and Sicán (800-1375 AD) artworks—mainly ceramics and textiles—that bear imagery of cultivated plants, most of which probably served as funerary offerings. The paper will demonstrate that the triangle of relations between the living, the dead, and cultivated plants is channeled through artifacts. This role will be explored in terms of artifact

production technology, iconography, form, and function. In this way, the presentation will reveal not only the continuity between the living and the dead and between humans and plants, but also between cultivated plants and artifacts.

Cultivating Power: Inka Women, Textiles, and the Seeds of an Expanding Empire

Gaby Greenlee, UCSC

During the late 15th and early 16th centuries, the Inkas expanded their Andean empire in a fairly short period of time, gaining footholds across swaths of territory through administrative and production centers, such as textile workshops. Textiles were critical to how the Inkas visualized their power and reach. Very specialized, elite cloth circulated within ally networks and also is thought to have adorned military figures, for example. Women also played a significant role within the production, circulation, and wear of this elite brand of textiles. There are certain examples of Inka specialized garments associated with women which scholars suggest also make reference to agricultural production, namely the cultivation of maize. Because much of Inka visual culture leaned towards the aniconic, reading into the patterning of these garments is not straightforward and relies on examples of similar expression from prior Andean cultures; it also relies on considerations of how women and women's bodies figured into Inka claims to authority and to land. This paper examines how the Inka empire flexed a discourse of power and visualized territory through women's bodies, their garments, and the references in these to agriculture and food production.

Preparing for Future Success in the Tenure & Promotion Process

Workshop Leader: Anna Calluori-Holcombe

Objective: Mentor early career faculty on tenure track to successful results in the T&P process. The workshop will help the faculty access their interests, abilities and values. They can then determine the next steps to develop a plan to achieve their goals based on university guidelines. 1. Goals and expectations – the university will have their set of goals and expectations and how faculty tackle them and meet the deadlines will determine success in the process. setting a personal timeline, working backwards developing a research agenda mentor relationship 2. Building your CV - overview or broad catalog of your accomplishments in your current and perhaps prior roles. how best to list accomplishments for review 3. Preparing materials for the greatest impact – showing clear evidence of contribution in the areas of research, teaching and service through the dossier. Letter of intent External Evaluators Teaching philosophy and student evaluations The role of service in the process 4. Summary and conclusion

Re-thinking Interpretations of Mudéjar and its Revivals in Latin American Architecture

Chair: Caroline "Olivia" M Wolf, Loyola University Chicago

Discussant: Fernando Luis Martinez Nespral

The visual legacy of mudéjar has been interpreted across Latin America in various architectural manifestations, from colonial covered balconies and alicatado tilework to revivalist and modernist forms peppering the urban fabric of major capitals today. In addition to popular forms of ornamentation, building techniques and design criteria associated with the mudéjar phenomenon have been analyzed and been adapted across the region. Despite the rich transcultural aesthetic complexity of this style and its afterlives across the southern regions of the Americas, the study of mudéjar and its offshoots in the Americas has yet to respond substantially to recent calls for renewed approaches and interpretations issued by scholars like Maria Judith Feliciano and Thomas Cummings. Nonetheless, the plethora of examples and quotations of forms discussed as mudéjar and its revivalist modern offshoots across the region beckons further contemplation. This dialectical set of scholarly papers—spanning diverse geographies and timeframes—invites new dialogues and readings of mudéjar in the Americas. This panel aspires to present fresh perspectives while also asserting that diverse manifestations or references to the phenomenon are not merely the result of an outlying influenced or discourses, but a key internal component of Latin American architectural history. By rigorously engaging with the rich visual culture associated with the mudéjar in Latin America, this collection of research papers aims to fill the gap in scholarly discourse surrounding the rich manifestations of the architectural phenomenon in the region, and spur fresh discussions expanding upon recent transcultural and transregional frameworks of academic inquiry.

"That Peculiarly Spanish Style": The Mudéjar in the Mid-Century Americas

Michael J. Schreffler

In 1949, Harold Wethey published *Colonial Architecture and Sculpture in Peru*, the principal outcome of his research in South America in the final years of World War II. Scholars at mid-century welcomed this extensively-illustrated study of architecture that was not widely known outside of Peru and its synthesis of the relevant scholarship, most of it produced by architects and historians in South America and Spain. The book bears the hallmarks of much of the art historical writing of its time: an encyclopedic scope, a focus on the classification of monuments within a conventional array of styles, and a narrative of stylistic change over time. It remains a useful survey of its subject to this day, but its value now also lies in its standing as a primary source on disciplinary practices at a time when the study of Spanish colonial art and architecture was in its formative years, and when stylistic analysis shaped its objectives and narratives. Of particular interest in this regard is Wethey's interest in the mudéjar, a style cited frequently in the book and, most notably, in its chapter on Lima. A close reading of Wethey's analysis of that

city's Franciscan church and monastery, whose architectural forms he described as "a felicitous union of mudéjar and Baroque elements," sheds light on the methods and principles that gave rise to the foundational scholarship in the field of Spanish colonial art.

Modernizing the Mexican Bajío through Mudéjar. Antonio Rivas Mercado in Guanajuato

Reina Loredo-Cansino, Universidad Autónoma de Queretaro

The historiographical reevaluation of nineteenth-century Latin American architecture is urgent. For this, the problematization of architectural objects, space, languages, and their interculturality must be expanded. The world of the 19th century can be understood as a conglomeration of diverse styles with wide circulation and interrelation, regardless of their geographical proximity or distance. The geographical category contains the center-periphery conception, while the symbolic production is distributed within a territory. The emphasis placed on artistic centers as capitals and places of hegemonic influence has provoked great interest in his works. However, less attention has been paid to peripheral contexts. The text questions these geographical categories from the reconstruction of other networks of relationships whose guiding principle will not be the objects and their language. Furthermore, it proposes that peripheral contexts are spaces of freedom and the possibility of identity experimentation. The Juárez Theater in Guanajuato is taken as a case study to show that cultural identities in colonial worlds can be considered inherently interstitial, fluid, and hybrid because our architecture is.

Cobogó and the Coloniality of the Brise-Soleil. An Unsuspected Islamic Connection in Brazilian Modern Architecture

Fernando Lara, UT-Austin

The history of the Cobogós in Brazilian modern architecture starts in the year 1929. That year, three engineers from Recife, Amadeu Oliveira Coimbra, Ernest August Boeckmann and Antônio de Góis, patented a void ceramic block that they designed to be used in walls that would block sun-light but allow the wind to pass through. They named their invention with the initial syllable of their last names, Co-Bo-Go. That very same year Le Corbusier was invited to lecture in Rio and São Paulo and had its first contact with Brazilian modern architecture. The developments after 1929 show Le Corbusier and his followers in Rio de Janeiro appropriating the Cobogós without ever crediting the Recife engineers, using instead the French word Brise-Soleil. Lucio Costa wrote about the Brise-Soleils being a modern version of the Islamic muxarabi, the Portuguese version of the Arabic word mashrabiya: a wooden latticework used in balconies to increase privacy with some light and plenty of ventilation. This article aims at discussing the roots of both Cobogós and Brise-Soleils in the Moorish traditions of the Iberian peninsula in order to decolonize its appropriation by the Eurocentric history of Modern Architecture.

Reading Kerry James Marshall's 'Rythm Mastr'

Chair: Ellen Y. Tani, CASVA

In 1999, Kerry James Marshall (b. 1955) began a comic entitled *Rythm Mastr*, which first appeared as a color newsprint that covered the vitrines in the Carnegie Museum's treasure room. This epic story cycle has since manifested as architectural-scale murals, lightboxes, prints, broadsheets, and installation. Marshall's monumental paintings, in their lyrical celebration and mourning of Black life in the United States, are well-known interventions in the canon of Western history painting. *Rythm Mastr* is less understood, often implicitly dismissed for its serious affiliation with the graphic novel, illustration, and comic books. A cinematic and multifaceted project that interweaves narratives shaped by science fiction, the Marvel comics universe, and speculative futures, it portends questions of societal tension and transformation rooted in the Black extraordinary. *Rythm Mastr* frames narratives of radical possibility and fantasy within the real spaces of the artist's world: his neighborhood of Bronzeville, on Chicago's south side, and the halls of the Art Institute of Chicago. For Marshall, this work presented an opportunity to include "every aspect of the lives people live, from romance to gang violence to poverty to cultural identity...where black kids are at the center of it all." As a project of institutional critique, its centering of black youth as protagonists, transformation of African "objects" into characters with superhero powers, and celebration of Black vernacular speech within philosophical debate creates unique discursive environments that illuminate a complex understanding of the artist's oeuvre and of other critical approaches to the legacies of Western cultural hegemony.

All this can't exist without some kind of purpose: From Luke Cage to Rythm Mastr

Michele Robecchi

The paper will contextualize Kerry James Marshall's *Rythm Mastr* series in relation to the history of American superhero comics. Starting from the first post-war decade, when the genre was re-invented to make the principal characters more palatable to the newly formed readership of teenagers, the discussion will move forward towards the socio-political changes that took place in the late 1960s, culminating with the introduction of black superhero characters like Luke Cage and the Black Panther, and the subsequent hiring of Afro-American artists and writers to further legitimate their standing. It will then touch on cultural activist and writer Turtel Onli's first Black Age Comics Convention in Chicago in 1993 and the advent of all-black ventures like Milestone Publishing, GhettoSake, ANIA and Big City, culminating with the international success of Dwayne McDuffey Denys Cowan's comics series *Hardware*. Finally, it will introduce the first incarnation of *Rythm Mastr*, as originally presented in different forms (including a serialized strip on the pages of the *Pittsburgh Post Gazette* and an installation at the Carnegie Museum's Treasure Room) at the 1999 Carnegie International, establishing a critical relationship between Marshall's work and the one of its predecessors, highlighting its intrinsic importance within the contemporary discourse and

Marshall's own oeuvre.

The Comics/Art of Kerry James Marshall's Rythm Mastr
Emmy Waldman, Harvard University

While museums have begun to acknowledge comics as a respectable (and collectible) art form, the "canon" of comic creators remains stubbornly white. In 2005, the blockbuster "Masters of American Comics" at the Hammer and MOCA/LA nominated fifteen men--of whom fourteen were white--as "masters." Against this whitewashed background, I examine Kerry James Marshall's transmedia epic *Rythm Mastr*, itself inspired by the absence of Black figures (and superheroes) in the comic books Marshall grew up with. Seen alongside and in dialogue with Marshall's large-scale portraits of Black subjects, painted in shades of pure black, *Rythm Mastr* productively pressurizes the "fine line" between comics and the fine arts. Unfolding within the extended diegetic horizon of the ongoing series, ancestral drumlines reanimate African sculptures with superheroic powers, and streetwalkers rehearse the peripatetic strolls of the philosophers. Marshall rewrites—and respells—the "mastery" of the colonial slaveholder, suggesting how an orientation towards the cultural richness of the African past can drive the future. Tracing the project to its origins in the Carnegie Museum's Treasure Room, I investigate how Marshall directly questions the value and visibility of black cultural history in institutional spaces (including and especially the art museum). Drawing on Nicholas Mirzoeff's theorization of the "visual commons," I argue that the spirit of comics—figurative, narrative, satirical, demotic—beats out new institutional and discursive rhythms by which to structure what we call art.

Black Talk and the Public Agency of Black Aesthetics: Kerry James Marshall's comics in Art Journal
Kymerly Pinder, Yale University School of Art

"Willfulness, exaggeration, overstatement: these are characteristic styles of being an exile, methods for compelling the world to accept your vision—which you make more unacceptable because you are unwilling to have it accepted. It is yours, after all." Edward Said, *Representations of An Intellectual* (1993) During 2010, readers opened and closed each issue of *Art Journal* looking at the richly drawn comics by Kerry James Marshall. Taken directly or amended from three of his comic series, *Rythm Mastr*, *The Stroll*, and *P-Van*, these panels address the representation of African or African American art within the art world. One installment provides commentary on the term "post-black" while another on the prolonged closure of the African Art galleries at the Art Institute of Chicago during the construction of the new Modern Wing. In these panels, characters have frank and often profane conversations. These fashionably dressed and coiffed working- and middle-class African Americans voice their opinions in a way that draws attention to how rhetoric and decisions made within art institutions can affect a population that is frequently invisible to those institutions. Marshall places "black discourse" or "black talk," among black people about issues relevant to them within *Art Journal* in an attempt to normalize a black presence there AND to inject a discussion about the construction and reception of black art therein. This paper examines the success of this artist's project in the

context of Marshall as a public intellectual in the traditions of Antonio Gramsci, Edward Said and Cornel West, among others.

Reassessing the art biennial

Chair: Paloma Checa-Gismero, Swarthmore College

Art biennials have become the dominant exhibition form in the globalized art world, exponentially growing from just a handful to over 200 events worldwide in the past three decades. These influential exhibitions set contemporary art trends and scaffold a global circuit for art objects, experts, and knowledge. Supporters of art biennials celebrate their capacity to forge supranational artistic networks, and highlight their role in widening the repertoire of contemporary art by welcoming in the art institution aesthetic legacies hitherto excluded from the spaces of artistic legitimation. Critics have however denounced biennials' complicity in neocolonial relations, as well as their proximity with the global art market. In 2020, the covid-19 pandemic brought a hard stop to this fluid cosmopolitan form, slowing down global art industry production cycles and the circulation of objects and professionals. The pandemic forced some events to migrate to the virtual domain, while others postponed or canceled editions. This crisis has prompted many to wonder about the long term sustainability of the art biennial form: while some art world professionals re-imagine art biennials for a post-pandemic future, others ponder on alternative exhibition formats that privilege local audiences over global publics. Echoing these debates, this panel invites papers that critically examine the art biennial form, in its historical and contemporary articulations, from a multiplicity of perspectives. Topics may include biennials and coloniality, biennial labor practices, access and publics, biennials' hermeneutic role and political agency, art biennial tourism, post-pandemic biennial art.

The 1973 and 1981 Sao Paulo Biennials: From Symbol of National Modernity to Global Forum

Paulina Pardo Gaviria

The curatorial organization of the São Paulo Biennial, as restructured in the 1970s–1980s, anticipated the emphasis on a global art history that characterizes today's biennial exhibition system. Founded in 1951 as an event that synthesized Eurocentric canonical art history for a local audience, the São Paulo Biennial quickly became a symbol of Brazil's modernization, only to become in a matter of years both a destination for international audiences and a contested center for national representation that resulted in the long-lasting international boycott launched in 1969. Fundamental modifications in the exhibition structure originally proposed by Vilém Flusser in 1973 and fully implemented by Walter Zanini in the 1981 iteration of the São Paulo Biennial revived this institution by anticipating contemporary curatorial and artistic currents experienced globally. Instead of reinforcing the nation-state as a structural principle and featuring artworks that reflected a progressive movement towards an industrialized, utopic modernity, the changes implemented in the 1970s–1980s—such as the organization of thematic sections and the appointment of a general curator—conceived

the Biennial as a forum for the direct, network communication among artists, critics, curators, and audiences. Through institutional archival research and detailed visual analysis, this paper examines the São Paulo Biennial exhibition sections “Arte e comunicação” (1973) and “Arte postal” (1981). In doing so, it demonstrates how the Brazilian articulation of the art biennial effectively reimagined the social role of this globalized exhibition system and implemented a local promotion of alternative forms of communication.

Biennial Resistivity: Resisting Biennials of Resistance

Amy Bruce

Future Hauntings: Institutional Montage as a Strategy at the Lubumbashi Biennial

Colleen Foran, Boston University

In his photomontage series *Mémoire* (2006), Congolese artist Sammy Baloji reveals the hidden histories of his hometown of Lubumbashi. Black-and-white figures snipped from archival images populate color photographs of the former mining hub, now decaying despite the region's global importance as a source of raw minerals. Baloji uses montage to underscore the extractive nature of both colonialism and neoliberal globalization. The artist has since parlayed his success into co-founding the Lubumbashi Biennial with the local arts group Picha. I suggest that this biennial employs strategies of montage through both the artwork on display and their installation throughout city space, overlaying and transforming its colonial-era grid. In this paper, I will build on David Joselit's recent theory of “institutional montage,” which the scholar identifies as artistic interventions that establish unexpected relationships between museum objects, staff, and visitors. This expands the common meaning of montage, moving it beyond a medium and into a strategy. Like *Mémoire*, the Lubumbashi Biennial montages contemporary art with local geography and memory to point to both the breaks and continuities between our globalized world and its brutal (neo)colonial scaffolding. By confronting historical entanglements across time and space, organizers and artists also orient toward the future: Only by fully understanding the past, they advocate, can we envision a better future. As the most influential sites for contemporary art, biennials can—and should—image how to live in the splintered conditions of contemporaneity. The Lubumbashi Biennial has taken up this charge to expand our imaginaries, past, present, and future.

Imagining the 'Global': Biennial Politics in South Korean Art

Eunyoung Park, Case Western Reserve University

The history of contemporary Korean art and its construction of contemporaneity cannot be separated from the development of art biennials in South Korea. Following the Korean War, Korean artists began showing their work overseas via participation in the Paris Biennale and the São Paulo Biennial in the early 1960s. Additionally, more than sixteen art biennials have been established in South Korea since the inauguration of its first biennial—Gwangju Biennale—in 1995. Biennials have come to be envisioned as an “international stage” for contemporary art and the national participation in, and organization of, biennials as a way to overcome the

marginalized position of Korean art in the so-called “international art world.” This paper explores the cultural politics surrounding the biennial boom in South Korea started in the mid-1990s, focusing on the organization of the first Korean biennial and the opening of the Korean Pavilion at the Venice Biennale in 1995. Through a critical investigation of art criticism and media reports on the Korean government’s policies on the establishments of biennials and the organization process employed in the staging of these biennials, this paper investigates how “the international art world” was, and continues to be, imagined through the convening of biennials and how this imagined entity has affected the development of Korean art since the mid-1990s. In doing so, the paper offers a critical assessment and art historical examination of biennials in the South Korean context.

Recent Perspectives in the Philosophy of Curatorial Practice

AMERICAN SOCIETY FOR AESTHETICS

Chair: Rossen Ventzislavov

Moderated by Rossen Ventzislavov who is currently researching a monograph on the philosophy of performance art, this panel features three new papers by philosophers whose 2020 monographs address the philosophy of curating. Presenters include: Eleen Deprez, “Restage, Rebuild, Repeat: An Ontology of Curated Exhibitions;” Jean-Paul Martinon, “Curating Philosophy or Intuitive Science?” and Sue Spaid “The Spectators’ Special Role.”

The Spectators’ Special Role

Susan E. Spaid

Building on Marcel Duchamp’s notion that ‘the spectator completes the work of art’, this paper credits spectators with becoming the stakeholders who weave the narratives that lend artworks their meanings over time, a view that philosophers typically attribute to the artist and/or curator prior to the exhibition. In treating artworks as ongoing events whose presentational histories begin with their first public appearance, this paper characterizes artworks as dynamic objects, hardly bound to particular eras. In contrast to the view that individuals read artworks like texts, I cast the entire process as collective, the activity of myriad people working in various contexts and over time. To tease out this view, I articulate the relationship between exhibitions, spectators and future presentations, such that artworks are more profound than mere treasures, since they inspire spectators’ imaginations over centuries.

Curating Philosophy or Intuitive Science

Jean-Paul Martinon

If curating is an indeterminable activity with diverse disciplinary heritages and sporadic scholarly import, then philosophy must stay well clear of it. It must not meddle with curating’s endeavors. Inversely, if philosophy is a heavy and abstract undertaking with long-standing lineages of thought, then curating should stay well clear of it. It must not weigh

itself down with unnecessary argumentations or speculations. At the heart of such a distinction is Plato’s famous condemnation of the arts as being an oblique, unscientific, and opinion-led form of knowledge and his elevation of philosophy as the only science worthy of its name because it is essentially precise and rigorous. Can there be a way of conceiving these two practices together in such a way that it fosters a type of intuitive knowledge, such as that put forward by Spinoza? In this paper, I will attempt to show that intuitive reasoning is paramount to curating and that philosophy cannot do without it, especially if it refuses the shelters provided by ivory towers of knowledge. Through a reading of Spinoza, I will argue that the two practices can come together as both an intellectual and sensory act of knowledge. Alongside Spinoza, this paper will also touch upon the work of authors such as Sarah Kofman and Gilles Deleuze.

Restage, Rebuild, Repeat: An Ontology of Curated Exhibitions

Eleen Deprez

An exhibition can move or change locations while remaining the same exhibition. Sometimes, a reinstallation will use exactly the same artworks, reuse plinths, reproduce the wall labels, and try – within the scope of the new space – to rehang the works in the same way. Often however, a reinstallation will look very different from the original exhibition. For example, because of conservation constraints, lending issues, or practical restrictions, an exhibition’s restaged version lacks the original version’s artworks. We intuit that such changes are acceptable, and that restaged exhibitions - even with certain works omitted - are instances of the same curatorial work. But there do seem to be limits. How much can an exhibition change when it is being reinstalled? Are some features more significant or consequential than others with respect to the identity of a curated exhibition? Motivated by these and other examples, I will argue that a curated exhibition is an ontological hybrid: a concrete site-responsive display of artworks and an abstract curatorial utterance made through that display. I argue that two curated exhibitions are identical if their authored-curatorial utterances have the same illocutionary force and their displays support that utterance through a similar appreciative context. Thus, (i) two exhibitions that look exactly the same but do not make the same utterance are not identical and (ii) that two exhibitions that have the same illocution but achieve this by creating different appreciative contexts (i.e. displaying different works or thematizing different features in the works) are not identical.

Reciprocal Obligation: Strategies for Productive Conversations About Complexity, Contingency and Difference

NATIONAL COUNCIL OF ART ADMINISTRATORS

Chairs: **Charles Kanwischer**, Bowling Green State University; **Sarah A. Meyer**, California State Polytechnic Univ

As a society, we've been steadily losing the ability to talk to each other, inhabit the same social and physical spaces, and even recognize the validity of each other's experience--conditions that appear to have only worsened during the pandemic. If higher education in the arts is going to play a role in improving social and cultural discourse, then art administrators must assure that they're sponsoring inclusive learning environments sustained by respect for diverse points of view. We seek proposals from aspiring and established arts administrators describing their success in developing curricula and programs that foster reciprocal commitment to complexity, contingency and difference.

CO-SPACE: Collaborative, Cooperative + Community
Lauren Lake, Alfred University

Critique as Dialogue: inclusive practices for art and design critique processes at the undergraduate level
Dana C. Clancy, Boston University, College of Fine Arts

We Don't Live in a Bubble
Ann Ford

Bridging the Great Divide: The Arts and STEM
Robin Cass, Rochester Institute of Technology

Re-centering Strengths
Vagner Mendonca Whitehead, Penn State University

Reconsidering Art History Through Access

Chair: **Sara Woodbury**

As a discipline, art history has historically defined the parameters of its subject matter through the canon, a corpus that privileges white, male artists, as numerous scholars and critics have observed. Recent scholarship has endeavored to expand and question the canon in various ways, whether through examining underrepresented artists or shifting analysis away from individual practitioners toward more network-based approaches. Yet another way to challenge the canon is to reframe the idea of art access beyond the accepted resources of the art world as defined through the whiteness of galleries, museums, and the academy. How does representation within the field of art history shift when we seriously consider the work of practitioners who learned to make art through instructional books, YouTube videos, correspondence schools, televised art programs, or community-based studios and collectives? What networks do these practitioners form, and how do they intersect with art spaces such as museums or galleries? Alternately, what happens when we evaluate museums through the lens of mobility studies and assess them through questions of access rather than canon? How do outreach programs such as artmobiles, portable galleries, or online initiatives challenge or reify systemic inequality? This session invites papers that explore the histories of art education endeavors beyond professional art schools and universities, from activist printmaking collectives and other community-based initiatives, to museum outreach programs and online tutorials. Papers that explore individuals or groups focused on BIPOC artists and communities are especially welcome and encouraged.

"Take Yourself Off This Earth" Remediation in Social Media-Based Discourse on Art of the Asian Diaspora
Kaitlin Hao

What if increasing visibility of Asian diaspora artists actually involves de-emphasizing what makes it "Art"? I propose remediation as method of articulating the Asian person's intermediary position in American racial issues. I define remediation as de-centering art-specific mediums (ex: photography) in favor of presenting content as amalgamations of broader popular media channels like television, pop music, and the internet. Remediation involves holding discourse on the platform that hosts the widest discussion of this media: TikTok. I employ Eduoard Glissant's "Right For Opacity" and Jay Bolter and Richard Grusin's remediation concept to frame my own intervention on Korean artist Nikki S. Lee's photography series *Projects* (2002) using the social media platform TikTok. In May 2021, I created a TikTok introducing *Projects* to over 50,000 viewers. I analyzed *Projects* as simultaneous instances of blatant racial/cultural mockery and nuanced exploration of the Asian woman's in-between position as both victim/perpetrator of racial inequality. Thousands of TikTokers condemned my analysis as the glorifying racial mockery. Some even paradoxically hurled anti-Asian slurs and violent threats. I used remediation to attempt to intervene on the harm my scholarship inflicted upon other minority groups. I created a second TikTok presenting *Projects* as media, not art.

Framed as remediations of Korean pop music media, Lee's photographs indicate larger systems of black appropriation. This talk explores how the historic separation of art/media's negatively affects discourse on Asian contemporary cultural production. Remediation can help situate Asian diasporic art scholarship and pedagogy in more diverse, larger-scale digital discursive spaces surrounding popular media.

Black Study and the Modern Art Museum, ca. 1935
David Sledge, Columbia University

This paper examines the problems and possibilities of Black engagements with the Museum of Modern Art in the 1930s as artists and spectators. I intervene in those inquiries by considering specifically racialized modes that structured gallery spaces, especially against histories that leave affect unmarked and in doing so universalize a white middle- or upper-class spectator. As such, I demonstrate how artists and audiences at the museum and elsewhere actively produced their meanings, and did so in embodied and racialized modes across networks of artistic practice. I address MoMA's 1935 African Negro Art exhibition, alongside its subsequent satellites at numerous HBCUs. Throughout I examine the psychic spaces of the show – both in artistic and viewing practices – by looking to the work of artists Norman Lewis and Lois Mailou Jones as they engaged with both the exhibition and alternate networks of Black study. Recognizing the limitations of investigating Black spectatorship purely at the level of the exhibitionary, I draw on recent approaches in Black and comparative race studies to both construct histories from fragmentary archives and to address those affective forms unrepresentable within them. I look in particular to a range of accounts, including fictional and anecdotal ones, as in the work of James Baldwin and Ralph Ellison, to provide a characterization of the complex psychological and social contradictions for Black viewers. I establish how such affective forms stand not as adjunct, something additive to the museum, but as primary modes through which meaning is contested and produced.

Diversifying the Discipline through AP Art History
Virginia B. Spivey

Art history is rare in the K-12 curriculum in public education. Supplemental lessons are integrated in the teaching of other subjects, and museum-school partnerships provide students access through field trips and community outreach programs. But, for most students, such experiences lack the depth and sustained engagement necessary to see art history as a viable field for their future study or as a potential career choice. By contrast, AP Art History (APAH), which is offered in about 1,200 high schools, is comparable to a college-level introductory survey, and it is typically taught over a full year. Since 2015, the course has been global in scope and emphasizes the application of disciplinary thinking skills, centered around a core set of 250 works of art. Of the 25,000 students currently enrolled, about 50% identify as BIPOC/multi-racial; and, many say that APAH is the only class where they have a chance to study their own particular cultures. Given the need to decenter traditional bias in the discipline and risks to art history departments facing decreased enrollment, AP Art History suggests a way to

encourage new voices to enter the field. This session, co-presented with an APAH teacher, will explore the emphasis on a global curriculum, address the ways APAH engages students from underrepresented communities, and consider the future of the course as a pipeline to art historical study and careers.

Reimagined Roles: Transforming Structures, Stories and Space

A Legacy at the Nexus of the Art Market and Cultural Philanthropy: Alessandro Contini Bonacossi's Connections with the Fogg Art Museum at Harvard University and the Boston Cultural Elite during the 1920s.
Fulvia Zaninelli, The Center, National Gallery of Art,

My research paper addresses unexplored connections and transactions the Italian private Old Masters dealer Alessandro Contini Bonacossi [1878-1955] cultivated beginning in the early 1920s with members of the Fogg Art Museum (now the Fogg Museum, which opened in 1895; today one of the Harvard Art Museums) and Harvard University, such as Denman Ross (1853-1935), Arthur Pope [1881-1969], Paul Sachs [1878-1965], Edward W. Forbes [1873-1969], and Felix Warburg [1871-1937], and with the Boston cultural elite, such as Edward W. Holmes [1873-1950]. The 1920s were crucial for Contini Bonacossi's business for in those years he rose into the highest ranks of American culture. They were also an important decade for the Fogg where Forbes and Sachs were transforming Harvard's approach to pedagogy with the intent of "formulating scholarly and museological standards to stimulate the appreciation of art in the United States." This study analyses new documentary sources, including correspondence, valuations of works of art, and recorded transactions covering the years 1920-1929 with the aim of increasing our understanding of the crucial role played by art dealers both in the development of major public collections in the United States and in the formation of a cultural canon during this critical decade. Although confined to the specificity of this case, the examples put forward reinforce analyses of how the history of museum collections and, arguably, the history of art scholarship and art pedagogy in the United States are inextricably linked to the history of the art market and the cultural philanthropy that supported it.

Female Curatorship in the Taipei Biennial Exhibition
Gwen Kuan-ying Kuo

The art biennial exhibition, the Olympics of the art world, showcases the knowledge of global art with local artistic talents for international audiences. Ideally, art is a form of free speech and self-expression. However, the number of women curators is much fewer than their male counterparts. "Why have there been not many women curators?" (Nochlin 1971) When public exposure was considered unfeminine, comparatively more talented women than men remained in the domestic or amateur sphere. My research examines the female authorship and curatorship in the art biennials; Particularly, the curatorial practice is a form of art knowledge production. My presentation focuses on the Taipei Biennial, the longest-running art biennial in East Asia. I uncover the

much fewer Taiwanese female curators' practices and their unique experiences. Firstly, being a curator for an international event in Taiwan is not an easy task, for Taiwanese cultural events are often overshadowed, if not invisible, by China's overreaching political intervention. Secondly, being the fewer female curators in Taiwan, a patriarchal society dominated by grand narratives of Confucianism and nationalism, confront greater challenges than their male counterparts. My research, therefore, incorporates interviews with the only two Taiwanese female curators in the Taipei Biennial, exploring how they embody the marginalized condition to create a new space and rediscover the potential strength of teamwork as a form of social capital (Bourdieu 1986). Their curatorial practices significantly regain female authorship in the globalized art biennial history.

The Women of Chicago Public Housing: Architects of their Own "Homeplace"

Rebecca Siefert, Governors State University

The story of public housing in Chicago, and the rest of the United States for that matter, tends to fixate on the oft-declared "failure" of high-rise projects like Cabrini-Green that were built around the mid-twentieth century. Now that many of the high-rises have been demolished (or "redeveloped") and we have begun to untangle the complexity of the failures of public housing, how can we move beyond this damaging narrative to better understand how, in the face of failure, women persevered and adapted to ensure they and their families not only had basic needs met, but also had access to safe spaces, key facilities, and opportunities for community-building, joy, and pride in their home? How did women residents help shape the built environment of public housing in Chicago through organizing, activism, and the appropriation of space based on everyday needs and use? I explore the connections between issues of architecture, the well-worn story of the "failure" of public housing in the U.S., and the impact of women on the design and reform of Cabrini-Green, Wentworth Gardens, and other key examples of public housing in Chicago. Drawing upon architectural historian Dell Upton's theory of the "cultural landscape" and feminist theorist bell hooks's notion of the "homeplace" as a site of resistance, this paper looks at the impact of women as inhabitants and activists, arguing that we might in fact consider them "architects of their own 'homeplace.'"

My Vanguard; Your Exotic: Lola Cueto, Estridentismo and Xochiquetzal in Paris, 1927-1932

Barbara Tyner

Card-carrying member of Mexico's 1920s-era Estridentistas or not, artist Lola Cueto, armed with her Cornely sewing machine, earns the label of (at least) Estridentista-adjacent, a very vanguard status. But how was the Mexican artist seen by the European art circles of her Paris years? Did her form of vanguard (repurposing of women's traditional arts; upsetting hierarchical art categories; challenging heritage technologies with her machine) matter to a colonizing audience who saw Mexico as the primitive and picturesque? In this paper I situate Dolores Velásquez Cueto as a vanguard woman textile artist in the context of select European women textile artists working within the very avant-garde "isms" fueling Estridentismo

(Sophie Taeuber-Arp, Anni Albers, and several Italian and Russian Futurist artists) whose ideas about textiles dovetail with Cueto's as implemented in her "Tápices DVC," exhibited at Paris' Salle de la Renaissance in 1929. Imagined and likely intersections connect them—geographically, aesthetically and philosophically. To varying degrees, they made work like hers in terms of medium, and in transcending certain social constructs regarding women's heritage art in their respective traditions as they intersect with European modernism. They also share ways of being visible (and invisible) within their respective segments of the generally male-dominated avant-garde. But Cueto's situation is further complicated by the colonial gaze. This Europe expects Xochiquetzal (Aztec deity of textiles), not an Estridentista, and sees the Mexico in Cueto's work as the trope of the primitive, not the Modernist reconnection to indigenous and popular art sources of the Mexican vanguard.

Reimagining the Past alongside Black Women Artists

I Will Be a Witness: Bessie Harvey and Alternative Legacies in American Feminist Art

Frederica Simmons

Although the rise of fourth wave feminism in the late 1980s brought about greater awareness regarding the concepts of privilege and intersectionality, the early failures of white feminists to fully embrace Black women in the Suffrage Movement set the tone for future decades of exclusion that continue to permeate the movement today. Feminist art historical theory establishes barriers of its own through the way the art deemed to be "feminist" is identified, implying that artists who lack a specialized academic perspective or formal training are not capable of producing feminist works. This deeply flawed methodology echoes sentiments established against vernacular arts, which have been excluded from art historical record and deemed to be outside academic tradition. The marginalization and outright exclusion of Black vernacular artists from the feminist art historical record has diminished and devalued the contributions of sculptor Bessie Harvey (1929-1994), who was an unconventional, wholly unrecognized figure of the feminist art movement of the 1970s. In my proposed individual presentation, I will demonstrate that a revision of the art historical record and method in support of the contributions of Black vernacular artists is crucial to the field's relevance in the 21st century. Through the sharing of critical biographical and object analysis that connects Harvey's practice to historically female-empowering cultures and ideologies, this research corrects the traditional methods and theory that have resulted in Harvey's niche categorization as vernacular, instead radically embracing her within the canon as the Black feminist artist she has always been.

Senga Nengudi, the Freeway, and the Fetish in 1970s Los Angeles

Kenneth D. Allan, Seattle University

In 1978, Senga Nengudi and a group of collaborators performed Ceremony for Freeway Fets—an improvised dance

under nylon mesh sculptures she attached to the concrete pylons of a freeway overpass in downtown Los Angeles. Along with the recent resurgence of interest in Nengudi's work, this piece has become a legendary example of radical art making in the 1970s. Scholars such as Kellie Jones have explored the influence of African and Japanese culture on Nengudi's costuming and dance, but the significance of the "fetish" embedded in the work's title has only been noted in passing in the literature. While the term is fraught with the traumatic history of European colonialism, I will focus on how "the fetish" within *Fets* allows us to see the way Nengudi's project draws attention to the making of racialized space in the postwar city. I contextualize Nengudi's installation within the local exhibition history of Kongo nkondi—African sculptures often labelled as fetishes—and the influence of these objects on the art of Nengudi's circle in the 1970s. Nengudi ultimately reclaims the power of this colonialist concept for her own by emphasizing the role of ritual in urban placemaking in a downtown location with a complex ethnic history threatened by development. I situate the work in relation to other "ceremonies" performed on Los Angeles freeways to show how Nengudi reveals the fetishistic relationship of the city's white power structure to the idea of automobility, the infrastructure of transportation, and the image of a globally competitive, downtown city center.

Simone Leigh as Homemaker

Emily Mangione, The Graduate Center, CUNY

What does it look like to be a homemaker when the very notion of home, of a fixed residence and a state of freedom from the knowledge and observation of others, has been historically denied to you and yours as a plank of systemic racism and state-sponsored violence? What material, social, and discursive strategies are available to reconcile, remediate, and repair this history and ongoing emergency of racial injustice and to reimagine the home as a site of resistance and liberation? As an opening move in working through these questions, I propose a counterintuitive consideration of the artist Simone Leigh as homemaker, as engaged in a project of architecture by other means, in two "houses": Free People's Medical Clinic (2014) and A particularly elaborate imba yokubikira, or kitchen house, stands locked up while its owners live in diaspora (2016). My argument is that in these projects Leigh materially, socially, and discursively builds something akin to what Angela Davis has described as the living quarters, bell hooks as the homeplace, and Katherine McKittrick as a Black sense of place: home as the site for the production and care of Black life in all its radical possibility and futurity and as a forum of resistance to and toward liberation from regimes of racial oppression. Drawing on techniques of the afrotrope and creolization as a means of subversion and sustaining diasporic community, Leigh remakes the home as insurgent grounds for honoring marginalized histories and memories and bodying forth an emancipatory politics.

Of the Heroic Type: Gilded Age Artists' Model Hettie Anderson

Eve Marya Kahn, Eve Kahn Communications

Hettie Anderson (1873-1938), a South Carolina native, emerged on the Manhattan cultural scene around 1900 as an artists' model. She posed as formidable goddesses,

immortalized on canvas and atop pedestals by prominent artists like John La Farge, Augustus Saint-Gaudens, Daniel Chester French and Evelyn Beatrice Longman. Anderson, who was African American, defied her era's expectations and even fought copyright battles. The art world largely forgot her after her death, but her family preserved stories of her accomplishments. I will explore Anderson's mixed-race ancestry and mysterious origins; even her last name is not connected to any known family member. Artists competed for her time, depicting her in commissions in gold coins and a skyscraper finial. Although her likenesses are widely on view, her paper trail is minimal. Documentation survives of her efforts to control reproductions of her portraits, and artists' attempts to help her as she struggled financially. Reporters and other observers speculated about her, based on no evidence, and misconceptions continue to proliferate. I will put her in context of other Black models who have recently received scholarly attention, including the aerialist Miss La La, who posed for Degas; Maurice Hunter, Harlem's "Man of 1,000 Faces"; and Thomas McKeller, a hotel bellhop from North Carolina who was transformed into deities in John Singer Sargent's murals. Anderson, particularly as depicted on \$20 gold coins, epitomizes the commodification of the Black body, yet she—unlike so many artists' models of her time—maintained her dignity, independence and privacy.

Remediating Our Ruins: Waste, Object, Site

Chair: Nnenna Okore

This collective session considers ecological remediation through visual culture that transforms the material excess propelling the climate crisis or re-mediate public imaginaries around catastrophic nuclear events. Revolving around materiality as a key analytical tool, essays in this session highlight how devastation can be transformed into positive action through material-discursive artistic practices. Presenters' key concepts – Waste, Object, and Site – delineate the realms in which remediation was, is, or will be taking place. This session is motivated by a sense of urgency, compelled by the imminent collapse of our global ecosystem through Capitalocene's relentless production of new ecological emergencies.

Socio-material Practice: A reimagined Response to Climate Change

Nnenna Okore

Abstract Insofar as Jane Bennett and Donna Haraway's new materialist perspective rethink the human-nonhuman entanglements to create an ecologically aware public, it often forecloses the value of a socio-material discursive embodied within social practice and human agency. To foreground the value of social practice in combating climate change, I discuss how enabling a balances intra/inter-action with human and nonhuman powers can sustain an intricately interwoven material and social connection that supports a healthier earthly existence. Drawing on animistic material practice and African indigenous ways of being in alliance with human and nonhuman forces, I examine how kinships between humans and nonhumans activate the human subjects in the artmaking

process as an avenue for shifting perspectives around human relationships with waste and sustainable practices. In this essay, I tease out the connections across human and nonhuman entities, weaving together conversations, the back and forth, the call-and-responses, and pedagogic outcomes that ensue through material provocations in my practice. I use my voice and personal experience as an artist, researcher, and teacher, as well as the voices of other participants to highlight how dialogue and artmaking with waste can catalyze ethical behavior, profound insights, and even empathy. Focusing on art processes with bioplastic, I explore new turns for re-imagining life in the presence of waste as material, through self-discovery and collective experience.

Hiroshima Bowl: A Forensic Analysis of a Para-Photographic Artifact

Corwyn Lund

Like a photograph, Bowl from Hiroshima, Japan – held in the collection of London, England's Science Museum – is a precise index of a moment in time in a particular place. This modest domestic object was retrieved from the ruins of Hiroshima after the detonation of the first atomic bomb ever used in warfare on 06 August 1945. Seeking to understand this ceramic bowl's outsized power and meaning, this presentation undertakes a close examination of its altered materiality relative to the history, technology, and discourse of photography. Redefining the object as a para-photographic artifact, this analysis starts with survivors' accounts of the bomb's initial bright flash as "photographic." Radiating out from this origin point, the Bowl is considered in relation to Japanese nuclear photographers Yoshito Matsushige, Shōmei Tōmatsu, Hiromi Tsuchida, and Ishiuchi Miyako, as well as Susan Sontag's transnational writing on photography. Acknowledging the bowl as an artifact rather than an artwork, the paper relies on a forensic rather than aesthetic analysis that forges uncanny connections between ceramic material science, nuclear technology, and the ever-evolving photographic techniques of the 20th Century. Ultimately positing the Hiroshima Bowl as a potent indictment of war and incendiary weapons, the essay reinforces the affective connections between the Bowl and viewers' bodies while reminding us of the danger nuclear weapons continue to pose to humanity and the Earth.

Living Through Undead Phantasm: the Chernobyl Zone in Diana Thater's Video Installation

Nazar Kozak, Ivan Franko University of Lviv

In 2011, after shooting hours of footage capturing radioactively contaminated nature and ruins in the Chernobyl zone in northern Ukraine, Diana Thater edited a six-channel video and projected it onto the walls of the ruined cinema theater in the abandoned city of Prypiat. The artist filmed that phantasmic projection, too. Finally, the artwork took the form of a video installation in an art gallery that showed a projection-inside-projection in a hexagonal chamber, replicating a floor plan of Prypiat's ruined theater. The 'nature' theme, multiple channel video, and the 'layered' display – all these features originated in Thater's earlier experiments in neo-structural film. Yet, at least in one facet the Chernobyl video installation deviated from the artist's previous oeuvre. Instead of celebrating the

beauty of wildlife, it was dark as doom. In this paper, thinking along ecocritical lines and a new materialist questioning of the dualism between nature and culture, I investigate the relationship between Thater's Chernobyl video installation and the aftermath of the nuclear disaster that this video transplants into art gallery space. By bringing the Chernobyl zone's multiple temporalities and spatialities closer to the viewers, rather than indulging in voyeuristic co-participation in violence of the environmental disaster, Thater's video installation, I argue, denounces 'ruin porn' as a dominant modality of constructing Chernobyl's imaginaries and by this remediates the nuclear disaster's consequences.

Reparative Collectivities, Communities and Ecologies: Toward a Reparative Art History

Chairs: Alexander Strecker, Duke University; Jasmine Magana, Duke University

Discussant: Gabrielle Moser, York University, Faculty of Education

Artists have long participated in reparative efforts in their communities, ranging from educational initiatives and artist-run spaces, to spearheading protest movements. These efforts highlight the drive to repair, rather than destroy, our prevailing systems, while also working to develop alternatives. For over two decades, a key starting point for thinking about repair has been Eve Sedgwick's call for "reparative reading," a methodological orientation grounded in interpersonal psychoanalytic dynamics occurring at an intimate scale. Today, as the structural integrity of many aspects of society are being questioned, our panel will ask how repair can take place at increasingly larger scales: beginning with the artwork and radiating out to the institution, the neighborhood, the city, the nation-state, transnational diasporic populations—even at the level of ecology, exceeding a human-centric perspective. Weaving together three different approaches, we will foreground artist-led, collective efforts that expand the notion of the reparative to wider ecologies of practice and creation. Our examples are both historical and contemporary, demonstrating how the work of repair must be ongoing, renewed with each generation.

Phantom Images, Residual Violences: An Experiment in Method

Sheyda Aisha Khaymaz

In 1960, two years prior to the Algerian nation achieving independence from French colonial rule, a photographer in the French army, Marc Garanger, aided colonial officials in carrying out an Indigenous identity card program. During a period of ten days, Garanger, accompanied by officers armed with machine guns, photographed over 2000 women native to the region of Kabylie. These women were seized from their dwellings, forced to line up on the street, and documented, before subsequently being sent to concentration camps. Garanger, in the following year, smuggled the negatives in his possession into Switzerland where these images were published in a popular culture magazine *L'illustré suisse*. The photographs in question continue to be celebrated as a testament to the ravages of war. This paper, however, aims to

complicate Garanger's work and argues against the notion of the photographer as a passive witness; it instead treats the photographer as an active participant in the act of dehumanization. This text draws on the impossibility of the English language in enunciating collective grief and anguish, aiming to create a method of writing about the unwritable towards a reclamation of humanity. Although Garanger's work is referenced throughout, following Saidiya Hartman's footsteps, this paper refuses to reproduce his photographs; instead striving to generate a method for writing that will confront the scholastic processes that sometimes play an unsuspecting, or complicit role in the normalization and casualization of violent encounters. The result is a method presented in two acts: an experiment in process, poetry, and lamentation.

Performing History in the Andes: Travesti Methods and Ch'ixi Subjectivities

Maya Wilson-Sanchez

Created by the late Peruvian artist and philosopher Giuseppe Campuzano, the Travesti Museum of Peru (2003-2013) is a reparative archive and portable conceptual artwork that has been exhibited in galleries, biennials, street corners, public parks, protests, and red-light districts. At its core, it is a political exercise and collective form of activism that calls for a restorative history of travestis/transvestites. Its collection follows the history of Peru through representations of queer bodies that include watercolor and oil paintings, clothing, colonial ordinances outlawing queer/cuir relations, identification cards, pre-colonial stonework sculptures, photographs, shoes, newspapers, and more. This essay focuses on the differences between (re)producing memory within the archive and through more embodied practices such as performance art and ritual, namely through a performance art piece based on Andean rituals that mark a return to ancestral conceptions of gender. It analyzes Campuzano's idea of the travesti as a method for navigating ideas of history, memory, movement, and change, exploring how Campuzano transcends binaries through the travesti as a mnemonic strategy. In this way, the travesti is a transition, mutation, and morphology from which to resist and act. The discussion is influenced by Silvia Rivera Cusicanqui's conceptualization of ch'ixi, an Aymara term she uses to describe a decolonial collective subjectivity. This research presents Campuzano's work and methods as strategies for creating memory in order to repair and strengthen historical lineages of transgression and inheritance for contemporary queer and Indigenous peoples in Peru, presenting successful examples of restorative ways of being.

"Seattle Doesn't Need Another Park": Contrasting Reparative Lineages of Indigenous Reclamation and Earth Art-as-Remediation

Marianna Davison, University of California, Irvine

Focusing on two Seattle-based land reclamation projects, my paper examines divergent lineages initiated by experimental civic-artistic collaborations in the late 1970s and the lasting reparative communities that have coalesced around each site. The Daybreak Star Indian Cultural Center was founded in 1979 after an extended period of Indigenous-led community

activism and prolonged occupation resulted in the partial reclamation of the decommissioned military base, Fort Lawton. Today, it remains a prominent Native American cultural-educational center and social services hub, while also housing an art gallery and permanent display of contemporary Indigenous art. Thoroughly engaging the design, development, and ongoing community aspects of the Center allows for a critical comparative analysis of a contemporaneous civic effort at artistic landscape reclamation. Robert Morris's *Untitled (Johnson Pit #30, 1979)*, a government-funded earth sculpture designed for use as a public park, served to remediate a four-acre gravel pit south of Seattle. While lauded by civic agents and art scholars alike for the ecological thinking advanced by the project, local residents initially protested the earthwork/park. However, beginning in 1989, nearby communities rallied to steward the park and for the preservation of the site as an artwork. In contrasting these two examples of land-based reparative ecoaesthetic engagements, I contend that each has resulted in a distinct lineage of reparative collectivities, communities, and ecologies, with one focused on anti-colonial demands for Indigenous land reclamation and the other fixated on environmental degradation.

Representations of Asian Communities

Discussant: ShiPu Wang, University of California-Merced

Selling China: A Neglected encounter between Paul Houou and France in the early twentieth century

Han Chen, The Pennsylvania State University

This thesis studies the intriguing interactions between a Peking-based antique dealer Huo Mingzhi (霍明志, 1880-1949) and the French art world in the 1930s. By delving into the circulations of both Chinese antiquities and Huo's interpretations of them, this thesis provides not only a sketch of Huo's strategies to reify Chinese national and cultural identities through manifold Chinese antiquities, but also a glimpse into the cultural environment for collecting Chinese art at the time. Despite being an influential tastemaker and expert in Chinese antiques during his day, Huo has rarely been studied either in art history or general historical research. By tracing Huo's contact with Euro-American institutions and individuals within the changing context of the early twentieth century, I explore Huo's self-presentation not only as a mercenary dealer, but also as a multicultural scholar, whose monographs and collections re-trained the eyes of prominent Euro-American connoisseurs for Chinese art. Studying Huo's bilingual magnum opus *Preuves des antiquités de Chine* 達古齋古记录 (1930), I argue that Huo not only contributed to the modern transition of Chinese material culture and the acceptance of Chinese art abroad, but also crafted China's national identity in a material form.

Robert Henri's 1914 Portraits of Chinese Americans

Brittany Anne Strupp, Temple University

This paper examines the modernist impulse of Robert Henri in his paintings of Chinese Americans after the Armory Show

and the evolving relationship between fine art and the politics of representation. Commonly interpreted as examples of his realism and inclusivity, this paper reconsiders how this canonical white artist approached these non-white subjects. Henri painted these experimental portraits in Southern California in 1914. There he captured the diverse population of the region on canvas, including a series of Chinese Americans painted at a moment when the position of Asian Americans in the United States was fraught and rapidly in flux due to racist segregation and immigration policies. Henri sought to resuscitate an exotic culture that was rapidly assimilating by painting its people in a positive light. He did not, however, spend meaningful time among Asian populations as he had with previous subjects. Consequently, his knowledge of Chinese Americans was limited and resulted in superficial studies that invented outward appearances as much as they recorded them. Though conventionally read through the lens of “realism” these portraits are tempered by Henri’s imagination and images of Asian Americans found in popular culture. Additionally, these portraits should be considered as decorative experiments that engage with the japonisme of artists such as James McNeill Whistler, the Impressionists, and the Symbolists. By experimenting with the style and subject of his painting, adapting nineteenth-century concepts of modernity, in combination with his limited understanding of Chinese American culture, Henri reinvented his portraiture in response to the onrushing European avant-garde.

Gendering of Art Education: An Exploration of the Underlying Artistic Misogyny in Twentieth Century Indian Art with Special Reference to Bengal

Shilpi Das

In the early twentieth century Indian Art with special reference to Bengal, benevolent patriarchy had played a major role in marginalization and sequestration of women painters in the domain of craft arts. In an attempt to demean their canvases and artistry, the stalwart male artists-cum-art educationists as well, tactfully convinced the women artists that craft and decorative art having a utilitarian value and an aesthetic appeal of their own in the domestic domain, are ideally suited to their role as homemakers. This era witnessed few women artists who practised art in their own individualistic styles, whose artworks were destined to attain worldwide recognition and fame. During this era when the society was not lenient enough to stimulate, facilitate and promote art education for women, not too many women managed to receive formal artistic training at Kala Bhavan, Santiniketan. Here, we come across several women artists, who in spite of excelling in fine arts, gradually started developing special interest in craft works and decorative designs. Thereafter, additionally burdened with household chores which were traditionally feminine, these women artists voluntarily confined themselves to craft and decorative art, which consequently put their skill of practising fine arts in jeopardy. Nevertheless, being endowed with creative empowerment within the confines of craft arts, they undertook subversive approach in challenging the dominant masculine ideology. This paper would problematize the various methods that led to the marginalization and exclusion of women artists from mainstream art, and critique the structural sexism in the discipline of Indian Art History.

Rethinking Matter and Image in the Art of the Middle East and Asia

Chair: Arvin Maghsoudlou

Discussant: Michael Seymour, Metropolitan Museum of Art

Delights of the Cup: Silver Vessels and Materiality in the Art of Late Antique Iran

Arvin Maghsoudlou

The objects known as 'Sasanian silver' belong to a large corpus of luxury silver vessels produced in the regions under the control or influence of the Sasanian Empire (225- 651 CE). Although these objects have attracted much scholarly attention during the past century, like other art forms from this period, they have often suffered from a traditional approach that views visual and material culture solely with regard to its potential in providing data for political and social histories. Because of the predominant focus on iconography and decipherment of the visual motifs, other aspects, particularly those related to the objects' materiality have been overlooked. While Sasanian silver displayed in art collections today are being experienced visually, in their original context, they often functioned as drinking vessels and evoked multisensory experiences well beyond their mere visuality. The focus on images, more importantly, undermines the significance of the materials, techniques, and technical processes that these objects inherently embody. This paper offers an alternative approach and emphasizes materiality as the key factor in understanding Sasanian silver. Particularly, I show how certain meticulous processes employed in making a group of drinking vessels can reveal the value invested in silver objects during late antiquity. I suggest that above any religious or historical meaning that the images might bear, the vessels as 'embodied objects' carry a significance attached to their material existence. Amidst the revived attention to materiality in art historical studies, I believe silver objects from late antique Iran can offer invaluable insights to current discourses.

Engendering the Ancient Art of Gandhara

Moizza Elahi, University of Toronto

The female figure is a persistent theme in South Asian artistic traditions from ancient times. The ancient Buddhist monuments of India proliferate with large-scale sensual images of women with bared breasts and ample hips. Stone sculpture produced between the 1st and the 4th centuries CE, from the Buddhist sites of Gandhāra in modern-day Pakistan and Afghanistan, however, abandons the overt sensuality and voluptuous monumentality of the female form. In addition to jewelled adornments, intricately sculpted drapery becomes a significant part of female iconography. In this artistic tradition, visual representations of women come to be associated with specific settings and recurrent themes. Furthermore, depictions of elaborately attired donor women become ubiquitous while representation of female renunciants remains largely absent. Little attention has been paid to the topic of women and gender in Gandhāran scholarship. Discussions on Gandhāran visual culture either remain mired in reductive

discourses on 'artistic influences' or address images as mere illustrations of Buddhist texts. Through the examination of visual and material records from Gandhāra—stone relief panels, images of donor women, and inscriptions—this paper presents a preliminary exploration of the gendered visual rhetoric in Gandhāran art and its role in the construction of social ideals and gender norms in Gandhāran society.

Art(ist) in Exile: Imagined Topographies and the Socio-Political Institution of Tibetan Thangkas in the 21st century
Sama Haq

A Tibetan Thangka is a didactic representation and a spiritual connection between the deity and the worshipper using the medium of art. Having undergone significant transitions in the 21st century, the present paper aims to build a theoretical ground for understanding Thangka art as practised by the Tibetan community in exile. Using interviews with Tibetan Thangka artists from Dharamsala in India, and an art-historical analysis of the reserve collection Thangkas of the National Museum, New Delhi, gifted by H.H. the 13th Dalai Lama in the 1960s upon his exile in India, the paper traces significant developments of this art form. Using Bourdieu's social critique of works of art (1996) as a guiding theory, the paper ruminates on the issue of relative freedom of the artist. Over the years, the practice of painting Thangkas in private workshops has been adopted as an extreme measure in the new socio-political setting of life in exile. This transition in Thangka art is linked to the identity politics of the exile community in contemporary urban landscapes. In its present context, Thangka has transformed into a display object. Art aficionados are more intrigued by the representation of Thangkas as an 'exotic' Tibetan artifice rather than its sacerdotal purpose establishing key theoretical issues for social sciences and diaspora identity. Within the broader spectrum of art and urbanity, Thangkas raise questions about their existence as refugee art, exile art, or diaspora art.

Rethinking the Body in Art from Imperial Russia to Post-Soviet Space

SOCIETY OF HISTORIANS OF EAST EUROPEAN, EURASIAN, AND RUSSIAN ART AND ARCHITECTURE

Chairs: Samuel Johnson, Syracuse University; **Aglaya K. Glebova**

This panel seeks to critically examine the place of the body in the visual arts of Russia and Eastern Europe. For much of the modern era, the human animal was assumed to be the true subject of the arts, whether as the standard of measure and proportion, bearer of social convention, or agent of meaningful action. As the era of humanism slips further into the past, the human subject is now more commonly treated as the effect of power than its source. We seek proposals from scholars engaged with problems of the human figure and the body in the broadest sense in Eastern and Central Europe, the territories of the Russian Empire, the USSR, and post-Soviet space. Our questions include the following: how have the arts been imbricated within regionally specific hierarchies of gender and race? In what ways have artistic practices been informed or justified by the body as a source of vital energy, host of disease, or object of research? How has the creation of architectural or urban spaces been shaped by the human figure as a measure of utility or symbol of order and organic integration? In what sense has the retrieval of the body as a locus of passion, suffering, or violence made it relevant to anti-humanist practices of performance or institutional critique? In addition to these questions, we invite proposals from scholars exploring new tools or research perspectives, including interdisciplinary approaches, that enable us to grasp these issues most effectively.

Photographic Types as a Disciplinary Regime in the late Russian Empire

Ksenia Pavlenko, Cornell University

The proliferation of photography popularized the centuries-old tradition of "types" (tipazh) into a thriving image-making genre, resulting in a visual culture inextricable from imperial control. The popularity of "types" from the 1860s to 1910s coincided with a shift in the Russian Empire's policies to colonize its eastern territories through increasing military presence, land dispossession, and peasant resettlement. These images vacillate between the anthropometric tradition famously explored by Allan Sekula and a tendency to cover the human form in costume to stress cultural difference. Situating my analysis in recent critiques of the 1867 All-Russian Ethnographic Exhibition, I explore how the late Russian Empire's repressive photography promoted military control over bodies from and to the east of the Ural Mountain region. A selection of photographic albums, official commissions, and exhibitions demonstrate how consumption in the imperial center promoted an instrumentalizing view, one that displayed certain communities as the Other to justify their exploitation. I critique two albums of labor camps for their conflation of criminality and not belonging to the dominant Slavic and Eastern Orthodox identity, through the formal language of "types" and the arrangement of albums themselves. By bringing attention to the communities including the Ainu,

Buryat, and Kalmyk peoples who were subjected to land dispossession and colonization, my analysis expands the narrative of visual culture's complicity in imperial violence. The visual regime created by photographic "types" illuminates how the ethnic and cultural complexity often associated with the region, and celebrated in objects related to heritage, was formulated by imperial motivations.

Lounging in the Streets: The Group of Six Authors' Exhibition-Actions in 1970s Zagreb

Adair Rounthwaite, University of Washington Dept. of Fine Arts

The Body after Actionism: Women Artists in Post-Soviet Russia of the 1990s

Flora Lina Brandl, City University of New York

Revising Pedagogical Practices through Ecoart: Provocations

Chairs: **Chrissie Tiller**, Arts, Culture, Learning; **Kerry Morrison**

Discussant: **Chris Fremantle**

While the practice of ecoart is rooted in a tradition of transdisciplinarity, institutions of higher education continue to maintain disciplinary siloes. This is expressed through departmental structures, spatial organization of academic programs across campuses, budgeting, and degree programs. Over the past thirty years, while many institutions have embraced ideas of inter- and transdisciplinarity, resistance continues. There is an urgent need to educate in ways that support the integration of knowledge across, through and in-between disciplines. This is essential to addressing the many "wicked problems" associated with the urgency of the climate crisis. In this panel we ask: How can we reframe arts-based pedagogy to address environmental and social issues through ecoart? What is the role of hermeneutics in challenging vertical structures of knowledge that keep disciplines apart and set important areas of human experience aside? Is it possible to unpack pedagogical and collaborative issues of power and privilege to support a socially equitable, deep-green pedagogical agenda? Can we refocus education to integrate human emotions? Given the extreme challenges and high stakes faced as a result of the global climate crisis, how can an embrace of grief for the losses we face facilitate essential transformations of educational practices in the arts and humanities? The presenters in this panel are all contributors to the newly released book *Ecoart in Action: Activities, Case Studies and Provocations for Classrooms and Communities*. This volume commemorates the 20th anniversary of the establishment of the Ecoart Network. It assembles entries by sixty-seven of its two-hundred members.

Pedagogy for a Social/Ecological/Environmentally Focused Creative Practice

Chrissie Tiller, Arts, Culture, Learning

If, the process of ecoart happens within the lived, everyday world (urban and rural), If, work is co-created, If, the art is process – a verb – as opposed to object – a noun, If, ecoart is

also a social art practice, do we need to rethink how we teach and learn within a field of practice that is intrinsically transdisciplinary and not firmly rooted in a singular discipline? Do we need to rethink how we teach and learn in ways that are not about what Paulo Freire calls "banking knowledge" but rather about how to share our lived experiences? Social art, ecoart, and socially engaged art practices rely on being able to draw on knowledge from other disciplines, for example: sociology, anthropology, philosophy, urban planning, and environmental sciences; collaboration across disciplines; and, crucially, collaboration and co-creation with non-academics and the more-than-human. We argue that aligning ecoart and social art practices to a singular (modernist) art cannon representing outmoded and restrictive ideas aligned with patriarchy and colonialism. Given that, how can we reframe and interrogate pedagogy to support the urgent need to address environmental and social injustices through creative practices? In this panel session we will discuss *The Faculty*, a model for social and environmental peer learning and discourse that extends beyond a singular disciplinary framework and sits outside of traditionally formal, hierarchical, educational institutions. The session will also reflect on the impact of COVID-19 lockdowns and social distancing on learning and practice.

From Ecoart to Eco-transdisciplinarity, with Artists as Key Educators

Hans Dieleman

The concepts of "real" and "reality" are not the same. Real is all there is, independent from our observations; Reality is what we see, how we interpret what is real and call it reality. Climate change is real, but the kind of reality it presents to us, depends on our knowledge systems and education. Scientific knowledge presents a view of a world as unrelated—and preferably measurable—phenomenon; It equates "knowledge" with cognitive-knowing, excluding emotion, intuition, and imagination. Additionally, questions of value, aesthetics, and ethics are generally seen as being outside the realm of science and are often aligned with the arts and humanities. Should we substitute science for art? I propose changing our paradigm, amplifying the notion of "reality" from the mere tangible and measurable towards all that is in between and beyond. This approach emphasizes transdisciplinary hermeneutics, which allows us to see reality through rich and heterogeneous ecologies and ways of knowing, where opinions, experiences, feelings, revelations, ideas, theories, facts, words, images, and movements all mutually interact and nourish each other. This turns problems like climate change into different realities, and gives the exploration of ecologically sound futures new dimensions. Envisioning a school that teaches transdisciplinary hermeneutics, I ask "What sort of teachers are needed to support this endeavor?". Artists show up as "natural allies" as they master, better than probably any other professional group, the combination of cognitive, embodied, and enacted knowing essential to this endeavor.

Allodoxic Interventions as Pedagogy and Practice
Jenny Brown

This provocation explores key concepts and strategies of

allodoxic interventions, suggesting opportunities to revision pedagogical practices in support of a socially equitable and deep-green agenda. The word allodoxia combines two Greek words, allo (a mixture) and doxa (practices or teachings). As expressed through artistic interventions into public space, the concept of allodoxia can help shape pedagogical discourse for social and environmental justice. By embracing artistic forms and strategies (both individual and collaborative) for active citizenship, the application of these strategies can expose, challenge, and influence hegemonic processes such as neoliberalism, globalization, and governmentality. Their educative elements reveal the ways in which the ruling/governing elite unjustly exert political influence. The application of Plato's concept of misrecognition, together with Pierre Bourdieu's concept of allodoxia, therefore provide useful tactical tools that can reveal issues of access and equity, articulate social activist aims, and devise actions. Further, an application of principles drawn from Hannah Arendt's *On Revolution* and her essay "Civil Disobedience" also supports opportunities to empower student-artists and citizen-artists to transform public realms. Arendt's principles of embodying freedom through innovation, design for durability, embedding rights as safeguards to our happiness, and collective responsibility all provide pathways for revisioning pedagogy.

Embracing Gratitude and Grief

Ruth Wallen, Goddard College

Everyday there is new evidence both of the richness of our world and of rapid ecological decline. Plants can hear and feel because of complex interrelationship with fungi, but global trade has resulted in a host of beetles and pathogens devastating forests from chestnuts and oaks to hemlock. A baleen whale living in the Gulf of California was found to be a new species, while the population of another species that only lives in the gulf, the Vaquita porpoise, has diminished to as few as twenty. The arts are key to cultivating wonder and coping with grief. It is crucial that an ecological education in the arts and humanities recognizes that emotions are not antithetical to science; they are essential to the fullness of being human. It is not the focus on loss and devastation that leads to paralysis, despair, and isolation, but the fear and denial of these losses coupled with the inability to mourn. AIDS activist and artists were perhaps the first to question the increasing privatization of grief in the twentieth century, as well as to challenge the standing of which subjects were grievable. Ecoartists build on their example. As we face a future of worsening climate and extinction crises, ecoart education will allow us to touch the wonder and beauty of being alive, develop the capacity for compassion and empathy, and ignite the will to do what we can to change the perilous course of ecological devastation.

Rural Reconstruction through Art in Contemporary China: Tensions and Voices

Chair: Yanhua Zhou, University of Arizona

Discussant: Meiqin Wang, California State University Northridge

In the past few decades, a number of artists who questioned the cultural hegemony of the urban after China's Reform and Opening Up, declared the rural a place of and for contemporary cultural production. Through various practices in the countryside, they reconnected disruptive social relations and criticized the overurbanization in the neoliberal time. When Chinese President Xi Jinping launched the national campaign named "Rural Revitalization" in 2018, this self-organized art phenomenon was brought to a governmental attention, which later on was integrated in the national art movement of Rural Reconstruction through Art. This panel addresses the tensions between the governmental enunciations and artists' independent voices in this movement. It explores the methods of participating in the "rural revitalization," the strategies of approaching to the "grey areas," the means that artists applied to worked in/with/against the governmental discourses, and the novel discourses of rural reconstruction the artworks engender. The papers in this panel reflect on the tensions of different voices in the process of rural reconstruction through art in diverse themes, including promoting rural folk art to protect cultural heritage; renovating folk tradition in contemporary studio art to rethink rural reform in history; placemaking in countryside with socially engaged art; and working in the "grey areas" of rural reconstruction via community practice. Collectively, the panel argues that artistic attempts of rural reconstruction in contemporary China demonstrated voices that are either bottom-up or top-down which shaped the tensions between powers from the government and the immature civil society.

Characteristics and Approaches of Rural Reconstruction through Chinese Folk Art: A Case Study of Yangjiabu and Longtan

Lizhe An, Chinese National Academy of Arts

Participating in rural reconstruction through various types of art practices has been a rising art phenomenon in China over the past decade. While contemporary art has much positive influence on the local economy and culture when entering the countryside, Chinese folk art has never been absent. The term "folk art" in this project refers to a series of Chinese traditional art and cultural practices such as traditional music, painting, and crafts. Although artists, peasants, local government and local enterprises are the four major subjects of rural reconstruction in China, peasants who are the inheritors of rural folk art, are the main body of the internal driving force, and play an essential role in this process. This is because folk art participated in the long history of China's rural development and it played a significant role in shaping peasants' cultural identity, promoting their cultural inheritance and facilitating their local economic development. Through a case study of Yangjiabu in Shandong Province, this presentation shows the characteristics and approaches of how

folk art engages in the rural reconstruction movement. I argue that rural reconstruction through folk art in China has three characteristics which are spontaneity, heteronomy and locality, and the way to realize it is to inherit and innovate the local folk culture, by bridging the cultural gap between the agricultural civilization and the industrial civilization and prioritizing a sustainable mode of mutual communication and common prosperity.

From Folk to Contemporary: Lü Shengzhong's Paper Cutting Experimentation in the 1980s

Bihe Huang

This paper investigates Lü Shengzhong's experimentations with folk art in Shaanbei region, paper cutting in particular, in the 1980s. Lü Shengzhong's painstaking investigation into Shaanbei folk art and his learning from local masters, exemplified the counter westernization trend in the intelligentsia, when artists and writers tried to achieve cultural identification through root searching in alternative traditions overshadowed by the Confucian mainstream culture. The countryside and its folk tradition were considered by the artist as a treasure mine to be discovered for artistic rejuvenation. By putting Lü Shengzhong in a broader historical context, the author explores how Lü's folk art experimentation was associated with the folk art reform in Mao's rural China and how he deviated from the socialist doctrine by reviving folk religious elements in Shaanbei folk art, which was discarded in the socialist folk art reform. Furthermore, Lü's research and reevaluation on folk culture also resonate with the Chinese intellectual's rediscovery of folk art and literature and the Rural Reconstruction Movement in the Republican period. More importantly, the author examines Lü Shengzhong's attempts to transform folk art to contemporary art and create his iconic little red figure, which was inspired by a well-liked shamanist figure in Shaanbei paper cutting. As Lü Shengzhong was one of the earliest Chinese artists invited to international art exhibitions in Europe after 1989, the author also inspects how Lü, with his archetypical little red figure, negotiated the concept of global art and confronted with a global audience.

Individual Placemaking: Rural Reconstruction through Socially Engaged Art in China

Xuan Xue

The rise of rural reconstruction through arts in China in recent decade can be read as an endeavor to regain the sense of place in a declining countryside impacted by rapid urbanization. In the making of art places, authorized discourses from outside professionals and experts often embrace the pastoral ideal and interpret sense of place as taking roots and a feeling of unity, which manifests a preoccupation on physical environment and cultural symbol. However, the identity expression of villager individuals is often concealed. This research focuses on an alternative type of placemaking that is informed by socially engaged art. Taking the two non-artist protagonists in rural areas as analysis units, the study traces their individual placemaking process in cooperation with artists and makes inquiries about their perception of place. The research argues that the sense of place arising in these individual placemaking is never a rootedness, but existing as a process of connecting and

experiencing, so as to obtain a consciousness of self-reflection and capability of self-caring in the life field undergoing drastic transformation. Allowing for more identity expression in placemaking will invoke a more proactive involvement from villagers in rural construction and produce an authentic place in contemporary context.

The Governmental Discourse of Rural Reconstruction and the "Grey Areas": The Self-Institutionalized Qingtian Plan
Yanhua Zhou

In 2018, Chinese president Xi Jinping launched the national campaign "Rural Revitalization" at the 19th National Congress of the Communist Party of China, highlighting the significance of artists' engagement in the rural revitalization. The campaign not only imposed governmental tight controls over art and culture activities in the rural areas, but also formed a governmental discourse of rural reconstruction through art. Through a case study of the Qingtian Plan, this presentation investigates how artists cleverly responded to the Rural Revitalization Campaign by incorporating their community practices in the governmental discourse while maintaining their independence. The Qingtian Plan was launched by artist Qu Yan in Qingtian village, Shunde County near Guangzhou. Since the project claimed to rebuild public welfare and local residents' identity and to promote cultural industry and local tourism, it secured policy support and was considered a model of social engineering by Shunde County Government. In the past few years, Qu worked with the local officials to renovate the public infrastructure of the village, remodel dilapidated houses, turn the old local factory into a museum, and curate international rural art festivals. I argue that when working with the county government, the Qingtian Plan employed a self-institutionalized strategy to spontaneously embed their practices in the national rural campaign, which protected the whole project against censorship when working in the "grey areas." This strategy has been widely applicable in many rural art projects in recent years as artists' self-reflection of the governmental discourse of rural reconstruction.

Sacred Images in a Secular Age: Religious Art in 19th-Century Europe

Chairs: Aaron M Wile, National Gallery of Art; Mary Morton

According to the standard accounts of nineteenth-century European art, modernity did away with the viability of sacred subjects. In an industrialized, urban society defined by science and progress, religion slid into obsolescence. In response, artists abandoned religious themes to focus on the social realities of modern life or the material possibilities and limitations of their medium. In recent years, this narrative has come under strain. Religious art, art historians are recognizing, flourished in nearly every medium and movement in the nineteenth century—but not on the same terms it did during the Renaissance and Baroque. If religion did not necessarily decline in the nineteenth century, as the first theorists of secularization, such as Comte, Marx, and Durkheim, believed it would, its status changed. Scholars increasingly conceive of secularization as a reordering of the relationship between God and creation. In modernity, it became possible to understand nature, society, and the self without reference to a transcendent reality. Faith persisted, but in its own sphere. This panel explores how artists navigated the shifting terrain of the sacred in modernity. To what extent was it possible to access the divine in a disenchanting age? How should sacred subjects be represented in a society that defined itself without religious referents? How did artists seek to reconcile religion with science, individualism, nationalism, urbanization, imperialism, and advanced capitalism? And how did religious painting and sculpture respond to the unprecedented proliferation of mass-media and other developments in visual culture in the period?

Graven Relics and the Proliferation of the Bible

Sarah C. Schaefer

Engraving is a foundational concept in Judeo-Christian scripture, the material manifestation of God's word as handed down to Moses in the tablets of the law. Equally fundamental is the destruction, reproduction, and hallowing of that imprint, witnessed in Moses' obliteration of tablets, God's creation of a second set, and their enshrinement in the Ark of the Covenant. The material value of the Word and its ecumenical promulgation took on new and urgent nuances in the industrial era, as the Bible became available on an unprecedented mass scale. This paper examines the Bible in nineteenth-century Europe through the relics of reproduction — the material remains of the industrial print media that secured the Bible's continued status within the cultural traditions of modernity. Wood engraving, the medium through which vast quantities of biblical imagery was produced in the nineteenth century, is central to this narrative. The substrates of that imagery became the key point of contact, as processes like gillotage and electrotyping not only extended the life of a woodblock but also reinforced a rarefied idea of the print matrix. Ultimately, this paper will demonstrate that reproduction, one of the key components of artistic production in what we call modernity, provided a crucial link to the biblical narratives, underscored by the profusion of Mosaic imagery in nineteenth-century Europe.

'Entre deux pôles contraires': the Religious Paintings of Jules Bastien-Lepage in Context

Nora M. Heimann, Catholic University of America

Jules Bastien-Lepage's paintings – *L'Annunciation aux bergers* (1875), *La Communiante* (1875), and *Jeanne d'Arc écoutant les voix* (1879) – each reflect a different but equally ambitious approach to sacred subject matter at a time of polarization between secularist republicans and pro-monarchist Catholics, as well as between gallican and ultramontaine factions in the Catholic Church in France. This paper proposes to consider Bastien-Lepage's religious oeuvre in this complex context, as vivid examples of the hazards, contradictions, and innovations in religious art at a time of shifting terrain not only in French politics, society and faith, but also in the art world as vanguard artists began to challenge didactic and idealized approaches to subject matter. In *L'Annunciation*, Bastien-Lepage integrates stylistic hybridity with attentive materiality and naturalistic poses. Its critical reception was a polemical mix of praise and derision, inspiring Bastien-Lepage to renounce academic convention thereafter. *La Communiante* straddles religious genre painting and realist portraiture, displaying a girl elegantly attired for her Première communion with an impassive, impious expression. Although the painting failed to win an award at the Salon, it attracted attention and inspired many later treatments of the subject. Finally, *Jeanne d'Arc* portrays the moment when a medieval peasant girl was first called by celestial voices to save France, a theme that became nationally resonant following France's defeat in 1871, and that had personal meaning for the artist. Critically debated in its own day and after, this arresting painting conjoins the tangent word with the transcendent in a memorably unsettling manner.

Aesthetic Emotion and Religious Sentiment in a Secular Republic: Competing Forms of Artistic Legitimacy in the Art and Writing of Maurice Denis, 1895-1914

Katherine Brion

Religious art was marginalized by the secularization of public life under the French Third Republic, which culminated in the 1905 separation of Church and State. As Isabelle Saint-Martin has highlighted, a parallel secularization in the realm of the arts led creators of Catholic religious art to substitute aesthetic criteria for values specific to Christianity. In this paper, I examine the efforts of Maurice Denis, a key participant in a turn-of-the-century revival of Catholic art, to combat this marginalization. Denis received his first commissions for religious institutions as he embarked upon a nascent, classicizing "return to order," and scholars have presented this circa 1900 shift as a reactionary break from the artist's earlier, avant-garde engagements. I argue, however, that Denis retained his avant-garde preoccupation with the aesthetic emotion elicited by form and color, and sought to lend Catholic religious art legitimacy in this and two other domains: that of the Church, which called for an accessible beauty to inspire faith in the masses; and that of reactionary politics, which promoted Catholicism and aesthetic tradition as a source of national unity and strength. These efforts earned him professional success, but also reveal irreconcilable priorities: Denis's continued investment in "awkward" formal distortions

and unnatural color as a vehicle for Christian feeling conflicted with the technical perfection demanded by reactionary critics, while the avant-garde viewed his Christian imagery as a matter of sentiment analogous to that inspired by religious commercial kitsch. Paradoxically, this discourse on emotion aligned but ultimately divided art and (Christian) religion.

Big Business: Holman Hunt and the Marketing of Religious Painting in Victorian Britain

Emerson Bowyer

On December 1, 1873, William Holman Hunt's monumental painting *The Shadow of Death* made its public debut in a highly anticipated single-work exhibition at Agnew's gallery in London. Billed as an utterly new form of religious painting, one that embodied the spirit of the modern age, it was an immediate success. After merely three months of its year-long display, the *New York Times* noted that over 80,000 people had paid to view the work. This paper examines the artistic strategies employed by Hunt to create a painting with mass appeal, as well as his dealers' attempts to manufacture a blockbuster event and ensure a lucrative afterlife for the painting. Investigation of *The Shadow of Death* and its early history reveals the ambiguous status of religious painting within the realm of Victorian commercial entertainment, and an attendant collapse of distinctions between high and mass culture, and between the sacred and secular.

Sculpture Nuggets: Moving Forward Post-Pandemic with a Small Bites Approach to Sculpture

Chair: Molly E Evans

Discussant: Emma Quintana, The University of Tampa

In 2020 & '21 we discovered sculpture as a daily practice, as play, as entertainment or improvisation and even adventure. By necessity the virtual and hybrid 3D classroom was rebuilt with new ideas, approaches, risks and rewards. Teaching 3D media classes of any kind during the pandemic was... illuminating. Let there be light! This panel breaks down the bigger-is-better approach to traditional Sculpture and 3D curricula by offering an alternative: bite-sized processes for projects originally initiated during virtual/hybrid instruction. "Nuggetizing" approaches to be discussed range from shifting classroom pacing, strategically breaking up project deadlines, offering second chances, and addressing long-held sculpture classroom inequities that were blindingly apparent during virtual instruction. Who knew trial-by-fire would be so enlightening?

What Do We Do Next?: Radically Reimagining 3D Teaching

Naomi J. Falk, University of South Carolina

In May of 2020, like many of us, two studio art professors, Naomi J. Falk & Stacy Isenbarger, had a #&%! conversation. As we faced the possibility of moving online, we asking each other, "What do we do now?" We decided to find answers by developing a dynamic and organized resource website for faculty to share new and retooled classroom approaches. This

presentation will highlight innovative open-source examples from www.WhatDoWeDoNow.art and discuss ways I have radically reimagined my 3D courses. Switching scales, playing with food and non-traditional materials, photographing work without professional equipment, using online and social media apps and platforms, and developing more socially just and culturally relevant curriculum have all been powerful and welcome changes. In the spring of 2021, WDWDN.art also began a series of Collect-a-Vision round table discussions. As we continue to review the pleasures and pitfalls of online and hybrid 3D and studio art teaching and look to the future, we now ask: What will we carry forward? What do we do next?

Making Art Where You Are

Lisa Walcott, Hope College

During the virtual academic experience of the global pandemic, schedules and spaces became layered and fluid. Home was a place to exist, stay safe, be productive, rest, and (for artists) to make artwork. For my new virtual classes, I created exercises that specifically examined context, proximity, and time including a month-long daily practice project. The daily engagement allowed my students to reflect on time passing, stay engaged, explore an iterative process of making, and connect with one another. Students were encouraged to see their home as a creative space and the situation of "shelter in place" as a potentially rich context contributing to their work. The collapse of our "normal" was confusing but also ripe for reflection and inspiration.

Yes, and: Reimagining the Sculpture Classroom

Eden A Collins, Stephen F Austin State University

Teaching sculpture in a remote-learning modality offered a unique challenge: how do students still learn the techniques and skills necessary to make sculpture when they no longer have access to the studio and tools? The solution in my classroom was to adopt the "yes, and" improv method. When presented a challenge, embrace it and see where it takes you! Students learned how to solve problems the same way an artist post-graduation might. Experimentation. The class transformed from a space of "how to" into one of "what if." Together we examined how to make compelling work with the tools, materials, and the space that each student had at their disposal. While the students may have not learned traditional methods like bronze casting, they still left the class with foundational, transferable skills in additive, subtractive, and substitutional making. Most importantly, they left with curiosity and courage to experiment, fail, and try again.

Sculpture-and-a-Half: Double the Learning Objectives, Halve the Anxiety

Molly E Evans

Our brave 2020-21 students were prone to anxiety in the University of Tampa Sculpture classroom and beyond. In this presentation Evans discusses a structural shift made in 2020 to her Sculpture and 3D Foundations assignments that has had benefits beyond the pandemic. Enter the 'Sculpture-and-a-Half Project Remix': a fun and mentally sustainable approach to sculpture making that allows for students to build upon, question, or potentially destroy their work completely in pursuit of deeper connection with the learning objectives at

hand—all while managing the frazzled nerves that seem to crop up amidst regular college life as well as during our...
...current apocalypse?

Sculpture, Site, and Space: Objects and Environments in Germany, Scandinavia, and Central Europe

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

Chair: Jacqueline E. Jung, Yale University

From the ancient Jupiter Columns marking divine presence in Roman provincial settlements, to statues of notable men that glorified the military and political exploits of the past, to abstract memorials to the victims of modern mass atrocities, sculptural objects have long shaped people's experience of public space, social relationships, historical consciousness, and sacred/mythical time across German-speaking lands, Scandinavia, and Central Europe. This session examines the manifold ways in which sculptural objects have harnessed meaning from, activated, and transformed the spaces around them, whether primarily through their formal aspects, their representational content, or their material presence. The session casts a wide geographic and temporal view: topics might include large-scale, free-standing public works in urban settings or rural landscapes; works of immovable architectural sculpture; objects made for distinct interior spaces, such as tomb effigies or altarpieces; or works in museums whose very dislocation, far from their point of origin, calls attention to the power of objects to both collapse spatial-temporal distances and reaffirm them.

Devouring Space: The Braunschweiger Löwe's Monumental Politics

Luke A. Fidler, University of Chicago

The Leif Erikson "Cult" and its Statues

Oeystein Sjaastad

Leif Erikson was an important symbol for Norwegian immigrants to the USA in the nineteenth century, and remains so in today's Norwegian-American communities. The Norse Sagas were translated into English in 1838, and Norwegian immigrants soon grasped the idea of Leif Erikson as the "discoverer" of North America. Erikson (c. 970 – c. 1020), the son of the Norwegian colonist Eirik the Red, was born in Iceland and grew up in Greenland. Erikson established a settlement, which is often believed to be L'Anse aux Meadows in Newfoundland, Canada. There are several statues of Erikson in the USA. The first was raised in Boston in 1887. A copy of the statue was raised in Milwaukee, Wisconsin later the same year. The sculptor was the American artist Anne Whitney, who is best-known for her portrait busts and life-size statues of feminist and abolitionist subjects. A new statue was produced by Norwegian artist Sigvald Asbjørnsen and raised in Chicago, Illinois in 1901. More statues followed in the twentieth century in North America, Iceland, and Norway. The Leif Erikson Monument in front of Reykjavik Church (Hallgrímskirkja) in Iceland is one of the city's most famous tourist attractions. Leif Erikson is the symbol of Scandinavian-

American relations, with a presence in the form of huge monuments in North America, Greenland, Iceland, and Norway. What does his presence mean and symbolize today, seen through de-colonial eyes and through the eyes of the indigenous populations in Greenland and North America?

Site-Specific Sculpture, ca. 1930

Megan R. Luke, University of Southern California

Around 1930, debates over the limits of art reproduction and the utility of facsimiles for historical knowledge among Germany's leading museum directors had reached their climax. Centering on the public display of "dead" plaster casts, the market for electrotypes, and the effects of wireless technology and the cinema on aesthetic perception, this Faksimilestreit touched on others pertaining to memorials for the war dead, the regulation of forgeries, and the place of "living" contemporary art and mass visual culture in the museum. At issue was uncertainty over where history inhered within art—in the specificity and survival of its materiality, or in the felt experience of audiences seeking to commune with the past through an empathic identification with its objects? My talk addresses a pair of unrealized, site-specific museum installations by contemporary artists commissioned by Carl Georg Heise (Lübeck) and Alexander Dörner (Hannover), two leading proponents of facsimile reproduction in the Weimar Republic. By focusing on sculptural ontology and historicity in an age of mass reproduction, I establish common cause between Ernst Barlach's *Gemeinschaft der Heiligen*, intended for the façade of Lübeck's Katharinenkirche and conceived in tandem with its cast collection of late medieval sculpture, and László Moholy-Nagy's *Raum der Gegenwart*, which would have culminated the spatialized chronology of the history of art in Hannover's Provinzialmuseum in an immersive environment of photographic media and light projection. In their failure, both projects effectively transformed sculpture into a tool to test the value of morphology and seriality for historical method at a moment of profound cultural crisis.

Art Embedded in Everyday Life: On the Bródno Sculpture Park and Its Local Ties

Ewa Matyczyk, University of Pennsylvania

A concrete bench; a trapped hula-hoop; a grassy field — these are among the eighty crowd-sourced found objects featured in the 2018 "Venice Biennale" at the Bródno Sculpture Park (BSP) in Warsaw, Poland. Organized by artists Paweł Althamer and Goshka Macuga, this exhibition focused on the neighborhood of Bródno, insisting that its ordinary, everyday sites could be re-conceptualized as art. Local activists, artists, and residents participated by submitting their own selections for this collection of readymades, and the project culminated in a festival which recast Bródno itself as an art exhibition. Located on the periphery of Warsaw, this industrial district had historically enjoyed few cultural initiatives, but since its 2009 inception, the sculpture park has brought a variety of contemporary art practices to Bródno. This paper explores the changing relationship between the park and its surroundings. I begin by considering how earlier projects, though successful, remained insular, rarely engaging with the everyday life of the the community. These are contrasted with the crowd-sourced biennale; an initiative that I

argue inspired and empowered the community by celebrating readymade forms found throughout Bródno. My analysis of the BSP demonstrates that this initiative's success relies on an understanding of its local environment and that the neighborhood of Bródno plays an integral role in how the park's sculptures are understood. Furthermore, I contend that it is through an elevation of the ordinary, mundane, and everyday that the park most effectively initiates socially-engaged practices that activate the local community.

Sexual(ized) Bodies of Art(ists)

Chair: Yetta Howard, San Diego State University

Embracing Intelligibility: Annie Sprinkle's Empathetic and New Materialist Approach to the World

Katie Jenkins-Moses, Fresno City College

To successfully participate in society, we must be understood, be intelligible. In culture, to be understood is to communicate symbolically with language, not the sensual dynamics of the body. Historically and conceptually, only those initiated into the language of power would be deemed intelligible. Although this has evolved within the last fifty years, the definition of intelligibility has been significantly challenged by the latest waves of feminism and environmentalism. This has resulted in greater understanding and acceptance of othered bodies, both human and nonhuman, organic and nonorganic. While many artists have begun investigating the issue of unintelligibility within bodies, Annie Sprinkle has been dismantling these hierarchical systems of power since the beginning of her career. From feminist works like *A Public Service Announcement* (1992) to environmental and new materialist works like *Ecosexuality* (2010-present), Sprinkle embraces the need to empower bodies that have been ignored and hurt through ego, narcissism, and patriarchy. She decenters our understanding of who has agency and works to give this power to all Othered bodies, acknowledging the inherent worth and dignity of all things. Ultimately, I argue that this inclusive and empathic outlook, which is fundamentally grounded in the philosophies of New Materialism, is needed if we wish to better the world around us. By reframing our understanding and becoming more multilingual in the language of power and worth, we can respect the earth and everyone on her, as well as work towards making a safer and more sustainable future.

"But I am Here: Art as Practice of Community Resilience and Relational Care in Sex Working/Trading Communities

Elizabeth Carey Williams Dayton

The contemporary global sex workers rights movements have rich legacies of utilizing art and political performances to intervene in dominant discourses regarding the sex industry. Sex worker activists theorize their use of art as a creative strategy of activism, where placing of sex workers at the center of their own narratives is the best way to ensure to sex worker justice (Holloway & Hurtado, 2017). Following emergent themes of community resilience, resistance, and refusal to disappear of many sex worker art exhibitions (Yet We Still Dance!, Bangkok 2013., Fotos contra la Indiferencia, Bogotá, 2015., We're Still Working: The Art of Sex Work, San

Francisco, 2018., Whores Will Rise: Protest Art & Resistance Ephemera Against FOSTA/SESTA, New York, 2018), this paper explores how sex worker art and story-telling functions as practice of José Esteban Muñoz's queer relationality-- a means to create, foster, and care for community amidst societal conditions that seek your eradication and enable your disposability. I suggest the production/curation of sex worker art functions as "creative strategy" of community resistance, survival, and futurity by facilitating relationality among sex worker community members and non-sex workers alike. Referencing recent #OldProProject e-zine and New York City mural But I am Here Speeches, Writing and Art from the Sex Worker Movement in New York City (2021), I explore how sex workers continue to adapt these creative strategies to ensure community survival amidst increasing hostility, censorship and surveillance of online platforms, as well increasing criminalization of the lives and livelihoods.

Sheree Rose and the Minority Body Archive

Yetta Howard, San Diego State University

This presentation draws on my latest book *Rated RX: Sheree Rose with and after Bob Flanagan* (The Ohio State University Press, 2020), specifically the minority body archive in the career of performance artist and photographer Sheree Rose. While Rose is mostly known for blurring the boundaries between artistic-spatial display strategies and sexually lived experiences in the context of her full-time, Mistress-slave BDSM relationship with late partner, "supermasochist" Bob Flanagan, *Rated RX* shifts focus from Flanagan to Rose and presents itself as a feminist project that I will discuss as radically recalibrating the relationship that illness, disability, and age have to archival and performance practices reflecting queer temporalities of sexual minority subjects. Curated with attention to queer-crip subjectivities and transgressive feminisms, *Rated RX* includes essays by and interviews with scholars, artists, and Rose's collaborators as well as more than eighty photographs and rare materials primarily based on my archival work in the Rose/Flanagan Papers at ONE Archives and documentation of Rose's performances. *Rated RX* is the first collection to underscore Sheree Rose as a legendary figure in performance art and BDSM subcultural history, showcasing her lifetime of involvement in documenting the underground and the transformative role her work plays in sexual, subcultural, and body art exhibitionism.

Shaping Modern Memory in Japanese Sculptural Practices

Chair: Namiko Kunimoto, The Ohio State University

Discussant: Gennifer S. Weisenfeld, Duke University

Shaping Modern Memory in Japanese Sculptural Practices
Maurice Halbwachs argues that society induces people "...to reproduce in thought previous events of their lives...to touch them up, [to] give them a prestige that reality did not possess." Similarly, public sculpture and memorials often seek to clarify historical understanding as well as inspire affective response. How has sculpture in Japan been relied on to memorialize and historicize the past, and to what end? How does the medium, be it wood, stone, or the human body, enhance or redefine our relationship to the past? This panel addresses sculpture and memory across different time periods and different ideologies, including the commemorative use of figurative sculpture in Hongô Shin's *Wadatsumi no koe*, the renunciation of modernity as a bitter memory through practices of burning in sculptural works by Toya Shigeo and Endô Toshikatsu, and Shimada Yoshiko's performance as a living memorial in her work, *Being a Statue of a Japanese 'Comfort Woman'* that expands the charged discourse around Kim Seo-kyung and Kim Eun-sung's memorial to Korean "comfort women," *A Statue of Peace*.

Monuments to Peace in Early Cold War Japan: Hongô Shin's Voices from the Sea (1950)

Alicia Volk, University of Maryland

Around 1950, when the fabric of Japanese cities devastated by war was reconstructed, a demand for new sculptural art arose. For artists, many of whom had worked in accordance with the nation's earlier militaristic aims, a pressing problem was finding a sculptural form appropriate to the new democratic age. What forms, themes, and styles should sculpture embrace, and to what ends? Immediately the issues of memory and monumentality surfaced. Monuments would seem to require heroes, but who were the heroes of a defeated, occupied Japan? How could the postwar nation's newly pacifist and democratic ideals be embodied in sculptural form? *Wadatsumi no koe* (1950) was one prominent answer. A youthful nude in a contemplative mode, the statue was commissioned by the Japan Memorial Society for the Students Killed in the War for installation on the grounds of the University of Tokyo. Emblematic of what Franziska Seraphim calls "commemorative pacifism," it was intended as a monument to the student war dead, as a resting place for their spirits, and as a symbol of peace for the living. The latter objective became especially urgent with the outbreak of the Korean War. It also embroiled the statue in controversy. In an analysis of this and related monuments in the context of Japan's fragile postwar democracy and complicated Cold War (geo)politics, this paper elucidates the role of peace monuments in the fraught endeavor of remembering and forgetting the recent war.

Tragic Burning Practices of Art in Japan in the 1980s and 1990s

Bert Winther-Tamaki

Fire was featured as an elemental principle of life and death in numerous works of Japanese art in the affluent 1980s and subsequent years of economic decline, a period of alarming environmental degradation in Japan. Pyrolysis was a beguiling spectacle realized in the form of stacks of books burnt to a crisp (Nishimura Yôhei), rows of ashen scarred tree trunks (Toya Shigeo), a path incinerated into ground soil (Koie Ryôji), and a primitive adobe structure vitrified in an open fire (Nagasawa Nobuho). The critic Tatehata Akira referred to the practice of another prolific incendiary, the sculptor Endô Toshikatsu, as the "cremation of modernity" (*kindai no dabi*), suggesting an elegy for a moribund ideology. The exhibition *Origin and Myths of Fire (Hi no kigen to shinwa, Saitama Prefectural Art Museum 1996)* situated contemporary art in an aesthetics of fire defined by the atomic combustion of Hiroshima and Nagasaki as well as ancient Shinto fire rituals. "In this decadent phase at the end of the twentieth century," the catalogue text proposed, "the time has come for recapturing the deep, expansive sense of awe that comes from looking at fire." But although contemplated with a melancholy sense of irreversible destruction and loss, the fact that these artistic practices of burning themselves contributed to the contamination of the atmosphere escaped notice. The dire predicament of climate change today forces an eco-critical reevaluation of the aesthetics of fire invoked by these spectacular artistic burnings.

Transpacific Erasures: Contemporary Art, Gender, and Race in the Afterlives of Japanese Imperialism

Namiko Kunimoto

This paper examines work by Shimada Yoshiko, the Tomorrow Girls Troupe, as well as Korean artists Kim Seo-kyung and Kim Eun-sung, whose work likewise addresses inter-Asian colonialism and has drawn outraged opposition from right-wing groups. I discuss the catalysts contributing to recent controversies surrounding art and memorials drawing attention to the issue of "comfort women" and analyze how artists have addressed the related issues of gender, class, and race. Lisa Lowe points out how the liberal economy "civilizes and develops freedoms for 'man'" at a cost to those "constituted as backward, uncivilized, and unfree." Her work focuses on modern Europe and North America," whereas I investigate how the Japanese state enacts its own liberal ideology through its oppression of its citizens as well as through entanglements in other parts of the world. Specifically, this paper argues that transpacific contemporary artists such as Shimada are engaging with the issue of Imperial Japan's use of militarized sexual slavery to find an alternative politics in the present moment. I aim to understand how artists such as Shimada have used visual means to draw attention to the atrocities committed by Japanese settler colonialism and to link that with contemporary efforts to erase and rewrite these atrocities. How does the work of East Asian and diasporic artists offer new insights into twenty-first-century debates about the erasure of military violence and the political face of Japan today?

Signs o' the Times: Music and Politics in Contemporary Art

Chairs: **Johanna Gosse**, University of Idaho; **Maria Elena Buszek**, University of Colorado Denver

Scholar Bernard Gendron has compellingly argued that rock music took over the avant garde in the 1970s, holding “onto its ‘pop’ moorings while becoming ‘art.’” Visual artists like Laurie Anderson and William Pope L. started writing, performing, and recording music, and performers like Grace Jones, DEVO, and Die Tödliche Doris treated their music as performance art, blurring the lines between popular music and visual art in ways that have profoundly affected contemporary art ever since. This seemingly effortless crossing of the era’s art/music and high/low divides was in reality born of struggles that often sprang from the era’s civil rights and liberation movements, which in the ‘70s sought new ways to reach broader audiences and to critique the myopia or elitism of these movements’ earlier iterations. This tendency continues today in the work of contemporary artists who engage with popular music, not just as an index of contemporaneity, but as a rich archive of cultural and political significance, as well as formal and aesthetic inspiration and exchange. This panel seeks to convene new approaches and perspectives on the intersection of art and popular music since the tail end of the sixties up to the present day. We’re particularly interested in work that examines cultural politics alongside formal concerns, while moving beyond the exhausted modernist preoccupation with policing the high/low divide.

“Formally Inconsistent, Politically Irrelevant”: *Art & Language, The Red Crayola, and Lizzie Borden*

Joe Bucciero, Princeton University

In 1975 Lizzie Borden wrote an article for *The Fox*, a short-lived journal launched that year by transatlantic members of *Art & Language*, in which she registers the collective’s practical limitations. In short, Borden writes, *The Fox*’s Marxian provocations reached primarily bourgeois audiences; the journal’s conditions of production and distribution failed to support its editorial content, no matter how dialectical it was. A quasi-solution to the problem soon appeared. In 1976 *Art & Language* teamed up with another *Fox* contributor, Mayo Thompson, of then-dormant band *The Red Crayola*, to produce something more apparently accessible: a rock-oriented LP composed of dense, if humorous, critical texts speak-sung over music. Hardly popular, then as now, the album nevertheless raised key questions in an expanded field of Anglo-American art, music, and criticism, inquiring into the material impact of tendencies including conceptual art, punk, and cultural studies. The groups’ next collaboration, in 1981, featured London post-punk artists such as *The Raincoats* and *Essential Logic* who, critical of punk, had meanwhile incorporated resonant, intersectional inquiries into their music. Thompson, for his part, seems to have found the younger Britons more convincing than *Art & Language*—and in 1983, with the former, recorded the title song for Borden’s debut feature, *Born in Flames*. My paper ends there: Could film, at levels of production and reception, advance *Fox* aims better than not just conceptualism but “pop” music, too? Or, as this

bundle of relations unfurled from 1975–1983, did the political potential of each project, each form, become increasingly fuzzy?

Soundtrack to La Revolución: The Young Lords and Salsa’s Radical Roots

Al Hoyos-Twomey, Newcastle University

This paper will examine the influence of the revolutionary Puerto Rican organisation the Young Lords on the development of salsa music in New York City in the 1970s. I am particularly interested in the legacy of the People’s Church, an 11-day occupation of East Harlem’s First Spanish United Methodist Church in December 1969. Described by Johanna Fernández as offering a vision of “what a new society could look like and accomplish,” activities at the People’s Church included political education classes, a free breakfast programme, and a medical clinic. At night, the church became an impromptu art space — political films were screened alongside performances of traditional bomba y plena music and spoken word poetry. This paper will discuss two developments in New York salsa and their connections to the People’s Church. The first is the politicisation of musicians like Eddie Palmieri, Joe Bataan, and Ray Barretto—who visited the church—during salsa’s rise to popularity in the late 1960s and early 1970s. The second is the founding of the New Rican Village Cultural Center by former Young Lord Eddie Figueroa in the Lower East Side in 1976. Centred around performances of experimental, jazz-influenced salsa that emphasised the music’s Afro-Caribbean roots, the New Rican Village brought together avant-garde Latinx visual artists, musicians, poets, and political activists. Resisting a depoliticised understanding of salsa that has emerged in recent decades, this paper will uncover the radical vision of social, cultural, and political transformation that salsa shared with other revolutionary artistic movements of the period.

‘Combat Photography’: Bruce Conner, Search & Destroy, and the Politics of the San Francisco Punk Scene

Stephanie Katsias

This project examines Bruce Conner’s (American, 1933-2008) involvement in the nascent San Francisco punk scene in the late-1970s, taking as its focus a suite of photographs Conner took at the storied Mabuhay Gardens concert venue in 1978. Conner conceived of his creative involvement in the punk scene as a year-long, deeply immersive experience in which he would “do a document of what happened during that period of time, what changes [took] place: the geography of the Mabuhay Gardens, inside and out, the different transformations of people. An environment.” The resulting photographs, published in the seminal Punk zine *Search & Destroy*, demonstrate Conner’s sincere immersion and participation in the scene; virtually all of his images prioritize up-close, mid-action shots that focus on and identify with performers. My project makes two interrelated arguments. Firstly, I argue that Conner’s photographs of live performances at Mabuhay Gardens epitomized his sustained, abiding interest in live musical performance—an interest which came to bear on his artistic practice in meaningful ways. Secondly, I argue that in the punk scene that coalesced around Mabuhay Gardens, Conner found a community of creatives that shared

his anti-authoritarian impulse and distaste for conformity, hypocrisy, and commodification. To illustrate this point, I draw out specific instances of Conner's countercultural political participation—largely under-contextualized within extant art historical scholarship on the artist—that bear striking similarities to the subsequent generation of punk political activity.

Ear-witness and photographic rhythm from Santiago Alvarez's Now! to KRS-One's Sound of da Police

Terri Weissman, University of Illinois at Urbana-Champaign

In 1968, a newly formed radical news collective, known simply as Newsreel, produced the film Report from Newark (Newsreel #10). The film provided an update on living conditions in Newark, NJ 8 months after the uprising there, an event which led to 26 deaths and the arrest of thousands more. Throughout the piece—including a section where Amiri Baraka describes his arrest and beating by police—the sound of drums, jazz, poetry, and chanting crowds combines with still and moving images of communities in confrontation with police. A few months after completing Report from Newark, a group of Newsreel members traveled to Cuba where they saw Santiago Alvarez's film NOW! (1965). Set to Lena Horne's popular song, also titled Now, about the failures of the US to combat injustice and inequality, Alvarez's film collages together found imagery from American newspapers and other sources to create a powerful statement about racism, police violence and American hypocrisy. This paper asserts that the visual and acoustic fields of both films move and adjust with their audience, creating a sonic and visual pulse that exceeds communicative speech and challenges traditional notions of realism and evidence as somehow static or self-evident. The gesture also connects the sounds and forces of violence and oppression to those of transformative collective action, providing an important model for future artists and musicians. Think, for example, of how the "WOOP WOOP" of an imagined police siren in KRS-One's Sound of da Police functions simultaneously as evidentiary claim, warning sign and rallying cry.

Signs o' the Times: Music and Politics in Contemporary Art, Part II

Chairs: Johanna Gosse; Maria Elena Buszek, University of Colorado Denver

Civilization at the Wheel: Wojnarowicz's Motives in 3 Teens Kill 4

Mysoon Rizk, The University of Toledo

Between 1980 and 1982, David Wojnarowicz (1954–1992) took part in the post-punk noise band he had co-founded with Brian Butterick (1956–2019) and Jesse Hultberg, joined by Julie Hair and, later, Doug Bressler as well as, initially, Max Blagg who named the group "3 Teens Kill 4 No Motive," after a New York Post tabloid headline. Most of the group stayed together for years afterward. Wojnarowicz, however, immersed himself for the remainder of the decade in other forms of art: writing, photography, film, painting, performance,

etc. The third artist to be targeted during the culture wars of 1989, and the first to fight back, by successfully suing Donald Wildmon and the American Family Association in 1990, Wojnarowicz became a queer icon and public figure whose testimony on living with HIV/AIDS proved vital. In addition, his legacy served to inspire wide-scale support of freedom of speech, as became evident following the posthumous censorship of his work from Hide/Seek: Difference and Desire in American Portraiture—sight unseen—by then-Smithsonian Institution Secretary G. Wayne Clough, in 2010, when caving to congressional bullying. This paper examines the artist's early contributions, including to 3 Teens Kill 4, against the backdrop of later, especially AIDS-related, bodies of work. In addition to form and composition, there appear strong parallels in expressive content as well. Society's impending collision, despite persisting for millennia, stands out as a recurring preoccupation by a political artist—very much part of his activist generation—intent on calling attention to humanity's sorry state.

Nonbinary: Spectral Shattering and the Little Deaths of Genre

Aaron Hammes, CUNY John Jay College of Criminal Justice

This presentation considers the recent explosion of trans, genderfuck, and nonbinary underground pop music as reciprocal and dialectic stagings of "gender as genre," deploying and flagging presumed elements of each while defying the dictates of both. Artists such as Arca, Mhysa, Lyra Pramuk, Colin Self, and SOPHIE, in the tradition of those such as Vaginal Davis, Jackie Shane, and Jayne County, operate through generic presumptions both lyrical and compositional in order to either draw focus to genre and gender limitations, or to bait listeners into false or questionable presumptions regarding gender binarism, sexuality, and the provenance of pop music. In so doing, these artists also raise questions regarding the politics of taste, challenging analyses such as Bourdieu's "Distinction," and the use of voice, both literally and metaphorically. What does it mean to be voiceless, to (dis)embody sex-gender through voice, and to disidentify with gender expression altogether through the production of recorded music? How do album art and highly-curated online presentations of self (both in image and interview) shatter or unify artistic identity and embodiment? This presentation will focus on the words and music themselves, treating albums as cohesive and intentional artistic statements, whether with "beginning, middle, and end" or a queered anti-chronology revealed only upon repeat listenings. Ideally, the audience will somewhat draw its own conclusions from the comparison of nodular moments between these sometimes brutally engaging and truly avant-garde pop artists.

Missing in Action: Recuperating the Visual and Political History of Maya Arulpragasam's 'Galang'

Kaitlin Emmanuel, Cornell University

The London-based recording artist Maya Arulpragasam, known by her public persona M.I.A., broke onto the music scene in the early 2000s with the hit song "Galang." While the song jumpstarted her success, the music video, released in 2005, sparked controversy. The video invokes images closely

associated with Tamil nationalism and the Liberation Tigers of Tamil Eelam, thus drawing attention to M.I.A.'s proximity to Tamil militancy by way of her father and her identity as a Tamil refugee from Sri Lanka. On one extreme of the controversy, critics claim her pop-inspired aesthetic both commodifies and takes an explicit political stance condoning violence. Another extreme questions whether a figure like M.I.A. can even be political given her overreliance on aesthetics in place of a consistent political ideology. Both extremes mischaracterize the aesthetic and political as traits, as something that passively results from an artist's intent or stylistic choices. I depart from this binary by calling attention to the histories inscribed onto the production of "Galang" that enable its political potential. I examine the release of the music video against the backdrop of the Global War on Terror, which shifted the trajectory of the war in Sri Lanka and drastically increased surveillance of the Tamil diaspora and other diasporic communities from the Global South. I also consider the role of satellite and internet technology in expanding the production of multimedia in the Tamil diaspora, and their formal relationship to the animated artwork featured in the "Galang" music video.

Money Trees: Joseph and Jafa, Kendrick and Kanye
Julian Myers-Szupinska

This presentation considers the panel's dynamics of art and pop, archive and engagement, and inspiration and exchange, as they played out in the mid-2010s among a group of artists and filmmakers linked to the Underground Museum in Los Angeles. Founded in Arlington Heights by artists Noah and Karon Davis, the institution is a vital locus of artistic production and exhibition in L.A., and home to a discourse about Black aesthetics that has exerted a strong influence on the international art world after 2015. Generated within the museum's atmosphere of familial encouragement and intensification were two artworks that the presentation will consider in depth: Kahlil Joseph's 2015 film *Good Kid*, *M.A.A.D City*, and Arthur Jafa's 2016 video *Love is the Message, The Message is Death*. Directly linked to the world of the Underground Museum—both were first screened publicly there—these artworks riff on the form of the music video and were made in direct relationship to statement works by hip-hop artists Kendrick Lamar and Kanye West, figures with their own understandings of, and collaborations with, contemporary art. While Joseph and Jafa have been widely discussed in the last half-decade, little attention has been paid to how their work interacts, via montage, with the music and musicians they incorporate, or their place in a history of exchanges between hip hop and contemporary art in the 21st century. Their cases reflect a novel tangle of aspirations, politics, and aesthetics as it traverses contemporary pop music, remapping its rhythms and interrupting its flows.

Situating Asian American Art: Empire, Diaspora, and Identity

Chair: Peter Han-Chih Wang

February 19, 2022 marks the 80th anniversary of the Executive Order 9066 signed by President Franklin D. Roosevelt, a controversial World War II policy with lasting consequences for Japanese Americans. From the Chinese Exclusion Act, Japanese Internment, to the recent Anti-Asian discrimination in the COVID-19 pandemic, Asian Americans have encountered racialization, xenophobia, intersectionality, and activism across America(s). This panel invites papers that reexamine the issues of Empire, Diaspora, and Identity in Asian American art and visual culture. The panel aims to contextualize the ways in which the empire-making, in the trans-Pacific context in particular, has shaped the lives and experiences of various Asian American communities across America(s), as well as how these experiences are visualized and documented. In the meantime, we expect to explore questions of race, class, gender, sexuality, religion, memory, diaspora, and identity within the context of war, colonialism, and the immediate Asian spaces created across America(s) in a trans-cultural and cross-regional discourse. We anticipate to characterize the artistic expression of/by Asian Americans with interdisciplinary perspectives through the critical lens of intersectionality to expand the understanding of American art that incorporates Asian American art. Topics may include, but not limited to, works of/by Asian Americans, racism and activism, labor and local/global economy, body and identity, place and space, immigration and migration, relocation and displacement, violence and grief, otherness, Chinese Exclusion Act, Japanese Internment, Chinese workers for the Transcontinental Railroad, and interactions within/outside Asian American communities, as well as case studies in the pedagogical and museological setting, among others.

Lai Yong: Fugitive Studio Photographer **Yutong Hou, Stanford University**

Having immigrated to the United States following the Opium Wars, Lai Yong became the first documented Chinese portrait painter in California and expanded his business to include studio photography. In response to the growing hostilities toward Chinese immigrants, he co-drafted "The Chinese Question, from a Chinese Standpoint" in 1874, which denounced the hypocrisy of the United States' desire for free trade agreements with China that included the free movement of Americans and Europeans in China but was intolerant of Chinese immigration to the US. At the end of the 1870s, Lai Yong moved back to Guangzhou and opened a photo studio in Shibafu that became widely popular due to his ability to produce 20in x 24in group portraits and his offering of Victorian costumes. Citizenship, from which Lai Yong was precluded, became a sartorial performance, and appositionality—consent not to be a single being—became his first and last purpose. However, even his errantry suffered imperialism's injuries: his photo studio was destroyed during the Second Sino-Japanese War in August 1937.

Manifest Destiny in Internment: Situating Chiura Obata's Modernist Landscapes

Amy Kahng, Stony Brook University

Born in Japan in 1885 and based in the US from 1903, Chiura Obata painted vast landscapes of the American Southwest and West coast as an American modernist through the traditional Japanese sumi-e ink medium. The vast landscapes include formal and thematic similarities to paintings and photographs by modernist peers including Ansel Adams, Edward Curtis, and Georgia O'Keeffe. And, like the landscapes of his contemporaries, Obata's paintings emphasized the idealistic "emptiness" of "the frontier" with an implicit message of ownership and manifest destiny, even though the land was forcefully taken from native tribes by the United States. While interned at San Topaz, Utah in 1942, Obata continued to paint landscapes that now included the architectural structures of his relocation center. What once were vast landscapes of promise and ownership shifted into paintings of stormy turmoil and containment. Complicating the white settler/indigenous victim binary as it manifests in representations of landscape, this paper approaches Obata's landscape paintings as a case study to reveal the contingent racial relationality of Asian Americans in the United States. While settler colonial entitlement to land has been examined in the context of white modernist landscape artists, the relationship to the land is complicated in the context of Obata's immigration and internment. How can we understand Obata's engagement with the land, landscape, and the Southwest as someone who was removed from his land, unable to own land, confined, and interned? How does an artist's representation of land reveal notions of displacement, otherness, grief, and settler violence?

Asian American Cowboys

Yinshi Lerman-Tan, The Huntington

Martin Wong's 1993 self-portrait pictures him wearing a western shirt and a cowboy hat—perhaps a nod to the artist's "Chino-Latino" identity (as he described himself in a 1996 interview). Contemporary artist Astria Suparak's 2021 billboard in Los Angeles for "Stop DiscriminAsian" shows an Asian American cowboy, as per her title for the work, "Asians have been here longer than cowboys." Artist Tsz Kam also uses the iconography of the Asian Cowboy to depict a woman subject, in their 2020 series "Cantonese Cowgirls." Taking Wong, Suparak, and Kam as visual anchors, this paper examines the iconography of the Asian American cowboy/cowgirl in the works of Asian American artists. This paper considers the how the appropriation of cowboy and Western iconography by Asian American artists operates as a method of claiming Americanness, a subversive approach to an icon that is usually reserved in American popular culture for white male subjects, and a discourse situated within the American West, the borderlands, and the Pacific Rim.

Political Engagement of Asian American Women Artists: How to Negotiate Power

Kyunghee Pyun

With the expansion of the Museum of Modern Art in 2019 and the Elizabeth Sackler Center for Feminist Art at the Brooklyn

Museum that opened in 2007, we have seen several Asian American women artists' works as part of the permanent collection or part of special exhibitions. However, it is difficult to create concerted effort to include more women artists from Asia in the master narrative of art history writing. From the internment camp to elite art schools, Asian American women artists were important members of the community. However, mainstream feminists in the 1970s and '80s failed to recognize women artists of Asian heritage or indigenous communities. For many immigrants who came from the Hawai'i or other Pacific islands, indigenous feminism and decolonization are intricately related to the rationale of their works. Ruth Asawa (1926-2013), Hisako Hibi (1907-1991), Theresa Hak Kyung Cha (1951-1982), and other women artists should be seen at this intersectionality of feminism, East Asian patriarchy, and colonization. A comparative look at a younger generation of women artists like Hung Liu, Hong-An Truong, Patty Chang, Kate Hers Rhee, and others further complicates the view of Asian American art in the political arena of contemporary art of the United States and beyond. Thinking of a problematic concept of Asia, East Asia, South Asia, Southeast Asia, Asian American art as an identity or as a political entity deserves a close look in the aftermath of 9/11 Attack, the war at Afghanistan, and economic inequality of Global South.

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Michelle Y Lim

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What Do Asian Americans Smell Like?: Biopolitics of Race and Gender in Anicka Yi's Olfactory Works

Eunice Uhm

This presentation examines the ways in which Anicka Yi's olfactory work transgresses the boundaries that are

established and sustained by the conventions of Western aesthetics in order to investigate the racialized and gendered politics of space. It considers the deodorization of the museum in the context of a larger cultural and political process of deodorization in the US that simultaneously excludes smell from aesthetic judgments and establishes aromatic phenomena to be “non-Western” or primitive. Positioning olfaction as an imperative part of Asian American subjectivity and racialization, it investigates how Yi’s olfactory works provocatively violates the Western conventions of aesthetics and subverts ideas of progress: how does Yi’s work destabilize our senses, and why? How are our senses socially informed, and even perhaps socially biased? How does smell/odor become a politicized sense for and against Asian Americans? And how does Yi’s work negotiate and/or reject the politics of space and representation with olfaction? It addresses how Yi’s work elicits visceral sensorial responses in the visitor, demonstrating the subversive aesthetic possibilities of smell to underscore and negotiate biopolitics of race and gender.

Social Justice, Empathy and Trauma Seen in Modern and Contemporary Korean Visual Culture

Chair: Mina Kim

This session explores how visual arts generated empathetic experience and a sense of connection to society in traumatic times that marked modern and contemporary Korea. Turbulent episodes that Korea experienced in the 20th and 21st centuries have unfolded with visual imagery. Beyond merely making an aesthetic reconstruction of reality, Korean visual culture narrated injustice and tragic reality, shaped our notion of the events, and became public memories itself. The reciprocal relationship between Korean visual culture and the country’s sufferings, however, has yet to be fully explored. The session gathers pioneering studies that address the crucial role of visual culture both in crises and in the aftermath thereof, thereby facilitating an in-depth understanding of Korea and its visual culture from the colonial times to the present day. “Social Justice, Empathy, and Trauma” relate to the collective experience of struggles in times of Japanese colonization, the national division, military dictatorship, and the returned conservative governments. With a particular interest in the participatory function of the visual culture, this session addresses the injustice, violence, and suffering that the nation endured through visual means and their ramifications. As a platform that mediates the past and the present, the dead and the living, the real and the fictional, and the reachable and the inaccessible, presenters engage with communicative aspects of various visual media such as Buddhist paintings, embroidery, vernacular photography, art photography, performance, and VR video to demonstrate the diverse ways that visual culture could interpret and intervene in the urgent issue.

Salvation Reimagined: The Sweet Dew Paintings in Wartime Colonial Korea

Seunghye Lee, Leeum Museum of Art

Sweet dew paintings emerged in the sixteenth century as

altarpieces for the low ritual altar, where ritual ceremonies for the disembodied are dedicated, in the three-altar configuration of the Chosŏn Buddhist liturgy. Sweet dew paintings convey a message that all the souls suffering from misfortune and wrongdoings of their previous lives could be saved by the salvific power of the divine and thus attain better rebirth in their next life through complex iconography. Although this uniquely Korean genre of Buddhist paintings has flourished throughout the Chosŏn, it appears to have received heightened interest from the late 1930s to early 1940s with the onset of the Second Sino-Japanese War (1937–1945). This paper explores the restructuring of this painting genre through a close reading of two works produced in wartime Korea under Japanese colonial rule. The compositions were created by Poŭng Munsŏng (1867–1954) and Kŭmyŏng Ilŏp (1900–1975), who, in many respects, bridged “Chosŏn” Buddhist painting with contemporaneous art practices. I examine how these two painters, who were in a master-pupil relationship, reformulated the well-established iconography of sweet dew paintings at a time when the need to deliver the deceased and solace the living was most urgent. In so doing, I reveal how these monk painters tried to counter the struggles of the wartime period while reflecting upon how the unprecedented iconography of these sweet dew paintings affected temple-goers of the time.

Empathy and Connection: Visualizing Democratic Uprising, Korean Demilitarized Zone (DMZ), and Inter-Korean Relations

Mina Kim

It is prevalent to articulate what is beautiful, but tragic experiences also evoke a desire to visualize. As Korea encountered turbulent incidents in the twentieth-first century, Korean people reported, disclosed, and condemned these through various types of media. Art faithfully carried out its role as a medium that could more easily generate unconventional empathy in public through visual imagery. This paper examines how Korean artists interpret democratic uprising, military dictatorship, Korean Demilitarized Zone (DMZ), and inter-Korean relations and show the connection between time and space that evokes greater cognitive and emotional empathy and social justice for us by focusing on two Korean artists, Jung Yeondoo (1969–) and Ham Kyungah (1966–). Their visualization of disasters provides thoughtful interaction between people and society instead of depicting horrendously crucially or violently. For instance, Jung’s DMZ Theater Series conveys personal thoughts about South Korean concerns and how DMZ is located in their lives, and the relationship between North Korean defectors on the North Korean border. Ham’s embroidery pieces, such as *What You See is the Unseen*, completed by collaborations between one South Korean artist and North Korean workers, are not a feast of beautiful and elaborate embroidery but reveal the time in the contemporary world and a metaphor for political power’s collapses and imperfections of ideology and discourse. This paper contributes to the in-depth expansion and diversification of Korean visual culture by showing how indirect visual dialogues can effectively reconcile past and present, connect time and space, and generate empathetic communication.

De-bordering Korea: North Korea Imagined in Contemporary Korean Art

Boyoung Chang

As widely called the “hermit kingdom,” North Korea is one of the reclusive countries in the world. In particular, for South Koreans, North Korea is an ironic territory, the access to which is strictly denied despite the intertwined history between the two Koreas. While the contact is disavowed, the connected history and the shared memory between the two Koreas have been addressed in the public sphere. This research explores contemporary Korean art that constructs imaginary border space to provide an interaction with the unreachable and embody the paradoxical inter-Korean relationship. For instance, in Kwon Ha-youn’s video *Model Village* (2014), a transparent plastic maquette that recreated an uninhibited propaganda town that North Korea built on the margin of the DMZ is doubled with the filmed projection of the model. Lee Jooyoung’s *Fantasy Residency in North Korea* (2001) documented Lee’s imagined residency in North Korea that was actually performed in Berlin, a once-divided city. Similarly, in *Yalu River Café* (2015), Im Noa created an imaginary café that supposedly exists near the Yalu River between China and North Korea and treats North Korean defectors. This paper notes that the physical limitations made room for in-between space: the borders between South and North Korea are blurred temporarily; the real and the imagined convolute; the past and the present coexist. While they temporarily de-bordered Korea, the paper also argues, the ambiguity of the space as a compelling reminder of the void that will never be filled in the divided status.

The portrait of the dead: The visual representation of victims of the Sewol Ferry Disaster in South Korea

Hong Kal

The photo-portrait of the deceased has been at the center of the funerary rituals in Korea. Having formed under the influence of mixed belief systems it is perceived as a carrier of the spirit of the dead in the absence of the body. It further conveys the persistence of the dead in the living. It is a reminder of the relationship between the dead with the living that continues. In case of grievous death caused by catastrophic incidents, the funerary photo-portrait carries social and political significance. A case in point is the Sewol Ferry Disaster which killed 304 passengers on April 16, 2014 which was broadcast live and witnessed by the public. In contrast to the media exposure, the investigation remains unfulfilled. In struggles for seeking the truth, victims’ families and their advocates have actively circulated the images of the victims. This article examines the representation of the dead within the intersection of death, visual images, and rituals of mourning and commemoration in Korea. It focuses on the portraits of young victims placed in the memorial altars, held by their parents during the protest marches on the streets, and kept in their own rooms and homes. It seeks to engage in personal, social, and political implications involved in the visual representation of the tragic and unjust death.

Socialist, Ephemeral, and Globalized: New Directions in the Study of German Art

EUROPEAN POSTWAR AND CONTEMPORARY ART FORUM

Chair: Paul B. Jaskot, Duke University

This panel brings together new research which seeks to radically rethink German art and visual culture as it existed during the Cold War past and has developed into the present day. Each project repositions ‘German art’ as distinct from those popular mainstream interpretations of it which have too often reductively understood it as limited to painting and conceptualism from West Germany. Looking to East German socialist pasts, ephemeral and experimental practices, women artists and the diverse field of multicultural practices that fall outside of the often far too narrowly conceived conception of ‘German’ art, this exciting new work aims to explode previous art historical narratives and assumptions. In many cases this means putting previously invisible artists or elements of visual culture on the map, and asking new questions about what it means to make political art, build artistic communities and mobilize culture in the name of social change. While the cultural practices explored in this panel emerge decidedly in the context of Germany, each panelist demonstrates the inadequacy of art histories and conceptions of visual culture based on national, let alone political, social, or ethnic, divisions. The panel’s timeframe centers around issues of aesthetics and politics that have tended to overdetermine art and visual culture from Germany, and have excluded or misrepresented examples that exceed a narrative of postwar/post-Nazi recovery. These papers visualize an alternative to western expectations for art. To this end, the range of examples contribute to current debates around what makes art political, social, or even geographic.

Parallel Public: Experimental Art in Late East Germany

Sara Blaylock, University of Minnesota Duluth

Experimental artists in the final years of the German Democratic Republic did not practice their art in the shadows, on the margins, hiding away from the Stasi’s prying eyes. In fact, as Sara Blaylock shows, many cultivated a critical influence over the very bureaucracies meant to keep them in line, undermining state authority through forthright rather than covert projects. In *Parallel Public*, Blaylock describes how some East German artists made their country’s experimental art scene a form of (counter) public life, creating an alternative to the crumbling collective underpinnings of the state. Blaylock examines the work of artists who used body-based practices—including performance, film, and photography—to create new vocabularies of representation, sharing their projects through independent networks of dissemination and display. From the collective films and fashion shows of Erfurt’s Women Artists Group, which fused art with feminist political action, to Gino Hahnemann, the queer filmmaker and poet who set nudes alight in city parks, these creators were as bold in their ventures as they were indifferent to state power. *Parallel Public* is the first work of its kind on experimental art in East Germany to be written in English. Blaylock draws on extensive interviews with artists, art historians, and organizers; artist-made publications; official reports from the Union of Fine

Artists; and Stasi surveillance records. As she recounts the role culture played in the GDR's rapid decline, she reveals East German artists as dissenters and witnesses, citizens and agents, their work both antidote for and diagnosis of a weakening state.

Turks, Jews, and Other Germans in Contemporary Art
Peter M. Chametzky

With *Turks, Jews, and Other Germans in Contemporary Art*, Peter Chametzky presents a view of visual culture in Germany that leaves behind the usual suspects—those artists who dominate discussions of contemporary German art, such as Gerhard Richter, Anselm Kiefer, and Rosemarie Trockel—and instead turns to those artists not as well known outside Germany, including Maziar Moradi, Özlem Günyol and Mustafa Kunt, and Tanya Ury. In this first book-length examination of Germany's multicultural art scene, Chametzky explores the work of more than thirty German artists who are (among other ethnicities) Turkish, Jewish, Arab, Asian, Iranian, Sinti and Roma, Balkan, and Afro-German. With a title that echoes Peter Gay's 1978 collection of essays, *Freud, Jews and Other Germans*, this book, like Gay's, rejects the idea of "us" and "them" in German culture. Discussing artworks in a variety of media that both critique and expand notions of identity and community, Chametzky offers a counternarrative to the fiction of an exclusively white, Christian German culture, arguing for a cosmopolitan Germanness. He considers works that deploy critical, confrontational, and playful uses of language, especially German and Turkish; that assert the presence of "foreign bodies" among the German body politic; that grapple with food as a cultural marker; that engage with mass media; and that depict and inhabit spaces imbued with the element of time.

Paper Revolutions: Ruth Wolf-Rehfeldt - Art Work in the House

Sarah James

My forthcoming book 'Paper Revolutions: An Invisible Avant-Garde' explores the practice of a group of artists working in the former East Germany from the 1940s to the 1980s: Hermann Glöckner, Carlfriedrich Claus, Ruth Wolf-Rehfeldt and Karla Sachse. Despite the generational differences, the diversity in their artistic outputs, and the disparities between their individual experiences of life in East Germany, they shared a commitment to the utopian and collective possibilities of art, as well as to socialist and utopian thought. They also championed those ephemeral practices often marginalised by traditional art history: postcards, concrete poetry, maquettes and book illustrations, imaginatively exploiting the portfolio, the album, the artists' book and the letter. 'Paper Revolutions' considers their work in terms of the communities, friendships and families within which it emerged. Situating the work in relation to the interwar avant-garde, it also re-engages with the alternative socialist futures their work sought, offering new configurations regarding the relationship between art practice, collective desire, activism, solidarity and socialism in the present. In this paper I present the work of Wolf-Rehfeldt and her radical mail art, what she termed 'type-writings', in relation to her overlooked manuscript notes - presenting the latter as a kind of counter-archive to her praxis. I mobilise her works,

putting them back into the activist contexts and debates within which they originally circulated, from Marxism, socialist feminism, cybernetics and eco-socialism, but also positioning them as both utopian and critical messages to the future which speak to our predicaments in the present.

Free Berlin: Art, Urban Politics, and Everyday Life
Briana Jennifer Smith

1980s Berlin was not as gray and stagnant as it is often made out to be. For some local artists, the divided city became an invitation for experimentation with art in everyday life and beyond the market. *Free Berlin* tracks this tradition from the late Cold War to the present. By rejecting the metric of the market and the capitalist art world, Berlin's artists on both sides of the Wall instead envisioned forms of everyday engagement with art and life extending to all people. In West Berlin, the Society for Art and Applied Stories, the Black Chocolate feminist art collective, and Benoit Maubrey's Audio Gruppe staged art actions—both subtle and conspicuous—on city streets and in subway stations. In East Berlin, Manfred Butzmann, Karla Sachse, and Reinhard Zabka brought a playful spirit to public actions and exhibitions in small galleries that invited audiences to participate, to think critically, and imagine alternatives to the status quo. By making art that was accessible to ordinary people in everyday places, these artists re-imagined art as something social and egalitarian: a collective good. This approach to art lived on after the Wall disappeared, even as the very elements that sustained artists in the Cold War city, namely time and space, became increasingly scarce. Nevertheless, the visual and political cultures of the late Cold War period endured, as artists adopted more overtly political practices in an effort to resist privatization and sustain art's social function in the post-Wall city.

Soil as Agent, Artifact, and Medium

Chair: Anastasia Amrhein, University of Pennsylvania

Discussant: Victoria Pagan

Soil is alive. It breathes and ages. It is responsible for air and water quality, a steady food supply, and the thriving of multiple, interconnected ecosystems. Although ecological concerns were previously the domain of earth science, the theoretical approach of new materialism offers an opportunity to investigate the agency of non-human actors, including matter, in the pre-modern world. This perspective, bridging humanities and sciences, is as important for understanding the practices and beliefs of past peoples as it can be for raising awareness and combating the current climate crisis. In the ancient and pre-modern world, soil—and its various iterations, including dust and clay—served important roles in magico-medical practices, architecture, and image-making, drawing upon its capacity to be both generative and fallow. Nonetheless, soil has received little critical attention: Archaeologists treat soil as context in which artifacts are found, rather than an artifact in and of itself,[1] while art historians generally view the objects and structures made of earth as outside the canon and unworthy of in-depth consideration. In re-considering soil as simultaneously agent, artifact, and medium (i.e., artistic medium and substrate/environment), this panel aims to reclaim the relevance of ancient and pre-modern studies to pressing, eco-critical dialogues. Papers will address the significance of soil through the lenses of art history, archaeology, text, and landscape studies, focusing on the Mediterranean and West and South Asia. [1]The notion of soil as artifact was proposed by Gleason and Miller (*The Archaeology of Garden and Field*, 1994), but has yet to be properly investigated.

Terracottas and the Divine Matter-Energy of Clay in Mesopotamia

Anastasia Amrhein

In Mesopotamia (modern-day Iraq), soil was a divine and creative “matter-energy,” to use Jane Bennett’s term. Deities self-generated from this medium and subsequently utilized it to craft the first humans and animals. Soil was also a foundational collaborator in the defining aspects of Mesopotamian civilization—the development of agriculture, cities of mudbrick, and writing on clay tablets. In addition, magico-medical practices relied upon soil, clay, and dust (variations of the same basic material), which were ingested, applied to the body, and fashioned into figurines. This paper focuses on female terracotta figurines from the Neo-Assyrian and Neo-Babylonian periods (ca. 9th-6thc. BCE), which have received little critical attention due to their ubiquity and perceived prosaicness, as well as the lack of an associated textual record. By reading these objects through the lens of their material makeup—an aspect that they shared with humans and deities—this paper seeks to tease out some specific possible meanings and uses of the figurines beyond the standard, facile explanations (e.g., apotropaia, fertility/sexual aids). Significantly, clay and related media were semantically bound up not only with (pro)creation, but also with death, destruction, and other fundamental transitions and changes. Today, Iraq is one of the countries most direly

affected by human-induced climate change. Soil salination and desiccation of marshlands has endangered not only cultural heritage but also traditional lifeways. By bringing critical attention to the significance of soil in antiquity, I also hope to center current climate issues in Iraq, and the continued life-sustaining role of this medium.

What is a Souvenir When Made of a Place? Sigiriya’s terracotta figures

Divya Kumar-Dumas, Institute for the Study of the Ancient World

In the 1980s, some fragmentary terracottas were found in the debris of Cave B11 in the monastic area of the site of Sigiriya, Sri Lanka. Although uncertain, based on their archaeological context, they have been assigned the tentative date 7th - 10th centuries CE. This period coincides with the phase of the site when recorded visitation to Sigiriya’s designed landscape was at its heyday. Plentiful terracotta figural finds were also found at village reservoirs and/or irrigated paddy fields on regional settlement surveys. The Sigiriya terracottas are distinguished from these finds: They are finely crafted and therefore comparable with terracotta architectural ornaments. Because they resemble apsara figural paintings at Sigiriya, the terracotta figurines have been interpreted as ‘art about art’—souvenirs for visitors of the in situ paintings. This interpretation is based on similar formal characteristics: overall shape, (lack of) dress, jewelry, and other ornamentation. However, the comparison also reifies a secular interpretation of the site of Sigiriya as the ruined palace and garden complex of Kassapa I (477-495 CE). Janice Leoshko has shown that souvenir objects miniaturizing architectural features visible during a visit to Buddhist landscapes have also been documented at Bodhi Gaya, however. In this talk, by focusing on the materiality of these figures representing celestial beings associated with clouds made of the earth that was visited, I would like to explore their alternate meanings—as portable objects triggering memories of a visit to a ritually significant place.[1] [1] The sanskrit root ‘ap’ means water, suggesting earlier associations of apsaras with wet woodland locations.

The Roman Gardener, the Shaping of Soil into Artifact, and Land Art

Kaja Tally-Schumacher

In recent years discourse on the materiality of the substances employed by ancient artists and craftspeople has blossomed, and includes investigations of materials such as bronze, stone, clay, pigments, wax, and even plants. But the very foundation of gardens, their soil, has eluded inquiry and continues to be perceived as merely the context in which finds are discovered. But as archaeobotanist Naomi Miller and garden archaeologist Kathryn Gleason argued in *The Archaeology of Garden and Field* (1994), the soil in gardens is the find, it is an artifact. This paper seeks to graft Miller’s and Gleason’s revolutionary reconceptualization of soil to theoretical work on the materiality of objects and proposes three interdependent arguments. First, before we can begin to investigate the concept of garden soil as artifact, we need to identify why the works of Roman gardeners have been viewed as the products of mere physical labor and have thus been interpreted separately from those created by other

craftspeople and artists. Second, once this artificial segregation is deconstructed it becomes possible to identify the parallel ways in which gardeners, like artists, worked and shaped their medium, transforming it from a raw material into a human altered artifact. And third, the paper invites us to consider the ephemeral afterlife of excavated ancient garden soil surfaces as art works akin to modern Land Art, such as Robert Smithson's *Spiral Jetty* (1970).

South and North American Positionalities: Representing the Other in the Interdisciplinary 19th century

INTERDISCIPLINARY NINETEENTH-CENTURY STUDIES

Chairs: Veronica Uribe, Universidad de los Andes;
Lauren S. Weingarden, Florida State University

The representation of the Other has been prioritized through the study of the cross-Atlantic relationship between Europe and the Americas; examples of exhibitions and publications include, *Ojos británicos: Formación de la imagen visual de Colombia en el siglo XIX* (Museo Nacional de Colombia, 2003) and Ana Lucía Araujo's book, *Brazil through French Eyes: A Nineteenth-Century Artist in the Tropics* (2015). Research on the long nineteenth-century has focused on the connections between North and South America through scholarship like Katherine Manthorne's landmark study *Tropical Renaissance: North American Artists Exploring Latin America, 1839-1879* (1989), *Picturing the Americas: Landscape Painting From Tierra Del Fuego to the Arctic* (2015) and *Traveler artists: Landscapes of Latin America from the Patricia Phelps de Cisneros Collection* (2015). These studies have focused mainly on landscape representation through the eyes of the traveler. This panel seeks to build upon the representation of the Other through visual culture and through an interdisciplinary lens. Interdisciplinary fields may include visual and textual relations, print culture, photography, theater studies, science and art, and material culture. A key point of discussion around the South and North two-way relationship will be structures of power and inherent biases of positionality. The Other in this proposal is understood within the nineteenth-century context as "different." In this specific history, difference can be viewed not only through geographical distance but also through ethnographic distance. Questions of positionality may also address contemporaneous and historiographic accounts of audience reception and ideological interpretation of representations of the Other across the South-North divide.

*From the Outside Looking In: Henry Price and the
Comisión Corográfica*
Maya Jimenez

Originally from London, Henry Price arrived in Bogotá by way of New York City, and he arrived not as a traveler, but North American immigrant, and not as a painter, but musician. Price offers an interesting perspective from which to understand costumbrismo in Colombia, because he affords the viewer the simultaneity of looking from the outside and inside, in a tradition that had been largely absent in the country and that was most often practiced by foreign travelers, explorers, and

artists. Through his participation in the Comisión Corográfica, a national effort that aimed to document the newly independent territories and people of New Granada, Price set out to document the regions of Tolima, Antioquia and Caldas. While most of his watercolors consisted of landscapes, Price also depicted the people of Colombia. In these figurative depictions, Price breaks away from the scientific mission of the Comisión, and reveals himself as a romantic outsider in search of the exotic, placing particular emphasis on difference as communicated through race, costume and customs. His depictions of local types differ greatly from the watercolors of Latin Americanists like Pancho Fierro and Ramón Salas, and even more from the work of other members of the Comisión. Through this comparative analysis, I hope to problematize the narrative of traveler-reporter artists, and to position Price as an indeterminate artist, who experienced Colombia as a local, but whose watercolors revealed the foreign gaze, contributing to the construction of racial and social stereotypes in the formation of national identity.

"Difference to Justify Domination: Envisioning the Other in the U.S.-Mexican War"

Erika Pazian

The U.S.-Mexican War (1846-48) was a watershed event for both nations that transformed the North American continent, as Mexico lost approximately half of its national territory in the north, and the United States acquired the modern states of California, Nevada, Arizona, New Mexico, and Utah. Visual culture that once celebrated the shared status of colonized nations in the infancy of independence shifted to highlight the contrasts between the two warring countries. In the United States, images of the war primarily focused on the troops, and portrayed U.S. soldiers as physically, ethnically, racially, and culturally superior to the Mexican Other to justify domination over Mexican lands and the people who occupied them. In Mexico, few images prominently featured the U.S. invaders; instead, battle depictions showcased heroic nationals such as guerrillas, whose involvement in the Mexican War of Independence caused domestic audiences to view them as defenders of the homeland. This presentation examines the ways that visual culture producers on each side of the conflict accentuated difference to distinguish the collective Self from the collective Other, and to connect depictions of the warfront with larger ideals that appealed to their respective viewers. As issues of race, class, and political affiliation complicated the process of national self-definition, highlighting the negative characteristics of the Other allowed viewers to identify themselves by what they were not. Through a comparative analysis of political cartoons and military lithographs, this presentation will demonstrate that the U.S.-Mexican War encouraged each country to define itself in contrast to its foe.

*"Félix Émile Taunay, Sanford Robinson Gifford,
Deforestation Labor, and the Ecologic of Landscape"*
Morgan J. Brittain

The gray-black smoke billow in the left of Félix Émile Taunay's *Vista de um mato virgem que se está reduzindo a carvão* (c. 1840) and the melancholic haze and jaundiced sky of Sanford Robinson Gifford's *Hunter Mountain, Twilight* (1866) evoke present scenes of devastating fires accidentally and

intentionally ignited across the Americas (and globally). Though prescient, these two paintings also provide clues about forest extraction and consumption in their own time—Rio's Tijuca Forest's trees were cut, burned, and formed into charcoal; hemlock trees were cut, and their tannins used for leather dyes during the U.S. Civil War. Read with a hemispheric ecocritical approach, together they reveal the consistent white-settler attitude of conquest, and that the era's landscape painting was fundamentally more ecological, in the senses of both environmental-mindedness and pictorial connections across geographic spans, than previously understood. Yet, the representations of laborers in these two paintings are much different. In Gifford's work, a single white figure of a cowherd tends drinking cattle in what a less critical reading might deem a pastoral scene of the post-emancipation northern U.S. In the Taunay, numerous Afro-Brazilian enslaved workers are forced to participate in the process of deforestation. Can new attention to who was placed in the most dangerous environmental conditions of the nineteenth century deploy our disciplines to better address the effects of climate change disproportionately felt in the South?

Substance: Material Design Histories

Chairs: Grace Lees-Maffei, University of Hertfordshire; Kjetil Fallan, University of Oslo

Design and mass production are implicated in our global climate crisis. The fallout of industrialisation, continuing reliance on fossil fuels, the materials from which our natural and built environments, their properties, applications, and meanings, are made – all of these are factors in the current condition of unsustainability and the quest for sustainability. Designers are reorienting their practices towards environmentally sustainable solutions while historians are writing new environmentally-aware design histories. Materials, as the very substance of design, are at the heart of this challenge. Raw materials and their processing are politically freighted, as recent postcolonial and decolonising work in design history has shown. At the same time, digital culture—which has its own contested materiality—has promoted maker culture and a correlative return to craft. How things are made, and from which materials, are critical for the future of the planet, and are contested, by big business, multinational corporations, hacktivists and makers alike. We all need to be more aware of the significance and implications of the huge variety of materials from which the designed world is made. Design history can assist in that effort. This panel responds to recent currents in design history and beyond to provide a focus for work which re-evaluates the impacts of industrialisation and its materials, for instance from postcolonial and decolonizing stances, understands the place of materials in environmental histories of design, engages with postcolonial approaches to the politics of materials, raw and processed, and foregrounds materials-aware methods including embodied research and sensory engagement.

Turner's Pencil: Mineral Extraction and the British Sketching Tour

Tobah Joy Aukland-Peck

The Borrowdale graphite mine, located in England's northern Lake District, was an exceptional graphite deposit first excavated in the sixteenth century. The dense, dark, and smooth material extracted from its shafts spurred a significant artistic innovation: the invention of the modern graphite pencil. In the environs of the mine, however, the striking rural landscape of the Lake District belied the industrial reach of the mineral deposits underneath. Borrowdale graphite was a site-specific economic product, highly valued and heavily regulated. It was lauded throughout Europe for the spectrum of marks—including fine detail, soft texture, and legible text—that it could produce. This paper argues that the commercial trading infrastructure that extracted and distributed Borrowdale graphite was an underpinning of the nineteenth-century picturesque sketching tour. The presence of Royal Academy artists in the Lake District, including notable landscape artists such as JMW Turner, was predicated on the mineral composition of its topography. Turner first visited the Lake District in 1797. The artist's graphite sketches, which were visual and textual data points collected for later oil paintings, were enabled by Borrowdale graphite's portability and tonal range. Turner was drawn to the area around the mine, which appears in two sketches. He did not, however, include a discernible trace of the industrial infrastructure that facilitated graphite's extraction. Yet his awareness of graphite as the material basis of his sketches constructed a link between the sketchbook and the landscape which reveals the commercial connection between art making and the extraction of natural resources.

Ectoplasm: A Wonder-full Matter of Concern
Juliette Kristensen, Dr

'Ectoplasm', as a word applied to name material manifestations from the Spiritualist world, was first coined by the French physiologist and psychical investigator Charles Richet in 1894, after witnessing a séance held by the Italian medium Eusapia Palladino at a remote house on the Mediterranean island of Île Roubaud, located between Marseilles and Cannes in France. The emergence of this material in the design of Spiritualist performances and practices marked an important moment in the relationship between the material and the spiritual, with Richet (1923) noting that the appearance of ectoplasm situated it such that "...this phenomenon [of spiritualism] carries the implication of the whole of metaphysics". As for the material itself, the psychical researcher Dr. Gustave Geley noted that ectoplasm was "very variable in appearance, being sometimes vaporous, sometimes a plastic paste, sometimes a bundle of fine threads, or a membrane with swellings or fringes, or a fine fabric-like tissue" (Delgado, 2011). This paper will explore how archival encounters with ectoplasm — as physical material, as representation through illustration, photography and film, and through written accounts of its appearance during séances — are shaping my historical understanding of and my critical perspectives on this somewhat peculiar material as a substance embodying a particular process of re-enchantment in the face of rational materialism (Landy and Saler, 2009). This proposal is part of an ongoing research project called Slime Diaries (2017-now), which critically engages with slimey materials to address the larger questions

of why and how do our materials matter.

A Story of Plastics becoming Bio-plastics: Constructing Bioplastic-ness

Damla TONUİK, METU and **Tom Fisher**, Nottingham Trent University

This paper revisits histories of plastics and presents the recent history of Bioplastics. From examples of the first industrially produced plastics, which had bio-origins, through to the crisis of the petrochemical plasticene, to a 'fresh' start in bioplastics, we follow oscillations in the valuation of materials and their significance that are closely tied to understandings of nature. Although the first industrially produced plastics, Cellophane and Celluloid, were bio-sourced it is only recently that plastics have become 'bio', following their condemnation as environmental hazards. We focus on the interface between materials and products to offer a material based social-history. In these tales of material development, certain aspects of bioplastics are made visible or invisible, they are recursively made in provisional and temporally specific material-product relationships, that emphasise and obscure various moral and ethical elements. We show this by discussing four example products to show different modes of material-product making that we name redefining, positioning-repositioning, and dispositioning. A 2012 waste bag made for the municipality of Milan mobilises 'compostability' to define bioplastic round new social and material relations. A coffee pod positions 'compostability' in a 'issuefied' material-product combination. A 'biobased' bottle shifts the focus to the attachment of qualities to the source material, repositioning the object through the concerns that the material invokes. A salad bowl by Zuperzozial visually emphasises the 'bio' qualities of the material configuring a distinct identity and iconography for biobased-ness. Other applications of 'bio' plastic construct the material as invisible, 'dispositioning' them from a 'bio' identity.

Teaching College Studio Art: the Next Normal

Chair: Stacey R Salazar, Maryland Institute College of Art

The multiple challenges of 2020 and 2021 have prompted many studio professors to reconsider what a teacher does and what a studio classroom affords. How must college professors shift in response to pervasive racial and social injustice, political calamity, impending climate crises, and the tragic loss of a sense of community – artistic and cultural – brought about by a devastating virus? What does the future of art-and-design education look like when operating in virtual, remote, hybrid, and physically-distanced spaces? Our absence from studio classrooms and our presence in digital environments has created renewed interest among individual faculty and those who administer art programs in the affordances and limitations of the physical studio and the studio's connections to virtual content and instruction. With case study examples complemented by relevant research of college teaching and art learning, session presenters will share college studio pedagogies, studio practices, interdisciplinary approaches, and strategies for creative development that are relevant to these uncertain and uncharted times. In so doing, presenters will invite participants to consider this "next normal" as a moment full of possibility for a proliferation of pedagogical possibilities in postsecondary art and design education.

Teaching College Studio Art in the Next Normal

Mark A. Graham, Brigham Young University

The multiple challenges of 2020 and 2021 have prompted many studio professors to reconsider what a teacher does and what a studio classroom affords. How must college professors shift in response to pervasive racial and social injustice, political calamity, impending climate crises, and the tragic loss of a sense of community – artistic and cultural – brought about by a devastating virus? What does the future of art-and-design education look like when operating in virtual, remote, hybrid, and physically-distanced spaces? Our absence from studio classrooms and our presence in digital environments has created renewed interest among individual faculty and those who administer art programs in the affordances and limitations of the physical studio and the studio's connections to virtual content and instruction. With case study examples complemented by relevant research of college teaching and art learning, session presenters will share college studio pedagogies, studio practices, interdisciplinary approaches, and strategies for creative development that are relevant to these uncertain and uncharted times. In so doing, presenters will invite participants to consider this "next normal" as a moment full of possibility for a proliferation of pedagogical possibilities in postsecondary art and design education. (Note all presenters in this session have the same description, but will speak to different aspects of pedagogy in college level studio art.)

Teaching Creative Practice in the Next Normal

Daniel T Barney, Brigham Young University

The multiple challenges of 2020 and 2021 have prompted

many studio professors to reconsider what a teacher does and what a studio classroom affords. How must college professors shift in response to pervasive racial and social injustice, political calamity, impending climate crises, and the tragic loss of a sense of community – artistic and cultural – brought about by a devastating virus? What does the future of art-and-design education look like when operating in virtual, remote, hybrid, and physically-distanced spaces? Our absence from studio classrooms and our presence in digital environments has created renewed interest among individual faculty and those who administer art programs in the affordances and limitations of the physical studio and the studio's connections to virtual content and instruction. With case study examples complemented by relevant research of college teaching and art learning, session presenters will share college studio pedagogies, studio practices, interdisciplinary approaches, and strategies for creative development that are relevant to these uncertain and uncharted times. In so doing, presenters will invite participants to consider this “next normal” as a moment full of possibility for a proliferation of pedagogical possibilities in postsecondary art and design education. (Note all presenters in this session have the same description, but will speak to different aspects of pedagogy in college level studio art.)

Teaching Longform Scholarship in a Shortform World

PUBLICATIONS COMMITTEE

Chair: Claudia L. Brittenham, University of Chicago

CAA publications support our membership in several different ways. They allow colleagues to disseminate their research, they provide venues for scholarly discussion, and they support art historical teaching. But getting students to engage with longform writing is often a challenge in our increasingly distracted world. As instructors, what strategies can we use to teach peer-reviewed journal articles effectively in the classroom? What are the rewards? As authors, what can we do to ensure that our work is accessible to students?

Teaching Longform Scholarship in Museum & Curatorial Studies Courses

Mora J. Beauchamp-Byrd

Roundtable discussion

Constance Cortez, University of Texas Rio Grande Valley

“...Assigned readings should be completed prior to class meetings”: The (D)Employment of Art Journal literature in the Borderlands of Texas. Constance Cortez, Ph.D. University of Texas Rio Grande Valley Of the many challenges faced by art historians in the classroom, one of the major hurdles is having students read assigned articles in a timely and critical way. Equally important, perhaps, is that the readings should be meaningful to students in a recognizable way – students should feel that their time and energies have been well-spent on something relevant . But, what happens when we try to present material to students who have rarely, or never, visited a museum or historic sites? When the broad context for

architectural and artistic production and museum presentation is not part of the students’ lived experiences? What other steps might be taken to familiarize the students with this broader context before and after reading an article? Clearly part of our jobs as art historians is to structure our classes in a way that not only excites our pupils about the possibilities of art production, but also alleviates anxieties about what art is (and can be) within the broader context of the world as well as within their own. My paper will discuss my classroom (d)employment of Angelique Szymanek ‘s Art Journal Article, “Haptic Encounters: Margarita Cabrera’s Space in Between” from the vantage point of teaching in Texas’s Rio Grande Valley.

Another Turn of the Screw

Christy J. Anderson, University of Toronto

The air we breathe: aesthetics and politics of the breath in transpacific and transatlantic visual cultures

DIASPORIC ASIAN ART NETWORK

Chair: Alejandro toledo Acierto

For whom is breath most constrained, not only during this current political configuration, but under the long duree of racial capitalism? In what ways have artists, activists, and organizers activated breathing practices and aesthetics as a mode of survival, reclamation, and sustenance? The papers in this panel consider the aesthetics and politics of breath with the aim of generating a conversation traversing geographies, temporalities, and communities for whom breathing is a battle--across spaces and times which are often imagined as discrete or incommensurable. In the ongoing conversations and mobilization for Black, Brown, and Indigenous social and environmental justice globally, the breath has become a pivotal site for theorizing trajectories of survival. Often tethered to ongoing legacies of colonial systems and climate catastrophes, the papers on this panel underscore how critical the breath remains in moments and times of trauma. A form of critical expanse, this inherently intersectional conversation opens the breath beyond a corporeal necessity, and introduces work across disciplines that brings together scholars, practitioners, and artists.

Sustained Circulation and the Archive of Constraint: Developing an Archive of Corporeal Colonization
Alejandro toledo Acierto

This paper focuses on the development and continuation of Emiliano Ignacio Maria Silang’s Archive of Constraint, a performance of experimental archival practices that situate the breath as its central organizing principle. Primarily composed of images, objects, and ephemera made during the US colonial occupation of the Philippines, Silang’s work organizes materials that continue to circulate online through internet auction sites in an attempt to reduce their capacity for (ongoing) digital harm. Using a variety of performance methodologies, Silang’s work troubles colonial archival practices by centering the body within the mechanics of cataloging, opening several opportunities to arrange images

around alternative modes of sensation. Within the scope of his performance, Silang traces the contours and expansions of corporeal colonization, gesturing to the entanglements of contemporary carceral systems with the colonial formations that preceded them.

Salvaging Practices in the US & Philippines: Blackness, State Violence, and the Aesthetics of Breath

Thea Quiray Tagle, University of Massachusetts-Boston

This paper takes as its subject the constraint and stoppage of breath by the US and Philippine states, and the ways that visual artists across the Pacific have re-engaged with breath as articulations of survivance, or what Anishinaabe scholar Gerald Vizenor states is “an active sense of presence, the continuance of native stories, not a mere reaction, or a survivable name.” In the Philippines, extrajudicial killings under the administration of President Rodrigo Duterte have developed an aesthetic of display which spectacularizes the choking off of air: many bodies dumped for public / photographic consumption have masking tape around their heads and cardboard signs affixed to their bodies which declare the victims as “pushers” “addicts” and otherwise disposable populations on the losing end of the nation’s War on Drugs. In the United States, the phrase “I Can’t Breathe” has been a rallying cry preceding and over the course of the Black Lives Matter Movement since the murder of Eric Garner in 2014 by a Staten Island police officer. Across these transpacific archipelagos of violence-- and within the Pacific Ocean itself, as marine life continues to die, choking on capitalism’s plastic waste-- Indigenous, Filipinx, feminist and queer contemporary artists have returned to the breath as a site of political intervention and aesthetic interruption of these murderous systems and regimes. This paper lingers with several of these artworks as sophisticated theorizations of survivance which index but also exceed the collective demands of our lives mattering against the killing logics of the state.

Teargassing the Right to Breathe

Ben Tran

As social protests are occurring in cities throughout the world, governments are deploying tear gas to control crowds and disperse protesters. This paper traces the pervasive use of tear gas to the history of transnational policing. I show how the US experimented with and formed tactics for the use of tear gas in southern Vietnam during the Second Indochina War (or Vietnam War) and how those strategies returned to the United States during the Civil Rights movement and protests. The paper goes on to explore the implications of this history: the overlap between domestic policing and imperialism and the shared past between subjects under imperialism and racism. Of equal significance, this paper also considers how policing has assumed that the atmosphere can be used and weaponized by the state, as if it was some kind of eminent domain, rather than a commons: a public resource—democratic and necessary—for the act of breathing. (Too often, discussions and studies concerning the commons has been land-bound, failing to account for the atmosphere of the commons.) If the right to breathe can no longer be taken as a natural right, then this paper traces state authorities’

repressive uses and possession of the air, along with the science and engineering of tear gas, as crucial factors to the erosion of the right to breathe. This paper will study these histories in dialogue with the critical art work of Tuan Andrew Nguyen and Hong Kong protest art.

Thought of/for/regarding “the Unthought”: Breath and Audiovisuality

Ashon Crawley

In this paper, I discuss what art in the age of crisis does for us. This age of crisis has been with us since 1441, since 1492, since 1513, since 1619. Art incites us, excites us, exacerbates us. Our breath is grounded in the process of encounter, whether sharp relief or blur. I discuss art in and as blackness, blackness as the foundation for art practice, breath as the foundation of blackness. Without breath, no art. With attention to Adrian Piper, David Hammons, Aaron Douglas, I ask the question: what can art do for us, how can we think with it, what can it allow? Art in its audiovisual performative capacity. Art in its breathiness. And I put pressure on, and break away from, the concept of “the unthought” to discuss how breath allows us to realize this concept is anything but non-cognized.

Breathing in the Brown Queer Commons

Ronak K Kapadia, University of Illinois at Chicago

This paper explores how the Black and brown Midwest has become the epicenter of a twenty-first century insurgent rebellion against the dominant militarized policing order in the United States. From abolition to healing justice and transformative justice and mutual aid, a new generation of visionary artists and activists from queer and trans Black Indigenous and People of Color (QTBIPOC) communities are offering a crucial wellspring for ideas about breathing, healing, and justice in the waning years of twenty-first century US empire. These strategies and tactics circulate widely within contemporary social movements that are working to turn the tide against prisons, policing, and American warfare. At a time when the proliferating calamities of global fascism, neoliberal austerity, carceral governance, climate chaos, and endless warfare appear to be ascendant across the planet, how do minoritarian cultural workers living and laboring in the heart of empire make sense of this dying world order while dreaming up and breathing life into new worlds through their art-making and organizing? The ecology of minoritarian art and activism emerging from today’s overlapping protest movements offer a powerful roadmap for understanding the dystopian here and now of US imperial decline and imagining rebellious futures that can move us from despair and isolation to coalition and transformation.

The Art of Writing in Early Modern Europe

Chairs: **Kirsten J. Burke**, Harvard University; **Eleanor Goerss**, Harvard University

Discussant: **Michael W. Cole**, Columbia University

This session is about the art of writing, sixteenth-century style. Following the world of medieval scribes and illuminated manuscripts, a booming early modern writing business emerged—a little-known world of Schreibkunst. This new graphic industry shaped the innovations of Renaissance art and the invention of European art history. Taking the lessons of early modern writing manuals as its point of departure, this session explores writing's art more generally. Who made it, who used it, and why—what did it mean to make “graphic” art in early modern Europe, in the original etymological meaning of graphic as “having to do with writing?” Both north and south of the Alps, this story reveals the interconnection of writing, drawing, and printmaking. Etched writing manuals such as those by Johann Neudörffer of Nuremberg were a revolution not only of calligraphy, but also of print. From theory to technology, writing's morphologies, materials, tools, and multimedia techniques provided the graphic matrix for making across art and science. They fed emerging fields such as epigraphy, ethnography, and cartography – as well as the earliest ventures of writing about art's history. Building on the importance of calligraphic culture to Baxandall's notion of the period eye, we aim to uncover more fully the laboratory of writing in early modern Europe. These professional writing-masters (including women) contributed behind the scenes to some of the most celebrated productions of the Renaissance – from Albrecht Dürer to Leonardo da Vinci. This session seeks to re-write the Renaissance masters in the words of the writing-masters.

Johann Neudörffer and the Art of Writing in Renaissance Germany

Kirsten J. Burke, Harvard University

This paper is about the artfulness of early modern writing. It explores the calligraphic world of Nuremberg writing- and arithmetic-master Johann Neudörffer the Elder (1497-1563) as his Schreibkunst tells a new story of artistic production in the Northern Renaissance—one that survives in its own words. These artistic writing manuals expand traditional notions of graphic art beyond the bounds of drawing and printmaking. They reveal the importance of writing for early modern artistic practice, and particularly for the graphic revolution of artists such as Albrecht Dürer. This paper focuses on Neudörffer's Gute Ordnung treatise from 1538 as its print-made pedagogical frameworks take us behind the scenes to a lesser-known laboratory of art in the sixteenth-century, makers who provided the blueprint also for science, politics, and statecraft. And as these graphic modes traveled the globe, Neudörffer pioneered parallel practices: both making art out of writing, and through his landmark 1547 biographies of artists and craftsmen, writing about artists for the first time in Germany. Thus this paper explores the ways in which writing had its own revolution—from the calligraphic flourishes of art to the flourishing of a new art history.

The Body of the Corporate Line

Caroline Fowler, Clark Art Institute

This paper examines how shifting ideas of personhood and property intersected with novel ways to express personality in seventeenth-century calligraphy manuals. Taking as my starting place the single-line printed drawing of a ship in *Mirror of the Art of Writing* (fig. 1), I will demonstrate that intersections between drawing and print in writing manuals embody an emergent understanding of personhood as a subject of personal property. Yet unlike the earlier formations of artistic property in the sixteenth century, this paper will consider how these particular lines are indebted to challenges in ontologies of personhood and property raised in the emergence of the global maritime economy, the trans-Atlantic slave trade, and the formation of corporate trading companies within the Dutch Republic. From Jan van de Velde's *Mirror of the Art of Writing* (Rotterdam, 1605) to David Roelands's *Stock of the Warehouse of Commendable Penmanship* (Antwerp, 1616), this paper will consider how material slippages between the ontology of print and drawing expressed uncertain ideas about the right to personhood as property in the face of a system that transformed the labour and soul of the individual into another person's property. This transubstantiation of persons into property was governed by corporate bodies whose power derived from the fungible movements of stocks, trade, and movable property. As this paper argues, these calligraphic manuals trained the bureaucratic hands in the replicable corporate hand, forming an ontological slippage between the singular authorship of drawing and the corporate body of print.

On Font and Function

Noam Andrews, Ghent University

The measured construction of the letters of the alphabet has its own trajectory in the sixteenth century, parallel to if interwoven with Vitruvian theories of the harmonic proportion traversing the micro/macrococosm. To name but two of many examples, Luca Pacioli included a section on letters in the appendix of *De divina proportione* (1509) and Albrecht Dürer provided two distinct graphic methods and styles for drafting the Latin and German alphabets in *Underweysung der Messung* (1525). Font mattered, not least because of what it signaled about the nature of words on a page, and singular letters could even become explicit artistic subjects in their own right as in the perspectival renderings of Johannes Lencker's *Perspectiva literaria* (1567) or the work of the Danish artist Adam Hörislamb. Vowels in particular were often directly associated with the five Platonic solids, themselves emblems of artists' unique capacity to visualize geometria in three dimensions. Departing from several sixteenth-century geometrical treatises and ephemera, the paper will query which cultural resonances may have animated the field of exchange between geometry, perspective, the alphabet, and typography, and will speculate more broadly about the effects, intentional or otherwise, of placing language on center stage as discrete graphic artefacts.

The Chinese Material Text in Intercultural and Historiographic Perspective

BIBLIOGRAPHICAL SOCIETY OF AMERICA

Chair: Jeanne-Marie Musto, New York Public Library, Dorot Jewish Division

Discussant: Jennifer Purtle, University of Toronto

This session, sponsored by the Bibliographical Society of America, addresses a wide variety of materials to investigate the special significance of Chinese textual objects in intercultural and historiographic perspective. Books include a Song dynasty catalogue of inscribed ritual artifacts from the ancient past that served to promote political legitimacy in the present, and a Japanese travel guide to China that adapted Chinese illustrations to create the appearance of authentic experience at a time when China was closed off from Japan. Other textual objects include ink rubbings of calligraphy inscribed in stone, and ceramic pillows ornamented with lines from popular drama and lyric song that are often the only surviving traces of works once enjoyed by the masses. Both the ink rubbings and the ceramic pillows are considered in relation to the twentieth-century Euro-American collecting practices that brought many of these textual objects out of China. The interplay between intellectual history and aesthetic appreciation thus provides a focus for analyzing subsequent adaptations and interpretations of the Chinese material text.

A Perfect Universe: Political Idealism in Xuanhe bogu tu **Yunchiahn C. Sena**

This study examines the ideological structure of Xuanhe bogu tu (The Illustrated Catalogue of Antique Erudition in the Xuanhe Era), commissioned by the emperor-collector Huizong (r. 1101–1125) of Song China. Compiled for the enormous imperial collection amassed by the emperor, which encompassed ancient objects of various types, the Xuanhe Catalogue highlighted the form and décor of these artifacts, and more importantly the ritual texts inscribed on them. Because the Song notion of antiquity was not simply about a historical past, but also about a concern with political legitimacy and state rite, the Xuanhe Catalogue was often seen as representing an ideal ritual system for the Song State that provided answers to the conflicts between the ancient and contemporary practices. Although the original woodcut prints of the Xuanhe Catalogue did not survive, several high-quality facsimiles had been made from the early thirteenth to the late eighteenth century. All these later editions contain meticulous drawings and detailed descriptions of the ancient objects. Examining the entries in these later editions, I ask two fundamental questions: What idealized political system did the pictorial and textual content of the Xuanhe Catalogue suggest? What roles did the ancient objects depicted in the catalogue play in the construction of such an ideal world? These questions eventually reveal an intriguing triangular relationship among political ideals, ancient objects, and ritual writing, in which these three elements represented and reinforced each other. This triangular relationship would reshape the intellectual and material aspects of Chinese

culture in the following millennium.

The Chinese Ink Rubbing as Pictorial Image in Early Twentieth Century America

Fletcher Coleman, University of Texas, Arlington

This talk examines how early Asian art professionals in the circle of Langdon Warner (1881-1955), the first Harvard curator and instructor of Asian art, drove innovations in theoretical approaches and display practices for the medium of Chinese ink rubbings. Since their popularization in early medieval China, ink rubbings were primarily accumulated and exchanged by the educated class as a vehicle for epigraphic appreciation. Rubbings were taken from famous examples of calligraphy, representative of important texts carved into stone or cast into durable materials such as bronze. They were treasured for their aesthetic value, as well as their connection to original objects, historic epochs, and famous figures. Unlike most early international Sinologists, who collected rubbings in accordance with the traditional Chinese antiquarian focus on epigraphy, the art historians in Warner's circle placed a much greater emphasis on rubbings of pictorial images. These individuals promoted rubbings extensively in their writing, as well as through exhibitions at the Brooklyn Museum, Minneapolis Institute of Art, and numerous university museums from the 1920s through the late 1940s. This talk explores the enduring emphasis on the visual aesthetics of ink rubbings over their epigraphic content by this first generation of Asian art professionals in the United States.

A Pictorial Travel Guide to an Unreachable Land: Issues of Authenticity in Morokoshi meishō zue

Xiangming Chen, University of Oxford

Morokoshi meishō zue 唐土名勝図会 (Illustrations of Famous Places in China), first published at the beginning of the 19th century in Japan, is a popular pictorial travel guide showing palace life and the capital city of Qing dynasty China. Two characteristics set this book apart from other popular illustrations of famous sites (meisho 名所 or meishō 名勝) of the period: First of all, practically no Japanese could go to these Chinese sites during the entire sakoku period (c.1633 – 1853), when Japan was diplomatically “closed-off” and its people not allowed to leave; Secondly, the illustrations in this book are almost entirely derived from Chinese source materials, many of which are imperially-sponsored pictorial projects published by the Qing court, and the publishers made an effort to accentuate this fact. At the core of this presentation lies the question of authenticity: the lack of authenticity due to the absence of first-hand experiences and the construction of authenticity through the authority of its source materials. Combining bibliographic studies and visual analyses, this paper will demonstrate how a claim of authenticity is made possible through editorial efforts and to what extent such a claim is plausible; Situating the book in its historical context, this paper will also examine how a claim to authenticity lends credibility and hence marketability to the book, as well as adds to the brand-building and self-fashioning of the actors involved in the publishing project.

Inscribing Yuan Drama and Lyric Songs: Cizhou Ceramic Pillows in Euro-American Collections

Gerui Wang

This essay examines Cizhou ceramic pillows produced between the 12th and 14th centuries in northern China as conservers of popular drama and lyric songs. The study reviews over a century of European and American collecting, studying, and writing about these wares, with their lively images and inscriptions. British archeologist and art historian Robert Lockhart Hobson (1873-1941) was the first person to identify, name and systematically study these wares seriously—before any late imperial Chinese literati thought to address these products of popular culture. During the first half of the 20th century, as interest in studying and exhibiting such ceramic pillows grew, a large number entered European and American museums. Over the course of the 20th century, studies on dating and periodization, decorating and firing techniques, and varieties of shapes and sizes across a wide range of kiln sites produced breakthroughs in understanding these objects. Although scholars have noted that poems and lines from drama were inscribed on many Cizhou wares, little research has been conducted on the special connections between drama and Cizhou ceramic pillows, as well as the interaction between literati and popular culture. The interplay between reality and fantasy was essential for both designs of pillows and narratives of popular literature. Woodblock prints and illustrated short stories became major sources for decoration on ceramic pillows. Many texts survive only through inscriptions on these pillows. Ceramic pillows provide a unique lens through which we can understand the social practices and cultural tastes of the middle and lower socioeconomic strata in the Song-Yuan period.

The Double-Definitions of Blindness

SECAC

Chair: Leo G. Mazow, Virginia Museum of Fine Arts

The frequently recurring visual trope of non-sighted persons raises several rarely scrutinized equations that scholars and lay audiences make between blindness, poverty, and race and ethnicity. In art history, both the representation of blindness and the many meanings of the word blind itself make this a nuanced topic rewarding critical examination. But the representation of blindness is also a timely topic because it often joins or responds to larger social contexts. These include financial inequity; physical health and healthcare; and the vernacular metaphors that comprise spoken language. This session asks: What is at stake in portraying a non-sighted individual? What are the conditions in which art and related visual culture focus on one matter in order to blind us from others, and does this ever involve not metaphorical but actual obstructed vision? In *The Four Quartets*, T.S. Eliot bluntly stated, “Humankind cannot bear very much reality.” To what extent have artists appropriated an optical ailment to present, mis-present, and, per Eliot, cloak historical and current events? What role do artists, educators, and mass-media play in blinding audiences from seeing and understanding the conditions and the full reaches of disability, including, paradoxically, blindness itself? While the theme is especially prevalent in modern American and European art, papers from other periods and across media are also encouraged, as are contributions from art historians, art educators, curators and other museum personnel, and scholars engaging medicine, folklore, literature, music, labor history, and disability studies.

Sculpting Blindness: Randolph Rogers’s “Nydia, the Blind Flower Girl of Pompeii”

Kristen Nassif

Randolph Rogers’s *Nydia, the Blind Flower Girl of Pompeii* (modeled 1854-55) was the most popular sculpture of the nineteenth century. Based on Edward Bulwer Lytton’s historical novel *The Last Days of Pompeii*, Rogers’s sculpture immediately captured the imagination of the public, leading to the production of over one hundred replicas between the 1850s and 1890s. Art historians have explored the kinds of domestic and public settings the sculpture populated and have connected *Nydia* to her environmental and material genesis. Yet none of these studies examine the significance of the sculpture’s subject: a blind girl in the act of listening. What does it mean that a sculpture representing disability captured the attention and imagination of the public for the better part of fifty years? This paper uncovers the ways in which *Nydia* challenged nineteenth-century cultural and social definitions of blindness and disability. Exhibited across the United States, *Nydia* demanded that viewers contend with the implications of looking at a figure that literally and metaphorically could not look back. As a result, I argue, the sculpture embodied a kind of seeing that was at once aural, tactile, and visual. *Nydia* thus productively undermined prevailing perceptions of blindness as an inferior, destitute condition, and instead celebrated disability as an inherently complex category. To see *Nydia*’s blindness in Gilded Age America was a transformative

experience, one that intersected with contemporary scientific knowledge of the senses and discourses of disability.

Looking without Seeing: Representations of Invisibility in Honoré Daumier's Caricatures

Raphaella Serfaty

This paper discusses representations of obstructed vision in Honoré Daumier's caricatures. Specifically, I focus on caricatures in which Daumier operated the figures' gaze to create states of invisibility, for example, when he described spectators struggling to spot something far in the distance or inside a dark place. Indeed, in many of Daumier's caricatures the spectators' urban vision is challenged; it is sometimes occluded by buildings, carriages, or passersby. Yet, as I show, these "urban blind spots" do not only result from physical optical conditions, but also from cultural configurations that deny access to specific gazes, be it the bourgeois gaze, the tourist gaze or the scientific gaze. I argue that in these images Daumier exposed the "blindness" of certain sectors to certain events, places or people. At the same time, by manipulating conventions of spectatorship in the caricature, he also operated the gaze of the viewers of the caricature in the real world. In order to reveal Daumier's invisibilizing strategies, I will first explore the gaze of city dwellers and examine what they can see, what is hidden from their eyes and how they may become non-sighted under certain circumstances. Secondly, I will demonstrate how the figures' obstructed vision affects the vision of the viewers of the caricature. Lastly, I will suggest that through visualizing cases of invisibility, Daumier re-conceptualized the role of the modern artist as an observer who conducts repeating observations and raises questions regarding the sense of vision and the representation of reality.

Painting Blind: John Singer Sargent's "Gassed"

Rachael Z. DeLue, Princeton University

Picturing Blindness in New Deal Photography: Richard Boyer at the Lighthouse

Jason Weems, University of California Riverside

In March 1944, the U.S. Office of War Information (OWI) photographer Richard Boyer completed a set of images documenting activities at the Lighthouse, an institution for the blind in New York City. Despite the nation's wartime footing, the emphasis of these photographs is surprisingly domestic and upbeat. From scenes of children at play to adults at work, the forty-six photographs appear to chronicle the triumph of social services and individual initiative over blindness as a disability. Among the more than 175,000 photographs produced by Farm Security Administration (FSA)-OWI photographers from 1935-1944, Boyer's is the only series exclusively devoted to picturing the everyday experience of living while blind. This is not to say, however, that blindness is otherwise absent from the collection. Earlier photographers also captured images of blind individuals. Unlike Boyer, however, their efforts seemed more intent on using blindness as a metaphor for poverty, injustice, and social iniquity. Given the recurrent use of blindness as social trope in New Deal expression, it is noteworthy that Boyer's attention to the lived experience of blind people was the first of its kind in FSA-OWI photography. Taking Boyer's series as a prompt, this paper

explores the stakes involved in the metaphorical versus literal representation of non-sighted Americans by New Deal image makers. After all, it was only with the passage of the Social Security Act of 1935, which codified federal support for the blind, that American society began to enact a more fully participatory social status for non-seeing individuals.

Blind Speech and Deaf Text: The Deconstructed Disability Art of Christine Sun Kim and Andy Slater

Albert Stabler

The Future of Peer Review: Prospects and Perspectives

COMMITTEE ON RESEARCH AND SCHOLARSHIP

Chairs: Rachel E. Stephens; Douglas Gabriel, Seoul National University

Long recognized as an integral feature of knowledge production, the mechanism of peer review has come under increased scrutiny in recent years. As digital publishing formats become progressively common, and early career scholars in the humanities face mounting pressure to publish early and often in the face of a challenging job market, the question of how the conventional procedures of peer review might adapt to, support, and advance a rapidly shifting scholarly terrain remains pressing. This panel discussion brings together a range of perspectives from those invested in the peer review process who will present their varying views and share their own experiences with peer review in both printed and digital-born formats as well as copyrighted and Open Access materials. In order to parse the benefits, uncertainties, and possibilities of peer review at this juncture, speakers will address the following ideas: How can peer review support and augment one's career path? How might the seemingly intractable system of peer review retain its function as an instrument of quality control without enabling tacit forms of censorship, discrimination, and bias? How might digital technologies augment opportunities for open review and reshape the power dynamics that have heretofore authorized anonymous reviewers as chief arbiters of value? This session's considerations dovetail with a pre-peer review work share initiative spearheaded by the Committee on Research and Scholarship as part of CAA's digital transformation.

Let's Not Throw out the Baby with the Bathwater

Petra T. D. Chu, Seton Hall University

For the past twenty years, the open access journal Nineteenth-Century Art Worldwide (NCAW) has used a traditional double-anonymous peer review process for all its traditional (i.e., not Digital Art History) articles. It was important to us to do so in the beginning: in 2001 scholarly open access journals were still looked upon with suspicion and we felt that using a respected and tried mode of peer review might mitigate some of that. Now, twenty years later, having recently redesigned our journal, we are evaluating our review process and seeing how far we will go to modify and reform it. The current paper is about the changes we are about to make; it lays bare our reasoning and thought process, including some of the constraints within which we operate, and invites

constructive comments from the audience.

Reflections on Peer Review of Digital Art History Projects

Isabel L. Taube, Rutgers University

Digital Art History (DAH) projects present their own unique challenges for peer review. They typically include both scholarly articles and digital components, and they often begin as preliminary proposals rather than ready-for-publication pieces. As one of the first online journals to publish DAH articles, starting in 2012, Nineteenth-Century Art Worldwide had to arrive at its own review process since there were no existing standards. This presentation will provide an overview of the multi-staged review process developed by Nineteenth-Century Art Worldwide and offer analysis of its rationale and what has and has not worked.

Pathfinding and Gatekeeping: Thoughts on the Intersection of Empowering Marginalized Voices and Marketing Scholarly Excellence

David Scott Cunningham, University of Arkansas Press

The ancestral traditions of university presses have long defined the academic understanding of peer review and its application across myriad research fields. These practices have also shaped the commercial operations and strategic marketing of some of the world's oldest and most prestigious publishers of books and disseminators of knowledge. Conflicting interests abound in these spaces, between not just the dueling concerns of accrediting authority and selling content but also the diverging values of guarding gates and giving voice to those scholars who for generations have been unjustly shut out of the discourse. For the acquisitions editors who referee these dialogs—and whose unrelenting seasonal schedules always require that systemic reflection happen on the fly—comprehensive solutions are hard to find. However, there do exist some practical techniques as well as some philosophical perspectives that can make the process, however irrevocably fraught, still wiser than it used to be and fairer than it still often is.

Tales from the Trenches: From Peer Reviewed to Peer Reviewer

Leo G. Mazow, Virginia Museum of Fine Arts

This short presentation outlines a range of peer-review experiences from the perspective of both solicited referee and author-under-consideration. Maintaining that transparency, teachability, and intellectual independence are critical in both capacities, the presentation offers some ways in which these have practices have changed over the last quarter century.

The Global Futures of Nineteenth-Century Art History

ASSOCIATION OF HISTORIANS OF 19TH-CENTURY ART

Chairs: Nicole Georgopoulos, National Gallery of Art; **Asiel Sepulveda**

Discussant: William Hsingyo Ma; Hye-ri Oh; Paul Niell, Florida State University; **Claudia Mattos Avolese**

In the groundbreaking essay “Why Have There Been No Great Women Artists?,” Linda Nochlin asked a simple yet provocative question: why, indeed, were women artists absent from histories of Western art? The answer to such inquiry would redirect the course of art history in the following decades. Like many influential art historians of the late twentieth century, Nochlin grounded her claims in nineteenth-century art, a field of study that once burst the seams of the discipline to ask important questions about class and gender. Building on Nochlin’s legacy, this panel asks why have there been no great artists of color in the history of nineteenth-century art? Why is the field still anchored in its francophone stronghold at a time of global inquiry? The panel proposes the “global” as a starting point from which to investigate questions of race, colonialism, mixture, transculturation, subaltern agency, and other important topics at the forefront of the discipline. It aims to untether the field from its Euro-American subjects, narratives, and methodologies. We seek to debate the possibilities of a global approach and its limitations. The organizers envision a discussion about the state of the field, rather than object-based papers. Subjects of interest include but are not limited to: The nineteenth century and the global turn Art, colonialism, race, and slavery Barriers to thinking globally Nineteenth-century artistic categories and temporalities Parisian versus global modernities Teaching/rethinking the nineteenth-century art curriculum “Impressionism mania” and the art market The role of museum collections

The Global Rise of Traveling Exhibitions at Mid-Century

Chairs: Agata Justyna Pietrasik; Magdalena Moskalewicz, School of the Art Institute of Chicago

Traveling art exhibitions gained momentum in the mid-20th century as an efficient mode of engaging global audience. The importance of traveling shows was confirmed by the 1953 UNESCO's Manual of Traveling Exhibitions, a document that solidified them as a new means of mass communication. Importantly, traveling exhibitions traversed not only geographical borders. They crossed boundaries between aesthetics and politics, engaging different discourses and ideological frameworks, ranging from issues of national self-representations to art's role in diffusing socialism. This panel unpacks the above connections by critically examining global histories of traveling exhibitions in the 1950's with their institutional backing, curatorial motivations, and repercussions for collective cultural memory. It questions the politics of traveling shows and inquires into the mode of spectatorship they created. Four proposed presentations open up perspectives reaching beyond the already well-researched West European-North American axis. Fabiola Martínez Rodríguez focuses on artistic exchange between the Global South and the Eastern Block by discussing how exhibitions of Mexican art helped challenge socialism realism. Laura Bohnenblust excavates fascinating history of floating exhibitions organized by Museo de Arte Moderno de Buenos Aires, pointing out their entanglement in global geopolitics of the postwar moment. Chelsea Haines analyses how exhibitions of art shaped and upheld the modern image of the newly established state of Israel, examining the role they played in Europe's reckoning with the Holocaust. Piotr Stodkowski further inspects the role of art exhibitions in shaping European Holocaust memory through his analyses of international exhibitions that toured Western Europe.

Traveling Exhibitions on the High Seas – Floating (Art) Exhibitions

Laura Bohnenblust, Universität Bern

On the 28th of September 1956, the vessel M/N Yapeyú put to sea in the harbor of Buenos Aires. On board was the first floating exhibition of the recently founded Museo de Arte Moderno de Buenos Aires: la primera exposición flotante de cincuenta pintores argentinos. During half a year, Argentinean paintings were traveling around the globe and exhibited in the ports along the route, such as Cochin, Melbourne or Honolulu. In my contribution, I am going to focus on different factors inside and outside the artistic field that were decisive for the realization of this particular traveling exhibition and the implementation of its route. Besides post-Peronist cultural politics and renewals in the tourism industry in Argentina, the global geopolitics of the postwar period and aspirations of cultural diplomacy were significant. However, a look at the oceans in the mid-20th century shows that the Argentinean example is not an exceptional case. Also in 1956, the steamboat S/S Orcades left the port of Sydney with an exhibition of 89 contemporary Australian paintings on board, organized by the National Gallery of N.S.W. Concerning

the global art world of the 1950s, my paper is going to ask about the intended purpose of this barely explored exhibition format. Furthermore, I will refer to the historical context of floating exhibitions, which dates back to the late 19th century when exhibition ships crossed the oceans with industrial goods, craftsmanship and artworks on board.

Zionism in Translation: Israeli Art in Western Europe, 1954-55

Chelsea Haines

In the archival documentation of the Israeli Art (Israëlische Kunst) exhibition held at Amsterdam's Stedelijk Museum in 1955, one photograph stands out: a black-and-white image of an Israeli flag stationed at the museum's entrance. The exhibition had a quasi-official status—in its original form, the exhibition was the Israeli contribution to the twenty-seventh Venice Biennale in 1954 before it traveled throughout Europe. Yet this was the first and last time a flag of a foreign nation would fly at the Stedelijk, despite the museum's propensity for showcasing traveling exhibitions of art from other nations during this period. The flag hints at the entanglement of modernism and nationalism as they were expressed through Israeli art exhibitions during the first decades of the state's existence. This paper explores the western European itinerary of Israeli Art between 1954 and 1955. For Europeans, hosting Israeli Art was an expression of atonement for the Holocaust and goodwill for the Jewish state. Israelis, on the other hand, saw the exhibition as a means to effectively translate the Zionist project abroad and, paradoxically, forge a statist concept of national art and culture while debates within Israel were questioning what—and who—constituted the new nation-state. Ultimately, this paper analyzes the cultural diplomacy efforts that marked early European-Israeli relations through this traveling exhibition, revealing not only the strategic role of modernism in expiating the recent legacy of Nazism in postwar Europe, but also the role of modern art in constructing and projecting Israeli nationalism.

Mexican art in the Eastern Bloc 1955--1956

Fabiola Martinez, Saint Louis University

The subject of this paper is a travelling exhibition organized by the Frente Nacional de Artes Plásticas which toured various cities in the Eastern Bloc between 1955 and 1956, finishing in China in the summer of that year. Its objective was to introduce the public to Mexican art, but specially to promote the socially committed art of the Mexican School and its enduring revolutionary spirit. The story of this itinerant exhibition begins in April 1954 when a representative of the Polish Committee for Cultural Relations sent a letter to FNAP. This letter is important as requests of this nature were usually sent to Instituto Nacional de Bellas Artes, which was the official organ in charge of organizing international exhibitions. It is therefore significant that in this case the invitation was sent directly to FNAP. This would ensure no governmental censorship, and hence the possibility of sending explicitly political works that may otherwise had been excluded. Such is the case of Diego Rivera's *La Gloriosa Victoria* (1954) which was painted precisely for this touring exhibition. I am interested in situating this traveling exhibition in the context of the Cultural Cold War and within the volatile political milieu of the

Eastern Bloc during the Thaw—that is between the death of Stalin in 1953, and the Hungarian Revolution in 1956. With this focused analysis I answer these questions: what were the objectives of this traveling exhibition? who was the intended audience? how did it intersect with the hosting country's local artistic scene?

Memory of the Holocaust in the East- and West-European exhibitions by Marek Oberländer

Piotr Slodkowski

In 1961, a traveling exhibition of contemporary art presented in Aalborg, Amsterdam, Copenhagen, and Stockholm brought to light the experiences of the Warsaw Ghetto. The show was curated by Marek Oberländer, a Polish-Jewish painter who spent World War II as a soldier, prisoner, and forced worker in the USSR, while his whole family died as victims of the Holocaust. The curator's biographical background proved to be formative for his various curatorial activities concentrated on establishing the slowly emerging memory of the Shoah. The traveling exhibition had a direct impact onto a show organized two years later in Warsaw, in 1963, which commemorated the 20th anniversary of the Ghetto uprising. The following paper discusses these curatorial activities of Marek Oberländer (1922–1978), which require special attention both because of their timing and of geohistorical appearance. Having been shown in Denmark, Holland, and Sweden as well as in communist Poland, these shows transcended the Cold War division marked by the Iron Curtain. Moreover, the exhibitions coincide with the Adolf Eichmann trial (1961) which is commonly understood as a trigger for the emerging collective memory of the Holocaust in the Western societies, and its growing visibility. All this leads to the crucial questions: What forms of commemoration do Oberländer's projects create? How did these exhibitions involve visual arts into the process? And finally: How does remembering Holocaust in the West meet here with the communist propagandist memory of the WWII that was established in the Stalinist period and continued through the next decade?

The Interstices of Print

ASSOCIATION OF PRINT SCHOLARS

Chairs: Sarah Bane, University of California, Santa Barbara; Michelle Donnelly, Yale University

This session will interrogate the interstices of printmaking across geographies and time periods. David Landau and Peter Parshall's foundational text, *The Renaissance Print, 1470–1550*, suggests that "printmaking developed early on as a trade capable of eluding conventional practices and consequently attracting artisans with the initiative to work in the shadowy interstices that lay between the guilds and local governments" (12: 1994). From this early history of the medium to the present, printmaking has had an ability to produce and thrive within interstitial spaces both for working artists and in the art historical canon. Interstices are also essential to printmaking's technical processes. For example, in aquatint, the interstices between resin grains that the acid etches into create the print's design. Yet, scholars and collectors have tended to overlook interstitial objects that fall between the categorical boundaries of intaglio, relief, planographic, and stencil printing. This session invites papers that examine printmaking and its interstices across a wide range of visual and material cultural practices. Examples of welcome topics include but are not limited to the following: gaps in canonical art historical narratives; liminal spaces of making, such as Mabel Dwight's movement between her home and studio while creating lithographs; physical intervals between printed marks, such as cross-hatching used to depict the Black body in Phillis Wheatley's engraved frontispiece to *Poems on Various Subjects, Religious and Moral* (1773); and hybrid works that push against conventional print taxonomies such as Giovanni Benedetto Castiglione's seventeenth-century monotypes and Pati Hill's xerographs from the 1970s–80s.

Like a Print: Alexander Cozens's Inkblots as Interstitial Objects

Francesca Kaes, University of Oxford

The British landscape artist Alexander Cozens (1717–1786) is not usually known as a printmaker. However, Cozens made prints throughout his career. This paper examines the artist's lifelong engagement with printmaking as the context in which he developed his unusual technique of blotting. Using this technique, the artist smudged ink onto paper to create abstract inkblots, which he then reworked into landscape compositions. Much like prints, the blots establish pictorial logic according to a binary of abstract shapes in black and white. As such, the practice of blotting betrays a modern, proto-formalist notion of images, allowing them to follow their own intrinsic logic of pictoriality and visuality. My paper elaborates the kinship between blots and prints by analyzing the printed illustrations in two of Cozens's publications: "An Essay to Facilitate the Inventing of Landscips, Intended for Students in the Art" (1759) and "A New Method of Assisting the Invention in Drawing Original Compositions of Landscape" (1786). My analysis shows that the process of making the illustrations, and the different printmaking techniques used, offered Cozens a material space for thought in which his ideas about blotting took shape. Blotting, I argue, cannot be

understood unless we consider it in relation to printmaking. Indeed, it is in the interstices between painting and printmaking that the blots unfold their creative potential. Finally, by analyzing printmaking as a condition for blotting, the paper highlights the importance of printmaking to debates about abstraction, pictorial composition, and artistic creation—concepts not normally associated with eighteenth-century prints.

The Interstices of Adaptation: Lithography, Textile Printing, and the Aesthetics of Commercial Expansion around 1820

Courtney Tanner Wilder, Metropolitan Museum of Art

Michael Twyman's groundbreaking 1970 study of early lithography identified textile printing as among Alois Senefelder's ambitions for his new planographic medium. Perhaps because Senefelder's stone cylinder-based method failed to compete with the engraved copper cylinders that had been increasingly put to use in European textile printing during the 1790s, scholars have not elaborated upon the connections between lithographic printing and textile printing. It is also true that, in general, few textile scholars have had reason to consult Twyman's work, while few scholars of print media have paid attention to printed dress textiles that privilege pattern over picture. This paper, by contrast, positions connections between printing on paper and on fabric as indicative of the interstitial nature of printmaking as it evolved during a particularly heady period of industrial and commercial expansion. It focuses on the adaptation of eccentric lathe-engraving's astoundingly intricate and manually inimitable linear patterning by both lithographic and textile printers, via the intermediary of a Bank of England campaign to identify a counterfeit-proof aesthetic for banknotes. Across the nineteenth century, both lithography and textile printing oscillated between the interstices of commerce and art, industry and craft. These medias' embrace of the so-called eccentric aesthetic, the paper argues, can thematize the emerging character of capitalist mass production, as well as the experience of living in a world filled with multiplying visual simulacra of questionable authenticity. Lithography and printed textiles were themselves integral in facilitating the emergence of this new visual world.

Located in the Block 6E Recreation Hall Barrack: The Silk Screen Shop at Amache

Melissa Geisler Trafton

With the forcible resettlement of people of Japanese ancestry by Executive Order 9066 in 1942, a barren desert hillside in southeastern Colorado was developed as Camp Amache. In 1943 the United States government allocated funds for the training and equipment to start a silkscreen shop to produce Training Aids (educational posters and other printed materials) for the U.S. Navy. Eventually printing 250,000 of these posters during months before the shop was closed in 1945, the young employees of the Amache Silk Screen Shop also created images of their own. In off hours, with materials purchased with their meager earnings, they created prints for general camp functions, their own personal use, and commissions from camp residents. Working both collectively and individually, the workers synthesized stylistic influences from the traditional Japanese styles favored by the Issei, the

popular culture aesthetics of printed American material culture entering the camp, and their own creative ideas. In this paper, I will look at these unsigned works, produced during the twilight hours of a transitory community on unfamiliar land, in a building designed for another purpose, and by artists whose authorship remains unknown as they worked both collectively and independently. I propose that the technical demands of the process, the limitations upon materials, and the collaborative working practices created an interstitial space of production which was reflected in the subject and design of the images.

Graphic Intimacies: Sadequain Naqvi and the Artist's Book (1966-1971)

Gemma Sharpe

This paper examines the artist books of Pakistani modernist Sadequain Naqvi, (1930-1987). From his remarkable lithographs for a luxe edition of Albert Camus' Algerian novel, "L'Etranger," which Sadequain produced in Paris in 1966, to his self-illustrated and calligraphed books of Urdu poetry printed in Karachi between 1970-71. Like many postcolonial modernists, Sadequain's attachment to "traditional" forms including drawing, oil painting, and the mural, has positioned him outside and by implication behind a dominant narrative of postwar art history as engaged in a rejection those forms. This narrative has also tended to exclude modernist experiments in printmaking given the medium's own specific conventions and associations. I tackle this dual exclusion through Sadequain's avant-garde claim for his artist books. In the preface to his 1971 volume, the "Bayaz-e-Sadequaini," Sadequain argued that his books were equivalents to the experimental works of assemblage and installation that he observed in Paris during the 1960s. Instead of combining painting, sculpture, and other objects however, they combined poetry, calligraphy, and illustration. Moreover, they were more successful than their western counterparts because they recuperated rather than repudiated established traditions. In this paper I show how Sadequain's experiments with print and the artist's book present a postcolonial provocation and an interstitial bridge between the modernist "livres d'artiste" and the radical avant-gardes of 1960s France; between France, Algeria, and Pakistan during the Algerian War; and between print and assemblage.

The Living Catalogue Raisonné

CATALOGUE RAISONNÉ SCHOLARS ASSOCIATION

Chairs: Joan Pachner; Marin R Sullivan

Traditionally the completed catalogue raisonné is thought of as a comprehensive and immutable definition of an artist's oeuvre.

While the overall goal remains constant, the digital catalogue raisonné has emerged as a tool that challenges notions of fixity. Recently, an increasing number of living artists have begun actively cataloging their body of work, making access to earlier projects easier than digging them out of deep storage or looking for old photographs. This session seeks papers that examine the evolving, fluid structure, status, and use of catalogues raisonnés. While open to a broad range of approaches to these issues, we are particularly interested in how a catalogue raisonné can serve contemporary artists, many of whom make work that does not fit traditional artistic categories, or use media that is ephemeral or non-traditional in other ways, perhaps focusing on social practice or interaction. How is the studio practice of a young artist affected by an attempt to keep a detailed contemporary record of their work? Can the traditional conventions of catalogues raisonnés accommodate such approaches? How do new models of digital versions and technology help shape such discussions? Historical as well as contemporary perspectives are welcome. The aim of this session is to broaden the conversation about the application and development of catalogues raisonnés, as they relate both to contemporary digital technology and the practices of living artists.

A Case Study: Trisha Brown's Born-Digital Catalogue Raisonné

Susan Rosenberg, St. John's University

This moving image presentation offers a case study in scholarly uses of an innovative non-traditional born-digital catalogue raisonné: that of choreographer Trisha Brown (1936-2021). In the 1980s, Brown began using a video camera to record the process through which she created her dances. Within a decade, her choreographic assistant operated the camera, then sutured together clips of each day's creative product—selected improvised movement sketches produced by Brown and her dancers. The resulting composite became the basis for each day's work: Brown's dancers studied video records, recreating spliced-together dance phrases—the basis for Brown's ongoing compositional practice. This extraordinarily intricate time-consuming method continued for over two decades, inadvertently producing a catalogue raisonné from which future scholars can reverse engineer the building of each Trisha Brown choreography—movement by movement, minute by minute/sketch by sketch, (as in a traditional CR): i.e. what this talk demonstrates. The database plays an active living role in the Trisha Brown Company's ongoing reconstructions of her work. New dancers study historical records of past performances, but also scrutinize the making process, identifying original movement intentions and impulses—the incremental process through which each dance came to fruition. Ensuring the ongoing vitality of Brown's work, (by mitigating re-stagings that merely reproduce shapes, rhythms and spatial patterns of

Brown's multi-dancer compositions), this living, non-traditional moving image 'sketchbook' aligns, in form and function with traditional artists' CRs and living artists' work

Inches Woven per Day: A Tapestry Artist's Records and the Catalogue Raisonné

Mae Colburn

This presentation takes as its starting point the work of Helena Hernmarck (b. Stockholm, 1941), recognized for revolutionizing tapestry's aesthetics and relationship to modern architectural spaces. Hernmarck's tapestries are unique in scale, some as large as 880 square feet; in number, with 276 tapestries and counting; and in technique, which involves interweaving thousands of strands of yarn in hundreds of colors and qualities. Behind this body of work is a detailed record-keeping system Hernmarck has evolved throughout her career to support her artistic practice. These records include recipe books, noting the materials and dimensions of each tapestry; tapestry charts, which identify weavers and inches woven per day; and a forty-foot paper timeline chronicling tapestries woven alongside major life events. Added to this are her design archive, photographic collection, and binders noting the 'last word' on each work. For Hernmarck, these records serve as invaluable tools in the creation of new tapestries. They also provide a foundation for the artist's catalogue raisonné, and raise a host of questions about the scope of this research and the form the project will take. Where does the catalogue raisonné process begin and end? How can the catalogue raisonné format be adapted to reflect both the artist's body of tapestries and the record-keeping systems that support them? How do ideas of authorship, objectivity, and authoritativeness transform when primary documents present a substantial record of each work? What is the role of the catalogue raisonné scholar in seeing such a project to fruition?

The Long Lives of Artworks: Cataloguing Sol LeWitt's Wall Drawings

Christopher Vacchio, Sol LeWitt Wall Drawings Catalogue Raisonné

Re-imagining the Catalogue Raisonné as Generative Digital Scholarship

Liz Neely, Georgia O'Keeffe Museum and **Ariel S. Plotek**, Georgia O'Keeffe Museum

Re-imagining the Catalogue Raisonné as Generative Digital Scholarship

Ariel S. Plotek, Georgia O'Keeffe Museum

The Mary H. Dana Women Artists Series at Rutgers University's Douglass College: A 50 Year History of Exhibition and Space Making for Woman-Identifying Artists through the Voices of the Artists Themselves

Chair: Julia E. Marsh

Discussant: Maria Campos-Pons, Vanderbilt University; Laura Anderson Barbata, University of Wisconsin - Madison

More than 50 years ago, Feminist Art changed everything for female-identifying artists, while establishing multiple ground breaking directions in American art. At the start of the feminist art movement The Mary H. Dana Women Artists Series created a rare space for emerging and established female-identifying artists to exhibit their work. These two proposed sessions will focus on the impact of the Series on the careers of over 500 artists and its legacy. Session 1 History: A panel of three to four Series alum artists, including Series founder Joan Snyder and others like Magdalena Campos Pons, Cecilia Vicuna, Martha Wilson, who represent the scope and authority of the Series, will review and analyze its impact. Chaired by Julia Marsh, with three to four local art history, arts administration and museum studies undergrads who will help organize audience questions. Session 2 Connections: a round table session moderated by Julia Marsh with 6-10 Series alum artists, who span the generations from the Series' early decades to the present day. The discussion will center on the conditions in which we find ourselves after five+ decades of feminist artmaking, and the challenges we continue to face. This session will also be organized with the help of local students, who will select and introduce the artists, based on their own research, and organize questions for the discussants. The involvement of students is crucial for developing a next generation of curators and administrators with an understanding of the background and the challenges still facing female-identifying artists.

Panelist

Ferris Olin, Rutgers University

The Mary H. Dana Women Artists Series at Rutgers University's Douglass College Founding of Joan Snyder

The History and Future of the Rutgers Women Artists Series

Judith K. Brodsky

The Practice of Care: Trauma Informed Pedagogy

EDUCATION COMMITTEE

Chair: Jenna Ann Altomonte

Discussant: Jenevieve C. DeLosSantos, Rutgers University

In light of the COVID-19 pandemic, continued acts of racial, sexual, and gender-based violence, and economic uncertainty, educators have paid increased attention to trauma-informed pedagogy. Considering this increase in attention, many educators have employed various practices and methods that acknowledge the multivalent ways our classroom content could evoke trauma-responses in our students. The Education Committee of the College Art Association solicits abstracts that address the practice of care as it affects educators and students both in and outside the classroom. Possible topic areas: cultivating antifragile students, cultures of care, communicating trauma(s), classroom activities that promote wellness, lesson plans on trauma informed practice, defining trauma informed pedagogy, and coping strategies in the classroom. We envision a workshop format. Rather than deliver formal paper presentations, presenters will provide a short topic overview followed by breakout sessions. It is strongly encouraged that abstracts propose possible activities, samples of deliverables, or transferable processes. We will accept proposals for both in-person and virtual presentations.

Re(tro)spect: on the use of images of violence against Black bodies in the art history classroom
Alysha Friesen Meloche, Drexel University

The Price of Blackness: African American art and visual culture in the first two decades of the Twenty-First Century

Chair: Richard J. Powell, Duke University

Discussant: Yasmine Espert

In 2001, when the sound and conceptual artist Keith Obadike posted an advertisement on eBay that allowed prospective buyers to bid on his African American identity, no one could have predicted how Blackness for Sale was a harbinger of a radically different future for African American art and visual culture. Vaulting the struggles for artistic recognition in which earlier generations of Black cultural workers were engaged, and extending the racial musings, misconceptions, and absurdities that a “postblack” sensibility at the end of the Twentieth century made paradigmatic, the new millennium ushered in philosophical and art historical ruminations on Blackness, often coupling conspicuousness with hyperbole, and raising important questions concerning the cultural commodification and objectification of people. These years brought both black exceptionalism and black vulnerability: contradictory conditions that, from the sky-rocketing auction prices attained from works by Jean-Michel Basquiat, Mark Bradford, David Hammons, and Kerry James Marshall, to a foreboding visuality that reflected the insecurities and life-threatening incidents that many peoples of African descent experienced, characterized black art well into the new century. This panel seeks papers that, looking back on the past two decades, address key events in the art world, or various cultural milestones, that are emblematic of the unprecedented achievements of Black art professionals since 2000, or examples of the precarities that marked Black art and visual culture in the aftermath of expanded regimes of racial surveillance and intensified media scrutiny.

"Buy the best work of an artist that you cannot afford™"

Madeline Murphy Rabb

"What does progress look like? Current trends in contemporary museum practice"

Lauren Haynes, Nasher Museum of Art at Duke University

The Problem of Mapping Social Justice On The Social (Creative) Body In an Era Of NFT's

Chair: Gale Elston, CUNY

This panel will explore what social justice concerns can be impacted by artists as well as what social justice is needed for creative producers and the impact and problems of NFTs. Gale Elston, as chair and presenter, will discuss the role of new technology in defining what is an artist and what is an artwork, as defined by Michel Foucault and Gilles Deleuze, respectively. DJ Spooky (Paul Miller), philosopher, multi-media artist, professor, and filmmaker, will discuss the immensely important paradigm shift brought about by NFTs in the last several months. Warren Neidich, theorist and founder of the Saas Fee Summer Institute of Art, will consider NFTs through the lens of cognitive capitalism. NFTs help continue certain disturbing trends as well as creating new ones. Most notably NFTs represent a further assault on an open Internet and Digital commons. Corrine Erni, Curator at the Parrish Art Museum, is a curator of contemporary art with over 25 years of experience, mostly in the non-profit sector. She will explore various alternative phenomena that offer opportunities and protect artists as individuals and collectively. The Working Artists and the Greater Economy (W.A.G.E.), an activist group and non-profit organization aims to establish sustainable economic relationships between artists and the institutions that contract their labor, and to introduce mechanisms for self-regulation into the art field that collectively bring about a more equitable distribution of its economy. Anita Glesta, a multimedia artist and teacher will present on the impact of NFTs from a practicing artist's perspective.

NFTs as a Paradigm Shift

Paul Miller

NFT's have had an immensely important paradigm shift in the last several months. Along with the cloud based and intangible aspects of a data driven society, how can intellectual property and the contradiction of physical versus digital images be resolved? Digital commodities like bitcoin and other cryptographic based materials have radically shifted the conversation. This will be an exploration of some of the current developments.

NFTs from the Perspective of a Practicing Artist

Anita Glesta

The artist as maker of “product” has replaced the artist as thinker and creator, the one who pushes the boundaries of how we look and think about our worlds. While other country's often have government funding and established fees that offer much more support for the artist, the American art world with its emphasis on “product” has created a value “free for all”, completely antithetical to the support that artists need to push boundaries that might not be confined to saleable objects. For the panel I will discuss interdisciplinary approaches in art education as it intersects with artists' rights. Implementing a set of laws that respect the intellectual integrity and the welfare of the artist will support and contribute to a healthier and more productive art world and in the long run, a healthier society. It's no secret that private patronage has existed since

the Renaissance. But, when did the role of the artist as an intellectual thinker and visionary become eclipsed by its currency as a monetizing tool for the rich?

The Problem of Mapping Social Justice On The Social (Creative) Body In an Era Of NFT's

Corinne Erni, Parrish Art Museum

As a curator of contemporary art with over 25 years of experience, mostly in the non-profit sector, I have worked independently as a contractor, as a museum employee, and as the founder, director, and producer of international arts biennials and curatorial platforms focused on social issues such as climate change and urban planning. As such, I have worked with artists in many different capacities and have always been sensitive to compensating them for their work. I'd like to explore various alternative phenomena that offer opportunities and protect artists as individuals and collectively. Recently, artists have joined forces to exhibit and sell their work as collectives both in physical space and in the digital realm without having to go through a gallery. The Working Artists and the Greater Economy (W.A.G.E.), an activist group and non-profit organization aims to establish sustainable economic relationships between artists and the institutions that contract their labor, and to introduce mechanisms for self-regulation into the art field that collectively bring about a more equitable distribution of its economy. The museum I currently work at adheres to their wage and fee recommendations. Another model I am interested in exploring is based on the government-funded Federal Art Project (FAP) of the Works Progress Administration (WPA), which hired hundreds of artists from 1935–1943 to collectively create paintings and murals in municipal buildings, schools, and hospitals all over the country. I would argue that a similar, government funded program should be created and employ artists.

NFT s and Copyright: A call for the sharing economy

Warren S. Neidich

Key to Cognitive Capitalism is the new role of cognitive and mental labor in the production process and the relational quality of work. Cognitive Capitalism is not based on linear machinic assemblages but networked ones and dependent upon the distribution of information to create surplus value and wealth. Immaterial digital products are inexhaustible. Its 'cumulateness' implies an increasing return to the more extensive the scale of the network. This cumulateness and associated appropriability, the capacity to capture profits from innovation, affects the rate of invention and increased novelty. The products of cognitive Capitalism are rather cheap to produce and need to be maintained in a state of artificial scarcity through IP protection that allows for the extraction of monopoly rents. This is where legal patents and intellectual property rights play a role in the private appropriation of the information commons. An NFT is a non-replicable digital file, which can be an artwork, that is stored on a unique Blockchain configuration which is traceable and protected. However, the concepts and modes of operation delineating patents and copyrights and now NFT s prove themselves antithetical to the production of information. In this new economy reducing flow throughout the network means the reduction of wealth. The commodification of immaterial assets creates a negative effect

on innovation. The question then becomes how do we reap the benefits of technological innovation, especially in the networked economy where diffusion and distribution along larger and larger networks promise increased knowledge for the community as a whole?

The Problem of Mapping Social Justice On The Social (Creative) Body In an Era Of NFT's

Gale Elston

What is an artwork within the general social body and the potential impact of NFTs for artists? Gilles Deleuze in Proust and Signs describes the relationship between a work of art, its author and Time. He describes an artwork as manifesting an essence that alone gives us what we want from life. He theorizes that only through art can we see what another sees of this universe. He posits that art lets us see multiple worlds. Each subject expresses a different world as a projection, resulting in a difference between viewpoints. The elevated position of a work of art requires protection. Societally we have created Droit Moral laws (The Visual Artists' Rights Act-"VARA") and analogous state laws to protect the integrity of the artwork. NFTs permit artists to control their copyrights and engage with a market in a novel manner. Our panel will explore the changing nature of what an artwork is through a new audience experience with a solely digital object. We will explore the concept of cognitive capitalism and the growing entrepreneurial efforts of artists as they resist the economic pressures upon them. The current system of leaving art protection in the hands of the judiciary is problematic. We will examine the lack of access to judicial protection and the question of whether the judiciary should be the final arbiter of what is an esteemed work of art. NFTs solve this problem by allowing an artist complete control over his/her artwork including copyright protection and percentages of profit on subsequent sales.

The Promise of Modern Art and Design: Cold War-Era Art and Diplomacy

AMERICAN COUNCIL FOR SOUTHERN ASIAN ART

Chair: Rebecca M. Brown, Johns Hopkins University

This panel explores the role of Modern arts and design pedagogy in cultural diplomacy and nation building in the mid-twentieth century, rooted in South Asia and across various transcultural contexts. During this period, discourses in art and design served as a staging ground for new desires in intra- and inter-cultural communication. In the Global South, it held the promise of 'cultural self-comprehension' for select advocates of national self-determination during a time of rapid decolonization. This period not only witnessed the tug-of-war between the USSR and NATO nations for influence in the 'developing world,' but also the formation of the Non-Aligned Movement to counter these two polarities of the Cold War. Furthermore, art and design dovetailed with these larger geopolitical movements by promising anti-colonialists commensurability on an international stage with fraught power differentials. Alternately, it promised the cure to intercultural divisions for select international exhibitors of Modern art seeking to create "One World Through Art" (Exhibition, Minnesota, 1972). This examines the epistemological and historical conditions within which the Modern, writ large, emerged as a vehicle of communication post World War II. We focus on interlocutors in or from South Asia on varying national and international stages, functioning at varying scales, to draw attention to the tensions inherent between the different strategies of bringing Modernism 'to the masses.' Our objective is to move beyond national framings of Modernist cultural production, to instead look at the complex ways in which individuals and institutions moved regional discourses on Modernism into broader international conversations.

Visualizing history and future in the pages of Marg

Rashmi Meenakshi Viswanathan, University of Hartford

In 1946, a journal dedicated to the promotion and analysis of the arts, *Marg*, was founded in Mumbai. It featured contemporary practices and heritage forms from around the world and from a diverse range of periods, in vivid illustrations and essays. In doing so, *Marg* not only reconceptualized the tethering of geography to practice and the prismatic relations of multiple discourses, it brought the exhibitionary force of new practices of illustration to bear on a new inter and intracultural vision of Modernism and the historical arc of arts in a decolonizing India. Locatable within the newly expanding and international movements of literary and artistic cultures of the Second World War, and bolstered by the new political alignments of the post-War era, the periodical straddles genre, form, and purposive frame. Adjacent to the international Modern phenomenon of the "little magazine," yet not far afield of the new mass culture phenomenon of the general interest magazine, *Marg* instantiated a cosmopolitan format to reach and foster a new public in modern India. This looks at the journal's appeal to a new Indian public, through the lens of its visual pedagogies.

Francis Newton Souza's Black Art and Other Paintings: Episodes from a Non-Aligned History of Art

Atreyee Gupta

When *Black Art and Other Paintings* opened in London's Grosvenor Gallery in 1966, the monochromatic black canvases that Francis Newton Souza—a South Asian artist from Goa then based in London—had painted between 1964 and 1965 shocked viewers. Viewers initially encountered the artworks as an immersive whole whose uniformity invoked the aesthetic universalism promised in abstraction. But this was only the surface; underneath lurked figures whose midgeons became vaguely discernible only after the eyes adjusted to blackness. Seeing through blackness necessitated a kind of funambulist opticality whose demand was bodily. For in order to see the figures embedded in black paint, the viewer had to assume a range of difficult postures and hold them until both the light and the angle of vision was suitable for the act of viewing to finally begin. Why did Souza wish to amplify an embodied particularity over the alleged universality of vision as evinced in the discussion around abstraction and color on both sides of the Atlantic in the 1960s? What meaning did black, as a color, have for the South Asian artist? In the postwar north Atlantic worlds, the color black had remained associated with infinity, spirituality, and transcendence. In contrast, conceived at the intersections of mid-century nonalignment and global civil rights movements, Souza's *Black Art* vitalized pictorial representation with pressing questions of political representation. Today, they urge us to consider the coordinates of decolonization and creative expression along an axis that is more capacious than we have acknowledged thus far.

Art and Peace: The East-West Understandings of Minnette and Anil de Silva

Anooradha Iyer Siddiqi, Barnard College, Columbia University

This paper examines intercultural and transnational arts and architectural work by Sri Lankan sisters Anil (Marcia) de Silva (1909-1996), an artist, journalist, theater arts practitioner, and art historian, and Minnette de Silva (1918-1998), an architect, planner, and advocate for environmental and labor justice and the arts and crafts movement. They engaged in site-specific projects, including co-founding the Bombay-based arts journal *Marg* with other editors. This paper examines two international endeavors for peace: Minnette de Silva's participation in the 1948 World Congress of Intellectuals in Defense of Peace in Poland, and Anil de Silva's co-edited UNESCO series, "Man Through His Art," based in part on her rare art historical research in China during the 1950s. Through examination of the investments and provocations of these projects, this paper studies how locally situated arts and architectural practices operated within East-West and broader international spheres during a period of incipient globalization. In anticolonial and newly decolonizing contexts, the work of the de Silva sisters operated diplomatically as part of burgeoning transnational solidarity practices, such as the non-aligned movement (NAM) and Afro-Asian alliances, to represent regional and interregional affiliation and identity, and mobilize thought and practice in arts communities around the world. Despite these

ramifications, among the intellectual, practical, and social dimensions of work by these two figures, their projects left little archival trace. That primary actors in Cold War diplomacy remain ghosts in its history raises the question of how the missions of art and peace, as East-West understandings, bolstered or effaced one another.

Contrapuntal Aesthetics: Working at the National Institute of Design (1961-73)

Anthony R Acciavatti, Yale University

Founded in 1961 in Ahmedabad, India, the National Institute of Design was the first school of its kind in Asia. The Institute became a point of convergence for design, industry, and the sciences throughout the 1960s. What was singular about this new institute, as it matured in the Cold War hothouse of India, was this Non-Aligned nation's willingness to attempt to combine the methods of the social and behavioral sciences, communications, and visual education with engineering and architecture under the roof of design, a synthesis never before attempted at this scale in the service of nation building. Rather than attempting to measure the impact of the pedagogy and projects of faculty and students beyond the confines of the studio space, this presentation looks at how and why the Institute was as much a space of materializing and modifying shifts in the management of human and natural resources as it was a space to invent them.

The Racialized Figure in Islamic Art and Visual Culture

HISTORIANS OF ISLAMIC ART ASSOCIATION

Chair: Holley Ledbetter, University of Michigan

Discussant: Christiane J. Gruber, University of Michigan, Ann Arbor

While race has received ample attention in a number of subfields of art history, its study has been largely overlooked in the discipline of Islamic art history. Tending to this lacuna, this panel brings together scholars who explore representations of the racialized human figure in the expressive traditions of Muslim majoritarian lands from the medieval period to today. The four presenters investigate racialized automata of enslaved women at the Fatimid court in the 11th and 12th centuries, the female body as a marker of identity and difference in Safavid Iran during the 17th century, photographic portraiture of African slave girls in Qajar Iran in the 19th century, and racialized structures of power in contemporary photographs of queer Muslim-Americans. This panel thus contributes to ongoing debates centered on depictions of race in recent decades by expanding these debates' geographical and temporal parameters. Above all, this panel seeks to answer the fundamental question of how the visual cultures of the Islamic world can help expand, refine, and problematize conceptualizations of race, tending to emic cultural traditions and pinpointing precise historical contexts. In doing so, panelists moor upon a number of themes, including slavery, prostitution, constructions of Blackness, gender, and childhood, the robotic, colonialism, Islamophobia, and the racialization of cultural others. Papers also investigate the similarities and differences in the construction and depiction of race and ethnicity within Islamic registers in contrast to dominant Euro-American paradigms.

Making Race Visible: Racialized Automata at the Fatimid Court

Holley Ledbetter, University of Michigan

This talk explores the racialized automata of enslaved women belonging to the Fatimid vizier, al-Afdal Shahanshah (r. 1094-1121) and the ways these objects constructed Fatimid visual power. While examples of Fatimid mechanical devices no longer survive, the extant textual sources describing these wonder-inducing objects offer a unique glimpse into contemporary understandings of gender, race, and power. One such excerpt from *Akhbar Misr*, a chronicle written by Ibn al-Muyassar (d. 1278), reports that the early twelfth-century vizier decorated his personal hall with eight life-size mechanical sculptures of enslaved women of different races. The detailed description of these female mannequins notes that four were white and made of camphor, and four were black and made of amber. These racialized automata reveal that Fatimid craftsmen and patrons were cognizant of racial difference, a topic currently underexplored in the study of Fatimid art and culture. Jewel-bedecked and fragrant, the camphor and amber sculptures purportedly performed the enslaved female body for visitors in al-Afdal's hall. This mechanical performance sought to reinforce a kind of

gendered and racialized subjugation for viewers of Fatimid court culture. Moreover, as the robotic replicas performed for viewers, the semblance of their humanity was subsumed by a machinic effect that was in turn transferred onto the enslaved and racialized body. This shared perception of inhumanity conjoins the automaton and the enslaved woman, highlighting how al-Afdal may have utilized these objects in order to maintain his own supremacy through a performed subjugation of the other.

Moon-Faced Idols and Slim-Waisted Women: Racialized Gender in Safavid Painting

Negar Habibi, Université de Genève

Recumbent naked or semi-naked women gazing uninterestedly at the viewer or looking indifferently elsewhere count among the most popular subjects for representation in Iran during the seventeenth century. These women are widely represented on the walls of palaces and public buildings in Isfahan, the cosmopolitan capital city of the Safavid Empire (1501-1722). Also depicted in single-sheet paintings, these women share a number of features highlighting their foreignness and hence otherness and they are often shown accompanied by European-type men in provocative positions. Such erotic couplings and connotations suggest that these women may represent one of the most active and influential guilds in seventeenth-century Iran: namely, prostitutes. Some written sources speak of these Persian 'moon-faced idols' and 'slim-waisted women' in the Safavid capital. Texts also describe prostitutes of various racial and ethnic origins, who are mainly represented as "Occidental" and non-Muslim women in Safavid visual culture. As a result, a number of questions arise: Did a woman's body serve as a central marker of identity and difference? Could an Iranian female body, depicted as non-Muslim in its skin tone and refineries, have precipitated a Persian racial perception of a sexualized "Other," in this specific case European women? By exploring the textual and pictorial evidence, this paper highlights that "Occidentalism" (rather than "Orientalism") can serve as a theoretical lens for tracking visual tropes that racialize the gendered figure in Islamic cultural and artistic traditions—thereby exploring the white European body as a subject of conceptual and pictorial otherization instead.

Ma'sumah Nizam Mafi and Her Unnamed Ladies-In-Waiting: Photography and the Politics of Race in Qajar Iran

Mira Xenia Schwerda

The photographic portrait depicts the Iranian toddler Ma'sumah Nizam Mafi with a small dog-shaped toy in her lap, surrounded by three African girls whose names are not recorded. This portrait, which was taken in the early 20th century for one of Iran's elite families, puts on display the family's status and wealth as well as their connections to the Persian Gulf, a center of the slave trade. It thus visualizes familial, domestic, and local histories as inseparable from political, transnational, and imperial histories. A plethora of textual sources document the lives of African slaves on Iranian soil. This corpus attesting to Iran's history of slavery has been of increasing interest to scholars over the past few years. However, the relevant photographic material has remained

little studied and even less theorized. With the photograph of the three unnamed African girls and the Iranian toddler as its main focus, this paper explores how portraiture visualized race and gender in Iran during the Qajar period (1789-1925). Drawing on photographs of slavery from neighboring countries and addressing questions of image circulation and mobility, this paper also demonstrates that this development did not occur in isolation. Indeed, the portrait of the four girls offers a visual and material manifestation of both 'mastery' and intimacy, while illustrating the interconnections of race and gender both in Iran and on the global stage.

Can the Master's Tools Be Remade?: Nour Ballout's Queer Muslim Archive

Sascha Crasnow and Nour k Ballout

Photography and the archive have a long history as tools of racialized structures of power. From racial typologies to documenting the incarcerated or enslaved, photography has been utilized to enact and justify white supremacy. These histories continue to impact and play out in our contemporary moment, as can be seen by recent lawsuits claiming ownership against Harvard Library by descendants of slaves whose images are housed in its collection. Artist Nour Ballout considers this racialized history of photography and archive in their current project: photographing queer Muslim-Americans. Ballout reflects on Audre Lorde's statement that "the master's tools will never dismantle the master's house" in their attempts to create a photographic archive of queer Muslims that does not replicate its oppressive histories. Challenging the notion of the photographer as owner of the image, Ballout shares ownership with their subjects 50:50. However, they also consider these collected images together as an archive to be ultimately shared with others. While they acknowledge that the visibility this project provides is important, they are also cognizant of the potential risks in creating an archive of queer Muslim-Americans, given the history of the archive as a tool of documenting racialized subjects, contemporary threats of creating a "Muslim registry" in the U.S, and the potential vulnerability queer exposure can produce. This paper considers how Ballout's photographic archive of queer Muslims challenges these histories and legacies of photography and the archive while also navigating the potential risks that the project opens up.

The Radical Outdoors: Betsy Damon's feminist performances and eco-justice collaborations in the U.S. and China

Chairs: **Monika Fabijanska**, Independent Art Historian and Curator; **Christine A. Filippone**, Millersville University

Lucy Lippard jokingly called artists who deal with pollution and waste "Garbage Girls." These ecofeminists challenged the definition of art and proposed a truly radical genre – the art of repairing environmental damage. Betsy Damon has worked globally to preserve living water using social justice tools: activism and community-building, both central to her feminist practice since the 1970s. A leader among lesbian activists in New York City, she co-edited the third issue of *Heresies, Lesbian Art and Artists* (1977). Her early performance work addressed the erasure of women's narratives from history and their unspeakable subjects: mutilation and rape. Performing outdoors in the streets, her collaborative approach, and engagement with transnational feminism, all informed her social practice focused on water. In the mid-1990s, she organized *Keepers of the Waters*, collaborative public performances with local artists in China and Tibet. An early example of transcultural socially engaged art, *Keepers of the Water* left an indelible mark on avant-garde art in South-West China and led to her award-winning eco-art project *Living Water Garden* in Chengdu, a six-acre city park demonstrating water purification through natural processes. Betsy Damon is among the most relevant pioneer feminist artists today and there is a growing interest in her practice globally. Papers in this session will discuss Damon's feminist collaboration (Dr. Christine Filippone) and radical outdoor performance (Monika Fabijanska) as the basis for later projects of social practice and eco-justice. Petra Poelzl's paper and Rong Xie's film will consider Damon's influence on generations of Chinese artists and activists.

Out In the Open: Betsy Damon's Street Performances and Transnational Social Practice

Monika Fabijanska

Betsy Damon challenged the definition of art and proposed the most radical art form – the art of repairing environmental damage. This presentation will analyze the relationship between Damon's early lesbian feminist performance work and her ecofeminist social practice. Damon's early performances addressed the erasure of woman's narrative from history (*The Blind Beggarwoman*, 1979-80, with reference to Homer), mutilation and rape (*The 7,000 Year Old Woman*, 1977-79; *What Do you Think About Knives?*, 1980-81; *A Rape Memory*, 1981-83). As early as 1981 she wrote "the nature of art is activist." Having developed her performance as a healing ritual, Damon soon included healing the planet (*Meditations with Stones for the Survival of the Planet*, 1982-84), and devoted her practice to public space projects focused on water decontamination. The paper will discuss the distinctive vocabulary in Damon's performance practice. Performing outdoors in the streets of New York and other cities in the 1970s, inviting audience and other artists' participation, employing elements of ritual and theatre, as well

as her engagement with transnational feminism (performances at Amsterdam's de Appel, the International Festival of Women Artists in Copenhagen and Nairobi), informed the development of Damon's later practice at the crossroads of performance and social practice. In the 1990s, together with local artists in China and Tibet she organized *Keepers of the Waters*, two outdoor performance and installation art events focused on water pollution. Enabling Chinese artists to make art in public space, they left an indelible mark on avant-garde art of South-West China.

The reception and impact of Betsy Damon's Keepers of the Waters in China (1995) and Tibet (1996)

Petra Poelzl

In the early 1990s the government in Chengdu began engaging in environmental protection, and announced the Five-Year River Clean-Up Plan for the Funan River. In 1993, Betsy Damon received a Jerome Travel Grant and traveled back to Chengdu - after her first trip in 1989. A series of encounters led to the fact that Damon has been able to establish her first edition of *Keepers of the Waters* in Chengdu, followed by one in Lhasa (Tibet). After Damon's leaving, a third edition entitled *Source of Life* (Benyuan Shengming: *Shui de Baoweizhe*) (1997) took place North of Chengdu. In terms of its performative, process-oriented, social, and interdisciplinary aspects, this was inarguably the first project of its kind in China, which received an enormous media coverage by local newspapers and TV Stations. How was the project received by the local art scene and how did it impact the local artists back then and now? And why is this specific period of activity been relatively little discussed in the course of the history of contemporary Chinese art? In order to fully understand the subject matter, this paper gives a brief overview of the art scene in Chengdu during the '85 New Wave Movement (*bawu yundong*) and delves further into the development of performance art practices in Chengdu from the early to late 1990s, investigating the impact of *Keepers of the Waters*.

From Social Justice to Eco-Justice: Feminist Collaboration in the Work of Betsy Damon

Christine A. Filippone, Millersville University

Activism and collaboration have been central to Betsy Damon's practice since 1968. When artist Joyce Kozloff introduced her to the woman's movement that year, Damon was instantly a feminist. Soon, she became a leader in the community of lesbian feminist activists in New York, participating in Harmony Hammond's *Lesbian Show*, the first exhibition of lesbian artists in the U.S. She also co-edited the third issue of *Heresies, Lesbian Art and Artists* (1977). At the core of Damon's decades-long oeuvre has been social justice and eco-justice grounded in feminism. She founded the organization *No Limits for Women Artists* in 1982 equating art with activism, claiming in her manifesto, "The essence of activism is human beings' caring for each other". The premise of the organization was that, "every oppressed group must take the lead in its own liberation." Community-based activism has informed her commitment to water since the 1980s, including her project *Living Waters of Larimer: A Fresh Infrastructure*, Pittsburgh, PA. For this project, Damon became

embedded in the local community in Larimer, a predominantly African American neighborhood and among the poorest in Pittsburgh. The area was prone to pervasive and sometimes catastrophic flooding, while its wetlands and lakes were empty. Damon worked closely with community members to devise practical and novel ways to repurpose storm water, start water initiatives in the community, and model solutions for Pittsburgh. Damon's feminist activism enables her to diagnose the exploitation embedded in social systems and empower communities to take the lead in their own liberation.

A Journey with Water: Betsy Damon in China

Rong Xie

Betsy Damon was my childhood hero. Her work *Living Water Garden*, 1998 is a mini wetland heaven in the middle of my hometown ChengDu, China. It is a free public park that demonstrates how water cleans itself. In 1995 and 1996, Damon directed two public art events in ChengDu and Tibet that fundamentally changed the government's and general public's understanding about performance art. Her project *Keepers of the Waters* (Shui de baoweizhe), a series of performances by Chinese artists including Song Dong and Dai Guang Yu, was an early example of an interdisciplinary, transcultural, and socially engaged art project. It was a groundbreaking moment that introduced new future stars in Chinese contemporary art and enabled them to make art in public space. I am a performance artist myself. My video presentation will focus on how Damon introduced ecoart to Chinese society and how her action has influenced generations of Chinese artists and activists to explore socially engaged art through the subject of water. Among the first generation of ecofeminist artists, Damon continues to devote her life, time and efforts to living water and to create art to inspire the community. This is a story of an artist who discovered the importance of water. Her journey draws us from the material world and egoism to the art and selfless activism. It helps us to realize the power of community and the collective mind. This journey is even more important in today's COVID isolated world.

The Trouble with the "Trans Tipping Point": A Critical Look at Trans Visual Culture Today

Chair: Ace Lehner, University of Vermont

Since Time magazine's now iconic 2014 cover story featuring trans actress Laverne Cox proclaimed our current moment "The Transgender Tipping Point," there has been much debate about the recent proliferation of trans representations in mainstream media and contemporary art. Artists, scholars, and activists alike have argued that this is not only a misconception that inaccurately erases the long lineage of trans visual culture and conflates mainstream depictions of a handful of trans icons with an idea of social progress. But, perhaps more significant, the seeming "embrace" of trans culture by mainstream media may have adverse effects and is likely at best what contemporary trans artist Juliana Huxtable has called a neoliberal "spotlight." Huxtable's poignant observation highlights the theatricality and fleetingness of the moment and reflects one of the many points of departure that this panel may take in our explorations of trans visual culture today. Deploying a rigorous, interdisciplinary approach to trans visual culture in the contemporary moment, this panel will explore the stakes of what is transpiring with trans visual culture now. Visual culture examples, texts, and artists to keep in mind when submitting paper proposals include but are not limited to the exhibition *Kiss My Genders* at the Hayward Gallery in London (2019); the August 2020 issue of the *Journal of Visual Studies* dedicated to transgender art and visual culture; Chris Vargas' *Museum of Transgender Hirstory and Art* (MOTHA) 2013-ongoing; Jian Neo Chen's *Trans Exploits: Trans of Color Cultures and Technologies in Movement* (2019) and beyond.

The Trouble with the "Trans Tipping Point": A Critical Look at Trans Visual Culture Today

Ace Lehner, University of Vermont

Since Time magazine's now iconic 2014 cover story featuring trans actress Laverne Cox proclaimed our current moment "The Transgender Tipping Point," there has been much debate about the recent proliferation of trans representations in mainstream media and contemporary art. Artists, scholars, and activists alike have argued that this is not only a misconception that inaccurately erases the long lineage of trans visual culture and conflates mainstream depictions of a handful of trans icons with an idea of social progress. But, perhaps more significant, the seeming "embrace" of trans culture by mainstream media may have adverse effects and is likely at best what contemporary trans artist Juliana Huxtable has called a neoliberal "spotlight." Huxtable's poignant observation highlights the theatricality and fleetingness of the moment and reflects one of the many points of departure that this panel may take in our explorations of trans visual culture today. Deploying a rigorous, interdisciplinary approach to trans visual culture in the contemporary moment, this panel will explore the stakes of what is transpiring with trans visual culture now.

Landmarks

Chelsea Thompto, San Jose State University

"Landmarks" is an exploration of the ways artificial intelligence, and specifically facial recognition, fails to comprehend trans bodies (misgendering) and the threat this failure possesses to trans livelihoods as these technologies become increasingly integrated into our daily lives. Further, "Landmarks" questions the virtue of visibility more broadly, calling into question the ways in which contemporary society and technology position visibility as a net positive for safety and equity. This talk will consist of a walkthrough of the artwork and its surrounding research. The work itself consists of an interactive website featuring compositions that explore these issues. The site is under constant construction and revision and is open for viewing and engagement as it grows and takes on new forms, content, and ideas. The intention in doing so is to invite the viewers into the act of coding and to resist a static form as a method of enacting a numerous trans artistic practice. This constant revision/evolution can also be understood as performance art through the medium of code. "Landmarks" asks us to consider how technology sees us and what happens when it fails to see us for who we are? The artwork's live site can be viewed at: <https://landmarks.cloud/>

Triangulation Shift

Lorenzo Triburgo

As a trans/queer person, feminist, and lens-based visual artist I am particularly sensitive to issues of representation and exploitation. There is an important and inverse relationship between the presence/absence in my artworks and the absence/presence of trans identities in dominant visual culture. In 2008 when I began *Transportraits* I was addressing the need to contribute positive representations to the library/catalog of representations of transmen. I was filling a void—negating an absence. When I began *Policing Gender* in 2013, dominant culture was eager to consume and profit from images of trans people. In response, I created a lack, refused to supply that presence and challenged photography as a medium that lends itself to voyeurism and surveillance. For my current project, *Shimmer Shimmer*, I stopped taking testosterone after 10 years of transgender "hormone therapy" as an exploration of my body as a site of literal and metaphorical gender abolition. My body's metamorphosis and how my behaviors and gestures are perceived in relation to the sound of my voice and visual presentation is an ongoing performance taking place on and off camera. Here, figurative presence is rooted in a rejection of the pathologization of trans/queerness and a desire to occupy new subjective space.

Transpacific Imaginations and Transits of Racial

Capitalism

Jian Chen

The Unfinished Battle: Women, Art/Work, and Feminisms

THE FEMINIST ART PROJECT

Chairs: **Kalliopi Minioudaki**, Independent Scholar and Curator; **Connie Tell**, The Feminist Art Project

Discussant: **Claire Millikin Raymond**, Princeton University

Reminiscent of the mass layoffs after World War II, five million women lost their jobs in the U.S. in 2020. Re-entry to the job market is expected to be difficult, especially for women of color. Conventional workplace standards fail to support working women, with few child-care, health, and other social support services to keep women in their positions. Are women set up to fail? The humanitarian crisis of domestic workers and the unaccountable women who left the workforce entirely to perform family-care, barely capture the racial and class inequities underpinning the labor crisis shouldered by women. Under world pandemic lockdowns, radical feminist analyses of "women's work" at home that sustains capital's reproduction and its inherent racist, gender, class, and other biases have garnered urgent attention to the deep-seated sources of the devaluation of women's labor. The parallel ways in which capitalism deems domestic and creative work unproductive—invisible "non-work" naturalized as "labor of love"—resonates with the experiences of women-identifying artists, and the gendered predicament of the cultural precariat in the neoliberal landscape. This panel explores the ways in which artists, curators and scholars prioritize this deeply intersectional feminist issue, especially the labor of artists, in their work and research. In critical celebration of the multiple anniversaries marking feminism's contribution to the changed circumstances for womxn in the arts and beyond—including the 1972 establishment of CWA, WCA and the short-lived Wages for Housework movement—it problematizes the role of work in feminism(s)' unfinished fight for social justice for all.

Technologies of Care: The Digital Precarity of Elisa Giardina Papa

April Nicole Baca, CSU, San Bernardino

This paper will review recent works created by Italian artist Elisa Giardina Papa as visually emblematic of the mainstream rise and subsumption of feminist theories of (invisible) labor amidst increasingly precarious online service economies. Initiating these considerations through *Technologies of Care* (2017), a series of video-works exploring the ways in which affective and service labor are digitally outsourced, Papa's work enacts a visual critique against post-work contiguities with Marxist feminist theories of social reproduction. Specifically considering the ways in which virtual platforms that have generated, displaced, and/or co-opted forms of feminized labor throughout the pandemic, contemporary conversations surrounding digital work and automation have arguably stifled critical evaluations of the material impacts on female-identified workers (particularly low-income and/or BIPOC-identified persons). This remains particularly urgent as the ongoing devaluation of "women's work" has not only shifted pertinent discussions of gendered inequity across labor

sectors but has altered and/or eradicated them entirely as these positions become increasingly outsourced to automated bots, third-party hosts, and virtual agents. With a number of Papa's works visualizing these dynamics, particularly in regard to the consequences and/or material well-being of female care workers, the socio-technological mediation of women-identified workers as participants, agents, producers, and interventionists must be considered.¹ Highlighting works featured within Technologies of Care such as "Human in the Loop" (2020), which hosts a female presenting A.I. bot that requires human interaction to engage, this paper will situate Papa's video works and installations as emblematic of our rapidly evolving relationships with explicitly gendered online service industries, workers, and economies.

Tala Madani and the Politics of Motherhood

Holiday Powers

Carrying Stones: Visualizing Women's Labor Inequity Using Data, Art, and Storytelling

Sawyer Rose, Northern California Women's Caucus for Art

During the COVID-19 pandemic, when everyone's focus has shifted to the home, women in the United States have been clocking an exhausting average of 65 hours per week of unpaid work, 31% more than men. This massive, largely unappreciated burden of domestic labor has forced one in four women to consider leaving their paid jobs or switching to part-time. The Carrying Stones Project by artist Sawyer Rose takes an intersectional look at these and other gendered labor inequities, giving physical form to the shocking statistics. Large-scale data visualization sculptures, accompanied by poignant photographic portraits of the women whose stories they tell, communicate the diverse and distressing truths of American women and their invisible labor, including the ways in which women of color and low-wage workers are disproportionately affected. The paired sculptures and portraits encourage viewers to confront issues of equity, labor, and community by pairing human faces and stories with the numbers. The artworks in the project profile women of different ages, races, sexual orientations, occupations, and socio-economic statuses -- building a broad yet touchingly intimate picture of the essential labor that underpins the complex fabric of our society. The Carrying Stones Project also features hands-on, participatory experiences. A new interactive installation titled Balance Due invites the public to co-create a data sculpture, adding their own hours to the piece. By examining their own workloads, and those of partners and friends, this collaborative experience gives people new insights about how they fit in to the larger labor landscape.

The Visual is Political: Gender, Art, and Power

Chair: Ashley Lindeman, Florida State University

Discussant: Rachel Fesperman, Pfeiffer University

Enduring Genius: Symbolism and Romanticism in the Gesso Panels of Margaret Macdonald Mackintosh

Katherine Feldkamp

This study investigates Margaret Macdonald Mackintosh's (1864 – 1933) use of Symbolism and Romanticism in her gesso panels. Margaret produced these panels as part of her artistic collaborations with her husband, renowned architect and furniture designer Charles Rennie Mackintosh. Unfortunately, most commentators have regarded Margaret as only an influence on his work. This overlooks her direct contributions to Charles's furniture and architectural designs. Charles himself acknowledged, "Margaret has genius, I have only talent." A number of books and exhibitions have been published about Charles's accomplishments, but only one exhibition—organized in 1983 by the Hunterian Art Gallery—has examined Margaret's life and work in-depth as an accomplished designer in her own right. Margaret was certainly Charles's partner in life and in design. Without her contributions, the furniture and rooms of Charles Rennie Mackintosh would only be half complete. This research argues Margaret's designs and, in particular her gesso panels, provided a focal point in Mackintosh's interiors. Through her use of Symbolism and Romanticism, her panels help to define the emotional setting of the space. This research is accomplished by analyzing several examples of Margaret's work in rooms created by Charles. This examination of Margaret's work also leads to a broader engagement with ideas in three areas: reexamining artistic partnerships between married artists; reviewing historiographical decisions made by commentators as influenced by their culture and times; and assessing the social status of female artists in turn-of-the-century Scotland.

La Plastica Murale: Benedetta Cappa Marinetti and Italian Futurist Muralism during the Ventennio

Ashley Lindeman, Florida State University

At the 1936 Volta Conference in Rome, Italian Futurist leader F.T. Marinetti declared to his contemporaries: "The plastica murale, which has created its own new, distinctly futuristic, polymaterial world, replaces painting and sculpture." This brand of mixed-media muralism was commissioned for such public buildings as post offices, train stations, and airports, as well as artistic institutions like the Palazzo dell'Arte in Milan, visually advocating its importance for public visual rhetoric. Analyzing a single case study—Benedetta Cappa Marinetti's Sintesi delle comunicazioni (1934) for the Palermo Post Office—I demonstrate the ways in which the mural's subject matter, materiality, and location engage issues of Italian fascist imperialism. In dialogue with the more "traditional" modern muralists Gino Severini and Mario Sironi, Cappa Marinetti's plastica murale visually reveals the complexities of State-sponsored muralism under Fascism. This paper argues that Cappa Marinetti's second-wave Futurist plastica murale, the first and only to be completed by a woman, subtly contradicts some of the murals created by her male counterparts during the ventennio, or twenty years of fascism. Although the mural visually adheres to a second-wave Futurist style and follows directives propagated by National Fascist Party bureaucrats, it also rejects the foundation of masculinity and violence, on

which both Futurism and Fascism were built. Complicating our understanding of Italian artistic modernism further, Cappa Marinetti's mural also engages ideas found in Sironi's 1933 "Manifesto of Mural Painting."

Arts Policy Development and the Institutionalization Project of Latvian Contemporary Visual Arts during and after the Post-Soviet Transition of the 1990s: Three Stages of Development from Social Network Analysis Perspective

Dace Demir

As there is limited research conducted on the changing cultural policy modes and the impact they wielded on the emerging contemporary visual arts fields in the Baltic states after the fall of the Soviet Union in 1991, the goal of this research is to examine the emergence, development, and maturation of contemporary visual arts in Latvia as a distinct institutional field between the early 1990s and the 2010s; it studies the role that social and political environments and infrastructures played in shaping the institutional history of the field. The analysis particularly focuses on the growing influence of the non-governmental sector and the changing behavior of state actors in the formation of arts policy trends in Latvia in the aftermath of the rapid disintegration of the Soviet Union and the effects they had on the institutional development dynamics of the field. In the context of post-Soviet transition of the 1990s, the term emergence represents a qualitative break from the relationships the actors of the new field shared with the past conventions. The empirical analysis of this research is based on the sequential mixed methods research design. Social network analysis (SNA) is employed as an integral research strategy during the second – quantitative data collection phase, comprising 7296 observations. Based on SNA, in conjunction with the primary source analysis and the qualitative interviews, the empirical findings of this research establishes that the development trajectory of Latvian contemporary visual arts field is divided into three distinctive historical phases, denoting innovation, local validation, diffusion.

To See, to Keep, to Know: Photography and Intergenerational Knowledge Production

Chairs: Deanna Ledezma; Alisa Swindell, University of Illinois at Chicago

Building upon collaborative photography projects led by scholars, artists, educators, activists, cultural institutions, and community-run organizations (including the Family Camera Network, the LGBTQ+ Intergenerational Dialogue Project, Black Archives, Nuevayorkinos, and the Making of an Archive), this panel examines the central role of photography in (re)writing histories and supporting intergenerational knowledge production. These new approaches, which move beyond using photographs solely for interviewing purposes, emphasize the social practices of photography as well as the movement of photographs across time and space. Drawing attention to the intergenerational component of these photographic projects, we pose the following questions: How do these modes of engaging with photographs bring attention to meaningful continuities and ruptures across generations? How can photography and intergenerational dialogues empower communities, validate identities and kinship formations, and disrupt dominant narratives? How do such intergenerational projects complicate facile separations of photographic genres and practices, such as fine art photography, vernacular photography, documentary photography, and ethnographic photography? While the family photograph album has served as one of the most ubiquitous occasions for intergenerational dialogue, we are also interested in papers on alternative and collective archives assembled by artists and through crowdsourced social media platforms and the digital humanities. This panel seeks proposals from a variety of creative practitioners, researchers, and museum professionals, including panelists working in collaboration with each other. We strongly encourage topics on Black, Latinx, Indigenous, and LGBTQ+ subjects and how intergenerational engagements with photography contribute to decolonial and antiracist initiatives.

The Everyday Spectacular: Photography's Everyday Role in the Black Vernacular

Amy M. Mooney

This paper considers the archival work of "Say It with Pictures: Then and Now," an ongoing digital humanities project that recuperates the prolific production of more than sixty-five Black owned and operated photographic businesses in Chicago that visualized the Black vernacular associated with the Great Migration from the 1890s into the 1930s. Published in newspapers such as the *Amsterdam News*, as well as magazines such as *Abbott's Monthly*, these photographers' work circulated widely, generating narratives of personal and collective progress. Yet, despite the ubiquity of the photographers' work, there is an absent/ed presence of Black achievement, entrepreneurship and technological advancements that has deeply impacted and hampered our understanding of photographic history. Without archives of their own, the efforts of the photographers can only be accessed through archives of their patrons, thus requiring approaches that consider the structural relationships of archival practices. Through examples from the project, I

consider both their absence and presence within the archive, critically speculating on the potential futurity of Black subjects who relied on the photograph to record their everyday lives and loves. I question how and if these subjectivities can be reclaimed or recontextualized by our efforts to display and engage their discursive nature. It is ever so tempting for scholars and institutions to seek out the identity of a maker or sitter, constructing a narrative that may address historic lacunae and diversify canons, but these efforts fail to recognize the investment in the infrastructure of representation that ensures futurity and intergenerational dialogue.

Boricua: Aquí y Allá: Exhibiting the Complexity and Vitality of Puerto Rican Life

Ana Cristina Perry, Oberlin College

In Spring of 1971, *Boricua: Aquí y Allá* opened at the American Museum of Natural History, the first exhibit by and for Puerto Ricans in the institution's history. However, unlike diorama displays throughout the museum, *Boricua: Aquí y Allá* was an immersive multi-media exhibit made up of audio recordings and photographs gathered in New York and Puerto Rico in the Fall of 1970. For *Boricua: Aquí y Allá*, visitors entered a dark oval room encircled by five 10 x 6 feet mirrors and three 9 x 6 feet screens. Over the course of twenty minutes, 496 slides circulated through the projector, each image remaining on the screens for just two seconds, as visitors became immersed in daily life and historical objects and sites. The exhibit was developed by Raphael Montañez Ortiz, then director of El Museo del Barrio, designed by Richard Globus, co-founder of the Museum of the Media with photographs taken by a team that included Felipe Dante, co-founder of *En Foco*, Hiram Maristany, the official photographer for the Young Lords, as well as Ortiz and Globus. *Boricua: Aquí y Allá* opened at the AMNH during a period of intense activism within the Puerto Rican community as well as an increased proliferation of media that perpetuated racist stereotypes. This paper examines the collection and display of photographs in *Boricua: Aquí y Allá* to demonstrate how Puerto Rican artists in the 1970s experimented with the way that multi-media photography could encourage shared experiences while resisting violent colonized modes of looking.

The Archive: An Exquisite Corpse

Lauren Ashley DeLand

To cathect to decades-old photographic images of a beguiling stranger is a particularly queer form of creative pathos. The subject of the photograph cannot, of course, return the admirer's attentions, and the qualities the admirer attributes to the photographic subject are necessarily almost entirely a product of the former's imagination. This paper analyzes the strategies of three artists who utilize photographs of (and ephemera belonging to) vanished subjects as objects of affection and reconstruction in the creative process. In her project *Lineage: Matchmaking in the Archives* (2009-ongoing), E.G. Crichton acts as a romantic liaison between the dead and the living, pairing friends and acquaintances with the material remains of individuals archived in the Gay Lesbian Bisexual and Transgender Historical Society of San Francisco. In

fabricating visual, textual, and performative overtures to their deceased blind "dates," Crichton's respondents reveal the shape of their own desires. In her voluminous project 1957-2009, Lorna Simpson recreates the poses and tableaux of a collection of vintage photos featuring a Black female subject whose identity is still unknown to the artist. Lacking any biographical information about the subject of her fascination, Simpson revived her through her own body, pointing to photography's potential as an affective, rather than documentary medium. Finally, Glenn Ligon's photo essay *A Feast of Scraps* (1994-98) produces a family album that combines photos of his relatives with those of strangers, including the fugitive photographic category of pornographic images, to underscore how sexuality determines who is included and excluded from the family circle.

Framing Generations: Photography and Intergenerational Knowledge Production

Karen Allise Morris, School of the Art Institute of Chicago, **Taylor Chamberlain**, School of the Art Institute of Chicago and **Danie Muriello**

The LGBTQ+ Intergenerational Dialogue Project was founded in 2019 as a way to bring together racially, socially, and economically diverse groups of LGBTQ+ college students and elders for themed dialogues, shared meals, and collaborative creative work. The project is a partnership between an art and design school, a public research university, and a large LGBTQ+ community center. It aims to bridge divides and empower LGBTQ+ folks to teach and learn from one another. Intergenerational contact between LGBTQ+ people is, after all, rare. Despite advances in civil rights and social acceptance, most LGBTQ+ young people still grow up having never met an LGBTQ+ person of an older generation. Today's LGBTQ+ older adults, members of the generation that sparked the gay civil rights movement, report feeling alienated from the younger generations who have followed them. In this presentation, two participants of the project (a 28-year-old student and a 70-year-old retiree) join one of the project's (middle-aged) co-founders to discuss the work of photographs in generating new forms of LGBTQ+ knowledge, culture, and community. We focus on two creative art projects in which youngers and elders decided to manipulate photographs (old prints, digital photos, and "Zoom portraits") in very different ways to collectively reclaim moments in each others' lives as "queer joy." We contextualize these projects within the larger role of photographs in the project's dialogue meetings, website, and publications to show how intergenerational "play" with photographs can be culturally generative. This presentation was co-authored by Karen Morris, Nic Weststrate, and Adam Greteman.

Toward an Inclusive Methodology: Experiments in Art Writing

Chair: Tara Kohn, Wells College

Recent debates within the history of art—and the humanities more broadly—have largely centered on our need to develop strategies for remapping scholarly work in response to legacies of racial violence, social inequity, and increasingly complex webs of migration and transcultural exchange. Many scholars have suggested that the project must extend beyond the expansion of content to encompass questions about methodology. The recasting of art history as an inclusive and global discipline, they argue, will hinge not only on a wider range of cultural perspectives, but also on a shift of paradigm: a reexamination of our approaches to the practice of research and writing. This panel explores the experimental scholarly strategies surfacing at the edges of the field as potential resources for broader questions about how we can begin to dismantle the inequities embedded in traditional methodologies. How might experiments in the rhetoric and structure of art-historical writing open up new possibilities for a deeper critical engagement with marginalized and previously-invisible histories? How can scholarly explorations of the performative potentials of language enable us to begin to unravel narratives founded on national divides and systems of oppression? This session invites papers that engage in experimental approaches to art writing as a means of working toward a more just, expansive, and encompassing history of art.

Legibility, a way out

Andy Campbell, USC-Roski School of Art and Design

“?!” *with thanks to Gene Swenson, Beverly Buchanan, Paul Preciado, Laura Aguilar, and Lucy Lippard.

The Slide Show as Speculative Fiction

Amy K. Hamlin, St. Catherine University

This paper argues that image archives – especially those traditionally used for instruction – condition art history as aesthetic and ideological practices that assume particular methods of working. Rooted in archives often shaped by master narratives, this practice nevertheless harbors potential histories that may be excavated by thinking with Black feminist theory, namely Alexis Pauline Gumbs’ *M Archive: After the End of the World* (2018). As in many art history departments across the U.S., digital image files and projection technologies have replaced the analog transparencies and slide projectors that for half a century facilitated the teaching of art history. In the early 2010s, the Art and Art History Department at St. Catherine University (hereafter St. Kate’s) decommissioned its slide collection. A predominantly white institution, St. Kate’s has offered art history courses since its founding in 1905. Once meticulously archived and regularly perused, the slide collection was dumped into a dozen bankers boxes and parked in a storage closet. Applying Gumbs’ oracular method of speculative fiction, and inspired by her *M Archive*, this paper imagines a future educator who discovers evidence of a moribund discipline in the post-apocalyptic ruins of this Midwest university. What new narratives might be imagined in close encounters with these transparent images fitted in 2x2”

plastic mounts? What stories about these works of art emerge in collaboration with Black feminist thought? The paper will feature a series of 100-200-word critical ekphrastic reflections on a random selection of slides from the St. Kate’s slide archive.

Fictional Conversations and the Writing of History

Sandrine Canac

Although debates among historians who posit history as a social science and those who understand it as a form of literature have long stirred the discipline, these debates have rarely informed art historical discourses, which have instead focused on establishing the aesthetic field as a distinct object of study. However, thinking through the differences between fiction and nonfiction could help us rethink the field’s contours. What could be learned if art history borrowed from fictional forms? In this presentation, I will discuss two recent essays in which I addressed this question through fictional conversations. *The Waiting Room* takes place in what the postcolonial theorist Dipesh Chakrabarty called the “waiting room of history” where a group of protagonists considers how history is written. If the protagonists’ exchange is fictional—it never took place—the dialogue quotes published books, essays, and interviews. *How to Speak with a Ghost: A Fictional Conversation with Susan Hiller* consists of my questions and responses to excerpts of interviews and talks the British-American artist Susan Hiller gave throughout her career. The exchange focuses on Hiller’s critique of primitivism in the late 1980s and the ways in which her work constructed whiteness. Ultimately, fictional conversations dwell on the unstable frontier between fiction and nonfiction in the writing of history and speak to art history’s relentless desire to converse with the past.

Towards a Critical Race History of Space and Place

ASSOCIATION FOR CRITICAL RACE ART HISTORY

Chairs: **Michelle Joan Wilkinson**, National Museum of African American History and Culture; **Camara D. Holloway**, Association for Critical Race Art History

How have architects, designers, and urban planners considered the history of racism and the politics of difference in their professions? How do educators in these fields situate their pedagogy in relation to contemporary efforts to decolonize the curriculum? How does critical race theory inform aesthetic considerations of space and place? What has been the impact of moves toward greater equity and dismantling patriarchy and white supremacy in architecture, design, and planning, fields where contemporary BIPOC practitioners have urged traditional leaders to #cedepower? In this session, panelists address such questions in short presentations about their work and in a moderated discussion.

Pedagogical Pluralism

Alberto de Salvatierra

An underexamined, yet insidious force in the perpetuation of pedagogies of colonialism and supremacy is that of the

prevalence of narrow-minded disciplinarity in the architecture field. Often made manifest through a Euro-centric exploration of “canon,” or through the valorization of a homogenous group of “luminaries,” architecture—as a design discipline that routinely unfolds space into place—must embrace cross-fertilization and modalities of interdisciplinarity. It must enact a pedagogy of pluralism. This presentation will unpack a brief history that underpins architecture’s problematic relationship with singular voices, and will aim to open up a discussion towards alternatives. This presentation builds on research completed for a co-authored paper—“Pedagogical Pluralism” in *T-Squared: Theories and Tactics in Architecture and Design* (2022), Samantha Krukowski (ed.)—by the speaker and his colleagues Prof. Samantha Solano and Prof. Joshua Vermillion.

“Puncturing,” version 4.0/Post-Pandemic Edition
Ramon Tejada

We must confront Art and Design history, theory, and practice for the lack of representation of BIPOC voices, narratives, stories, and contributions. We must “puncture” a design Canon and culture myopically embedded in Anglo/European systems and structures that colonize our thinking and making. “Puncturing” as a working methodology can literally or metaphorically create gaps, spaces, and holes. New “punctures” allow for missing histories and theories—the local, the cultural, the ethnic, the non-Anglo/European—that have been erased, neglected, rejected, subjugated, destroyed, refuted, supplanted, appropriated, ignored—to flow and become essential aspects of the contemporary, post-pandemic landscape.

Daylighting Conflict

Janette Kim, California College of the Arts

Resilience planning has championed strategies for absorbing shocks such as those posed by climate change. Cities, the logic goes, must bounce back from imminent disasters ranging from hurricanes to volatile markets, infrastructure crashes to political unrest. Resilience has captured the public’s imagination and generated optimism among city leaders. Yet critics have also denounced resilience as a smokescreen for economic growth and gentrification that suppresses critical debates about power sharing and wealth distribution. At its core, resilience theory has tripped over its own contradictions in its opportunistic complacency towards disaster. Instead, a more nuanced version of resilience would require a more empowered public process. In this presentation, I will reflect on two board games I designed that serve as decision-making tools for just such a process—one called *In It Together* that I created in the 2018 San Francisco Bay Resilient by Design Challenge, and one called *Bartertown* that I created in 2017 for the Bay Area Conservation and Development Commission. By designing interactions among players, objectives and resources, these games model the social justice implications of innovative financial and legal strategies in relationship to the space of cities. Together, these two interpretations of a ‘model’ serve as a new kind of decision-making tool for the climate change era: one that can prompt debate, acknowledge differences, and navigate their negotiation.

Negotiating Subjectivities: reflections on anti-racist design pedagogical models for democratic space-making

Quilian Riano

In this presentation I will show pedagogical models used in architectural and urban design studios that center the embodied experiences of individuals and groups in communities of color. This process seeks to not center any single subjectivity but rather to create democratically-run spaces for negotiation amongst the multiple social and political subjectivities found in any community. I will also talk about how this pedagogic model changed the relationships within the classroom, relationships with local stakeholders, and the design outcomes. Instead of producing only final spaces, the projects included cooperative models that helped facilitate changes in the architectural and urban form.

Transhistorical Feminist Agency: A Matter of Gender, Race, Time, and Place

WOMEN’S CAUCUS FOR ART

Chair: Patti A Jordan, Women’s Caucus for Art

Discussant: Linda Vallejo; Noreen Dean Dresser, Parlour 153; **Ruth Weisberg**, University of Southern California

Transhistorical feminism fortifies the capability for disrupting the dominant capitalist narratives through numerous aesthetic models armed with potentialities for political action and social justice. On this milestone - the 50th Anniversary of the Women’s Caucus for Art (WCA) and College Art Association’s Committee on Women in the Arts (CWA), three key questions emerge: How do we form linkages to seminal figures of the past to best serve as creative catalysts for socio-political transformation? What are optimal means to transcend histories and advance intersectional feminist art and social justice issues in our given climate? Can “open chronologies” foster more dynamic intergenerational conversations rooted in the essential groundwork of WCA’s founders - Judith Brodsky, Ofelia Garcia, Mary Garrard, Ann Sutherland Harris, and countless others? Discursive, inclusive strategies in allyship with like-minded feminist-sponsored organizations will offer powerful points of departure. In the canonical anthology, *The Power of Feminist Art: The American Movement of the 1970s, History and Impact*, artist Suzanne Lacy urges readers “to investigate and construct links among practices based in identity, ethnicity, social analysis, ecology, politics, and community” and “look for common values and points of collective action.” To effectively intersect transhistorical feminism with pressing social justice concerns, this session advocates roundtable formats with discourse initiated by a WCA BIPOC keynote speaker and accompanying discussants. In order to parse out deeper understanding at this critical juncture, we particularly welcome proposals that reexamine prior challenges which were overcome in correlation to those that cyclically repeated.

Feminist Speculative Fiction: Inventing Foremothers
Paula Burleigh, Allegheny College

This presentation explores how visual art strategies

associated with feminist speculative fiction in art serve as creative catalysts for social and political change. Encompassing science fiction, fantasy, and Afrofuturism, speculative fiction (SF) is a literary genre of conjecture, in which authors imagine alternative realities in order to question current norms. While SF discourse primarily focuses on literature, I argue that SF is evident and widespread in contemporary visual art. Among the most prominent strategies deployed by artists working in SF is time travel, or the speculative recuperation of lost or erased histories through storytelling. Recognizing that altering the future requires historical foundations on which to build, artists like Lynn Hershman Leeson, Cheryl Dunye, Zoe Leonard, Amy Cutler, Kathy High, and Frances Bodomo invent the histories of women figures for whom there is limited or no archival documentation. Their film, photography, drawing, and collage-based practices invite contemporary individuals to see their own intersectional identities reflected in history, constructing a powerful archive of foremothers. I read these anachronistic interventions through the lens of queer temporality, which suggests that the construction of transhistorical lineages of influence and affinity—factual or fictional—disrupts heteronormative definitions of progress and time. Rather than privileging the biological nuclear family (and its imperative to reproduce), these artists picture novel kinship structures between humans across time and space. A culture is defined by its myths and stories: writing and re-writing those stories is means of finding pathways through an increasingly perilous future.

Envisioning Cross-Temporal Collectivity in Indigenous Women's Labor Activism through Contemporary Artistic Practice

Erika Kindsfather

In 1971, three white Americans opened the Muckamuck Restaurant in Vancouver, advertising First Nations cuisine. The owners hired predominately Indigenous women staff. In 1978 after a number of mistreatments at the hands of their employers, many staff members decided to join the Service, Office, and Retail Worker's Union of Canada, a feminist labor union that allied women workers in industries neglected by the major trade unions. After failed attempts to negotiate a contract with management, the Muckamuck workers voted to strike. The strike lasted over three years, making it the longest-running strike in the province's history. Through the leadership of Indigenous women, the strike brought together the concerns of feminist, labor, and Indigenous justice movements. Despite its historical significance, the Muckamuck Strike has been excluded from dominating narratives of British Columbia's labor history. Responding to this erasure of Indigenous women's leadership in histories of labor and gender justice activism, Hunkpapa Lakota artist Dana Claxton, Vuntut Gwitchin artist Jeneen Frei Njootli, and Indigenous women's activist organization the ReMatriate Collective take the strike as an entry-point into a series of artworks that explore the possibilities and tensions that surface at the intersections of Indigenous sovereignty, labor and gender justice activism. This paper examines the material practices and visual strategies these artists employ in their works engaging with the archival traces of the Muckamuck Strike.

Using the framework of the archival imaginary, I explore the artists' mobilization of the Muckamuck Strike archives to envision cross-temporal connections among Indigenous women's movements.

Medusa: Sensing With and Thinking With the World
Sarah Beth Woods, Wheaton College

Magdalena Abakanowicz and other early Feminist pioneers helped establish a place for radical new forms of textile art within the traditional European canon. Successes, as well as controversies during the Lausanne International Tapestry Biennial of 1962, helped project Abakanowicz's career across genres and oceans as well as change the trajectory of tapestry works, evolving into the classification of fiber art. These compelling historical narratives remain less well known in the United States. They are crucial to fully understanding intergenerational discourses—helping to unpack the circumstances in which contemporary Feminist art practices evolved in the 1960s, Post-Soviet occupied Poland, and beyond. This presentation highlights important and less commonly known Transhistorical Feminist narratives and accomplishments, specifically the work of Polish Artist Magdalena Abakanowicz's revolutionary textiles that were meant to "regain the primacy of voice." These early works are resourceful and unique, utilizing ancient Polish folk-techniques, considered to be intuitive explorations "from the belly," are particularly compelling when compared to the rigid French tapestries presented during the Lausanne Biennial, and later sculptural editions Abakanowicz was being encouraged to create by institutions in the U.S. meant to function within a Capitalism-driven economy.

Translated/Untranslated Art History since the 19th Century

ASSOCIATION FOR TEXTUAL SCHOLARSHIP IN ART HISTORY

Chair: Emilie Passignat, Ca' Foscari University of Venice

In the last decade, art historians have shown a growing interest in lexicographic, linguistic and theoretical issues, opening new study perspectives. It is a fact that the connection between art history and translation is profound, beginning with that delicate type of intersemiotic translation that is ekphrasis. But the translation operation also concerns art history on a linguistic level, since through the translated texts, which are thus made accessible even to a less expert audience, an international art history is created, a historical-artistic vision with wider boundaries. Confronting one's own translated text is defined by Francis Haskell as "both alarming and pleasant" (Past and Present in Art and Taste, French preface) and a "slight discrepancy from text to text" is for him unavoidable, revealing a new and unexpected point of view on his thought. This session aims to investigate these discrepancies, with the idea of providing a new transversal reflection on translation in art history, based on four papers discussing important topics as the boundaries of aesthetics in an intercultural frame, the case of self-translation, the gender question related to translation, and the political implications that sometimes drive editorial choices. Therefore, our observations will concern the intervention of the authors in the process of translation as well as the responsibility of the translator and publishers in the interpretation of the authors' thoughts, and by the same token, the essential role of the translation in the disclosure of methodological reflections and art historical thought in its international development.

The Painter's Canon and the Translator's Mirror: 'Noa Noa' and the Aesthetics of Discrepancy

Vasile Ovidiu Prejmerean, Inst for Archaeology and Art Hist of the Romanian Academy Cluj-Napoca/ Univ of Fribourg, Switzerland

When translating Noa Noa's key passage on the relationship between art, nature and Beaux-Arts 'connoisseurs', O.F. Theis departs from the French original and switches from 'elle' -referring to Gauguin's Tahitian neighbour- to 'this remark' -as in her voicing admiration for Olympia's beauty. Such wording is unfindable in Gauguin's text and furthermore '?' replaces '!' at the end of the sentence. This 'adaptation' was passed on from the aforementioned 102-year old version to all of the subsequent editions, thereby completely changing the conversation from Olympia as person/Olympia as painting vs. the occidental professors' aptness to appreciate Tahitian beauty -which is what Gauguin wanted to debate as shown in the following paragraphs when he discusses his neighbour's innate charm- to whether or not French academics would agree with her remark about Manet's art/model being aesthetically pleasing. Thus, despite the English translation, looking into a non-westerner's mirror to inquire into 'our own' art is not what the original text intended, indeed it is the very opposite -looking beyond one's mirror in order to be able to appreciate islander beauty. Our paper will seek to analyse the

discrepancies between the French version -in itself a complex piece of writing, given the numerous variants, the fluctuating relationship between Gauguin and Charles Morice, as well as the intricate part the artist's own illustrations play- and the English one and how they influence the reader's perception of one of the most influential and sophisticated art historical, autobiographical, ethnographical and literary documents to ever see the light of day.

New Life. Exile, scholars and languages

Marco Mascolo

The paper focuses on the different histories of some scholars who, in the first half of the XXth Century settled in the United States from Europe. Focusing especially on German scholars who crossed the Atlantic to start working in museums and public institutions before the rise of the Nazi's in their homeland. Until the forceful emigration of German and Austrian art historians after Hitler's rise to power, American art museums were deeply influenced by their German counterparts. The flight of scholars from German and Austria during the Nazi era would have a deep and profound influence in shaping art history in America, especially in the academic context. As Karen Michaels stated, "The forced migration of German and Austrian art historians to the United States is now seen as the most momentous transmission process in the history of twentieth-century scholarship, comparable in its effects only to the migration of sociologists and psychologists". In these continuous fled of people and knowledge between the two sides of the Ocean, language played a central role. Erwin Panofsky's essay on the 'linguistic condition' of a German exiled scholar described the difficulties (and chances) to switch from one language (German) to another (English). The situation Panofsky described, though, was the final moment of a process started at the beginnings of the century. This paper will analyse those years (1900-1920) trying to elucidate what kind of linguistic, cultural, and even political issues were imbedded in their language(s).

To Linda Nochlin and Beyond: (Un)Translating Women Art Historians

Emilie Oléron Evans

Fifty years on, this paper asks Linda Nochlin's provocative question, "Why have there been no great women artists?" about Nochlin's own international legacy in the field of art history, taking the example of France: "Why have there been no great translations into French of books by women art historians?" Who translated and who translates today into French the feminist art history Nochlin advocated for? How do these translations convey the original's cultural resonance in a language that allows for distinctions between the masculine and the feminine? Case studies included in this paper will reveal the paradox that, although Nochlin is clearly the most often quoted woman art historian in French scholarship about women artists of any genre or era, translating her does not seem to have generated the discovery of other foreign voices in the field, or even of her other contributions to art history. Indeed, while her 1971 article is being reedited in a new translation, her other major publications translated into French: Politics of Vision (Les politiques de la vision, 1989) and Women, Art and Power (Femmes, art et pouvoir, 1993)

are both currently out of print.

Translating Emile Zola's Salons in Communist Context
Adriana Sotropa

The present paper analyzes the rationale for translating Emile Zola's Salons into Romanian in 1976 during the communist regime. Why translate Zola's writings in a context where Communist ideologies prevailed and imposed strict censorship guidelines? Were Zola's opinions, his status and position as a French art critic from the second half of the 19th century so important to 1970s Romania, as to warrant his work's translation? The context and timing of this translation raises an obvious follow-up question: why would a country that consistently claimed a francophone status wait so long for the translation of a prominent French writer? Endorsing leftist views, Zola didn't appear to represent any kind of threat to the communist regime of the time. This was, most likely, the necessary and sufficient condition for promoting his writing in communist Romania. In addressing these issues, the current paper will take into consideration the translation itself, the translator, and the political agenda of the publishing house, Meridiane. One of the most important and long-lasting publishing house in the Romanian editorial landscape, Meridiane was especially known for publishing Western authors. Zola's translator's forward, eloquent and lengthy, is evidently ideological. Analyses of the translator's foreword can explain Meridiane's decision to translate Zola at that time. Ultimately, the book itself as a cultural object will be studied, in conjunction with copyright logistics and the faithfulness of the Romanian translation to the original French publication.

Transnational, Transcultural, Transversal: On the Decolonial Discourse of Art

Chairs: Marsha Meskimmon, Loughborough University;
Jane Chin Davidson, California State University, San Bernardino

The recent emphasis on the term transcultural in the discourse of art and art history raises pressing questions about the deployment of a range of terms expressing geographical, political and social forms of crossing and exchange such as transnational, trans-regional/local and transversal. None of these terms are innocent, each brings complex historical baggage; with the "national", for example, links with nation-building, transnational capital and today's version of white nationalism, and with the "cultural", historical entanglements with "racial science" and anthropological fictions of "dying cultures." And yet, the most progressive, decolonizing work in art and art's histories today explores the transformative potential through the rewriting of linear narratives and Eurocentric universals, narrating worlds created by art's complex and multi-directional transits and transpositions. This work includes trans*, feminist and queer explorations of materiality and language that undermine the patriarchal structure of institutional racism and the coloniality of gender and sexuality. This panel asks questions such as, how and why are researchers adopting the transcultural, transnational and transversal; how do these terms speak for them with relevancy and significance? Can the "trans" reference be both progressive and nefarious, maintaining the possibilities of both historical contradiction and dissent? In artistic globalization, can art researchers transcend the inevitable antagonisms of terminology, such as supplanting transnational with transcultural in the same way that transnational has tended to supplant diaspora? In destabilizing the Eurocentric language for art/art history, the ongoing resistance to patriarchal power is integral to the decolonizing processes for a globalized art discourse.

Art Histories Beyond Inclusion – Thoughts from the Periphery

Monica Juneja

Even as we speak of art as a transnational phenomenon, perceptions and theorizations of its production continue to be refracted through the prism of the nation. Contemporary multicultural societies negotiate this paradox by adopting practices of inclusion or additive extension, at the level of both institutional practices and scholarly narratives. An inclusive art history often ends up incorporating its object of study into an already existing paradigm, rather than rethinking or transforming that paradigm. By disrupting the nexus between nation and culture, the principle of transculturation in its original formulation by Fernando Ortiz, signals the need to question the epistemic foundations of disciplines that have been created within the contexts of nation-building. It allows us to unpack the ways in which the structuring logic of racism and coloniality built into knowledge production and the art system infuses nationalist ideologies, which in turn draw on similar notions of mono-cultural purity. A transculturally framed art history not only shakes up a system of organizing the world into centres and peripheries, it allows a reconceptualization of

the periphery into a political location/position that can change ascriptions such as marginality or 'belatedness' into a source of agency. Writing such an art history from a position beyond Euro-America works to dismantle existing divisions between a 'mainstream' and 'regions' segregated as 'areas', clearing the way for theory-building by drawing on intellectual resources and insights from a plurality of sites and traditions.

Dispossessed: Feminist Creative Processes in Transnational Communities

Ceren Ozpinar, University of Brighton

Transcending countries, political histories and personal narratives, transnational communities draw together many diverse localities. Despite being dispossessed and dispersed across the world—yet attached to more than one national framework—their experiences of unsettling histories are transmitted across the borders through the circulation of collective and individual memories. Histories of oppression and loss in Kurdish, Armenian and Turkmen communities are enmeshed in such intertwined pasts of violence, which have been sustained and reformed through displacement and oppression during intense nation-building projects in the Middle East. Yet, regardless of these circumstances, diverse social and gender structures flourished in some of these communities over time, disrupting established imperialist orders and mainstream views. This paper will focus on feminist creative processes which help makers tell the stories of war, resistance, and conflict of transnational Kurdish communities. Exploring the promises that the terms “transnational” and “translocal” offer for building alternative political futures, it will consider the art experimented beyond the limits of nations and national narratives. Undercutting expectations and assumptions about feminist agency and creative process, these works act as sites of dissent and remembering, while demanding answers for burdened pasts and presents. This paper will thus offer an understanding of how the terms transnational and translocal can be deployed to confront violent histories and memories that are re-constituted as visual forms of knowledge in conflict-affected, dispossessed communities.

'The Map', 'the Human' and the Territoriality of US Black Studies: the Transnational Cartographies of Caribbean/Jamaican Art

Agostinho Pinnock

Meditating on Jamaican, post-colonial theorist, Sylvia Wynter's critique of the institutional evacuation of Black Studies in 'How we mistook the map for the territory...', this paper argues two key points: First, Caribbean and Jamaican geographies operate beyond simple origin points as outlined in Wynter's model. And secondly, the notion today of a privileged, exceptionalised Black humanity exclusively located within the American nation-state tends to foreclose Black liberation by reproducing logics of white supremacy. For the development of my research, I am arguing against a view of Black Studies as the discursive 'response' to white supremacy as a condition of its existence and, relatedly, notions of Black livability specific to the Caribbean/Jamaican context. Through an analysis of selected works from Jamaican visual artists, Ebony Patterson and Leasho Johnson, the paper asserts that

Blackness is multiple and that the under-valuing of Jamaica and the Caribbean within this mode of theorising equates to a politics of extraction and erasure in service to white supremacy. It keeps the colonial status-quos in place by ensuring such scholarship remains outside the reach of critical scrutiny.

Under- and After-lives of the 'Yellow Trade': Candice Lin's La Charada China (2018--), Plantation Ecologies and Transversal Entanglements

Wenny Teo, Courtauld Institute of Art

This presentation examines transversal entanglements between the Caribbean and China through the lens of contemporary artistic practice. It focuses on the Chinese-American artist Candice Lin's (b.1979) ongoing series of intermedial installations *La Charada China* (2018 --), tracing the troubled history of the so-called 'Yellow Trade' (la amarilla trata, 1847-1874) following the abolition of slavery during the Opium Wars – hundreds of thousands of Chinese indentured labourers were shipped to the Caribbean and the Americas (by coercion or deception) to sugar and tobacco plantations, working alongside or replacing African and Indigenous slaves. Although Chinese 'coolie's were subject to the same dehumanising treatment, they also occupied an ambivalent ethno-economic grey zone between Black and white, enslaved and employed. Lin unearths the buried history of these marginalised subjectivities and migrations of labour from a multispecies perspective; transposing living plant and seed specimens as well as other organic materials to the artificial ecology of the museum and gallery, drawing attention to how the contemporary global systems of exploitative wage labour that have fuelled China's meteoric rise and growing geopolitical influence (in the Caribbean and elsewhere) are rooted in the colonialist infrastructures of plantation economies. Through a close reading of the material, conceptual and aesthetic dimensions of *La Charada China*, this paper explores the intersections between ecosophical criticism, transnational feminism and transversal politics through Sylvia Wynter's reflections on the 'under-life' of plantation ecologies. It considers how the poético-revolutionary possibilities also foment a politics of resistance in our period marked by Anti-Asian violence and discrimination.

U.S. Latinx Art, Pre-1950

US LATINX ART FORUM

Chair: Ray Hernández-Durán, University of New Mexico

Discussant: Tatiana Reinoza, University of Notre Dame

A cursory review of the scholarship in the field of U.S. Latinx art reveals a tendency to focus on the art produced from the mid twentieth century through the present. However, the Latinx presence across the diverse spectrum of ethnic, racial, and national origin has long existed in what today is U.S. territory, as is the case with longstanding communities in the Southwest, West coast, Southeast, and Puerto Rico, all of which pre-date the existence of the United States. Steady waves of immigration from the Caribbean and various regions of Latin America from the nineteenth century on further compelled the formation and growth of Latinx communities throughout the U.S., shaping, in turn, Latinx visual and material cultures. Recognizing the deep roots of these varied populations, we can thus ask, what kinds of artistic production do we find associated with historical Latinx communities from, approximately, 1800 through 1950? Because scholars agree that Latinx art is “American” art, in what ways can we rethink the field’s chronological parameters and/or disciplinary contours to include artists and art histories that may be otherwise omitted? What correspondences do we find, if any, between early Latinx art and larger national/international artistic trends? What does Latinx art convey about the complex histories of U.S. relations with its Latin American neighbors, including, of pre-1950 U.S. racial, ethnic, and class dynamics? Proposed papers could examine religious imagery, architecture, decorative arts (e.g., textiles, furniture, ceramics), performative expressions, early Latinx painting and photography, or any issues related to historiography and methodology.

Colonial Entanglements in the Art and Archive of Mariana Williamson de Coronel

KarenMary Davalos

Chicana/o art historical methods support the invisibility of the art of Mariana Coronel (1850–1918). At the age of nine, her parents, Nelson Williamson of Maine and Gertrude Román, una tejana, brought her to California from Texas. When in 1873 she married Antonio F. Coronel, the first Mexican mayor of Los Angeles under the United States flag, she publicly negotiated her status to preserve their wealth in the aftermath of the US-Mexico War (1846–1848). Her art and life also displayed nostalgia for Mexican and Indigenous cultures, specifically through the Coronels’ massive collection of historical documents, visual art, and material culture produced between 1750 and 1900. These desires, negotiations, and complexities are embedded in her art (needlepoint, drawnwork, wax sculpture, and paintings) and the collection, which Mariana managed before and after Antonio’s death in 1894. Using decolonial feminist theory, the presentation questions if the feminist valuation of domestic artistry and Chicana/o studies celebration of resistance and affirmation are easily applied to Mariana’s needle work, wax figures, archive of embroidery samples, and collection of early photographic portraits. Although the recovery of Mariana’s art rethinks parameters and disciplinary methods of Latinx art histories,

what is the cost? Her contributions to and stewardship of the collection illuminates nineteenth-century borderlands contradictions and tensions due to race, gender, and settler colonialism. Thus, the goal is not to rescue Mariana Coronel from art historical invisibility but to name the colonial violence she perpetrated and model how Latinx art histories might responsibly serve anti-racist and de-colonial futures.

Santeros Uprooted: Ecologies of Woodcarving in New Deal-Era Hispano New Mexico

Sonja Elena Gandert, The Graduate Center, City University of New York

The New Mexico Hispano tradition of santero woodcarving has long enjoyed acclaim among scholars and collectors. However, in the case of both colonial-era santos and later woodcarving revivals under the auspices of the Federal Art Project and following the aesthetic guidelines of the Spanish Colonial Arts Society, santero artists were frequently cast as intuitive creators existing outside of contemporary life. Indeed, artists, such as, Patrocinio Barela and José Dolores López were initially dubbed “modern primitives,” whose artistic expression was equated with the putative timelessness of rural society. More recent scholarship has foregrounded santeros’ agency and innovation, active participation in sociopolitical and intercultural negotiations around authenticity and modernist expression, and the regional significance of generationally-transmitted material, technical, and spiritual practices. Less highlighted are affinities between woodcarving as praxis and the ecological concerns underpinning uses of wood in New Mexico. As Chicano studies scholars Devon G. Peña and Rubén O. Martínez have noted, “From furniture to dwelling construction; from headgates to corrals; from carved saints to saddles—forest wood products permeated the material culture of Hispanos.”[1] This paper approaches the work of New Deal-era santeros through an eco-critical lens, analyzing the ecological implications of wood as medium and drawing connections between land-related struggles and the rootedness of the woodcarving tradition in Hispano communities impacted by encroaching Anglo settlement. [1] Devon G. Peña and Rubén O. Martínez "The Capitalist Tool, the Lawless, the Violent" in *Chicano Culture, Ecology, Politics: Subversive Kin*, ed. Devon G. Peña. (Tucson, AZ: University of Arizona Press, 1999). 160.

Towards a Latinx Printmaking Tradition in Chicago: A Look at Mexican and U.S. Exchanges during the 1930s and 1940s

Julia Fernandez, Denison University

During the 1930s and 1940s, Chicago became a site for transnational artistic exchange that saw Mexican artists traveling to the city to exhibit their work and Chicagoans traveling to Mexico to work and collaborate with Mexican artists. The Art Institute of Chicago’s curators were vital in promoting the exchange of transnational ideas and modern art during this time, as well as creating a vast Mexican graphic arts archive in the U.S. that would influence a future generation of Chicana and Latinx artists in the area. Print exhibitions and collections were especially abundant. The museum’s Latin American print collections grew by over three hundred after one of the first U.S. exhibitions on José

Guadalupe Posada, as well as a series of exhibitions on printmaker, Leopoldo Méndez and the Taller de Gráfica Popular. This presentation builds upon the foundational work of the Midwest Latino Arts Documentary Heritage Project and Diana Miliotes' work at the Art Institute of Chicago. The Art Institute's exhibition and collecting practices coincided with an increase in Mexican immigration to Chicago at this time. I approach the Art Institute of Chicago as a key venue for transnational exhibition and collecting practices in the 1930s and 1940s and consider the relationship between the Art Institute's curators and Mexican artists, the exhibitions and collections that were produced by these relationships, and the role of these exhibitions and collections in reflecting an increasing Mexican-American community in the Midwest.

Wifredo Lam in New York: The Legacy of Realismo Mágico and Its Influence on U.S. Painting

Stephanie Lebas Huber

This paper examines a number of paintings by Wifredo Lam produced after his 1941 return from Paris, when he split his time between Cuba and New York City. I address the introduction of Afro-Cuban themes into his work during this time and the scandal that these paintings caused when they were exhibited at the Pierre Matisse gallery. I argue that the reception of Lam's paintings at this show—especially his famous gouache, "The Jungle" (1943)—serve as testament to the way that, both, the gallerist and André Breton sensationalized Afro-Cuban themes. The Museum of Modern Art then purchased the work for its collection, where it would later serve as inspiration to U.S.-born artists, such as, Jean-Michele Basquiat. I propose that, although Lam's work is traditionally identified as Surrealist, it is distinct from the context and goals of Breton, who wielded profound control over the movement. I suggest that Lam's work should, instead, be viewed as representative of the tension that exists between "realismo mágico," associated with Colombian author, Gabriel García Márquez and "lo real maravilloso americano," a term coined by Cuban novelist, Alejo Carpentier to describe an autochthonous Latin American form unique to the region's culture, geography, and postcolonial situation. Like these overlapping literary genres, Lam expresses in his work a fundamentally supernatural relationship with the environment, which in and of itself resists colonial cooption. I claim that this tension had an influence on postwar artists in the U. S. who sought an aesthetic language indigenous to the Americas.

Uncovering Collections through Correspondence

Chairs: **Daria Rose Foner**, The Morgan Library & Museum; **Kathryn Kremnitzer**, The Art Institute of Chicago

During the past year, cultural institutions have been examining their formation and legacy with a renewed emphasis on public-facing transparency. Correspondence carried out by wide-ranging networks of curators, collectors, dealers, and scholars, among others, provides one productive path of inquiry to explore behind-the-scenes aspects of building public and private collections. While static, these documents reach far beyond the walls of any single institution, gallery, or home and attest to the dynamic exchange of ideas and objects that defines the acquisitive process. These narratives are often as complex and colorful as the objects themselves, but the official record (standard provenance information, credit lines, and collections catalogues) rarely reflects them. As digital initiatives increase accessibility to such archival holdings, unprecedented opportunities now exist that can broaden our understanding of the individual labors and collective efforts that guided the development of today's cultural institutions. This panel invites submissions that address how correspondence can tell new stories about collection-building and reveal the many persons and entities involved in the buying and selling of objects that now form the core permanent collections of many libraries and museums. It looks beyond a linear history of ownership to recover the many intermediary persons whose work, while often unacknowledged, was formative in shaping cultural institutions today.

Negotiating for Art in America: Private Letters and a Shadow Art Market in the Martin Birnbaum Archive

Julie Codell, Arizona State University

The 1800+ letters to/from Martin Birnbaum, art dealer and art agent, reveal a wide network of institutions and collectors for whom he purchased European 19th- and early 20th-century art. After employment at the prestigious Scott and Fowles Gallery (1916-26), Birnbaum became an art agent. His clients, sharing his view that art should be publicly accessible, donated works he bought them to public institutions, affecting American culture beyond any single institution or collection: Grenville Winthrop (Fogg Museum), Eliza Radeke (Rhode Island School of Design), Henry McLenny (Philadelphia Museum), Gisela Richter (Metropolitan Museum), Charles Hutchinson (Chicago Art Institute), Stephen Clark (Metropolitan Museum; Museum of Modern Art), Thomas Cochran (Addison Gallery), Charles and Anna Taft (Taft Museum), Bartlett Arkell (Canajoharie Museum), James Parmelee (Case Western Reserve). His letters and invoices (Smithsonian Archives) detail the very dynamic exchanges of ideas and objects with his sophisticated clients in a treasure trove of information about transatlantic transactions for 19th- and 20th-century art, including his early purchases of works by David and Ingres for his clients. I will analyze exemplary cases of negotiations between intermediary sellers (often ignored or lost), Birnbaum and his clients over prices for art not yet on

the market or in auctions, and consider how Birnbaum shaped his clients' collecting practices and what innovations in taste and negotiated prices emerged from these relations. I will briefly note how such archives are resources for information about often invisible owners/sellers, undisclosed pricing, and behind-the-scenes collecting and shaping of public taste.

Robert Lehman as a Collector of Asian and Islamic Art
Alison Manges Nogueira, Metropolitan Museum of Art

The Robert Lehman Collection has traditionally been recognized for its wide-ranging holdings of European art, encompassing painting, drawing, sculpture, and decorative arts across seven centuries. In actuality, the scope of the Collection is significantly broader, and includes (among its 2,700 objects) a corpus of 150 Asian and Islamic works, ranging from ninth-century Syrian glass to nineteenth-century Chinese porcelain and textiles. In fact, the Iranian ceramics and Chinese sculpture acquired by Philip Lehman and his son Robert between 1911 and 1914 were among the first objects to enter the Collection. Distinct iconographic parallels between these works and Italian paintings purchased by the Lehmans at precisely the same time suggest the collectors' early interest in cross-cultural dynamics. Examining Robert Lehman through a new lens, this paper explores a series of letters that give voice to his keen interest in Asian art, its influence upon his early formation as a collector, and the subsequent development of the Collection. During his travels to Asia in 1913-14, when Robert made his first independent acquisitions, he wrote impassioned letters to his father extolling the exceptional quality of Asian art, and describing his encounters with works of art as "revelations." Robert urged him to share in his deep appreciation of Eastern artistic traditions, stating: "This art is full of feeling and most inspiring – more so than any European [art]..." This correspondence sheds unique light upon Robert Lehman's collecting of Asian art throughout his lifetime.

"Above the rank of a servant": Taking Charge of the Frick Picture Gallery, 1915–19

Caitlin F. Henningsen, The Frick Collection

Henry Clay Frick's mansion at 1 East 70th Street was lavishly staffed during his lifetime, relying on roughly 30 maids, footmen, handymen, laundresses, and more to care for the home and family. So complete was the house's eventual transformation into a museum that few traces of their presence survive outside The Frick Collection's archives. Critical to this transition, which began well before the founder's death in 1919, was the addition of professional staff to administer the grand Picture Gallery. This paper explores the hiring of museum worker Ruth Williams, who was given "charge of the gallery" from 1915-1917, a time when the collection was expanding both in scope and in terms of its public presence. Correspondence between Williams, Frick, members of the household staff and visitors to the mansion illuminates her role, which she later described as that of "curator." These unpublished documents offer a window into post-acquisition processes like installation and nuance our understanding of the house as a site for labor. By recovering the work of "intermediary" figures like Williams we gain a more complete picture of the history of museums and collecting, one

which goes beyond the practice of connoisseurship and market savvy.

An Artful Correspondence: Canvassing for Loans in Mid-Victorian Britain

Elizabeth A. Pergam, Society for the History of Collecting

Today, institutional loan requests have taken on an almost boiler-plate form now that temporary exhibitions are an accepted part of museum programming. In contrast, the organizers of the first large-scale blockbuster art exhibition, the Manchester Art Treasures Exhibition of 1857, had no model to follow. Fortunately, the bulk of the correspondence remains intact, if understudied, at the Archives of the Local Studies Unit at the Manchester Central Library. These letters reveal a complex web of social networks and hierarchies that the members of the Executive Committee and their officers had to navigate to ensure that this unprecedented event in which over 10,000 works of art drawn exclusively from British private collections could be staged at the purpose-built Art Treasures Palace in the Manchester Cricket Grounds, Old Trafford. An examination of this collection of letters—indexed, copied, and preserved in volumes of Out Letter books and Letters Received—allows us to understand better the exertion of subtle (and more overt) social pressure, issues of nationalism and regionalism as expressed by the notion of "art wealth," the relationship between living British artists and their collectors, and the exchange of information about the contents of private collections. This paper will demonstrate how this once-in-a-lifetime event provided a model for temporary loan exhibitions not only in British museums but around the world for generations to come. Furthermore, by looking at this collection of correspondence, we see an early instance of the professionalization of curatorial practice.

Unpacking the Russian Avant-Garde - a Discussion

Chairs: Roann Barris, Radford University; **Olga Olkheft**, Bielefeld University

The co-organizers of this panel have both been studying the representations of Russian Avant-Garde through exhibitions: one has focused on the American interpretation while the other has focused on its emergence in Russian interpretations. Until the early 1960s such a phenomenon as 'Russian Avant-Garde art' does not exist in the world art history, and the story of the re-opening of forgotten Russian modern art was influenced both by Cold War dimensions as well as the changes in Soviet culture brought by Khrushchev's Thaw. While the significance of such figures as Barr, Costakis or Khardzhiev in this story has been repeatedly discussed and studied, as have Katherine Dreier and Camilla Gray, the impact of many women actors, in curatorial and academic roles, both from the Soviet side - such as Irina Antonova and Ekaterina Furtseva, or the Western side - such as Nancy van Norman Baer, Magdalena Dabrowski, or the six women curators who played a role in the Guggenheim Costakis exhibition--have never been discussed precisely. Relating to the women-centered content thread, we ask when did women become involved in the curation of exhibitions of the Russian avant-garde? Did they bring a different perspective to these exhibitions than their male curatorial colleagues? Is their impact unknown because of their gender? the quality of the exhibitions, or the Russian theme? We invite papers that address the contributions of some of the overlooked women involved in exhibitions and other efforts to bring the Russian avant-garde into the public eye.

Empress of the Soviet Museum: The Pushkin State Museum in the Era of Irina Antonova

Olga Olkheft, Bielefeld University

This paper is dedicated to the memory of the legendary director of the Pushkin Museum, Irina Antonova, who ruled it permanently for more than half a century. She is remembered as an iron lady, a Soviet functionary, and organizer of the most incredible exhibitions that amazed the Moscow public. One such exhibition was «Moscow - Paris: 1900 - 1930» (1981), which became the first exhibition when Soviet authorities opened closed museum loans and showed avant-garde on a large scale officially, allowing for the first time to evaluate the significance and breadth of Russian Avant-Garde art. As Irina Antonova recalled, this exhibition "should never have happened" from the official ideology point of view: "When they proposed to do this exhibition, everybody declined. The director of the Tretyakov Gallery at the time reacted with 'Over my dead body!' The director of the Academy of Arts said, 'Not in the world!' I attended that meeting, and I told them: there is no need for a dead body. We will do it. All of them were scared. It was holy awe in the face of the formalist art". However, it was far from the first event that did not fit into the context of the official ideology of the USSR. Since Khrushchev's Thaw Pushkin State Museum regularly exhibited modernist art and took a particular place in the Soviet museum world, which became possible thanks to its director, who combined the

incongruous - undoubted loyalty to Soviet ideology and contemporary international views on art.

Remaking the museum as theater: Hadid's Guggenheim **Roann Barris**, Radford University

In my continuing research on exhibitions of Russian art, one exhibition that has long intrigued me is The Great Utopia. One reason for my interest is the number of curators and museums that were involved in planning this large exhibition. But of particular interest in this exhibition is the fact that the installation (throughout the Guggenheim Museum) was designed by the architect Zaha Hadid. I plan to explore her installation as the creation of a suprematist/constructivist work of art. We know from her statements and writing that her interest in those movements infused her work throughout her career. What has not been analyzed to any degree is the question of whether or how her work for that exhibition succeeds not only as an exhibition but as a unique work of art, making clear some of the basic tenets of suprematism and constructivism. In short, this exhibition made a style of painting and an entire museum into a theatrical experience - something that the museum continues to do in the present but with the involvement of dancers and performers, an element not present in Hadid's redesign of the museum. In the end, the real question is how did Hadid's installation reshape our understanding of exhibition design.

Female approach - Curatorial practices in the Tretyakov Gallery

Anastasia Kurlyandtseva, State Tretyakov Gallery

The history displaying avant-garde art at the State Tretyakov Gallery is notorious. In 1936, all avant-garde works were considered "formalist" and removed from the museum halls to basement storages. And only fifty years later, in 1986, the question on exhibiting the avant-garde in the Tretyakov Gallery arose again. At the same time, in the late 1980s, exhibitions of Pavel Filonov (1988), Kazimir Malevich (1988), Wassily Kandinsky (1989), Lybov Popova (1989), El Lissitzky (1990), Marc Chagall (1991), and others took place. The avant-garde became part of the permanent exposition only in 1995. The curators of the first exposition in 1995 in the halls in Lavrushinsky Lane were specialists of Russian art of the first part of XXth century Irina Vakar and Alla Gusarova. Three years later, the exposition was replaced to Krymsky Val, under the curatorship of Yan Brook, Nina Divova, and Tatiana Ermakova. While men traditionally controlled the cultural policy and ideology questions in the Soviet Union, the museum sphere in general, and notably the Tretyakov Gallery, was at the disposal of women. The museum has always had more women employees, and they were the ones who created permanent displays and exhibitions. Previously, this aspect has never been articulated or analyzed. The peculiarities of Russian Avant-Garde display have never been considered through the prism of female optics. In my paper, I propose to discuss the women-centered curatorial tradition of the Tretyakov gallery, which previously was overlooked as irrelevant or unimportant.

Unsettling Site: Public Art Towards Settler Colonial Accountability

Chair: Livia Alexander, Montclair State University

In the past two decades, much of the discussion about site-specific public art was conducted in the context of an embrace or critique of the concepts of “creative placemaking,” “creative cities,” and urban development. Critics account for the ways artists have contributed -- sometimes against their own interest -- to the gentrification of the very neighborhoods in which they live and work. But such discussions -- mostly urban-centric-- often occur outside of a concern for Place in the context of settler colonialism, globalization, and environmental degradation. These, much like the “creative cities” model are both factors in, and byproduct of, neoliberal policies and the neocapitalist system that govern contemporary democracies. In this panel we explore public site-specific artistic interventions that attempt to unpack, resist, and offer alternatives to the extractive approach that uses Place as a passive backdrop to a commodified artwork/cultural experience. Instead, these practices unsettle the relationship to place, encouraging critical engagement with complex histories and potential futures. The three presentations will look at site-specific works in Israel/Palestine and Canada, as examples of decolonial practices that imagine and express Indigenous sovereignty, and that encourage settlers to move past “settler guilt” and towards accountability.

Temporary Forever: The Shack, The Host and Their Guest
Livia Alexander, Montclair State University

Entering the compound of the Hansen House Center for Design, Media and Technology during the holiday of Sukkot 2014, visitors were welcomed into the Eternal Sukkah, a humble weathered structure made out of mismatched rusty sheets of metal and planks of wood roughly hewn together. Its corrugated metal roof punctuated by a modest palm frond was possibly the only visual clue that identified the shanty structure as a sukkah, as brush-made roof is one of the Sukkah's structural requirements in accordance with Jewish custom. In this paper, I trace artist duo Salamanca's transformation of an informal Bedouin dwelling shack on the city's outskirts to a Jewish Sukkah and an art object in the collection of the Israel Museum. Politically, the duo aimed to trouble the Zionist narrative focused on the return of the Jews to their promised land after many years of exile by pointing to the ways in which it inflicts a similar fate on Palestinians today forced out of their land and bringing about their exile. Through an examination of the structure's multiple sites and iterations, I explore the associated shifting gestures of performing hospitality as it transforms from a space of dwelling to an art object. I seek to highlight how the Eternal Sukkah project troubles ideas of being at home in a settler-colonial context, whilst addressing questions of ownership and access, nomadism and permanence.

Double Exposure in Belle Park

Dorit Naaman, Queen's University

Driving into Kingston Ontario one might notice an unexpected sight: a Totem pole neglected and unmarked. Only after

considerable investigation can one discover that the pole was carved by members of the Native Brotherhood at Joyceville Correctional Institution in 1973, and presented to the City to acknowledge 300 years of European presence in the area. The pole marks the entrance to Belle Park, a recreational facility built on a landfill. The landfill in turn was built on a wetland. And the wetland formed a rich habitat connecting Belle Island to the shore of the Great Cataraqui River. As a multilayered site marked by ongoing environmental and colonial violence, Belle Park is also a site of natural regeneration and the persistence of Indigenous communities. In 2020, together with a historian and curator I co-embarked on a collaborative Research-Creation project that includes geographers, environmentalists, artists, Indigenous community members and other park stakeholders to bring attention to this site through performances, audio and video documentaries, audio and physical walking tours, AR, VR and more. We seek to illuminate the unseen, denied, generative, and unpredictable dimensions of this space in order to imagine possible and less-toxic futures. In this presentation I will discuss the success and challenges of the first two interventions in the park: an AR project presenting the plentitude of fish that once lived in the river, and a time-lapse video where Indigenous and settler partners ask the Totem Pole questions about living on top of garbage.

Talkin' Back to Johnny Mac

Erin Sutherland, University of Calgary

In January 2015, the city of Kingston, Ontario, Canada celebrated Sir John A Macdonald's 200th birthday. John A. Macdonald was the first Prime Minister of Canada, and he made Kingston his home for much of his life. Normally, the city is full of plaques and place names dedicated to the Prime Minister, often called the “Father of Confederation.” Leading up to the 200th birthday celebrations however, Macdonald's name was everywhere. While much of the celebration focused on glorifying his colonial achievements as central to Canada's history, there were a number of events dedicated to critiquing that narrative, and presenting a more accurate portrayal of Macdonald to the public. As part of this move to unsettle the celebrations, I curated a five part performance series titled “Talkin' Back to Johnny Mac.” The performance series made space for five artists, four Indigenous and one settler, to intervene in the colonial narrative present in the city and across the country in 2015. Each artist made visible their own relationship to the idea of Macdonald, and interrupted the positive (and uncomplicated) story of confederation. The series provided space to complicate and disrupt, while producing an alternative narrative. The proposed paper will explore the role of the performance series in taking up space while enacting Indigenous sovereignty and unsettling settler narratives.

Unstable Archives: Installation, Film, Ancient Ceramics

The Lure of the Forest: Daniel Steegmann Mangrané and Landscape In Transition

Oksana Chefranova, Yale University

Focusing on multimedia works by Brazil-based Catalan artist Daniel Steegmann Mangrané, the paper examines dissolution of landscape as a visual medium and epistemological apparatus to approach nature. Upsetting the hierarchy that privileges the sublime landscape as a subject for art and a totality secured by the frame, Mangrané's practice transforms landscape into a new set of relations operating across different media, united by the dispositif of gallery exhibition. The artist offers a reversal of the landscape logic—instead of landscape as a representational mode based on transformation of a physical space into a picture, inside his gallery landscape as a pictorial mode expands into an array of images, objects, installations. I argue that for Mangrané this reversal speaks to a failure of a singular artistic medium or practice to capture a natural phenomenon as efflorescent and fragile as the Mata Atlântica rainforest he researches via photography, 16mm films, and VR. The paper constructs a genealogy of forest imagery across landscape painting starting from the seventeenth century, while claiming that the forest as an intricate network of interdependencies and transformations becomes the foundation of Mangrané's exhibition philosophy. Inspired by Roger Caillois' notion of mimicry and by the theory of Perspectivism coined by anthropologist Eduardo Viveiros de Castro, in which the forest emerges as an ontological multiplicity that cannot be rendered in a single image but expands into plurality of media each having its own perspective, Mangrané creates in the gallery what I define as the multiperspectival sensible media ensemble.

Between Past and Present in Tuni Chatterji's 2012 Okul Nodi

Priyanka Basu, University of Minnesota Morris

Tuni Chatterji's experimental documentary film *Okul Nodi* (Endless River) (2012) consists to a great extent of shots of boatmen traveling on Bangladeshi rivers. At key moments, historical recordings of Bangladeshi boatmen's songs known as bhatiyali are played on the soundtrack. Also shown are interviews with enthusiasts of this musical form. The film seems simple in structure and approach, but in fact, it carries out multiple tasks. First, it "archives" the landscape and musical genre at the same time that it shows us scenes of great perceptual immediacy. In addition, bhatiyali music proves to be an elusive subject to document. It is both present in the film on its soundtrack and in the cultural imaginary of interviewees and absent for the most part from the contemporary landscape. What the film records instead is the "passionate" interest in the genre on the part of dispersed "experts" and the network of sensations and meanings that they ascribe to the form. The film's form and aims are also related to important contemporary strands of experimental and art film about memory, history, and place. Moreover, the film open-endedly evokes historical and environmental issues. These include the Partition of the subcontinent and subsequently that of Bengal and the interconnectedness of landscape, ecology, and culture in the Bengal Delta. This paper will examine these layers of recorded archival audio, ambient sound, filmic visuals of landscape, documentation, and the historical and ecocritical issues generated by this experimental film.

The Role of Revival in the Ancient Americas: Tracing Changes in Ica Artistic Expression on the Andean Coast (c. 1000–1600CE)

Sara Morrisset, The University of Cambridge

The phenomenon of artistic revival is often discussed in the context of European and Euro-American cultures from the early modern period to the present, but few have explored the rich patterns of revival in the ancient Americas. Based on my fieldwork in the lower Ica Valley on the modern-day Peruvian south coast, the Ica society (distinct from the later Inca Empire) engaged in the repeated practice of artistic revivals which restored styles and designs of painted ceramics from the Ica's ancestral past. The Ica revivals are linked across time to eras of widespread social and political change that impacted the Ica Valley, such as the disintegration of the expansionist Wari Empire (c. 1000CE) and the collapse of the vast Inca Empire (c. 1532CE). My research analyzes changes in Ica visual culture over multiple generations during a 600-year time span in order to investigate the connections between social memory, indigenous temporalities, identity negotiation, and the role of revival. My findings suggest that the Ica revivals reflect a circulatory view of time and space whereby calling on the past can result in the realization of a desired present and future. To analyze these artistic revivals, I draw from recent discussions of the dynamics of cultural encounters as well as the multiplicity of indigenous Andean reactions to imperial rule and societal collapse. Ultimately, my research investigates the complex web of relationships between art, social memory, and identity by exploring revival patterns found in the Ica Valley.

Unsticking the Sentimental: Critical Approaches to American Impressionism

Chairs: Laura T. Igoe; Amy R. Kurtz Lansing, Florence Griswold Museum; Jennifer Stettler Parsons, Florence Griswold Museum

At a moment of necessary critical reframing of past artistic movements, is American Impressionism stuck? Although long beloved by the public for its decorative qualities, sentimentality, and expressive celebration of the national landscape, American Impressionism is often dismissed in academic circles as derivative, mundane, and mired in aesthetics and nostalgia. Its best-known practitioners, primarily white men and women, flocked to bucolic art colonies in New York, Connecticut, Pennsylvania, California, and Texas to escape industrialization, immigration, and economic instability in American cities. While recent scholarship acknowledges Impressionism's global contexts, scholars have most often positioned American Impressionism as a purposeful evasion of the harsher realities of modern life. In the wake of increasingly dire reports of climate change, gender inequities, nationwide protests over racial and civil injustice, and calls to decolonize the museum and the ivory tower, how can we approach American Impressionism with relevance for our contemporary moment? How do we think less hermetically about the art colony and critically reconnect both the movement and the artworks to their social, economic, political, and environmental contexts? What are our blind spots in the field and who are new artists to consider beyond the white men who have dominated past scholarship? What strategies are art historians utilizing to counteract the pigeonholing of Impressionism and invite more expansive, inclusive, and interdisciplinary considerations? The panel welcomes proposals from both academic and museum professionals who employ an object-centric approach to seek new ways to unstuck American Impressionism from its historically sentimental interpretations.

Nature As It Is: Eco-complexities in American Impressionist Landscapes

Lisa N. Peters, Independent

An important idea setting Impressionism apart from preceding artistic modes is that an artist's subjective perspective determines the reality represented in a work. Impressionism thus breaks from the European-derived classical-Christian landscape tradition that demonstrated God's infallibility in images of nature's order and unity. Impressionism consequently afforded American artists a means of departing from landscapes by American predecessors proffering the Manifest-Destiny notion that divine favoritism obligated enlightened European settlers to turn the New World into the New Jerusalem. American Impressionist artists instead depicted what they experienced in a direct, less idealized or filtered way, capturing integrated ecosystems in American scenes that represent diverse relationships among humans, nature, and environments shaped by use, time, historical impact, and the destruction and regrowth of natural features. For this ecological perspective, I will collaborate with Richard Seager, Research Professor at Lamont-Doherty Earth Observatory, Columbia University, to analyze examples of

American Impressionist landscapes by well-known and lesser-known artists. In Impressionist images of the American landscape, artists tended to avoid what they considered to be the unpleasant aspects of modern life, but they mostly painted nature as it appeared to them. Their use of the spontaneity and subjectivity of Impressionism led them, whether purposefully or inadvertently, to represent a complex reality that yields a transitional paradigm for environmental consciousness and sustainability, one not afforded as readily by earlier or later more ideologically based stylistic modes.

Pluralizing Impressionisms: the Cult of the Momentary and U.S. Imperialisms

Emily C. Burns, Auburn University

The history of impressionism has often been written as though the members of the French circle—and Claude Monet in particular—tossed a giant boulder into the Atlantic Ocean, producing waves that spread across the United States. Other models—such as constellations—might be employed to produce more complicated nexuses of connection, aesthetic dialogue, and meaning. Scholars might further probe the imperialist politics embedded in an aesthetic that centers the gaze and reifies the momentary. For instance, what was the currency of impressionism in the U.S. settler colonial state? How did the newness of the impressionist eye translate in U.S. claims to its own cultural youth? How were claims to subjective perspectives grounded in space used to claim place, underscoring non-Native expansion across the continent and the concomitant containment of Native American nations? Two U.S. artists who adopted impressionist aesthetics—Willard Metcalf and Frederic Remington—trace different constellation points of the movement. Metcalf's earlier career painting both in the Zuni nation in the American Southwest and in French North Africa embed his gaze in a multi-directional Orientalism. How does this frame carry forward into his impressionism and associations with The Ten American painters? Likewise, Remington was closely linked with The Ten and experimented with impressionist aesthetics in his western paintings. As critics celebrated the individualist vision implied by his dense brushwork and vibrant colors, the rhetoric of newness and immediacy obscured the romantic operations of his pictures, where dynamic cowboys occupy space and Native Americans are often sidelined or erased.

Envisioning Chinatown: Childe Hassam's Chinese Merchants

Diana Jocelyn Greenwold

American Impressionist painter Childe Hassam visited Portland, Oregon on two occasions, once in 1904 and again in 1908, at the invitation of his friend and fellow painter, C.E.S. Wood. Hassam's Oregon views consist of small-scale still life paintings and views of the coast, mountains, and fields. One notable exception to this otherwise typical American Impressionist slate is Hassam's 1908 painting, *Chinese Merchants*, a scene of Portland's Chinatown neighborhood that the artist created from memory upon his return to New York. Hassam applied his signature muted palette and staccato brushwork to an unusual subject matter: an urban ethnic enclave. In *Chinese Merchants*, Hassam eschews his wide vistas and low horizon lines in favor of a flattened, stage-

like space with an array of closed apertures that infer a bustling commercial and domestic life largely inaccessible to the painter. Criticisms of American Impressionism point to the movement's deliberate obfuscation of the nation's social and economic realities in the early twentieth century. Works such as *Chinese Merchants*, far from denying the changing nature of American life, instead provide a glimpse into one contemporary and quickly changing space in a western American city shaped by its Asian and Asian-American denizens. How did Hassam as a White, east coast artist, depict this space and its inhabitants as well as his own positionality as the outsider artist? How does his effort compare with other artists, White, Asian, and Asian-American, who pictured Chinatowns in the early twentieth century?

Consuming Isle of Shoals: Celia Thaxter's Productive Approach to her Garden, House, and Occupation
Astrid Tvetenstrand

This interdisciplinary paper explores the cultural impact Celia Lighthouse Thaxter had upon the Isle of Shoals. I examine her watercolors, poems, and illustrations in conjunction with her monetary investments on Appledore Island and suggest that she utilized impressionist styles and picturesque representations of landscape to bolster her real estate holdings and her standing as an artist within elite social and cultural groups. I further suggest that there was inherent and classist biased in the way she formed her community of aesthetes, and that, despite her status as a woman, she also participated in exclusionary practices for her own commercial and financial gain. I look to her illustrated poems being collected by Isabella Stewart Gardner as a productive moment in her career that further insulated her status amongst elite wealthy people in the Northeast. I argue that while her status as a woman came with challenges, she utilized her position and friendships to achieve and balance these issues to become a respected figure within late nineteenth-century social circles.

Visualizing Power and Nyuhtawé?e / Niagara Falls

Chair: Georgiana Uhlyarik, Art Gallery of Ontario

Every second 3,160 tons of fresh water flows over Niagara Falls. Nyuhtawé?e, one of the most famous natural wonders of the world is a site of escalating environmental devastation and Indigenous dispossession. Part of the largest surface freshwater system on the planet, the Falls—Nyuhtawé?e—are an ancient sacred site for Haudenosaunee, however it has become a space of spectacle and symbolic nationalism in the settler imaginary. While there has been much settler academic research examining the Falls, there has been limited cross-cultural discussion from within Haudenosaunee place-making and cosmology. Through an intersectional analysis of Haudenosaunee ecocritical-feminist narratives, bringing together O-non-dowa-gah (Seneca), Skarure? (Tuscarora) and Kanien'kehá:ka (Mohawk) voices, Nyuhtawé?e will be discussed as a site of restorative justice and healing. Scott Stevens will offer a view of early contact in the "Western Door," negotiated through European visualizations of Nyuhtawé?e and also, the Indigenous perspective or role of O-non-dowa-gah diplomacy as asserting Haudenosaunee sovereignty. Through a vibrant reading of imagistic stories in Haudenosaunee languages, Amber Adams will trace the beginnings and conflict between Ohnyákara's ecosphere up through industrialization. Jolene Rickard's material analysis of Haudenosaunee art as evidence of "place-based" and "other than human relationships" will be examined through the work of Haudenosaunee artists working across media. Mia McKie and Waylon Wilson will provide an assessment of video and digital game space with a focus on gendered nationhood at the brink of the waterfalls. The cumulative response will assert Nyuhtawé?e as having multiple centers of power.

Stealing Niagara: From Imperial 'Discoveries' to National Symbol

Scott Manning Stevens

My paper considers the visual appropriations of Nyuhtawé?e / Niagara Falls from the first published image of the falls in Hennepin's 1697 travel account through eighteenth-century depictions, especially that of British military surveyor, Thomas Davies, to the Early Republic and George Catlin. I examine how the respective invasions of the French, British, and Americans into the western region of the Haudenosaunee Confederacy attempted to deny, displace, or coopt Indigenous political agency through creating new cultural iconographies of Nyuhtawé?e. Various French colonists and missionaries reported on the falls long before encountering them firsthand, depending completely on Indigenous descriptions of the Great Lakes and their waterways. It was not until Hennepin's publication in the late seventeenth century, with its rudimentary engravings, that Europeans began to grasp the size and power of the cataract at Niagara. Early reports told of European discoveries though Indigenous peoples had lived by and used these waters as a resource for millennia. With the defeat of New France in the mid-eighteenth century the falls represented a contested borderland between the British and Haudenosaunee 'Keepers of the Western Door' or Seneca

nation. Still later, with the annexation of Haudenosaunee lands by the United States the falls became one of the visual icons associated with the Early Republic, in which Indigenous peoples appeared with the falls as though an elemental feature of United States' primeval past. I consider the range of these images and their socio-political associations which Haudenosaunee people also inherited.

In the Mouth of the Snake and the Arms of the Lightning: Indigenous Bodies as Seed Ecologies in Post-Industrial Niagara Falls

Amber Meadow Adams

Imagine a place of enormous power, where Thunderers live in their own charged clouds and crackling twilight. Imagine a place of enormous vulnerability, named for the fragile spot where spine joins skull, and for the snakes said to be twisting, always, under the ground. Ohnyákara', known in English as Niagara Falls, is this place, and for millennia, the Haudenosaunee and their neighbours have told stories about the tension between great force and great fear at one of Earth's most fluent waterfalls. For the last century, Euro-descendants have made their own stories about its power, drawn by the promise of lightning with eyes closed to the spines and snakes beneath. Using Haudenosaunee stories of beginnings and Creation, I offer a reading of the conflict between Ohnyákara's ecosphere and the heavy industry that has altered and polluted it in the postwar era. This conflict makes its crux within Indigenous bodies — standing as workers essential to industrialisation, and walking ill or lying dead of the diseases of toxic exposures and poverty, also essential to industrialisation, that consume Indigenous peoples first and fastest. Exploring the vibrant medium of imagistic and multilayered Haudenosaunee languages, we trace new mutations in the old stories. We follow the human seed's path of transformation as both individual body on the micro- and integrative body on the macro-verse scales of an extraordinary, and an extraordinarily compromised, ecology. Ohnyákara's arc may sketch a path for others to follow towards the skén:nen of whole ecological recovery.

Powerful Visions: Disrupting Settler Time

Jolene K. Rickard

Rejecting singular notions of Modernity, Haudenosaunee artists draw inspiration from their relationship to Nyuhtawé?e / Niagara Falls at the edge of the confederacy or the Seneca Western Door as oral histories, immersive encounters and the politics of place. The politics of aesthetics are thus tied to the potential of art to disrupt stable forms of sensory community experience, or what Rancière theorizes in terms of two distinct and opposing forces within the artistic practices of Modernity: the absolute separation of art from the everyday and the promise of art to rebuild community. Nyuhtawé?e represents this potential expressed by Indigenous and allied scholars as having a deep relationship to place or as "place-based knowledge." This concept coupled with what Indigenous knowledge holders express as "relationships to all living things," is a rearticulation of relationality as temporal shifts or a cipher of a post-capitalist condition. The work of Haudenosaunee artists; Joe Jacobs (Cayuga), Shelley Niro (Mohawk), Erwin Printup (Cayuga-Tuscarora) and Samuel

Thomas (Cayuga) demonstrate relationships between water, hides, hemp, rocks, words, dreams, plastic, dioxin, petrochemicals and digital media at the brink of the falls. The recognition of multiple worldviews or epistemological structures that inform the philosophical content of this work bridges the relationship between Indigenous systems of knowledge, how this knowledge is expressed in visual culture and seeks to recover Indigenous protocol as an ancient site of cultural significance and as part of an Indigenous future imaginary.

Video Games as Restorative Justice and Ecoscapes

Mia McKie and Waylon Wilson

What does "Water is Life," mean in 2022? What happens when industrialization triggered by settler colonialism pollutes and withholds the largest system of freshwater in the world? Indigenous peoples understand Nyuhtawé?e / Niagara Falls as living beings and continue to maintain relationships with these forces which are part of our responsibilities, prophecies and visions of future. Throughout the 20th century, the U.S. Army Corps of Engineers damned hundreds of rivers adjacent to Indigenous territories throughout North America as a key tool in settler-colonialism. When this happened at Nyuhtawé?e, it was the women of the Skarù·rę? / Tuscarora Nation that asserted their responsibilities and held ground to protect these waters. The impact of damming, harnessing and industrializing the Niagara River resulted in the major ecological assault of Love Canal, and the eventual formation of the Environmental Protection Agency (EPA) in the United States. Drawing out a distinction between Metis Anthropologist Zoe Todd's insight about "more-than-human-relations," and Mohawk/ Anishinaabe Sociologist Vanessa Watt's critique on "Haudenosaunee philosophy," Nyuhtawé?e will be considered as an Indigenous site of renewal and healing. Through the work Skarù·rę? artist, Waylon Wilson's 3D walking-simulator video game, Čá·hu (2020), an analysis of a new Indigenous biome will be considered. In dialogue with American Media Studies scholar Mary Flannagan's notion of "Critical Play," New Zealand Computer Scientist Rilla Khaled's focus on "Speculative Play", the virtual ecoscape of Nyuhtawé?e was created as an action of restorative justice, both ecologically and culturally.

What's the "matter" with American Sculpture?

Chairs: Christine Garnier; Kelvin Parnell; Kate Sunderlin, Virginia Commonwealth University

Sculpture can be made of anything and placed anywhere. When Kara Walker exhibited the monumental *A Subtlety*, or the *Marvelous Sugar Baby* (2004) in the historic Domino Sugar Refining Plant in Brooklyn, she unpredictably brought formal and material histories into alignment through the base material of sugar. *A Subtlety* prompts questions about how the very material of sculpture can open onto narratives often absent in art-historical discourse. From Olmec jadeite masks, to Spanish colonial corn-paste crucifixes, to Elizabeth Catlett's powerful *Black Unity* carved of cedar, this panel seeks research that looks to material histories across all historical periods and geographies of the Americas (North, Central, and South). We welcome papers that foreground how material itself can reframe American sculptural histories within discourses of race, gender, colonialism, and empire. What embodied relationships exist between form and its underlying material? What are the ways that race, gender, and sexual constructions are implicated in sculptural materials? How does the study of sculpture from a material perspective open onto longer histories of regional and global networks? Can histories of material and invisible labor undercut the formal meaning of a work? How does materiality become a framework for understanding the relationship between the viewer and final sculpture? Do investigations of material histories allow us to rethink the relationships between sculpture and its intended site throughout the Americas? We look to material histories across the Americas as a means to expand our understanding of sculpture as a medium.

Granite and Bloodhounds at Stone Mountain: Hidden Histories of Labor at the World's Largest Confederate Monument

Erin Thompson, John Jay College, CUNY

The air compressor that powered the pneumatic drills that began to carve the world's largest Confederate monument on the side of Stone Mountain in Georgia in 1916 was so heavy that it took two days for workers to pull it into place up the final stretch of slope, which was too steep for trucks. Two of these men crawled beside the drill on hands and knees, keeping the rollers underneath it in line. The workers were drawn from the mainly Black labor force that quarried Stone Mountain's famed granite. Black men would never be permitted to do artistic work at Stone Mountain – but their labor made the whole project possible. My presentation traces the intertwined histories of the materiality of the mountain – its size and difficult-to-carve stone – and the labor of both these early 20th century laborers and the majority-Black inhabitants of the Stone Mountain Prison Camp, which opened in 1958. Some of these prisoners served life sentences within the boundaries of a park honoring the Confederacy, forced to build and maintain the structures and amenities that made the park into what is still Georgia's most visited tourist attraction. These men's now largely-forgotten histories should, I will argue, shape our debates about the future of this controversial monument.

"Modern as Tomorrow": The Materials of Anti-lynching Sculpture in 1934

Tess Korobkin, University of Maryland

Material as Method: The Plasticity of Toxicity

Angelica J Maier, University of Minnesota, Twin Cities

Through a study of plastic sculptures created by Helen Pashgian in the 1960s-1970s, I teach the audience how plastic was toxic both culturally, as a threat to the status of fine art, and scientifically, as a potential health issue and occupational hazard to be mitigated. By digging into the increasingly popular postwar sculptural medium of plastic, this paper demonstrates how an emphasis on materiality creates a unique entry-point into social discourse. An important, and since forgotten, discourse of this era was the increasing concern for the toxicity and hazardousness of industrial materials, including synthetic plastics. While artists such as Pashgian strove to emphasize the "plastic-ness" of their sculpture, this effort at authenticity was subverted by the medium's inherent qualities of surface, reflectivity and imitativeness, which, in turn, evoked a questioning of what constitutes "the real," a fine art object and value. Beyond this cultural threat, materials scientists and environmental activists voiced concerns over plastics' quality, longevity and the health impacts of industrial plastics production. Through analysis of Pashgian's sculptures and primary sources ranging from interior design publications to materials science periodicals to Dow Chemical advertisements to plastics-themed art exhibition catalogs, I reveal how plastics' toxicity reflected period beliefs over environmental racism and gendered domesticity. In short, by reframing the history of 1960s-'70s American sculpture with an emphasis on material, we see how plastic sculptures like Pashgian's embody post-World War II ideas about material risks and how such ideas are inflected by period notions of race and gender.

Tactility and Transference in the Early Works of Beverly Buchanan, 1976-1982

Molly Superfine

This project investigates the work of Beverly Buchanan (1940-2015), a conceptual artist based in the United States whose work engages the tradition of Southern vernacular and domestic architectures. Her early frustulum series (1978-1981) is of main concern here: these works are tabby concrete castings in the shape of rectangular slabs and natural boulders. Tabby concrete, a compound binding agent made of sand and lime, is a localized, inexpensive material that was often used by enslaved people in the southern United States, especially in coastal states like Georgia, which provide access to massive deposits of lime-rich oyster shells. Buchanan took surface imprints of shotgun houses and other domestic constructions and transferred the textures to her sculptures. Products of the arduous ritual of mixing, preparing, and casting tabby concrete, the artist's frustulum activate the tension between positive and negative spaces to interrogate the fraught relationship between nature and laboring bodies. Her pieces are placed either in art institutions or in nature only to be subsumed by grass and moss. By sourcing non-traditional artmaking materials within what this project calls the

"haptic imaginary," Buchanan's practice disrupts both the second-wave feminist and conceptualist art imaginaries to offer new epistemological methods of engagement that retaliate against the hegemony of the visual. Engaged equally with the power of memory as well as its proclivity towards fragmentation and negation, Buchanan's performances and subsequent sculptures memorialize the legacy and labor, physical and otherwise, of Black women in the antebellum United States South.

Whose Heritage? Global, National and Local Debates on the Protection, Restoration and Restitution of Cultural Heritage

INTERNATIONAL COMMITTEE

Chair: Anna Sigrídur Arnar, Minnesota State University Moorhead

Discussant: Laurie Rush, Dept of US Army Fort Drum, American University in Rome

A rapid succession of events in the 21st century has cast the problem of cultural heritage into sharp relief. From the 2001 bombing of the Bamiyan Buddhas to the 2003 looting of Bagdad's Iraq Museum, to the more recent attacks on the Libraries of Timbuktu, Mali, or the ancient city of Palmyra, Syria, these destructive actions have galvanized international efforts to strengthen legal, military, and ethical protocols for the protection of cultural heritage. In addition to damage from armed conflict, natural disasters and environmental devastation due to global warming have exacerbated the destruction of cultural sites. Last but not least, renewed debates in the wake of postcolonialism about the restitution of cultural objects to their place of origin have critically underscored not only the need to preserve cultural heritage, but to ask who are the rightful stewards and interpreters of cultural heritage? While major intergovernmental agencies, transnational NGOs, and prominent private institutions have supported important cultural heritage initiatives, this panel seeks papers that focus on overlooked or lesser known stakeholders in the debates over cultural heritage. The panel also welcomes proposals investigating individuals or entities directly engaged in the negotiation between vested interests in cultural heritage or in carrying out the tactical labor of preservation. How are the potentially competing demands of global, national and local claims reconciled? Is there a need to develop experimental protocols or a new language for ensuring equitable outcomes? What are the critical lessons or preventative measures that can shape future policy and practice?

Material Migrations, Adaptation and the Debates on Restitution of Arts/Cultural Materials

J Kelechi Ugwuanyi, University of Nigeria, Nsukka, Nigeria

Preserving the Future Now: Cultural Heritage in the Classroom

Dalia Habib Linssen, Museum of Fine Arts, Boston

Remains of the Day": Stakeholders, Sustainable Gains, and Losses in Preserving the Cultural Heritage of Afghanistan

Gil J. Stein, University of Chicago Oriental Institute

The rich tangible and intangible cultural heritage of Afghanistan has suffered greatly from more than four decades of unrelenting conflict. In this deeply fraught political context, Afghan heritage holds enormous significance both for national identity in this diverse country and for its important connections to world heritage more generally. From 2012 up to the Taliban victory in 2021, the University of Chicago conducted four projects of cultural heritage preservation in Afghanistan focused on a) capacity building, curatorial infrastructure, and object preservation in the National Museum of Afghanistan (NMA), b) the use of remote sensing to find and document the country's endangered archaeological heritage sites, and c) educational outreach to high school students across Afghanistan. We quickly realized that the success and sustainability of these projects required that they be developed in close consultation with our Afghan partners both in government institutions and local communities. As a result, each initiative was founded on an explicit commitment to address the locally defined priorities of different groups of Afghan stakeholders. This paper presents an overview of these projects, highlighting their engagement with local stakeholders, efforts for sustainability, and their contributions to preserving Afghan cultural heritage. I conclude with observations about what aspects of this work I believe will survive and what is either being swept away or at great risk of future damage or destruction.

Womanhouse, the 50th Anniversary

Chair: Ellen C. Schwartz

Fifty years after the groundbreaking exhibition, Womanhouse, it is time to reexamine the project—its creation, impact, and aftermath—in the art of today's feminist artmakers. Original artists will give their views; since much of the story of the exhibition comes from Chicago's autobiography, it is essential to hear these other voices about how participation in the project affected them and their artmaking. Discussion of making art through consciousness-raising, and the creativity and difficulties of working collaboratively are themes I hope will figure prominently in their presentations. To explore "descendants" of the installation in exhibitions, I am encouraging organizers and curators of several shows to submit applications discussing the impact of the original on the thoughts, organization, invitations and participants of their exhibitions. This could involve curators of shows from 1974 to the 2018 Women House at the National Museum of Women in the Arts and the 2017 show, *Dear Womanhouse, What Now?* in Michigan. Submissions by artists, critics and art historians relating to the original and subsequent exhibitions are welcome. Artists currently working on issues of the home are also strongly encouraged to apply. I am particularly interested in expanding consideration of the theme to artists beyond the white, middle class, and gay or cisgender artists of the 1972 show, to explore the theme of women's relationship to the home and homemaking in more inclusive, diverse, and intersectional terms.

From There to Here, 50 Years Since Womanhouse
Nancy Youdelman, California State University Fresno

It is 50 years since I was part of the Feminist Art Program at California Institute of the Arts that was founded by Judy Chicago and Miriam Schapiro. We began the project of Womanhouse in the fall of 1971 and it was open to the public during the month of February 1972. The response to this project was phenomenal: over 10,000 visitors came during that short period, guests included Gloria Steinem & Anais Nin, there were articles in major publications including Time Magazine and a documentary film was made by Johanna Demetrakas. As part of this panel, it is my desire to share some of my direct experience, the nitty-gritty of working on the "house" (as we called it). I will discuss making art through consciousness-raising, the challenges of working collaboratively and the life-changing aspects; how it shaped the path of my individual art career.

Womanhouse, experienced & historicized
Mira Schor

I will speak from my experience as a young participant in the CalArts Feminist Art Program's Womanhouse project and as one of the participants most engaged since that time in its historicization. I want to give my views at the time of how individual works functioned in relation to contemporaneous discourse of Women's Lib, in relation to aesthetic conventions and values of the time both traditional and avant-garde. I will also address some contemporary readings that range from factual errors to ahistorical projections.

Womanhouse, Reimagined: How Feminist Spirits Travelled From Los Angeles to Castlemilk, Glasgow
Martyna Ewa Majewska, University of St Andrews

As Gail Levin writes in her book on Judy Chicago, Womanhouse and its impact proved to be more important than Chicago and Miriam Shapiro ever imagined. The impact was international and quickly reached the United Kingdom. Within just two years of the show, the feminist collective S.L.A.G. (South London Art Group) opened their iteration of the L.A. show in a Lambeth house, *A Woman's Place* (1974). The influence of Womanhouse across the Atlantic also proved to be long-lasting. In 1990, the Castlemilk district of Glasgow in Scotland saw the opening of Castlemilk Womanhouse in a disused tenement building. This paper examines both the inspirations that the Glaswegian project drew from the original Womanhouse and the ways in which it expanded beyond Chicago and Shapiro's ideas and strategies. Castlemilk Womanhouse was populated by sculptures, paintings and installations created by feminist artists, but it was much more than an exhibition and performance venue. It offered a space for women of Castlemilk, a tenement housing scheme built in post-war slum clearances, to make art, learn new skills and find a community. From its conception, Castlemilk Womanhouse welcomed working-class women and single mothers, who were encouraged to bring their children along. In fact, children were not only cared for but often actively involved in making art. Because of these differences, the Castlemilk iteration of Womanhouse facilitates a conversation on the middle-class confinement of the original Womanhouse, and serves as an instructive example of how to break out of it.

Bloodlines: Womanhouse and the Legacy of Domestic Art Spaces

Cindy J. Rehm

Throughout history, creative works by women have often been devalued, dismissed, and even buried. While it is not always acknowledged, 1970s feminist art serves as a profound antecedent to contemporary art practices including relational aesthetics, and the prevalent use of informal materials. Conceived as a space to pay homage to collective projects such as Womanhouse, Craftswoman House opened her doors on the 39th anniversary of Womanhouse. The space, dedicated to fostering conversations on feminist issues was located in an historic bungalow in Pasadena, California, from 2010-2014. Craftswoman House hosted an intergenerational community of collaborators, and highlights of our tenure include the exhibit *Unveiled* that featured site-specific room installations and a living room performance space, a lecture by Womanhouse participant Karen LeCocq, a collaboration with students at Loyola University for their show *Womynhouse*, and a performance dinner presented as part of Suzanne Lacy's Pacific Standard Time project *Three Weeks* in January.

Dear Womanhouse and Womxnhouse Detroit, The Art of Being Female in America Today

Laura Earle

Working collaboratively with dozens of women artists in 2018 and again in 2021, I have led two Womanhouse "descendant" exhibitions: *Dear Womanhouse, What Now?* (Manchester,

Michigan) and Womxnhouse Detroit, respectively, to explore "The Art of Being Female in America Today." Combining consciousness-raising with brainstorming techniques, artists developed work in conversation with each other about their lives, sharing ideas and stories, teaching each other skills and forming smaller collaborative teams to create two whole house art installations echoing the original led by Judy Chicago and Miriam Schapiro in 1972. Designed to be inclusive of women from all walks of life, the artists ranged widely in age, education, economic background and ethnicity. The first project featured women primarily from suburban and rural settings during a time when political and racial tensions were mounting. The second project, three years later, takes place during a global pandemic in the aftermath of the political and racial violence of 2020. It features women from Detroit's urban and suburban communities. In both projects, nurturing an ethos of collaboration, setting clear expectations, communicating clearly and practicing flexibility are all key ingredients to help everyone involved to identify and keep their eye on the prize. In both projects, building supportive working relationships and friendships among women artists happened as we made space to elevate the work and amplify the voices of women artists, encouraging each other to make the most insightful and significant art possible to reflect their lives in these times.

Women Art Dealers and Photography: Picturing Identities, Networks and Selling Strategies

THE INTERNATIONAL ART MARKET STUDIES ASSOCIATION

Chairs: Caterina Toschi, Università for Foreigners of Siena; **Veronique Chagnon-Burke**

Title: "Women Art Dealers and Photography: Picturing Identities, Networks and Selling Strategies," This session pertains to WADDA | Women Art Dealers Digital Archives, an initiative aiming to document how photography has participated in the construction of the identity of women-run galleries, while supporting the formation of a network of promotion on which these women could rely to gain visibility. Our call invites scholars who work on women art dealers to propose papers focused on photographic material produced by these galleries. By analyzing women gallerists' portraits, reproductions in art catalogues and the photographs of exhibitions – images which support the art dealers' experimental editorial choices – the session seeks to provide a better understanding of how these women have created new selling strategies and transnational networks. As one of WADDA's goal is to shed light on under-studied regions of the art market, we welcome proposals about women gallerists who have established their practice beyond the United States and the European contexts.

Living with Holly Solomon: Circulating Images of Gallerist and Gallery

Maddy Henkin

In 1988, Holly Solomon and Alexandra Anderson published *Living with Art*, a sort of guide to building and displaying a collection in the context of 1980s maximalism. The lavishly

illustrated book shows interiors of collectors' homes, crowded with work by artists such as Judy Pfaff, Joan Mitchell, Nam June Paik, Kim MacConnel, and other members of Solomon's stable. Lest the reader walk away from the book without understanding Solomon's import, the gallerist provides an afterword about her gallery and personal collection, illustrated by images of Solomon's Manhattan apartment. In one image, Solomon sits on her overstuffed throne beneath a portrait of her by Roy Lichtenstein. While her eponymous gallery had its own press for exhibition catalogues, Solomon turned to Rizzoli to publish *Living with Art*. The book promotes gallery artists and the dealer herself. As a counterpart to the more traditional catalogues and ephemera the gallery published, Solomon's book pushes an agenda of a collecting ethos, removed from serious art historical discourse and mirroring the glossy spreads of decorating and lifestyle magazines. Solomon used a wide range of images, ranging from those in the book, which I will use as my primary piece of evidence; to numerous portraits of her by artists; and the photographs that ran in features on the gallerist in newspapers and magazines in order to promote the gallery and herself. In this paper, I will argue that this network of images marketed the business by promoting the gallerist herself.

Cuttoli-Rubinstein. Dealer-Collector: Retracing a network
Lilien Lisbeth Feledy

Marie Cuttoli (1879–1973) was one of the first women to run a gallery in Paris at the beginning of the 20th century. Her exhibition space Myrbor, located at Rue Vignon, opened in 1922 and was renamed Galerie Vignon in 1930. She first dealt in dresses designed by Russian artist Nathalia Gontscharowa and then became a renowned dealer in large-scale tapestries based on cartons she commissioned from artists like Jean Arp, Georges Braques, Le Corbusier, Henri Matisse, and Pablo Picasso, to name just a few. The tapestries circulated commercially in the USA in the 1930s and were exhibited in New York, Chicago and other big cities. Cuttoli's life and gallery are well documented in photographs. They highlight her interest in promoting her gallery and give an impression of her extensive international and transcontinental network. While photographs of the exhibition space show her devotion to contemporary interior design, she herself is often depicted surrounded by artist friends like Pablo Picasso as well as collectors like Helena Rubinstein (1872–1965). Polish-born entrepreneur Rubinstein, founder of one of the most important beauty brands at the beginning of the 20th century, was famed for her extensive collection of fine art, which she acquired in part through Cuttoli. Rubinstein's collection comprised a great number of Myrbor tapestries which, as shown in photographs, covered her private apartment and beauty salons from floor to ceiling. Today, little is known about Cuttoli's and Rubinstein's connection. In my contribution to this conference I would thus like to take a closer look at this relationship between dealer and collector. Through the examination of published photographic and mostly unpublished archival material my aim is to analyze and retrace this powerful female network, since I presume it was this network that enabled Cuttoli and the contemporary French tapestry production to become established players in the US-American market.

*The Female Soul of art/tapes/22***Anna Mazzanti**, Politecnico di Milano

The unique and hybrid experience of the Italian art/tapes/22 dealer Maria Gloria Bicocchi was as short (1972-76) as it was outstanding for the boundary between activities in the market system and those of the workshop. It was one of the European video production workshops at the origin of video art that welcomed a myriad of Italian and foreign artists during its three years of activity, including many Americans from Castelli/Sonnabend Videotapes and Films (CSVAF), the division of Leo Castelli Gallery that was founded in 1974. This paper aims to reflect on the contribution of the photographic image that the young photographer Gianni Melotti created when he spontaneously decided to attend the workshop, accurately documenting the laboratory/workshop with his photographic lens as a result. Art/tapes/22's photographic archive therefore constitutes an active documentation by restoring the visionary nature of the dealer's identity as promoter of new frontiers of media art. The gallery/video workshop was in fact founded and brought to life by Maria Gloria Bicocchi. I intend to write a "paper of three voices", combining my academic contribution with that of Maria Gloria Bicocchi as well as using Gianni Melotti's photographic archive to create a multifaceted analysis. This paper provides a critical reflection on the photographic medium as an identity process of this female-run gallery, without interrupting its continuity with the art/tapes/22 strictly black and white video production. It will be interesting to compare the restoration of Maria Gloria with the image of Bicocchi, compared to Ileana Sonnabend with whom art/tapes/22 established very controversial production and rights relations.

*Women in the Milanese Art Scene: The Case of Emi Fontana Gallery***Giulia Zompa**

In November 1992, Emi Fontana opened her gallery in the city of Milan. This paper aims to reconstruct the exhibitions organized by the gallery in its first year of opening through documents from various archives and primarily through the photographs taken by Roberto Marossi and Mario Gorni, the two photographers who Emi Fontana always called to document the exhibitions held in the gallery. About the methodology applied to the research, it is necessary to clarify how often the documentation on these exhibitions is limited to paper invitations and a few faxes. However, many decisions were already made by telephone. Therefore, it is the photography itself that allows us to understand and study the exhibitions during that period. There are two main reasons why Emi Fontana gallery played a distinct role in the Milanese contemporary art scene: despite the recent history, the new galleries opened in Milan at the end of the eighties were run by young male gallerists. Therefore, Emi Fontana represented an exception in the panorama of new galleries. The second reason is that, in its first year, the gallery showed only women artists. That was a clear message of the field in which Fontana wanted to act. No gallery has had previously dedicated its entire program to the female art scene. The gallery's first season was a clear message on how feminism was a central discourse for the gallery's identity.

Women Artists in Early Modern Iberia

SOCIETY FOR THE STUDY OF EARLY MODERN WOMEN AND GENDER &
SOCIETY FOR GLOBAL IBERIAN ART

Chairs: **Carmen Ripolles**, American Society for Hispanic Art Historical Studies; **Tanya J. Tiffany**, University of Wisconsin-Milwaukee

Discussant: **Rebecca J. Long**

A number of women in early modern Spain and Portugal are documented as successful painters and sculptors whose works were coveted by contemporaries. Yet most of these women remain little known even to specialists, despite the renewed scholarly and public enthusiasm for their Italian and northern European counterparts such as Sofonisba Anguissola, Artemisia Gentileschi, and Judith Leyster. In this panel, we seek to open a new conversation on Iberian women artists through four case studies that reveal the range of media and contexts in which they worked. Papers consider: Estefanía de la Encarnación (ca. 1597–1665), a Castilian painter-nun who produced works for her convent and wrote a lengthy spiritual autobiography; María Eugenia de Beer (active ca. 1637–1652), the first female printmaker to serve at the Madrid court; Josefa de Óbidos (1630–1684), a Seville-born painter and engraver who has recently been hailed as the "inventor of the Portuguese Baroque"; and the court sculptor Luisa Roldán (1652–1706) and her sisters, who trained in the family workshop in Seville and whose works garnered acclaim across the Spanish Empire. Among other questions, our panel explores the degree to which these very different women shared experiences specific to female artists. Did they embrace such experiences as part of their artistic identities? Did they develop their works and fashion their careers in dialogue with those of other women artists in Iberia and elsewhere? How did these women contend with or depart from the expectations placed upon them as female painters and sculptors?

*Painting in the Cloister: Estefanía de la Encarnación and Artist-Nuns in Early Modern Spain***Tanya J. Tiffany**, University of Wisconsin-Milwaukee

This paper focuses on artistic creation as described in the *Vida* (1631) of the Spanish painter-nun Estefanía de la Encarnación. Estefanía was raised among artisans as well as courtiers in Madrid, and she took vows in a Poor Clare convent intended mainly for aristocratic women, where her labor as a painter substituted for her dowry. Throughout the *Vida*, Estefanía offers a rich portrait of her artistic practice both before and after her religious profession. Her description of image making inside the cloister also provides a lens for examining the many other artist-nuns documented in Spain at the time, from an illiterate Discalced Mercedarian in Seville to a pair of cultured and patrician sisters who professed as Discalced Carmelites in Valladolid. Through reference to the more fragmentary hagiographical and first-person accounts of these various women, I explore the degree to which specific experiences described by Estefanía—whether the use of prayer in preparation for creating sacred images, the conflict between painting and the contemplative life, or confrontations

with the devil as he attempted to thwart artistic production—were understood as common to convent painters and sculptors. Did such experiences come to constitute an artistic and sacred identity, however inchoate, among Estefanía and other nuns who practiced the visual arts?

María Eugenia de Beer, Printmaker in Seventeenth-Century Madrid

María Cruz de Carlos Varona

María Eugenia de Beer was the first known female printmaker at the Spanish court, where she produced prints for almost twenty years (ca. 1637-1652). The paper will consider her career and present her works, especially those created for the Spanish Prince Baltasar Carlos de Austria (1629-1646), in particular a treatise on birds and a book dedicated to the art of hunting. A second aspect will compare her case alongside similar artists in the Spanish and European contexts, such as the Granadan engraver Ana Heylan (d. 1655) or the Valdés sisters, active in Seville. This will provide an opportunity for analyzing the identities and careers of women engravers in early modern Spain.

Precious Inventions: The Copper Paintings of Josefa de Óbidos

Carmen Ripolles, American Society for Hispanic Art Historical Studies

This presentation examines Josefa de Óbidos' considerable output of small format paintings on copper. Previous scholarship has studied these works mostly from an iconographic perspective that stresses Josefa's use of print models and her focus on devotional subjects. Drawing upon recent research on the meanings of materials in early modern Europe, I examine how the specific qualities of copper painting can illuminate Josefa de Óbidos' decision to capitalize on this particular medium. Painstakingly painted with finely applied brushworks and exquisite attention to detail, these jewel-like paintings on copper allowed the artist to investigate the effects of light and to create unique tactile and optical qualities, often evoking surfaces and materials from Portugal's overseas empire. In doing so, Josefa de Óbidos provided Portuguese audiences with objects that were perceived as rare and precious in themselves, appealing to their familiarity with and taste for global opulence.

Pedro Roldán's Daughters: A Tale of Six Sisters

Cathy Hall-Van Den Elsen

This paper traces the fortunes of Pedro Roldán's six daughters, whose lives took very different turns: Francisca (b. 1650), Luisa (b. 1652), María (b. 1654), Isabel (b. 1658), Teresa (b. 1660) and Ana Manuela (b. 1662). Their betrothals, marriages, and still little-known artistic production paint a colourful picture of the Roldán girls. After learning their craft in their father's workshop, most of the Roldán daughters married artists. At least two of them are known to have collaborated with their husbands, while Pedro Roldán's two sons remained working with him in Seville. Luisa Roldán's career was remarkable in its difference to that of her siblings. After she left the family workshop, she developed her artistic career outside the city, eventually becoming a sculptor at the Madrid court. While her family's workshop continued to flourish in Seville,

she retained her independence from her father and siblings during the thirty-five years of her career.

Women in Art in the second part of the 19th century-early part of the 20th.

ART, LITERATURE, AND MUSIC IN SYMBOLISM AND DECADENCE

Chair: Rosina Neginsky

"Women in Art in the second part of the 19th century-early part of the 20th" will examine the place of women in Symbolist Movement as creative artists and as individuals portrayed in arts. We are specifically interested in learning about differences in representations of women by women-artists and men-artists during the indicated period.

The Interplay Between Symbolism and Decadence in 19th-Century England

Deborah H. Cibelli, Nicholls State University

The interplay between Symbolism, with its connection to spiritualism, and Decadence, associated with moral corruption and overt sexuality, is important for our understanding of the way that society functioned in 19th-century Europe. Perhaps no cohort among these groups challenged the presuppositions about morality and gender more than siblings, especially brothers and sisters. For Dante Gabriel and Christina Rossetti affiliated with the Pre-Raphaelites and Aubrey and Mabel Beardsley aligned with Decadence, family relationships contributed to their sense of identity and fueled their involvement in the arts. Comparisons of their art will show how a new articulation of ideologies was informed by sociological and psychological forces. The discussion of transgressive imagery produced within each family circle will inform a critical re-examination that shows that Symbolism and Decadence were integrally related and that our view of the period needs to be expanded and redefined.

L'Esposizione Beatrice: women artists and feminine subjectivity in Fin-de-siecle Florence

Cassandra M Sciortino, University of California - Santa Barbara

In 1890 a major exhibition was held in Florence to celebrate women's contribution to art and culture: L'Esposizione Beatrice. Dedicated to women and organized on the occasion of the sixth centenary of the death of Beatrice Portinari, Dante's beloved, it was an extremely controversial event and fueled a debate about women's liberation, applied arts, and education. The exhibition was conceived by Count Angelo de Gubernatis, a distinguished philologist and poet, who supported educational reforms and broadening roles of women in Italy. The exhibition served as the feminine counterpart to the Festa di Dante which celebrated the sixth centenary of Dante's birth in 1865. At mid-century Dante was profoundly linked to Italian nationalism. Italian patriots, many themselves in exile, sought in the long-suffering poet in exile, a counter to post-Enlightenment gendered stereotypes of Italy as effeminate and weak. Thirty years later much had changed in Florence. This paper will explore how feminine subjectivity

in the works of contributing artists to L'Esposizione Beatrice and expatriate female artists working in Florence, generally, navigate the complex dynamic between emancipation and inspiration that comes to constellate around the figure of Beatrice and debates around the so-called "Woman Question." More broadly this paper will propose that the L'Esposizione Beatrice and the 1896 international exhibition, Festa dei Arte e dei Fiori, suggest a broader pattern of representing Florence and its art in ways which resonate with particular feminine aesthetics and values underlying the form Beatrice takes at the end of the nineteenth century.

Joseph Raphaël Collin's *Crucified woman* (1890) or Gustav Adolf Mossa's *Mary of Magdala* (1907). With regard to the transformation of the "universal" Venus-model in the European Symbolist movement, an intermedial dialogue with two literary representations of this topic will also be taken into consideration: Pierre Louÿs' novel *Aphrodite: ancient manners* (1896) containing Collin's *Crucified woman* as an illustration, and František Langer's *The Golden Venus* (1910) portraying a black-and-golden Venus under the prospect of crucifixion.

Élène de Rudder, an Unknown Spirit of the fin de siècle
Albert Alhadeff

Élène de Rudder (1869-1962), a Belgian weaver par excellence, has not found a place in the annals of art history. The most recent and authoritative studies of the fin de siècle, hardly mention her. And when her name is cited, as in *Splendeurs de l'Idéal, Rops, Knhopff, Delville et leur temps* (1987), her work is misconstrued (she is assigned work she did not fashion!)---a misprint perhaps, or, rather, a sign of her neglect, her anonymity. And yet, she was not anonymous in 1897, not when she was the only woman whose work was highlighted at the Tervuren Congo's World's Fair of 1897. There, at the Salon d'honneur---a site as its name suggests that honors superlative---de Rudder, in exclusively male surrounds, stood out as the only female contributor to an otherwise male conclave. De Rudder's work, was gender appropriate---a series of large weavings (a medium favoring the gentler sex), that spoke of the plight of Africans before the saving grace of the church and of the state. These weavings, are the focus of this study. De Rudder's weaving of 1897, need to be appraised anew or, rather, newly appraised. And, other than their narrative, which needs to be defined, they need to be seen in context---their setting at the Salon d'honneur, a venue that was exclusively male and one that placed her work in the context of Africa rather than Europe---a daunting venue for a woman lost to history.

Crucified Women: The Way of the Cross in the Symbolist Movement

Jana Kantorikova

Attractive as well as frightening, Venus represents the embodiment of female beauty and sexuality. Her creative power is no less dangerous than her destructiveness. This symbol of femininity by excellence, which encompasses a system of polarities – religious, moral, gender and sexual – is an integral part of the iconography of the Pre-Raphaelite and Symbolist movements. The aim of my presentation is to explore this system of polarities that interconnects the divinity of Venus-Aphrodite with woman's flesh. I will thus focus in particular on the depiction of the "priestesses" of the goddess of love: the courtesans. Due to their "contagiousness", these women are considered doubly dangerous – they deprive men of intellect as well as volition and terrify them because of the venereal and moral diseases. At the same time, they are close to Jesus Christ with whom they share the "Way of the Cross" (stylized also as an erotic way). My focus is on depictions of women in interplay with the corpus Christi, as represented in Félicien Rops' *The Temptation of St. Anthony* (1878), Louis

Exhibitor Sessions

Designing A More Global Syllabus

Chair: Kerry Lucinda Brown, Savannah College of Art and Design

As departments rethink art history courses to take a world view, course coordinators grapple with designing a syllabus that's more inclusive of global regions and perspectives within the standard two- or three-term sequence. Finding a balance between the desire to treat each region equitably and the long-established expectation that "Western" art be fully represented presents many questions. The challenge may be especially acute at colleges where Western art has historically been taught separately from the art of Asia, Africa, the Americas, and Oceania, or where the course catalog describes a survey as "art of the West." Some instructors may feel inadequately prepared to teach about areas and eras they are unfamiliar with; others are overwhelmed by the breadth of visuals to choose from. This session offers ideas for approaching the problem. How do we apply our own art historical skills and knowledge to unfamiliar artworks? What role do students play in the decisions? Is the narrative chronological, thematic, by region, or some combination of all three? Can the transition toward global inclusion be eased by incorporating cross-cultural perspectives and acknowledging that artistic styles and materials aren't constrained by political borders? Is the change best made slowly over several years or semesters? Or should the change happen quickly – and if so, how? In the discussion, instructors share how they've redesigned their survey courses to be more global, and discuss ideas for organizing a course. Tips for developing your own syllabi and building self-confidence around coverage areas will also be discussed.

Designing A More Global Syllabus

Omur Harmansah, University of Illinois at Chicago

Designing A More Global Syllabus

Karen J. Leader, Florida Atlantic University

Designing A More Global Syllabus

Sarah J. Magnatta, University of Denver

Designing A More Global Syllabus

Michael Panbehchi, Virginia Commonwealth University

Designing A More Global Syllabus

Surana Singh, East Los Angeles College

Designing A More Global Syllabus

Amy Gansell, St. John's University

Interview as Model

Chair: Matthew T. Simms, California State University Long Beach

Considering the interviews conducted by pioneering curator Alan Solomon in the 1960s for television and research—with artists ranging from Jasper Johns to Helen Frankenthaler to Robert Irwin—Matthew Simms, Jennifer Sichel and Sam Sackeroff discuss the phenomenon of the artist interview in the age of mass communication. Solomon's interviews have been collected in *The Los Angeles Tapes: Alan Solomon's Interviews with Kauffman, Bell, Turrell, and Irwin* (2019) and *The New York Tapes: Alan Solomon's Interviews for Television, 1965–1966* (2021), which include artists ranging from Jasper Johns, Claes Oldenburg and Helen Frankenthaler to Frank Stella, Barnett Newman and Andy Warhol. Alan Solomon was a fixture in the New York art world of the early-to-mid-1960s. He was director of the Jewish Museum in New York from 1962–1964 and organized the United States exhibition at the 1964 Venice Biennale. The New York Tapes collects the full transcripts of interviews Solomon conducted with East Coast artists and their associates for the documentary television series *USA: Artists*, the format of which they were heavily edited to fit. In 1968 Solomon left New York to take up a position at the fledgling University of California campus in Irvine, which was home to a dynamic group of young faculty and students. The interviews he conducted in conjunction with an exhibition that he organized capture an early moment in the development of West Coast light and space art. The full, unedited transcripts of these interviews are collected in *The Los Angeles Tapes*.

Interview as Model

Jennifer Sichel

Interview as Model

Sam Sackeroff, Jewish Museum

Publishing an Art Book: Planning for Success from Finding Funding to Production to Promotion

Chair: Katherine Boller, Yale University Press

Congratulations! You perfected your book pitch and it worked—your book is out for review with the university press of your choice, or perhaps it is even under contract. But you can't stop yourself from wondering what happens now. The reality is that the publishing process can be a daunting one, even for seasoned authors. This panel is aimed at both first-time authors and authors who may have undergone a significant gap since publishing their last book. Yale University Press's art book publishing team will provide an overview of the process, detailing potential 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 strategies, to capture the widest possible readership for your book.

Publishing an Art Book: Planning for Success from Finding Funding to Production to Promotion

Jessica Holahan, Yale University Press

Publishing an Art Book: Planning for Success from Finding Funding to Production to Promotion

Amy Canonico, Yale University Press

Where Have All the Colors Gone: The Loss of Traditional Pigments and Art Materials and the Search for Substitutes.

Chair: Brian Holden Baade, University of Delaware

Many traditional pigments and other art materials have either disappeared from the market or have become rare and expensive. Most materials used to manufacture art supplies come from industrial producers and when they are no longer needed on a large-scale, production ceases. Some pigments are being abandoned due to the expense of dealing with newer environmental regulations. Other materials have been affected by the changing environment. Finally, some art materials were traditionally made from natural minerals and semiprecious stones. These are of no use to larger industries and have become difficult to procure. However, just because the materials are no longer industrially important or available, does not mean that they are not considered essential to some artists. Art material suppliers have responded to the situation in a couple of ways. The first is to try to find a suitable alternative for the missing materials. This can be more difficult than it would seem since many materials exhibit specific chemical, rheological, or optical effects that are not easy to emulate. Some source or even manufacture in-house the exceedingly rare and expensive traditional materials and offer them to artists that can afford to pay the premium prices. In practice this is only possible with specialist art materials suppliers or as special orders from larger firms. The panel will discuss which pigments and materials have become less available, their unique qualities, and suggest any recommendations for their replacement. A portion of the session will be reserved for answering questions from the audience.

Where Have All the Colors Gone: The Loss of Traditional Pigments and Art Materials and the Search for Substitutes

George O'Hanlon, Natural Pigments

Where Have All the Colors Gone: The Loss of Traditional Pigments and Art Materials and the Search for Substitutes

Richard Frumess, R&F Handmade Paints

Where Have All the Colors Gone: The Loss of Traditional Pigments and Art Materials and the Search for Substitutes.

Ulysses Jackson, Golden Artist Colors Inc.

Where Have All the Colors Gone: The Loss of Traditional Pigments and Art Materials and the Search for Substitutes

Koo Schadler, Artist and Independent Researcher

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Presenter: *The Urban Artist's Manifesto: Act I*

Falk, Naomi

Presenter: *What Do We Do Next?: Radically Reimagining 3D Teaching*

Fallan, Kjetil

Session Chair: Substance: Material Design Histories

Fanning, Colin

Session Chair: Incorporating Design: Institutions, Markets, and Mediation in the History of Design

Farcus, Adam

Presenter: *Checking the Canon: Representation in Foundations Classrooms*

Farzin, Media

Session Discussant: Materializing Global Concerns in Contemporary Art

Feldkamp, Katherine

Presenter: *Enduring Genius: Symbolism and Romanticism in the Gesso Panels of Margaret Macdonald Mackintosh*

Feldman, Jules

Session Chair: Conserving Performance, Performing Conservation

Feledy, Lilien

Presenter: *Cuttoli-Rubinstein. Dealer-Collector: Retracing a network*

Fernandez, Julia

Presenter: *Towards a Latinx Printmaking Tradition in Chicago: A Look at Mexican and U.S. Exchanges during the 1930s and 1940s*

Ferrell, Elizabeth

Presenter: *'The way a lion watches a fly': Agnosia in the Art & Poetry of 1950s San Francisco*

Ferry, Robert

Presenter: *Reimagining Our Energy Landscapes as Civic Art*

Fesperman, Rachel

Session Discussant: The Visual is Political: Gender, Art, and Power

Fidler, Luke

Presenter: *Devouring Space: The Braunschweiger Löwe's Monumental Politics*

Filipová, Marta

Session Chair: Exoticising and Exoticised: Women as Subjects, Women as Artists
Presenter: *Depicting Difference: Gender and Ethnicity in Modern Czech Painting*

Filippello, Roberto

Presenter: *Queer Threads: Fashion Activism in Palestine*

Filippini Curi, Carolina Vieira

Presenter: *Eroticism and the Representation of the Female Body: Artworks by Marta Minujin and Teresinha Soares from the Early 1970s*

Filippone, Christine

Session Chair: The Radical Outdoors: Betsy Damon's feminist performances and eco-justice collaborations in the U.S. and China
Presenter: *From Social Justice to Eco-Justice: Feminist Collaboration in the Work of Betsy Damon*

Fine, Aaron

Presenter: *Colored Bodies*

Finegold, Andrew

Session Chair: Pre-Columbian Art and the Alimentary

Firunts Hakopian, Mashinka

Presenter: *Predictive Models for Future Diasporans*

Fisher, Tom

Presenter: *A Story of Plastics becoming Bio-plastics: Constructing Bioplastic-ness*

Flint, Kate

Presenter: *Bark and Beetles*

Foa, Michelle

Session Chair: Global Trade and the Matter of Art

Foner, Daria

Session Chair: Uncovering Collections through Correspondence

Foran, Colleen

Presenter: *Future Hauntings: Institutional Montage as a Strategy at the Lubumbashi Biennial*

Ford, Ann

Presenter: *We Don't Live in a Bubble*

Fowler, Caroline

Presenter: *The Body of the Corporate Line*

Fowler, Sherry

Presenter: *The Emotional Toll of Wartime Bell Deployment in Japan*

Francisco, Emily

Presenter: *By the Numbers: Visualizing Data-Driven Histories of Living Women Artists in the National Gallery of Art*

Frank, Chandra

Presenter: *Mothering, Care and Unruly Archives*

Frants, Anna

Presenter: *Roundtable Discussant #4*

Frederick, Margaretta

Session Chair: From "the beauty of life" to craftivism: Women and the Arts & Crafts Movement

Fremantle, Chris

Session Chair: Ecoart Strategies for Place-based Pedagogical Practices
Session Discussant: Revisioning Pedagogical Practices through Ecoart: Provocations

Fresko Madra, Lara

Session Chair: Archival Imaginaries and Futurities in Contemporary Art from SWANA
Session Discussant: Archival Imaginaries and Futurities in Contemporary Art from SWANA

Friesen Meloche, Alysha

Presenter: *Re(tro)spect: on the use of images of violence against Black bodies in the art history classroom*

Frumess, Richard

Presenter: *Where Have All the Colors Gone: The Loss of Traditional Pigments and Art Materials and the Search for Substitutes*

Fuchs, Natalia

Session Chair: AI Art Manifesto
Presenter: *AI Art Manifesto*

Fukunaga, Ai

Presenter: *Collecting as Collaboration: Making of the Hon. Henry Marsham Collection of Japanese Ceramics in Kyoto and Maidstone, 1882–1908*

G

Gabriel, Douglas

Session Chair: The Future of Peer Review: Prospects and Perspectives

Gaiter, Colette

Presenter: *A Theory of Design Identity*

Gal, Nissim

Presenter: *Dis-playing Forbidden Images in Haifa Museum of Art*

Galliera, Izabel

Presenter: *Eleven Emlékmű / Living Memorial: Sustained Occupation in Budapest Since 2014*

Gandert, Sonja

Presenter: *Santeros Uprooted: Ecologies of Woodcarving in New Deal-Era Hispano New Mexico*

Gansell, Amy

Presenter: *Designing A More Global Syllabus*

Gantt, Amy

Presenter: *Creating a More Inclusive Art History Classroom*

Gao, Ruiying

Presenter: *Collating Nature as Culture: Women Painters and Materia Medica Images in Late Ming China*

Gaona, Veronica

Presenter: *Ephemeral Monuments*

Garcia, Christen

Session Chair: Centering Latina/x & Chicana/x Art Pedagogies

Gardner-Huggett, Joanna

Session Chair: 50th Anniversary of Committee on Women in the Arts: Looking Back, Moving Forward

Garnier, Christine

Session Chair: What's the "matter" with American Sculpture?

Gatti, Evan

Presenter: *Narrative Creativity and Acts of Imitation on the Vercelli Rotulus*

Gazi, Xenia

Session Chair: New Age of Teaching the Art of the Islamic World
Presenter: *Influencing Presentation and Interpretation of Islamic Art in Museum Settings: The Myths of Inclusivity, Didacticism, and Provincialism*

Geffen, Amara

Session Discussant: Are we there yet? Resilience and Transdisciplinarity in Ecoart Since 1999
Session Chair: Ecofeminism and Ecoart: Moving from Rage to Healing?
Presenter: *Deconstructing Myths of Rape: From Talk to Action*

Georgopoulos, Nicole

Session Chair: The Global Futures of Nineteenth-Century Art History

Getsay, Em

Presenter: *Panelist*

Ghoreishi, Setareh

Presenter: *Iranian Graphic Design In Exile*

Gilad, Iris

Session Chair: Materializing Global Concerns in Contemporary Art
Presenter: *The Dysfunctional map: Mapping Dislocation in Contemporary Middle-Eastern Art*

Glebova, Aglaya

Session Chair: Rethinking the Body in Art from Imperial Russia to Post-Soviet Space

Glesta, Anita

Presenter: *NFTs from the Perspective of a Practicing Artist*

Goerss, Eleanor

Session Chair: The Art of Writing in Early Modern Europe

Goh, Wei Hao

Presenter: *Performances of/by Rural Migrant Workers: Marginality in Chinese Contemporary Art*

Gonzalves, Theodore

Presenter: *Carlos Villa and Families of Resemblance*

Gosse, Johanna

Session Chair: Signs o' the Times: Music and Politics in Contemporary Art
Session Chair: Signs o' the Times: Music and Politics in Contemporary Art, Part II

Graf, Ann

Presenter: *Describing Art on the Street: The Graffiti Art Community Voice*

Graham, Mark

Presenter: *Teaching College Studio Art in the Next Normal*

granger, cameron

Presenter: *How to Disappear Completely*

Green, Brandon

Session Chair: Forwards and Backwards in Ancient Portraiture

Greenland, Fiona

Presenter: *Syrian Satellite Imagery: From Government Property to Fair Use in Art and Scholarship*

Greenlee, Gaby

Presenter: *Cultivating Power: Inka Women, Textiles, and the Seeds of an Expanding Empire*

Greenwalt, Karen

Session Chair: Global London in the 1970s

Greenwold, Diana

Presenter: *Envisioning Chinatown: Childe Hassam's Chinese Merchants*

Griffin, Susan

Presenter: *Inside Out*

Grotte-Jacobs, Miriam

Session Chair: Enlarging the (Color) Field: Rethinking the Washington Color School

Gruber, Christiane

Session Discussant: The Racialized Figure in Islamic Art and Visual Culture

Guérin, Sarah

Presenter: *Medieval Ivories: A Global Trade?*

Guffey, Elizabeth

Session Chair: Lightning Session: Design Object Talks in Honor of David Raizman

Gupta, Atreyee

Presenter: *Francis Newton Souza's Black Art and Other Paintings: Episodes from a Non-Aligned History of Art*

H

Habibi, Negar

Presenter: *Moon-Faced Idols and Slim-Waisted Women: Racialized Gender in Safavid Painting*

Hafiz, Syed

Presenter: *Merely Changing Rooms And Not Moving Houses: Singapore Malay Artists in the Nusantara*

Hahn, Monica

Session Chair: Post-Pandemic Reflections: Making Change in the Studio and Art History Classroom

Haines, Chelsea

Presenter: *Zionism in Translation: Israeli Art in Western Europe, 1954-55*

Halajian, Shoghig

Presenter: *Destroying the Form: On the Spatial Politics of rafa esparza's bust. a mediation on freedom*

Hall-Van Den Elsen, Cathy

Presenter: *Pedro Roldán's Daughters: A Tale of Six Sisters*

Hamilton, Elizabeth

Presenter: *Afrofuturism and the Technologies of Survival*

Hamilton, Tracy Chapman

Session Chair: Dismantling the Patriarchal Canon: Foregrounding Women Artists and Patrons through Digital Art History

Hamlin, Amy

Presenter: *The Slide Show as Speculative Fiction*

Hammerschlag, Keren

Session Chair: Britain in (and out of) Europe: Unity, Separation and the Arts of Leave-Taking

Hammes, Aaron

Presenter: *Nonbinary: Spectral Shattering and the Little Deaths of Genre*

Hammond, Katherine

Presenter: *Shifting the Focus on Egyptian Art*

Hanafi, Amira

Presenter: *Language acts: making meaning with and for fluid identities*

Hanson, Kristan

Presenter: *Nurturing Growth: Eva Gonzalès's 'La Plante favorite' and Berthe Morisot's 'Fillette aux jacinthes'*

Hao, Kaitlin

Presenter: *"Take Yourself Off This Earth" Remediation in Social Media-Based Discourse on Art of the Asian Diaspora*

Haq, Sama

Presenter: *Art(ist) in Exile: Imagined Topographies and the Socio-Political Institution of Tibetan Thangkas in the 21st century*

Hardy, Sarah

Presenter: *Evelyn De Morgan: Master of Media*

Harmansah, Omur

Presenter: *Designing A More Global Syllabus*

Harris, Christopher

Presenter: *Dreams Under Confinement*

Harris, Justus

Presenter: *Art as Service: Disability as a Catalyst for Hybrid Art Careers Models*

Harrison, Nate

Session Discussant: Fair Use in Practice

Havens, Sue

Presenter: *Studio Practice: Flexibility and Invention*

Hawley, Elizabeth (Betsy)

Presenter: *"Women aren't supposed to be warriors": Jolene Nenibah Yazzie and the Decolonization of Diné Gender Roles*

Haynes, Lauren

Presenter: *"What does progress look like? Current trends in contemporary museum practice"*

Hebron, Micol

Presenter: *"From Bra Burning to Burning Your Eyes - A Brief History of the Nipple as Feminist Provocation in Art and Activism"*

Heeren, Alice

Presenter: *Red Earth and White Walls: The Color of Violence in Matheus Rocha Pitta's Série Brasil*

Heimann, Nora

Presenter: *'Entre deux pôles contraires': the Religious Paintings of Jules Bastien-Lepage in Context"*

Henkin, Maddy

Presenter: *Living with Holly Solomon: Circulating Images of Gallerist and Gallery*

Henningsen, Caitlin

Presenter: *"Above the rank of a servant": Taking Charge of the Frick Picture Gallery, 1915-19*

Henry, Janet

Presenter: *Round Table Participant*

Hernández-Durán, Ray

Session Chair: U.S. Latinx Art, Pre-1950

Hilker, Anne

Session Chair: Incorporating Design: Institutions, Markets, and Mediation in the History of Design

Hill, Elyan

Presenter: *Altars in Motion: Carnavalesque Adornments in Guin-Mina Sacred Arts*

Presenter: *Submerged Narratives: Memorializing Enslavement in Eve Sandler's Mami Wata Crossing*

Ho, Melissa

Session Discussant: Enlarging the (Color) Field: Rethinking the Washington Color School

Hoerth, Katherine

Presenter: *Borderland Mujeres: Performing Nepantla*

Hogan, Dana

Session Chair: Dismantling the Patriarchal Canon: Foregrounding Women Artists and Patrons through Digital Art History

Hogden, Heidi

Session Chair: F.A.T.E. Affiliate Session: Strategies for Inclusive Studio Art Pedagogy

Holahan, Jessica

Presenter: *Publishing an Art Book: Planning for Success from Finding Funding to Production to Promotion*

Holling, Hanna

Session Chair: Conserving Performance, Performing Conservation

Holloway, Camara

Session Chair: Towards a Critical Race History of Space and Place

Holloway, shawné

Session Chair: Decolonial Teaching Methodologies in Digital Arts & Design

Holmes, Ros

Presenter: *As Simple as Clay? Liu Shiyuan and the Aesthetics of the Search Engine*

Holton, Chelsea

Session Chair: Decolonial Design History Pedagogies

Hooper, Rachel

Presenter: *An Ocean of Resistance: Seascapes in the Art Collections of Black Abolitionists in the United States, 1861-1865*

Horne, Brockett

Presenter: *"The Reason Why the Colored American Is Not in the World's Columbian Exposition"*

Hou, Yutong

Presenter: *Lai Yong: Fugitive Studio Photographer*

Howard, Yetta

Session Chair: Sexual(ized) Bodies of Art(ists)
Presenter: *Sheree Rose and the Minority Body Archive*

Howie, Ana

Presenter: *"Favoured Black Attendants" in "Splendid State Portraits"? Genoese merchants, Flemish painters, and the Spanish Atlantic Slave Trade*

Hoyos-Twomey, Al

Presenter: *Soundtrack to La Revolución: The Young Lords and Salsa's Radical Roots*

Hsieh, Pei-chun

Presenter: *Aural Resilience: Sonic Labor in Chen Ting-jung's You Are the Only One I Care About (Whisper)*

Huang, Bihe

Presenter: *From Folk to Contemporary: Lü Shengzhong's Paper Cutting Experimentation in the 1980s*

Huang, Vivian

Presenter: *Inscrutability as Queer Modes of Asian American Life*

Huber, Stephanie

Presenter: *Wifredo Lam in New York: The Legacy of Realismo Mágico and Its Influence on U.S. Painting*

Huebner, Karla

Presenter: *From "Official Avant-Garde" to Underground: Prague Surrealism under the Nazis*

Hutton, Eileen

Presenter: *Agency Through Ecoart Pedagogy*

Hyde, Melissa

Session Chair: Eighteenth-Century Women Artists in Context: Not Apart, but a Part

I

Iepson, Sarah

Presenter: *Scottish Arts and Crafts: The Mixed Media Work of the Macdonald Sisters*

Igoe, Laura

Session Chair: Unsticking the Sentimental: Critical Approaches to American Impressionism

Ijaz, Nida

Presenter: *Pakistani TVCs: How Local Advertisers are Coding Messages for Young Consumers*

Immonen, Teemu

Presenter: *The Frescoes in the Narthex of Sant'Angelo in Formis*

J

Jackson, Kéla

Presenter: *Un-Becoming: Deborah Roberts on Black Girlhood*

Jackson, Ulysses

Presenter: *Where Have All the Colors Gone: The Loss of Traditional Pigments and Art Materials and the Search for Substitutes.*

Jahanshahi, Pouya

Presenter: *Beyond Ink & Pixels : Metamorphosis of the Nasta'liq script*

Jakubowski, Dani

Presenter: *The Remembering Image: Trauma, Revolution, and Nostalgia in the Photomontage of Lara Baladi*

James, Sarah

Presenter: *Paper Revolutions: Ruth Wolf-Rehfeldt - Art Work in the House*

Jaskot, Paul

Session Chair: Socialist, Ephemeral, and Globalized: New Directions in the Study of German Art

Jekabson, Alida

Presenter: *Misplaced Persons: Craft and Memory in Postwar European Jewish Culture*

Jenkins-Moses, Katie

Presenter: *Embracing Intelligibility: Annie Sprinkle's Empathetic and New Materialist Approach to the World*

Jeychandran, Neelima

Presenter: *Conceptual Aspects of the Dialogues Between Egypt and Africa*

Jimenez, Maya

Presenter: *From the Outside Looking In: Henry Price and the Comisión Corográfica*

Johnson, Samuel

Session Chair: Rethinking the Body in Art from Imperial Russia to Post-Soviet Space

Jones, Tanja

Presenter: *Global Makers: Women Artists in the Early Modern Courts*

Jordan, Cara

Presenter: *From Gig Worker to Entrepreneur: Capitalizing on Your Skills to Build a Business in Art History*

Jordan, Patti

Session Chair: Transhistorical Feminist Agency: A Matter of Gender, Race, Time, and Place

Joseph, May

Presenter: *presenter will serve on roundtable*

Joyce, Robin

Presenter: *Putting Abstraction to Work: Radio Station Murals and Mechanized Labor*

Juneja, Monica

Presenter: *Art Histories Beyond Inclusion – Thoughts from the Periphery*

Jung, Jacqueline

Session Chair: Sculpture, Site, and Space: Objects and Environments in Germany, Scandinavia, and Central Europe

K

Kadas, Szilvia

Presenter: *Cross-Institutional Collaboration: Design Studio Initiative Across Campuses*

Kaes, Francesca

Presenter: *Like a Print: Alexander Cozens's Inkblots as Interstitial Objects*

Kahn, Eve

Presenter: *Of the Heroic Type: Gilded Age Artists' Model Hettie Anderson*

Kahng, Amy

Presenter: *Manifest Destiny in Internment: Situating Chiura Obata's Modernist Landscapes*

Kal, Hong

Presenter: *The portrait of the dead: The visual representation of victims of the Sewol Ferry Disaster in South Korea*

Kalyva, Eve

Session Chair: Instrumentalizing memory and the politics of commemoration

Session Discussant: Instrumentalizing memory and the politics of commemoration

Kamens, Edward

Presenter: *Reading Tekagamijō: Fragmentation and Re-integration in a 17th-century Calligraphy Album*

Kang, Seulkee

Presenter: *Rethinking Experimental Film and Video Art: Korean Avant-garde of the 1960s and 1970s*

Kang, Stephanie

Presenter: *Jacoby Satterwhite: Sadomasochism and its Queer Temporalities*

Kantorikova, Jana

Presenter: *Crucified Women: The Way of the Cross in the Symbolist Movement*

Kanwischer, Charles

Session Chair: Reciprocal Obligation: Strategies for Productive Conversations About Complexity, Contingency and Difference

Kapadia, Ronak

Presenter: *Breathing in the Brown Queer Commons*

Karasoulas, Margarita

Presenter: *Willie Gee and Robert Henri's Black Portraiture*

Karson, Jennifer

Presenter: *Managing the Complexity of a Collaborative Generative Art Practice*

Katsaridou, Iro

Session Chair: Instrumentalizing memory and the politics of commemoration

Presenter: *Through Foreign Eyes: Curating the 1821 Greek War of Independence*

Katsias, Stephanie

Presenter: *'Combat Photography': Bruce Conner, Search & Destroy, and the Politics of the San Francisco Punk Scene*

Katzeman, Aaron

Presenter: *Disappearing Landscapes, Herbicidal Warfare, and Heirloom Seeds: Archiving Agriculture in Palestine Amid Ecological Apartheid*

Keeley, Tom

Presenter: *Hedge School 2021*

Kehoe, Marsely

Session Chair: Archive, Object, Image: Reading Against the Grain in the Dutch and Spanish "Golden Ages"

Ketcham, Christopher

Session Chair: Infrastructural Aesthetics

Keto, Elizabeth

Presenter: *Rethinking the Nature of Collaboration in Maria Sybilla Merian's Metamorphosis*

Khan, Nadhra

Presenter: *From Ludhiana to Lahore: Enmity Intercepted by Affect & Empathy*

Khansaheb, Ayisha

Presenter: *MEMORIES THROUGH SCENT: CURATING HERITAGE AND HISTORY IN ABU DHABI*

Khaymaz, Sheyda

Presenter: *Phantom Images, Residual Violences: An Experiment in Method*

Kienle, Miriam

Presenter: *Queer Work | Queer Archives*

Kim, Janette

Presenter: *Daylighting Conflict*

Kim, Jeehey

Session Chair: Photography and Empire in East Asia during the 1930s
Presenter: *Colonizing Art Photography in Korea and Japan*

Kim, Liz

Session Chair: A Roundtable: Intersectionality and the Video Art of Asian American Women Artists

Kim, Mina

Session Chair: Social Justice, Empathy and Trauma Seen in Modern and Contemporary Korean Visual Culture
Presenter: *Empathy and Connection: Visualizing Democratic Uprising, Korean Demilitarized Zone (DMZ), and Inter-Korean Relations*

Kim, Patricia

Session Chair: Monumentality in Art: Memory, History, and Impermanence in Diaspora

Kim, Soyi

Presenter: *The Cyborgs Have Always Been Zombies: Lee Bul's Early Performance and Installation Works (1987-1997)*

Kindsfather, Erika

Presenter: *Envisioning Cross-Temporal Collectivity in Indigenous Women's Labor Activism through Contemporary Artistic Practice*

Kirk, Rachel

Presenter: *Figure Drawing: Fostering an Inclusive, Respectful, and Engaging Learning Environment*

Kirn, Peter

Session Discussant: AI Art Manifesto

Kirsch, Corinna

Session Chair: Making Media Social: An Examination of Video and Television in the History of Political Activism of the 1970s
Presenter: *"What can the federal government do for you?" The Problem of Television at the 1977 Artists' Convention*

Kive, Solmaz

Presenter: *Dealing with Islam at the Iran Bastan Museum*

Kline, Ariel

Presenter: *Turner's Napoleon: Nation and Exile in the British Empire*

Knappett, Carl

Session Discussant: Analogous Matter: Skeuomorphism as Method

ko, isabella

Presenter: *Panelist*

Kohn, Tara

Session Chair: Toward an Inclusive Methodology: Experiments in Art Writing

Kohut, Halyna

Presenter: *Female Artist, Male Art Historian: Affective Interaction in Bohdan Horyn's Love and Creativity of Sofia Karaffa-Korbut*

Kok, Cynthia

Presenter: *"Een bloempoth van parlemoer": Painting Life in Dirck van Rijswijck's Mother-of-Pearl Floral Panels*

Kolodzei, Natalia

Session Chair: New frontiers: creating, collecting, preserving and displaying digital based art of Russia and Eastern Europe.

Kong, Yani

Presenter: *Scaler Extremes: Anicka Yi's Fermented Umwelts*

Kontogiorgi, Annie

Presenter: *Commemorating the Independence Revolution: The "new" Greek National Gallery and the narrative of "Hellas 2.0"*

Konyk, Craig

Presenter: *Architecture and Design Students Envision the Post-COVID Built Environment*

Kornezou, Titina

Presenter: *Exhibiting the French Revolution: Art and Politics of Commemoration in the Bicentenary (1989)*

Korobkin, Tess

Presenter: *"Modern as Tomorrow": The Materials of Anti-lynching Sculpture in 1934*

Kossowska, Irena

Presenter: *Hans Tietze: The Empathic Idiom of Art History*

Kozak, Nazar

Presenter: *Living Through Undead Phantasm: the Chernobyl Zone in Diana Thater's Video Installation*

Kremnitzer, Kathryn

Session Chair: Uncovering Collections through Correspondence

Kristensen, Juliette

Presenter: *Ectoplasm: A Wonder-full Matter of Concern*

Kucera, Karil

Presenter: *Succeeding in a Liberal Arts Setting: Perspectives of an Asian Art Historian*

Kuipers, Grace

Session Chair: Picturing the Subterranean Frontier: Extraction, Waste, and Environmental Advocacy
Presenter: *Common (Under)Ground: Detroit Industry's Subsoil Ecologies*

Kulkarni, Aasawari

Presenter: *Nari Variable: Investigating patriarchal, colonised notions of the neutral through means of a variable typeface.*

Kumar-Dumas, Divya

Presenter: *What is a Souvenir When Made of a Place? Sigiriya's terracotta figures*

Kunimoto, Namiko

Session Chair: Shaping Modern Memory in Japanese Sculptural Practices
Presenter: *Transpacific Erasures: Contemporary Art, Gender, and Race in the Afterlives of Japanese Imperialism*

Kuo, Gwen Kuan-ying

Presenter: *Female Curatorship in the Taipei Biennial Exhibition*

Kupiec, Catherine

Presenter: *Luca della Robbia's Labors between Clay Modeling and Renaissance Farming*

Kurlyandtseva, Anastasia

Presenter: *Female approach - Curatorial practices in the Tretyakov Gallery*

Kurtz Lansing, Amy

Session Chair: Unsticking the Sentimental: Critical Approaches to American Impressionism

L

Labowitz-Starus, Leslie

Presenter: *Reclaiming Our Earth & Our Bodies*

Laciste, Kristen

Session Chair: On Afro-pessimism and Its Alternatives

Lacovara, Peter

Presenter: *Presenting Prejudice: Museums and Ancient Africa*

Lagaso Goldberg, Trisha

Presenter: *Curating Carlos Villa: Worlds in Collision*

Lake, Lauren

Presenter: *CO-SPACE: Collaborative, Cooperative + Community*

Lamm, Kimberly

Presenter: *The Sartorial Unconscious: Photographic Portraiture and the Fabrications of Black Women*

Lara, Fernando

Presenter: *Cobogó and the Coloniality of the Brise-Soleil. An Unsuspected Islamic Connection in Brazilian Modern Architecture*

Laramee, Eve Andree

Presenter: *Art Meets Science in the Costa Rica Rainforest*

Larson, Ellen

Presenter: *"The city is but a dreamscape": Liu Yujia's "Black Ocean," a Silk Road Oasis*

Latorre, Guisela

Presenter: *Border Embodiments: The Ethical Arts Practices of Tanya Aguiñiga and Jackie Amézquita*

Le Maguer-Gillon, Sterenn

Presenter: *PERFUMES FROM ARABIA: A BRIEF HISTORY OF INCENSE AND FRAGRANCES IN EASTERN ARABIA FROM ANTIQUITY TO THE PRE-MODERN PERIOD*

Leader, Karen

Session Chair: In Defense of Art History
Presenter: *Designing A More Global Syllabus*

Ledbetter, Holley

Session Chair: The Racialized Figure in Islamic Art and Visual Culture
Presenter: *Making Race Visible: Racialized Automata at the Fatimid Court*

Ledezma, Deanna

Session Chair: To See, to Keep, to Know: Photography and Intergenerational Knowledge Production

Lee, Chaeun

Presenter: *Convuluted and Labyrinthine: Carlos Villa's Radical Approach to Identity*

Lee, Seunghye

Presenter: *Salvation Reimagined: The Sweet Dew Paintings in Wartime Colonial Korea*

Lees-Maffei, Grace

Session Chair: Substance: Material Design Histories

Lehner, Ace

Session Chair: The Trouble with the "Trans Tipping Point": A Critical Look at Trans Visual Culture Today
Presenter: *The Trouble with the "Trans Tipping Point": A Critical Look at Trans Visual Culture Today*

Leimer, Ann Marie

Presenter: *"Another Story, Another Dress" - Absent and Present Bodies in the Work of Annie López*

Lerman-Tan, Yinshi

Presenter: *Asian American Cowboys*

Levy, Stacy

Presenter: *Out of the gallery and into the site*

Lewis, Sarah

Session Chair: Making Women Visible in the Non-Western and Pre-Modern Art History Classroom
Presenter: *A Curse on He Who Would Erase Her Name: Ancient Mediterranean Women in the Art History*

Lewis-Cappellari, Sarah

Presenter: *Lewis-Cappellari will present on roundtable*

Li, Xinyi

Presenter: *Unpacking and Reframing Platforms: Experiments in Design Classroom*

Liang, Yiyi

Presenter: *Excluded Objects - Aporia of Identity: The Installations of Three Chinese Female Artists in the Diaspora*

Ligmond, Katie

Presenter: *Building Blocks of Empire: Gridded Opposition in Inka Textiles*

Liljegren, Dana

Presenter: *Female Agency & Contemporary African Art*

Lim, Michelle

Presenter: *Political Engagement of Asian American Women Artists: How to Negotiate Power*

Limb, Matthew

Presenter: *Grandchildren of Granite: Extracting an Environmental Consciousness in California Ceramics, 1933-1961*

Lin, Nancy

Presenter: *The Urban Periphery: Contemporary Chinese Art at the Edge of the City*

Lindeman, Ashley

Session Chair: The Visual is Political: Gender, Art, and Power
 Presenter: *La Plastica Murale: Benedetta Cappa Marinetti and Italian Futurist Muralism during the Ventennio*

Linssen, Dalia

Presenter: *Preserving the Future Now: Cultural Heritage in the Classroom*

Lisota, Sherri

Presenter: *Claiming the Studio: Virtual Teaching Strategies for Majors and Non-majors*

Little, Carron

Presenter: *Panelist 4*

Liu, Mia Yinxing

Presenter: *The Sino-Japanese War of Photos: Buddhist Sites in Photography (1920- 1940s)*

Liu, Ziliang

Presenter: *"Five-Colored Jades": Glass Bi Disc in Early China*

Livingston, Judy

Presenter: *Cross-Institutional Collaboration: Design Studio Initiative Across Campuses*

Lockard, Jesse

Session Chair: Move Along! Prefabrication, Placemaking and Precarious Housing
 Presenter: *Patenting Displacement: Yona Friedman's Wartime Architecture*

Long, Rebecca

Session Discussant: Women Artists in Early Modern Iberia

Longino, Lewis

Presenter: *Dangerous, Fruitless Flowers: Toyoko Tokiwa and Photographing Women's Work in Post-War Japan*

Lopes, Shana

Session Chair: Fit to Print: Nineteenth-Century Photography in Periodicals

Loredo-Cansino, Reina

Presenter: *Modernizing the Mexican Bajío through Mudéjar: Antonio Rivas Mercado in Guanajuato*

Louden, Sharon

Presenter: *Contemporary Models for Living and Sustaining a Creative Life*

Louria Hayon, Adi

Presenter: *An Appeal to the Court: On the Separation of Caritas from the Spirit of Capitalism*

Lownes, Brock

Session Chair: Making Media Social: An Examination of Video and Television in the History of Political Activism of the 1970s
 Presenter: *Guerrilla Television or Social Media Activism: The Raindance Foundation's Video Recordings of Political Protest and Rallies*

Lucero, Jorge

Presenter: *School as Material and Teacher as Conceptual Artist Part III*

Luengo, Pedro

Presenter: *The Age of Seas: The Caribbean as International Theater of War*

Luke, Megan

Presenter: *Site-Specific Sculpture, ca. 1930*

Lund, Corwyn

Presenter: *Hiroshima Bowl: A Forensic Analysis of a Para-Photographic Artifact*

Luo, Di

Session Chair: Beyond the Silk Road

Lyford, Amy

Presenter: *Art History and Social Justice in Practice*

Lyubchenko, Irina

Presenter: *The Legacy of Elena Guro's Worldview in Mikhail Matyushin's Theoretical Perspectives*

M**Ma, William**

Session Discussant: The Global Futures of Nineteenth-Century Art History

Macken, Megan

Presenter: *Pattern and Representation: Critical Cataloging for a New Perspective on Campus History*

Madden, Bridget

Session Chair: Critical Cataloging Conversations in Teaching, Research, and Practice

Magana, Jasmine

Session Chair: Reparative Collectivities, Communities and Ecologies: Toward a Reparative Art History

Maggi, Edoardo

Presenter: *The 'Bulletin of the Association of Amateurs of Photography' (1889-1896): Information and Visual Culture in Rome and Italy*

Maghsoudlou, Arvin

Session Chair: Rethinking Matter and Image in the Art of the Middle East and Asia
 Presenter: *Delights of the Cup: Silver Vessels and Materiality in the Art of Late Antique Iran*

Magnatta, Sarah

Presenter: *Designing A More Global Syllabus*

Maier, Angelica

Presenter: *Material as Method: The Plasticity of Toxicity*

Majewska, Martyna

Presenter: *Womanhouse, Reimagined: How Feminist Spirits Travelled From Los Angeles to Castlemilk, Glasgow*

Makhubu, Nomusa

Session Chair: Curatorial Care: Feminist and Queer Practices

Malatjie, Portia

Presenter: *Curative Curation: Black Women's Curatorial Futures*

Malvoisin, Annissa

Presenter: *At the Edge of the Sahara: Decorative Style Between Egypt, Nubia, and West African Regions*

Mangione, Emily

Presenter: *Simone Leigh as Homemaker*

Mannarino, Ana

Presenter: *Art History Revised by Artists: Transforming the Discipline by Affection*

Mansell, Jezebel

Presenter: *A Web of Women: Collaboration and Care in Sophie Calle's Prenez soin de vous*

Mansfield, Margaret

Presenter: *Gerrit Mossopatom and the Brahman Kieka, Acknowledging the Sources for 1672 Dutch Publications*

Marino, Maria de Lourdes

Presenter: *Malditas/Damned: Independent Curatorial Practice and Women Curators in Cuba*

Markle, Leslie

Session Chair: Notions of Value in Public Art

Marsh, Julia

Session Chair: Creating Space: Equity and Inclusion for Women-identifying and Non-Binary Artists in Exhibition
Session Chair: The Mary H. Dana Women Artists Series at Rutgers University's Douglass College: A 50 Year History of Exhibition and Space Making for Woman-Identifying Artists through the Voices of the Artists Themselves

Marsh, Natalie

Presenter: *Walking the Talk: New Low Carbon Curatorial and Educational Structures that Amplify Impact and Reduce Costs*

Marshall, Jocelyn

Session Chair: Getting In/Formation through Queer Feminist Temporalities
Presenter: *Dis/Articulating Language as Refusal and Innovation in Theresa Hak Kyung Cha's Films and Writing*

Martin, Emily

Presenter: *Revisiting Moonlight: Encountering Ontological Incapacity, Endurance, and The Cinematic*

Martinez, Fabiola

Presenter: *Mexican art in the Eastern Bloc 1955--1956*

Martinez Nespral, Fernando

Session Discussant: Re-thinking Interpretations of Mudéjar and its Revivals in Latin American Architecture

Martinon, Jean-Paul

Presenter: *Curating Philosophy or Intuitive Science*

Mascolo, Marco

Presenter: *New Life. Exile, scholars and languages*

Mattos Avolese, Claudia

Session Discussant: The Global Futures of Nineteenth-Century Art History

Matyzyk, Ewa

Presenter: *Art Embedded in Everyday Life: On the Bródno Sculpture Park and Its Local Ties*

Mazow, Leo

Session Chair: The Double-Definitions of Blindness
Presenter: *Tales from the Trenches: From Peer Reviewed to Peer Reviewer*

Mazzanti, Anna

Presenter: *The Female Soul of art/tapes/22*

McCarthy, Lauren

Presenter: *Performing User*

McClellan, Courtney

Presenter: *Speculative Annotation at the Library of Congress: A Web-Based Annotation Tool that Invites Virtual Engagement with the Library's Collection*

McCloskey Wolfe, Laura

Presenter: *'Visio Dei sicuti est': Insular Gospel Decoration in Medieval Ireland as Depictions Approaching the Infinite*

McCormack-Whittemore, Elizabeth

Presenter: *Borderland Mujeres: Performing Nepantla*

McCoy, Marsha

Presenter: *Britain, Brexit, Berlin: Kasia Fudakowski and the Art of Separation*

McFerrin, Neville

Presenter: *Fashioning Memory: Togas, Time, and the Funerary Monuments of Roman Freedmen*

McGee, Julie

Session Chair: Black Collage

McGraw, Eva

Session Chair: Abolitionist Aesthetics

McKie, Mia

Presenter: *Video Games as Restorative Justice and Ecoscapes*

McLane, Yelena

Session Chair: Decolonizing Modern Design Histories

Mears, Jaime

Presenter: *Speculative Annotation at the Library of Congress: A Web-Based Annotation Tool that Invites Virtual Engagement with the Library's Collection*

Mena, Kylie

Presenter: *Architecture and Design Students Envision the Post-COVID Built Environment*

Menjivar, Mark

Presenter: *Si de aqui, Si de alla: Migration Stories*

Meskimmon, Marsha

Session Chair: Transnational, Transcultural, Transversal: On the Decolonial Discourse of Art

Metcalf, Megan

Presenter: *The Future is Now: Digital Archives as Performance Conservation at The Metropolitan Museum of Art*

Meyer, Sarah

Session Chair: Reciprocal Obligation: Strategies for Productive Conversations About Complexity, Contingency and Difference

Meza-DesPlas, Rosemary

Presenter: *Miss Nalgas USA: Broad Backs & Sturdy Hips*

Michelon, Christina

Presenter: *Reproducing Loss: Printing the Photographic Aftermath of the Great Boston Fire*

Michelsen, Leslee

Session Chair: Curating Craft: Contemporary Making in Global Museums of Islamic Art

Presenter: *Amplifying "Flat Craft": Contemporary Makers from the Islamic World at Shangri La*

Micots, Courtney

Session Chair: Carnival in Africa

Presenter: *Power and Play: Fancy Dress Carnival in Ghana*

Mijlin, Erika

Session Chair: New Ways of Seeing

Milano, Ronit

Presenter: *Discipline and Punish: The Israeli Museum between Boycott and Censorship*

Miller, Kim

Presenter: *Violence, Value and Representation of Women in South Africa's Public Sphere*

Miller, Paul

Presenter: *NFTs as a Paradigm Shift*

Minioudaki, Kalliopi

Session Chair: The Unfinished Battle: Women, Art/Work, and Feminisms

Presenter: *Panelist 5*

Moir, Aidan

Presenter: *Digital Public Art & Climate Justice Advocacy During the Covid-19 Pandemic: the CIRCA Installations of Patti Smith and Vivienne Westwood*

Mooney, Amy

Presenter: *The Everyday Spectacular: Photography's Everyday Role in the Black Vernacular*

Morris, Karen

Presenter: *Framing Generations: Photography and Intergenerational Knowledge Production*

Morris, Meggie

Session Chair: Art History and Social Justice in Practice
Presenter: *Art History and Social Justice in Practice*

Morrison, Kerry

Session Chair: Revisioning Pedagogical Practices through Ecoart: Provocations

Morrisset, Sara

Presenter: *The Role of Revival in the Ancient Americas: Tracing Changes in Ica Artistic Expression on the Andean Coast (c.1000–1600CE)*

Morse, Samuel

Presenter: *Repurposing Wood for Sacred Images in Kamakura Period Sculpture*

Morton, Mary

Session Chair: Sacred Images in a Secular Age: Religious Art in 19th-Century Europe

Moser, Gabrielle

Session Discussant: Reparative Collectivities, Communities and Ecologies: Toward a Reparative Art History

Moskalewicz, Magdalena

Session Chair: The Global Rise of Traveling Exhibitions at Mid-Century

Moynihan, Conor

Session Chair: Getting In/Formation through Queer Feminist Temporalities

Presenter: *Warp and Weft: Nilbar Güreş's Queer Temporality of Precarity*

Mtshali, Mbongeni

Presenter: *Mtshali will serve on rountable*

Muci Barradas, Isabela

Session Chair: Photography and Slow Violence

Munkhoff, Richelle

Presenter: *The Legacy of Zoe Dusanne: Modernism at the Seattle Art Museum*

Muriello, Danie

Presenter: *Framing Generations: Photography and Intergenerational Knowledge Production*

Murphy, Devon

Presenter: *Adapting to non-Western information workflows and protocols with Critical, Relational Metadata*

Murphy, Peter

Presenter: *Black and Queer, Queer and Black: The Collage of Jonathan Lyndon Chase*

Musto, Jeanne-Marie

Session Chair: The Chinese Material Text in Intercultural and Historiographic Perspective

Myers, Sarah

Presenter: *Wir sind da natürlich überall gewesen: the Dorothee Fischer Legacy*

Myers-Szupinska, Julian

Presenter: *Money Trees: Joseph and Jafa, Kendrick and Kanye*

N

Naaman, Dorit

Presenter: *Double Exposure in Belle Park*

Nae, Cristian

Session Chair: Can Art History Be Affective? Empathy, Emotion and the Art Historian

Naidus, Beverly

Presenter: *Ecoart to Transform our Relationship to the Ecocide*

Narkin, Elisabeth

Session Chair: Buildings on the Move: Architecture and Travel Across the Pre-Modern World

Nassif, Kristen

Presenter: *Sculpting Blindness: Randolph Rogers's "Nydia, the Blind Flower Girl of Pompeii"*

Neely, Liz

Presenter: *Re-imagining the Catalogue Raisonné as Generative Digital Scholarship*

Neginsky, Rosina

Session Chair: Women in Art in the second part of the 19th century-early part of the 20th.

Neidich, Warren

Presenter: *NFT s and Copyright: A call for the sharing economy*

Nelson, Crystal

Presenter: *Heresies: An Anti-Racist Visual Politics*

Nelson, PhD, Solveig

Session Discussant: Making Media Social: An Examination of Video and Television in the History of Political Activism of the 1970s
Presenter: *Artists and Alternative Magazines*

Newbury, Susanna

Presenter: *Over the Horizon: Omer Fast's Las Vegas*

Niell, Paul

Session Discussant: The Global Futures of Nineteenth-Century Art History

Nnochiri, Umana

Presenter: *Migration and Emerging Identities in Africa: Textiles and Costumes at Carnival Calabar 2017*

Nogueira, Alison

Presenter: *Robert Lehman as a Collector of Asian and Islamic Art*

Noorman, Judith

Presenter: *The Invisibility Myth. Women, Art and Household Consumption in the Dutch Republic*

Novakov-Ritchey, Christina

Presenter: *Queer Comrades Tomorrow and Yesterday: A Discussion of Queer Temporality in Postsocialist Video and Performance Art*

O

O'Dea, Rory

Presenter: *Mediating the Abyss: Robert Smithson and the Art of Geological Mysticism*

O'Hanlon, George

Presenter: *Where Have All the Colors Gone: The Loss of Traditional Pigments and Art Materials and the Search for Substitutes*

O'Neal, Halle

Session Chair: Charred Wood, Fragmented Writing, and Buddhist Bullets: Reuse and Recycling in Japanese Visual and Material Culture
Presenter: *Marking Death: Stamped Buddhas and Embodied Writing in a 13th Century Letter*

O'Shea, Patrick

Presenter: *The Baseball Cap*

Obniski, Monica

Presenter: *Nathan Lerner and Hin Bredendieck's Plywood Chair*

Ogata, Amy

Session Chair: Global Trade and the Matter of Art
Presenter: *Parker Brothers' Boardgame "Bobby and Betty's Trip to the New York World's Fair"*

Oh, Hye-ri

Session Discussant: The Global Futures of Nineteenth-Century Art History

Oing, Michelle

Presenter: *Medieval Stage, Modern Circus: The Medievalism(s) of Bread and Puppet Theater*

Okore, Nnenna

Session Chair: Remediating Our Ruins: Waste, Object, Site
Presenter: *Socio-material Practice: A reimagined Response to Climate Change*

Olaiya, Yetunde

Presenter: *Oil and the Sahara House: Forging an Infrastructure in the Desert*

Oléron Evans, Emilie

Presenter: *To Linda Nochlin and Beyond: (Un)Translating Women Art Historians*

Olin, Ferris

Presenter: *More Than Mere Visibility: How Feminist Art Has Shaped Contemporary Art Practice*
Presenter: *Panelist*
Presenter: *Panelist 2*

Olkheft, Olga

Session Chair: Unpacking the Russian Avant-Garde - a Discussion
Presenter: *Empress of the Soviet Museum: The Pushkin State Museum in the Era of Irina Antonova*

Ong Yan, Grace

Session Chair: Decolonizing Modern Design Histories
Presenter: *Designing Women: Avon Ladies, Entrepreneurship, and Constructing Media*

Ozpinar, Ceren

Presenter: *Dispossessed: Feminist Creative Processes in Transnational Communities*

Ozturk, Onur

Presenter: *Rethinking Museums through Practices of Curating Islamic Art*

P

Pabellon, Dave

Presenter: *Bringing Peace (Circles) to (Design) Practice, Revisited*

Pachner, Joan

Session Chair: The Living Catalogue Raisonné

Packer, Allyson

Presenter: *Proscenium*

Pagan, Victoria

Session Discussant: Soil as Agent, Artifact, and Medium

Palacios, Gina

Presenter: *Moving from a PWI to an HSI: A Latina's Perspective*

Panbehchi, Michael

Presenter: *Designing A More Global Syllabus*

Paniccia, Chiara

Presenter: *Saint John at Porta Latina: An Innovative Roman Bible*

Paoletti, Giulia

Session Chair: Picturing Fabrics: Textile and the Photographic Image

Pardo Gaviria, Paulina

Presenter: *The 1973 and 1981 Sao Paulo Biennials: From Symbol of National Modernity to Global Forum*

Parent, Vanessa

Presenter: *Daggers and Butterflies: Lukas Avendano and Lechdevirgen Trimegisto's Dereification of Gender*

Park, Eunyoung

Presenter: *Imagining the 'Global': Biennial Politics in South Korean Art*

Park, Sun Yang

Session Chair: New Media as an Embodiment of Resistance: Body, Technique, and Technology in East Asian Art since the 1960s
Presenter: *Global Communication and Utopian Complicity between Art and Technology: Nam June Paik's Participatory TV Art*

Parnell, Kelvin

Session Chair: What's the "matter" with American Sculpture?

PARRA MARTINEZ, José

Presenter: *The Fierce Agency of Women in the Promotion of California Modernism in Architecture*

Parsons, Jennifer

Session Chair: Unsticking the Sentimental: Critical Approaches to American Impressionism

Pass, Victoria

Session Chair: Lightning Session: Design Object Talks in Honor of David Raizman

Passignat, Emilie

Session Chair: Translated/Untranslated Art History since the 19th Century

Patt, Rachel

Session Chair: Forwards and Backwards in Ancient Portraiture

Paul, Christiane

Presenter: *Roundtable Discussant#1*

Pavlenko, Ksenia

Presenter: *Photographic Types as a Disciplinary Regime in the late Russian Empire*

Pazian, Erika

Presenter: *"Difference to Justify Domination: Envisioning the Other in the U.S.-Mexican War"*

Pérez de Miles, Adetty

Session Chair: Centering Latina/x & Chicana/x Art Pedagogies

Perchuk, Alison

Session Discussant: Beyond Transfer and Revival: Narrative Creativity in Medieval Italian Mural Decoration (11th–13th c.)

Perez, Laura

Presenter: *Archaeology of the Immaterial: Absence and Presence in the Installations of Amalia Mesa-Bains*

Pergam, Elizabeth

Presenter: *An Artful Correspondence: Canvassing for Loans in Mid-Victorian Britain*

Perry, Ana

Presenter: *Boricua: Aquí y Allá: Exhibiting the Complexity and Vitality of Puerto Rican Life*

Peters, Erin

Presenter: *Decolonizing Dendur: Towards a Stratigraphy of Stories*

Peters, Lauren

Session Discussant: Fabric(ating) Activism

Peters, Lisa

Presenter: *Nature As It Is: Eco-complexities in American Impressionist Landscapes*

Petzold, Denise

Presenter: *Conservation as transcorporeal labour and play: An ethnographic study on calibrating classical musical works in bodies*

Pfeiffer, Paul

Presenter: *Contemporary Art in/of The Philippines*

Pfeiler-Wunder, Amy

Session Chair: Creative Practice as Pedagogical Practice III
Presenter: *Bind, Stitch, Layer and Sew: Bookmaking as Pedagogical Practice*

Pierson, Stacey

Session Chair: Decentering Collecting Histories

Pietrasik, Agata

Session Chair: The Global Rise of Traveling Exhibitions at Mid-Century

Pinder, Kymberly

Presenter: *Black Talk and the Public Agency of Black Aesthetics: Kerry James Marshall's comics in Art Journal*

Pinnock, Agostinho

Presenter: *'The Map', 'the Human' and the Territoriality of US Black Studies: the Transnational Cartographies of Caribbean/Jamaican Art*

Plotek, Ariel

Presenter: *Re-imagining the Catalogue Raisonné as Generative Digital Scholarship*
Presenter: *Re-imagining the Catalogue Raisonné as Generative Digital Scholarship*

Poelzl, Petra

Presenter: *The reception and impact of Betsy Damon's Keepers of the Waters in China (1995) and Tibet (1996)*

Pointon, Marcia

Session Chair: Britain in (and out of) Europe: Unity, Separation and the Arts of Leave-Taking

Polanco, Dominique

Session Chair: Open Session for Emerging Scholars of Latin American Art Association for Latin American Art

Pollen, Annebella

Presenter: *Unravelling and time-travelling: Media archaeologies of the embroidered photograph*

Porter, Tola

Session Chair: Notions of Value in Public Art

Potter, Amanda

Presenter: *Walking the Talk: New Low Carbon Curatorial and Educational Structures that Amplify Impact and Reduce Costs*

Potter, Berit

Presenter: *A Living Center for Modern Art: Grace McCann Morley and the San Francisco Museum of Art*

Powell, Richard

Session Chair: The Price of Blackness: African American art and visual culture in the first two decades of the Twenty-First Century

Powers, Holiday

Presenter: *Tala Madani and the Politics of Motherhood*

Powers, John

Presenter: *The Long Game: Charting a Path for Tenure and Promotion in the Studio Arts*

Pozek, Nick

Presenter: *Introductory Remarks*

Prejmerean, Vasile

Presenter: *The Painter's Canon and the Translator's Mirror: 'Noa Noa' and the Aesthetics of Discrepancy*

Proctor-Tiffany, Mariah

Session Chair: Dismantling the Patriarchal Canon: Foregrounding Women Artists and Patrons through Digital Art History

Prophet, Jane

Session Chair: Designing with communities for social justice
Presenter: *An intersectional aesth-ethics of care: using Photovoice to challenge gendered and racialized experiences of chronic pain treatment*

Purdy, Janet

Session Chair: Positioning Egyptian Art in Museums

Purtle, Jennifer

Session Discussant: The Chinese Material Text in Intercultural and Historiographic Perspective

Putnam, EL

Presenter: *Interlooping: Livestreamed Performance as Aesthetic Encounter*

Pyun, Kyunghee

Presenter: *Political Engagement of Asian American Women Artists: How to Negotiate Power*

Q

Qiu, Z.

Session Chair: Beyond In/visibility: the Politics of Asian American Representation in American Art History

Quaile, Sheilagh

Presenter: *The Paisley pattern pirates: Design theft in nineteenth-century textile manufacturing*

Querin, Camilla

Presenter: *Trans-Trance: Embodiment as Resistance in the Work of Heitor dos Prazeres*

Quinn, Heather

Session Chair: DESIGN INCUBATION COLLOQUIUM 8.2: RECENT RESEARCH IN COMMUNICATION DESIGN

Quintana, Emma

Session Discussant: Sculpture Nuggets: Moving Forward Post-Pandemic with a Small Bites Approach to Sculpture

Quiray Tagle, Thea

Session Chair: Carlos Villa: Worlds in Collision
Presenter: *Salvaging Practices in the US & Philippines: Blackness, State Violence, and the Aesthetics of Breath*

R

Rabb, Madeline Murphy

Presenter: *"Buy the best work of an artist that you cannot afford™"*

Rahmani, Aviva

Session Chair: Are we there yet? Resilience and Transdisciplinarity in Ecoart Since 1999
Presenter: *Ecocide, Rape, and Fairytales*

Ramaswamy, Deepa

Presenter: *Of Land and Sea: Infrastructures, Reclamation and Misinterpretations in Mumbai*

Ray, Montana

Session Chair: 'Heresies' and Other Mythologies

Raybone, Samuel

Presenter: *Decentering collecting histories by mapping transnational mobilities: French impressionism in Wales*

Raymond, Claire

Session Discussant: The Unfinished Battle: Women, Art/Work, and Feminisms
Presenter: *Shelley Niro's Indigenous Pieta: Beadworking the Photograph*

Read, Sophie

Session Chair: In and Outside the Archive: Evidencing Spatial Performance, Performing Spatial Evidence

Reeves, Christopher

Presenter: *Musical Freedom in 1970s London: Sun Ra and the Scratch Orchestra*

Rehm, Cindy

Presenter: *Bloodlines: Womanhouse and the Legacy of Domestic Art Spaces*

Reinoza, Tatiana

Session Discussant: U.S. Latinx Art, Pre-1950

Reynolds, Jonathan

Session Discussant: Photography and Empire in East Asia during the 1930s

Reynolds-Kaye, Jennifer

Presenter: *Walking the Talk: New Low Carbon Curatorial and Educational Structures that Amplify Impact and Reduce Costs*

Reznick, Jordan

Presenter: *Seeing the Landscape as Full or Empty: Re-visioning the Encounter of Photography and Indigenous Lands*

Riano, Quilian

Presenter: *Negotiating Subjectivities: reflections on anti-racist design pedagogical models for democratic space-making*

Ribeiro, Clarissa

Presenter: *Geolocated Love: For More Humanitarian Classification And Use Of Big Data*

Rickard, Jolene

Presenter: *Powerful Visions: Disrupting Settler Time*

Riley, Caroline

Session Chair: Images as Weapons and Women Photojournalists During World War II
 Presenter: *Re-imagining the American Art Canon: Its History and Funding*

Ringelberg, Kirstin

Session Chair: Enchanted by Nature: Picturing Gendered Plants and Female Agency in Europe and China (17th - 19th Century)
 Session Discussant: Enchanted by Nature: Picturing Gendered Plants and Female Agency in Europe and China (17th - 19th Century)

Ríos, Nancy

Presenter: *Embodied Walls for Social Transformation*

Ripolles, Carmen

Session Chair: Women Artists in Early Modern Iberia
 Presenter: *Precious Inventions: The Copper Paintings of Josefa de Óbidos*

Rivera, Katja

Session Chair: Global London in the 1970s

Rizk, Mysoon

Presenter: *Civilization at the Wheel: Wojnarowicz's Motives in 3 Teens Kill 4*

Robecchi, Michele

Presenter: *All this can't exist without some kind of purpose: From Luke Cage to Rhythm Mastr*

Robles de la Pava, Juliana

Presenter: *Between cotton threads. The place of photographic materiality*

Roddy, Kellie

Presenter: *Consumption: Action and Object in West Mexican Shaft Tomb Sculptures*

Rodriguez, Oli

Session Chair: Knowing People: Black Practices in Queer Collaborations

Rodriguez Rivera, Juan

Presenter: *Designing Our Way Out*

Rosati, Lauren

Presenter: *The Future is Now: Digital Archives as Performance Conservation at The Metropolitan Museum of Art*

Rose, Sawyer

Presenter: *Carrying Stones: Visualizing Women's Labor Inequity Using Data, Art, and Storytelling*

Rosenberg, Susan

Presenter: *A Case Study: Trisha Brown's Born-Digital Catalogue Raisonné*

Rosenthal, Ann

Session Chair: Ecoart Strategies for Place-based Pedagogical Practices

Rosser-Owen, Mariam

Presenter: *Building a Collection of Contemporary Middle Eastern Craft*

Rounthwaite, Adair

Presenter: *Lounging in the Streets: The Group of Six Authors' Exhibition-Actions in 1970s Zagreb*

Rousset, Isabel

Presenter: *Down to Earth: Valuing Bricks in Modern Germany, 1906-14*

Rush, Laurie

Session Discussant: Whose Heritage? Global, National and Local Debates on the Protection, Restoration and Restitution of Cultural Heritage

S

Sabo, Stephanie

Presenter: *Racially Insensitive Student Projects: Leading Classroom Critique to Foster Awareness*

Sachs, Avigail

Presenter: *Prefabrication on the Endless Frontier*

Sackeroff, Sam

Presenter: *Interview as Model*

Saggese, Jordana Moore

Session Chair: Blackness and the Ashcan School
 Presenter: *Bellows's Boxers: Race and Manhood in the Gilded Age*

Said, Miriam

Presenter: *Visible and Invisible Material Transformation in Mesopotamian Lamaštu Amulets*

Salah, Mollie

Presenter: *Mary Pinchot Meyer, Artist*

Salas, Alexis

Presenter: *Cultivating Desmadre and Planting Queer Fertility: Vick Quezada's Erotics of Spreading Seed*

Salazar, Stacey

Session Chair: Teaching College Studio Art: the Next Normal

Salter, Chris

Session Discussant: AI Art Manifesto

San Martin, Florencia

Session Chair: Dissident Embodiments: Undoing Gender Binaries in Modern and Contemporary Art of the Americas

Sander, Gloria

Session Chair: Overlooked and Underappreciated: Mavens of Modernism in the West

Sands, Audrey

Presenter: *Lisette Model Against Complacency: Class Critique on the Promenade des Anglais*

Santiago, Etien

Presenter: *Packaged Wooden Houses for German Workers in France After the Great War*

Sapin, Julia

Presenter: *Kimono and "Kimono": Japanese Silk Merchants and the Democratization of Fashion and Society in Europe and the United States during the Late Nineteenth and Early Twentieth Centuries*

Saunders, Beth

Session Chair: Fit to Print: Nineteenth-Century Photography in Periodicals
Presenter: *Enmeshed: Photography, Lace, and Women's Labor*

Schadler, Koo

Presenter: *Where Have All the Colors Gone: The Loss of Traditional Pigments and Art Materials and the Search for Substitutes*

Schaefer, Sarah

Presenter: *Graven Relics and the Proliferation of the Bible*

Schaffzin, Gabi

Presenter: *Body Diagrams for Pain Care*

Schapiro, Alissa

Session Chair: Images as Weapons and Women Photojournalists During World War II

Schiele, Egon

Presenter: *Complicity and Liberty: the Photographs of Germaine Krull During World War II*

Schloetzer, Martha

Session Chair: Careers for Creatives: Beyond Academic Jobs

Schmitt, Tori

Presenter: *Digital Reconstruction and the Legacy of Early Gothic*

Schmitz, Margaret

Session Chair: Decolonial Design History Pedagogies

Schor, Mira

Presenter: *Womanhouse, experienced & historicized*

Schreffler, Michael

Presenter: *"That Peculiarly Spanish Style": The Mudéjar in the Mid-Century Americas*

Schriber, Abbe

Session Chair: 'Heresies' and Other Mythologies

Schuck, Kirsten

Presenter: *Making Waves: Practices of Refusal and Haunting in the Work of Yuki Kihara*

Schulman, Vanessa

Presenter: *Temporalities of Emancipation: Vincent Colyer's "Contraband"*

Schwartz, Ellen

Session Chair: Womanhouse, the 50th Anniversary

Schwerda, Mira

Presenter: *Ma'sumah Nizam Mafi and Her Unnamed Ladies-In-Waiting: Photography and the Politics of Race in Qajar Iran*

Sciortino, Cassandra

Presenter: *L'Esposizione Beatrice: women artists and feminine subjectivity in Fin-de-siecle Florence*

Secklehner, Julia

Presenter: *Rural Exotic: Imagining Roma Women in Interwar Central Europe*

Sen, Pooja

Presenter: *Sink the Sea!*

Sena, Yunchiahn

Presenter: *A Perfect Universe: Political Idealism in Xuanhe bogu tu*

Sepulveda, Asiel

Session Chair: The Global Futures of Nineteenth-Century Art History

Serfaty, Raffaella

Presenter: *Looking without Seeing: Representations of Invisibility in Honoré Daumier's Caricatures*

Serrato Doyen, Kale

Presenter: *Panelist*

Servon, Jody

Presenter: *Panelist*

Seymour, Michael

Session Discussant: Rethinking Matter and Image in the Art of the Middle East and Asia

Shaffer, Holly

Session Discussant: Imagined Geographies: (trans)regional visual practices in South and Southeast Asia

Shanks, Gwyneth

Session Chair: Botanical Intimacies: Colonialism, Decolonial Practice, and Queered Ecologies
Presenter: *Shanks will be a part of this roundtable*

Sharpe, Gemma

Presenter: *Graphic Intimacies: Sadequain Naqvi and the Artist's Book (1966-1971)*

Shaskevich, Helena

Presenter: *Shigeo Kubota's Video Girls and Video Songs for Navajo Sky (1973)*

Shaw, Austin

Presenter: *Professional Practice: Hard and Soft Skills*

Shaw, Gwendolyn

Session Chair: *Blackness and the Ashcan School*

Shirazi, Sadia

Presenter: *We are alive and creating, too: Returning to the Third World Women's Issue of Heresies and Zarina*

Shishko, Olga

Presenter: *Roundtable Discussant #3*

Shuqair, Noura

Presenter: *Evidence-Based Education: Re-Seeing Art from the Islamic World*

Shvarts, Aliza

Presenter: *Hotline: A Reflection on Mediated Intimacies*

Shvartzberg Carrió, Manuel

Presenter: *How should we teach the architectural history of US midcentury modernism?*

Shypula, Gabriella

Presenter: *Round Table Participant*

Sichel, Jennifer

Presenter: *Interview as Model*

Presenter: *Queer Work | Queer Archives*

Siddiqi, Anooradha

Presenter: *Art and Peace: The East-West Understandings of Minnette and Anil de Silva*

Siddons, Louise

Presenter: *Pattern and Representation: Critical Cataloging for a New Perspective on Campus History*

Siefert, Rebecca

Presenter: *The Women of Chicago Public Housing: Architects of their Own "Homeplace"*

Siler, Miranda

Presenter: *Visualizing Exhibition Catalog Data in a Digital Art History Project*

Silverman, Debora

Presenter: *Gold Rush, Congo Style: Gustav Klimt's Marble Mosaic Frieze in the Palais Stoclet*

Silverman, Julia

Presenter: *Inventing Hopi Silver at the Museum of Northern Arizona*

Simmons, Frederica

Presenter: *I Will Be a Witness: Bessie Harvey and Alternative Legacies in American Feminist Art*

Simms, Matthew

Session Chair: *Interview as Model*

Singer, Christina

Presenter: *Kawaii Dissemination: Hello Kitty*

Singh, Surana

Presenter: *Designing A More Global Syllabus*

Siryon, Varrianna

Presenter: *Architecture and Design Students Envision the Post-COVID Built Environment*

Sjaastad, Oeystein

Presenter: *The Leif Erikson "Cult" and its Statues*

Sledge, David

Presenter: *Black Study and the Modern Art Museum, ca. 1935*

Slodkowski, Piotr

Presenter: *Memory of the Holocaust in the East- and West-European exhibitions by Marek Oberländer*

Smigasiewicz, Beatrice

Presenter: *"You Call This a Protest?" The Politics of Cybernetics in Paweł Kwiek's Soc Art of the 1970s*

Smith, Alicia

Presenter: *Round Table Participant*

Smith, Briana

Presenter: *Free Berlin: Art, Urban Politics, and Everyday Life*

Smith, Lauryn

Presenter: *Beyond "Exceptional" Women: Unearthing Non-Elite Women's Agency in the Seventeenth-Century Dutch Art Market with Network Analysis*

Smith, Synatra

Presenter: *Enhancing Digital Visibility for Black Art, History, and Culture through Linked Open Data*

Smotrich, Hannah

Presenter: *Toward Thriving (not just surviving): A set of reflective tools to empower chronic pain patients*

Sneed, Gillian

Session Chair: *Dissident Embodiments: Undoing Gender Binaries in Modern and Contemporary Art of the Americas*

Snider, Stefanie

Session Chair: *New Perspectives in Art, Design, and Art History: Supporting and Showcasing Emerging Voices from Marginalized Communities*

Snyder, Francine

Presenter: *Six Years Later: Robert Rauschenberg Foundation's Fair Use Policy*

Snyder, Joan

Presenter: *The Mary H. Dana Women Artists Series at Rutgers University's Douglass College Founding of*

Solano, Juanita

Session Chair: *Open Session for Emerging Scholars of Latin American Art Association for Latin American Art*

Sotomayor, Leslie

Session Chair: *Centering Latina/x & Chicana/x Art Pedagogies*

Sotropa, Adriana

Presenter: *Translating Emile Zola's Salons in Communist Context*

Spaid, Susan

Presenter: *The Spectators' Special Role*

Spies-Gans, Paris

Session Chair: Eighteenth-Century Women Artists in Context: Not Apart, but a Part

Spivey, Virginia

Presenter: *Diversifying the Discipline through AP Art History*

Springgay, Stephanie

Presenter: *Socially-engaged art, radical pedagogies, and the Instant Class Kit*

Stabler, Albert

Presenter: *Blind Speech and Deaf Text: The Deconstructed Disability Art of Christine Sun Kim and Andy Slater*

Stapleton, Judith

Presenter: *Ireland's Leave-Taking and the Aesthetics of Disunion: William Orpen's Western Wedding (1914)*

Stephens, Rachel

Session Chair: The Future of Peer Review: Prospects and Perspectives
Presenter: *Sarcasm, Childhood, and Abolitionist Print Culture in the Work of David Claypoole Johnston*

Stern, Abram

Presenter: *Unburning 1d5003.mp4*

Stevens, Scott

Presenter: *Stealing Niagara: From Imperial 'Discoveries' to National Symbol*

Stewart, Danielle

Session Chair: Photography and Slow Violence

Stiein, Gil J.

Presenter: *Remains of the Day": Stakeholders, Sustainable Gains, and Losses in Preserving the Cultural Heritage of Afghanistan*

Stott, Timothy

Presenter: *Toward a Visual History of Earth System Models since 1986*

Stout, Patricia

Session Chair: Complicated Relations in Contemporary Art
Presenter: *Organic creatures: Lasting legacies of Lygia Clark's Bichos in contemporary Brazilian art*

Strecker, Alexander

Session Chair: Reparative Collectivities, Communities and Ecologies: Toward a Reparative Art History

Strupp, Brittany

Presenter: *Robert Henri's 1914 Portraits of Chinese Americans*

Sturtevant, Elliott

Presenter: *A Commercial Museum: The Bush Terminal Sales Building and Distribution Service, 1890–1933*

Sud, Shivani

Session Chair: Imagined Geographies: (trans)regional visual practices in South and Southeast Asia
Presenter: *Khayalat: Imagining the Early Colonial World in Jaipur's Bazaar Painting*

Sugawara-Beda, Nishiki

Presenter: *In Touch with The Land*

Suleman, Fahmida

Presenter: *"For Neither Fame nor Reputation": A Story of Female Silversmithing in Oman*

Sullivan, Elaine

Session Chair: Haunting and Memory in Arts of Africa and the African Diaspora
Presenter: *Calling on the Dead to Haunt the Museum: Freddy Tsimba's Shadows in Belgium's Royal Museum for Central Africa*

Sullivan, Marin

Session Chair: The Living Catalogue Raisonné

SullyCole, Althea

Presenter: *Sounding Spirits: Studying the Jinns in the Met's Historical Collection of Mandé Harps*

Sunderlin, Kate

Session Chair: What's the "matter" with American Sculpture?

Sung, Doris

Presenter: *Global Makers: Women Artists in the Early Modern Courts*

Sunnergren, Victoria

Presenter: *Blended Materials, Blended Lives: The Art of Tim Edaakie and Bobby Silas*

Superfine, Molly

Presenter: *Tactility and Transference in the Early Works of Beverly Buchanan, 1976-1982*

Sutherland, Erin

Presenter: *Talkin' Back to Johnny Mac*

Swartz, Anne

Session Chair: Mary Beth Edelson: Goddess, Trickster, Performance Artist, Agitator

Sweeney, Kyle

Session Chair: Buildings on the Move: Architecture and Travel Across the Pre-Modern World

Swensen, James

Session Discussant: Photography and Slow Violence

Swindell, Alisa

Session Chair: To See, to Keep, to Know: Photography and Intergenerational Knowledge Production

T

Tally-Schumacher, Kaja

Presenter: *The Roman Gardener, the Shaping of Soil into Artifact, and Land Art*

Tanaka, Janice

Presenter: *Janice Tanaka's Beaver Valley (1980) and No Hop Sing, No Bruce Lee (1998)*

Tani, Ellen

Session Chair: Reading Kerry James Marshall's 'Rythm Mastr'

Taube, Isabel

Presenter: *Reflections on Peer Review of Digital Art History Projects*

Taylor, Alex

Presenter: *Fortune Magazine and the Continuous Joy of Coal Mining*

Taylor, Woodman

Session Chair: Negotiating Newness: Contemporary Women Artists' and Architects' Practices in the United Arab Emirates

Teague, Rebecca

Presenter: *Global Makers: Women Artists in the Early Modern Courts*

Tejada, Ramon

Presenter: "Puncturing," version 4.0/Post-Pandemic Edition

Tell, Connie

Session Chair: The Unfinished Battle: Women, Art/Work, and Feminisms

Teo, Wenny

Presenter: *Under- and After-lives of the 'Yellow Trade': Candice Lin's La Charada China (2018--), Plantation Ecologies and Transversal Entanglements*

Teverson, Richard

Presenter: *The Lost Futures of Royal Children on the Roman Frontier ca. 70 BC – AD 40*

Thamm, Kiersten

Presenter: *Reconsidering the Chaises Sandows: Materials, Makers, Industry, and Environments*

Tharp, Bruce

Presenter: *Discursive Design and End-of-Life in Scotland*

Tharp, Stephanie

Presenter: *Toward Thriving (not just surviving): A set of reflective tools to empower chronic pain patients*

Thomas, Mary

Session Chair: Latinx Bodies: Presence/Absence and Representation (Part 2)

Thompson, Erin

Presenter: *Granite and Bloodhounds at Stone Mountain: Hidden Histories of Labor at the World's Largest Confederate Monument*

Thompson, Sarah

Presenter: *Encountering Gothic in Early Modern Travel Literature*

Thompto, Chelsea

Presenter: *Landmarks*

Thomson, Hannah

Session Chair: Legacy and Afterlife of the Middle Ages
Presenter: *Legacy and Afterlife of the Middle Ages*

Tierney, Meghan

Presenter: *Eating from & Feeding the Earth: Reciprocal Nourishment in Nasca Ceramics*

Tiffany, Tanya

Session Chair: Women Artists in Early Modern Iberia
Presenter: *Painting in the Cloister: Estefanía de la Encarnación and Artist-Nuns in Early Modern Spain*

Tiller, Chrissie

Session Chair: Revisioning Pedagogical Practices through Ecoart: Provocations
Presenter: *Pedagogy for a Social/Ecological/Environmentally Focused Creative Practice*

Tomer, Limor

Presenter: *The Future is Now: Digital Archives as Performance Conservation at The Metropolitan Museum of Art*

TONUK, Damla

Presenter: *A Story of Plastics becoming Bio-plastics: Constructing Bioplastic-ness*

Toschi, Caterina

Session Chair: Women Art Dealers and Photography: Picturing Identities, Networks and Selling Strategies

Trafton, Melissa

Presenter: *Located in the Block 6E Recreation Hall Barrack: The Silk Screen Shop at Amache*

Tran, Ben

Presenter: *Teargassing the Right to Breathe*

Tran, Kim-Trang

Presenter: *Tran, T. Kim-Trang's kore (1994)*

Trasi, Ambika

Presenter: *From Art Collectives to Institutions: Complicating South Asian American Art*

Triandos, Theo

Presenter: *Inside and Outside of "Queer": Deborah Kass's Feel Good Paintings for Feel Bad Times*

Triburgo, Lorenzo

Presenter: *Triangulation Shift*

Troutman, Phillip

Presenter: *"Incendiary Pictures": the Radical Visual Rhetoric of American Abolition*

Tucker, Jennifer

Presenter: *Salt, Silver, and the Arctic*

Turenne, Emmanuella

Presenter: *Identity, History, and Black Suffering: Haitian Art as Wake Work*

Turpin, Adriana

Session Chair: Decentering Collecting Histories

Tvetenstrand, Astrid

Presenter: *Consuming Isle of Shoals: Celia Thaxter's Productive Approach to her Garden, House, and Occupation*

Tyner, Barbara

Presenter: *My Vanguard; Your Exotic: Lola Cueto, Estridentismo and Xochiquetzal in Paris, 1927-1932*

Tyson, Theo

Presenter: *Mothering, Care and Unruly Archives*
Presenter: *Practices of Care in Curating Sartorial Narratives*

U

Udo, Nsima

Presenter: *Calabar Carnival: Visualizing Authenticity, the Remaking of Culture and the Paradigm of the Street*

Uggen, Marlee

Presenter: *"Art in Action: Reimagining the White Cube and Challenging Institutional Bureaucracy"*
 Presenter: *"Art in Action: Reimagining the White Cube and Challenging Institutional Bureaucracy"*

Ugwuanyi, J

Presenter: *Material Migrations, Adaptation and the Debates on Restitution of Arts/Cultural Materials*

Uhlyarik, Georgiana

Session Chair: Visualizing Power and Nyuhtawé?e / Niagara Falls

Uhm, Eunice

Presenter: *What Do Asian Americans Smell Like?: Biopolitics of Race and Gender in Anicka Yi's Olfactory Works*

Uribe, Veronica

Session Chair: South and North American Positionalities: Representing the Other in the Interdisciplinary 19th century

V

Vacchio, Christopher

Presenter: *The Long Lives of Artworks: Cataloguing Sol LeWitt's Wall Drawings*

Valdez, Jamie

Presenter: *"Art in Action: Reimagining the White Cube and Challenging Institutional Bureaucracy"*

Valenzuela, Moises Horta

Presenter: *Independent Artist*

Vallejo, Linda

Session Discussant: Transhistorical Feminist Agency: A Matter of Gender, Race, Time, and Place

van Haften-Schick, Lauren

Session Chair: Fair Use in Practice

Vavarella, Emilio

Session Discussant: AI Art Manifesto

Vázquez de Arthur, Andrea

Session Chair: Pre-Columbian Art and the Alimentary

Veloric, Cynthia

Presenter: *Interrogation by Design: Michael Pinsky's Pollution Pods*

Ventzislavov, Rossen

Session Chair: Recent Perspectives in the Philosophy of Curatorial Practice

Veszprémi, Nóra

Session Chair: Can Art History Be Affective? Empathy, Emotion and the Art Historian
 Session Chair: History, art, commemoration and the private sphere in Central and Eastern Europe

Vicario, Niko

Presenter: *Substratum of the Image*

Vigotti, Lorenzo

Presenter: *Diplomatic Exchanges and Architectural Inventions along the Silk Road: The Case of Soltaniyeh and Santa Maria del Fiore*

Viswanathan, Rashmi

Presenter: *Visualizing history and future in the pages of Marg*

Volk, Alicia

Presenter: *Monuments to Peace in Early Cold War Japan: Hongô Shin's Voices from the Sea (1950)*

Vukovic, Vuk

Presenter: *Posthumous Recognition of Nadežda Petrović: The Artist, War Hero, or Both?*

W

Walcott, Lisa

Presenter: *Making Art Where You Are*

Waldman, Emmy

Presenter: *The Comics/Art of Kerry James Marshall's Rythm Mastr*

Wallace, Ian

Presenter: *An Ecology of Worth: The "Rediscovery" of Charlotte Posenenske, 2007–2019*

Wallen, Ruth

Presenter: *Embracing Gratitude and Grief*

Walsh, Meaghan

Presenter: *A Piece of Cake: Race, Caricature, and Performance in George Luks's 'Cake Walk'*

Walters, Kelly

Presenter: *The Black Experience in Design*

Walz, Jonathan Frederick

Session Chair: Enlarging the (Color) Field: Rethinking the Washington Color School
 Presenter: *Alma W. Thomas: Washington Color School Artist?*

Wang, Bing

Presenter: *From The China Magazine to The Far East: An Early Evolution of Photographs Independent from Texts in East Asian Periodicals*

Wang, Gerui

Presenter: *Inscribing Yuan Drama and Lyric Songs: Cizhou Ceramic Pillows in Euro-American Collections*

Wang, Kaiyan

Presenter: *Sweet-tea-house-ism and Sweetteart House Festival 2021: How Two Generations of Tibetan Art Workers Promote Tibetan Contemporary Art*

Wang, Meiqin

Session Discussant: Rural Reconstruction through Art in Contemporary China: Tensions and Voices

Wang, Peter Han-Chih

Session Chair: Situating Asian American Art: Empire, Diaspora, and Identity

Wang, ShiPu

Session Discussant: Representations of Asian Communities

Wang, Yizhou

Presenter: *Become Willows: Courtesans' Metamorphosis and "Stand-in" Self-Portraits*

Wardleworth, Dennis

Presenter: *Alfred Stevens and the Wellington Memorial*

Wasserman, Andrew

Session Discussant: Notions of Value in Public Art

Watts, Patricia

Presenter: *Are Artists the New Anthropologists?*

Weems, Jason

Presenter: *Picturing Blindness in New Deal Photography: Richard Boyer at the Lighthouse*

Weingarden, Lauren

Session Chair: South and North American Positionalities: Representing the Other in the Interdisciplinary 19th century

Weisberg, Ruth

Session Discussant: Transhistorical Feminist Agency: A Matter of Gender, Race, Time, and Place

Weisbin, Kendra

Presenter: *Lessons Learned from a Year of Virtual Teaching*

Weisenfeld, Gennifer

Session Discussant: Shaping Modern Memory in Japanese Sculptural Practices

Weissman, Terri

Presenter: *Ear-witness and photographic rhythm from Santiago Alvarez's Now! to KRS-One's Sound of da Police*

Wells, Lindsay

Presenter: *The Horticultural Politics of Victorian Flower Painting*

Wentrack, Kathleen

Session Chair: Mary Beth Edelson: Goddess, Trickster, Performance Artist, Agitator

Westman, Barbara

Presenter: *Art and Politics in Central Europe: Experience of an Individual and Experience of All*

Whitaker, Amy

Session Chair: Fair Use in Practice

White, Tamara

Presenter: *Using Carceral Art to Heal, Inform and Connect*

Whitehead, Vagner

Presenter: *Re-centering Strengths*

Whittaker, Beth

Presenter: *The Legacy of Zoe Dusanne: Modernism at the Seattle Art Museum*

Whittell, Kitty

Presenter: *Fluid e-exchanges at dissolving boundaries, Disrupting Difference in Barbara Browning's The Gift*

Wilder, Courtney

Presenter: *The Interstices of Adaptation: Lithography, Textile Printing, and the Aesthetics of Commercial Expansion around 1820*

Wile, Aaron

Session Chair: Sacred Images in a Secular Age: Religious Art in 19th-Century Europe

Wilkinson, Michelle Joan

Session Chair: Towards a Critical Race History of Space and Place

Williams-Wynn, Christopher

Presenter: *Violence and visibility in an era of control: The Centro de Arte y Comunicación in London, 1971–1975*

Wilson, Christopher

Presenter: *The Traditional Turkish Tea Glass as an Example of 'Continuity'*

Wilson, Waylon

Presenter: *Video Games as Restorative Justice and Ecoscapes*

Wilson-Sanchez, Maya

Presenter: *Performing History in the Andes: Travesti Methods and Ch'ixi Subjectivities*

Winter, Rachel

Presenter: *Aestheticizing the Ecologies of the Syrian Refugee Crisis*

Winther-Tamaki, Bert

Presenter: *Tragic Burning Practices of Art in Japan in the 1980s and 1990s*

Winton, Alexa

Presenter: *I Saw Your Light: Creative Activation of Museum Objects for Educators and Students*

Wissoker, Ken

Presenter: *The Uneven Use of Fair Use*

Wolf, Caroline "Olivia"

Session Chair: Re-thinking Interpretations of Mudéjar and its Revivals in Latin American Architecture

Wolff, Rebecca

Presenter: *"Slaking, Stabbing, Cutting, Mixing": Postmemory in Ozioma Onuzulike's "Casualties" Series*

Wolfskill, Phoebe

Presenter: *"Materiality and Impermanence in Joyce J. Scott's Disappearing Monument to Harriet Tubman"*

Wong, Raphael

Presenter: *Secret Acquisition Team: Hong Kong's Role in the Formation of the Palace Museum Collection*

Woodbury, Sara

Session Chair: Reconsidering Art History Through Access

Woods, Sarah Beth

Presenter: *Medusa: Sensing With and Thinking With the World*

Woods-Morrow, Derrick

Session Discussant: Knowing People: Black Practices in Queer Collaborations

Woodward, Hayley

Presenter: *Tracing Erasure in Mexican Manuscripts*

Wu, Toby

Presenter: *Laboring for Intimate Geographies: Artist Moving Images and the Affect of Liquid Cartographies*

Wurm, Jan

Session Chair: Bay Area Women Artists' Legacy Project: A Model for a Cultural and Historical Record

X

Xie, Rong

Presenter: *A Journey with Water: Betsy Damon in China*

Xin, Xin

Session Chair: Decolonial Teaching Methodologies in Digital Arts & Design

Xue, Xuan

Presenter: *Individual Placemaking: Rural Reconstruction through Socially Engaged Art in China*

Y

Yale, Margot

Presenter: "A Protest Against Sentiment, or Morality": Vanessa Bell's "Bathers in a Landscape" and the Gendered Order of the Victorian Home

Yang, Yan

Session Chair: Making Women Visible in the Non-Western and Pre-Modern Art History Classroom
Presenter: *Teaching the Artistic Patronage of Empress Wu Zetian of China*

Yasumura, Grace

Session Chair: Beyond In/visibility: the Politics of Asian American Representation in American Art History

Yoshimoto, Midori

Session Discussant: A Roundtable: Intersectionality and the Video Art of Asian American Women Artists
Presenter: *Panelist 3*

Youdelman, Nancy

Presenter: *From There to Here, 50 Years Since Womanhouse*

Yuan, Xinyue

Presenter: *Transpacific Encounters: A Mexican Modernist in China*

Z

Zaninelli, Fulvia

Presenter: *A Legacy at the Nexus of the Art Market and Cultural Philanthropy: Alessandro Contini Bonacossi's Connections with the Fogg Art Museum at Harvard University and the Boston Cultural Elite during the 1920s.*

Zhou, Yanhua

Session Chair: Rural Reconstruction through Art in Contemporary China: Tensions and Voices
Presenter: *The Governmental Discourse of Rural Reconstruction and the "Grey Areas": The Self-Institutionalized Qingtian Plan*

Zilio-Grandi, Ida

Presenter: *A FRAGRANT SPIRITUAL HERITAGE: THE USE OF PERFUMES IN QUR'AN AND SUNNA AND IN THE ISLAMIC YET FUTURE-ORIENTED U.A.E.*

Zompa, Giulia

Presenter: *Women in the Milanese Art Scene: The Case of Emi Fontana Gallery*