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ABSTRACTS

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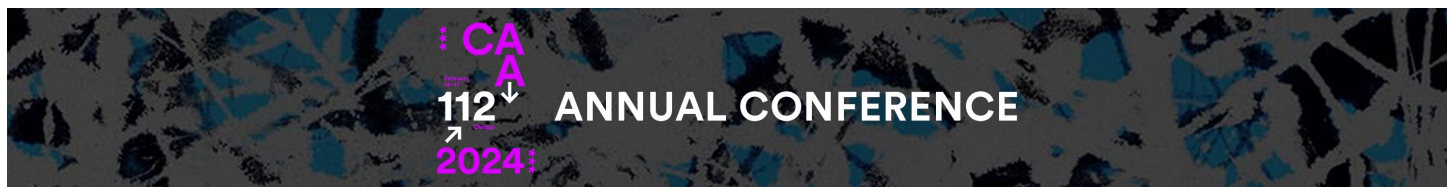
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CAA 2024 Session Abstracts

"How am I going to catch this experience in a painting?": Rethinking Art in the Palestinian Diaspora

Chairs: **Rachel Winter**, Eli and Edythe Broad Art Museum at Michigan State University; **Elliot Josephine Leila Reichert**, Eskenazi Museum of Art, Indiana University

Inspired by the life and career of Palestinian painter Samia Halaby, this panel investigates art made by those in the Palestinian diaspora in dialogue with local, regional, and national art histories. The panel coincides with Halaby's first two American survey exhibitions: Samia Halaby: Centers of Energy (Eskenazi Museum of Art, Feb. 10-Jun. 9, 2024) and Samia Halaby: Eye Witness (MSU Broad Art Museum, Jun. 28-Dec. 15, 2024). Born in Jerusalem in 1936, Halaby is one of the most important painters of her generation. Halaby moved to the US from Lebanon in 1951 following her family's 1948 flight from Palestine. Her education was significantly shaped by American Midwest institutions. An influential university educator, she taught throughout the Midwest before becoming the first woman to be full-time faculty at Yale. Halaby settled in New York in the 1970s where she actively creates colorful, energetic, and innovative large-scale, abstract paintings. She is also a pioneer of digital art, utilizing computer coding to generate kinetic paintings. Building on these themes, we invite presentations that consider the work of Palestinian artists in diaspora throughout the 20th and 21st centuries in any medium. We are particularly interested in questions that attend to the impact of artistic peripheries, such as but not limited to the American Midwest, and the role of diaspora or exile in shaping one's artistic practice. The result is a reconsideration of the ways Palestinian artists, who are often overlooked, innovate their own visual languages while engaging in a dialogue with different art histories.

The Afterimage of History: Moving Image Installations by Palestinian Artists as Testimony and Resistance.
Leonie Bradbury, Emerson College

This presentation examines recent moving-image installations by Basel Abbas and Ruanne Abou-Rahme; and Larissa Sansour with Soren Lind. Their evocative, emotionally charged projects address political, social, and historical themes through moving images, song, and dance. They each include archival materials (contemporary or historic) to amplify how communities bear witness to generational experiences of violence, loss, and displacement. May amnesia never kiss us on the mouth

(2020-ongoing) by Abbas and Abou-Rahme (Palestinian in Brussels) consists of an interactive online video archive at DiaArt and a multi-channel moving image installation (MoMa, New York 2022) that serves as an extension of the archive. The artists collected footage posted online by ordinary people of mourning, longing, celebrating, and dancing. Together, these videos and installation serve as joyous acts of resistance to colonial oppression and erasure. As If No Misfortune Had Occurred in the Night, (KINDL, Berlin 2023) is a dramatic and haunting 3-channel video and sculptural installation by Larissa Sansour (Palestinian in London) and collaborator Soren Lind (Danish). Shot in the ruins of a church, the video features soprano singer Nour Darwish, who combines the Palestinian freedom song Al Ouf Mash'al with Gustav Mahler's Kindertotenlieder both created in response to war and loss. The project incorporates traditional rituals of mourning and brings them to the present. These two thoughtful and provocative projects consider song, dance and the moving image as a site of testimony and resistance, a political act. Together, these artists provide a new space for understanding the complex political situation in Palestine.

Curating Palestinian (His)Stories in John Halaka's Memories of Memories
Jenna Ann Altomonte, Mississippi State University and **Dixie Lyn Boswell**, Mississippi State University

Forgotten. Survivors. The stamped words overlap, intertwine, and merge, concealing the grey pallid tones of the canvas. Gazing along the vast 22-foot-long surface of the piece, the words Forgotten, Survivors form faces, hands, torsos, legs, and arms; a tableau of disjointed bodies lost in a shapeless wilderness of words. Titled Stripped of Their Identity and Driven from Their Land by artist John Halaka, the pieced functioned as the focal point in Memories of Memories, a month-long exhibition hosted at the Mississippi State University Depot Gallery from February 9-March 3, 2023. Speaking from within the Palestinian diaspora, Halaka's work serves in conversation with primary and secondary generations of Palestinians impacted by the 1948 Nakba or catastrophe. The show, curated in conjunction with Dixie Boswell, comprised drawings, photographs, documentary films, and infographs created by Halaka during various return trips to Palestine over the past several decades. Considering the selection of works in Memories of Memories, our contribution to the CAA panel seeks to examine the critical impact of Halaka's show. Through a series of roundtables, workshops, and lectures, Memories of Memories elucidated complex conversations centered on the effects/after-effects of colonialism, dispossession, displacement, and land-grabbing. We further unpack how

Halaka's show enabled students and members of the MSU and Starkville communities to think critically about land rights and research the continued struggle for cultural autonomy and self-determination in the face of colonization. To complement the analysis of the show, we include excerpts from conversations with Halaka about his work and methodology.

"La main outillée attaque. Elle a le geste hostile": The Notion of Violence in Printmaking

ASSOCIATION OF PRINT SCHOLARS

Chairs: Anastasia Belyaeva, University of Geneva; **Roman Grigoryev**, Hebrew University at Jerusalem

This panel investigates the brutality of the printmaking process. Techniques such as engraving, drypoint, or woodcut, imply a battle with the matter by altering the matrix with sharp tools. Chemical processes in etching entail the danger of explosions and burns. Making changes on a metal plate requires burnishing out and leveling with a hammer. Pressure is required to drag a squeegee when making a screenprint. Force is required to manipulate a press. The very terminology of printmaking is aggressive: plates cut, scratched, impressions pulled, matrices cancelled and destroyed. This physical intensity on the edge of violence affects the working process and the work. Rembrandt's "The Three Crosses", for example, embodies both the aggressive treatment of the plate and the atmosphere of the Golgotha events. Or, Gaston Blachard's analysis of Albert Flocon's engravings led to his theory of printmaking as "combat anthropocosmique." Taller de Gráfica Popular's trademark of hands cutting a matrix with knifes refers both to their preference for linocut and woodcut techniques and the group's self-representation as armed fighters. The panel presents papers that examine the impact that the brutality of printmaking methods have on the artists, the aesthetics, and the poetics, and on their perception by the public and scholars. The selected papers study the connection between violence and printmaking across several periods, and present several distinct approaches to the topic.

Famine Described, but not Engraved: News, Hunger and the Siege of La Rochelle
Thomas Brown, Rutgers University

The siege was a principal means of warfare in Early Modern Europe, and a frequent subject both for authors writing about war and printmakers depicting it. Most sieges were short, but sometimes, for example in the case of the thirteen-month French siege of the Huguenot city of La Rochelle in 1627–28, they lasted long enough for food to grow scarce in the besieged city. Prose accounts stress this. News pamphlets and diaries describe the exorbitant prices paid by those who could afford food, and the starvation of the rest; the townspeople who fled in desperation only to be beaten to death or forced back by the surrounding army. By contrast, printmakers ignored the suffering in La Rochelle. Famine is not portrayed in the hastily-made news prints published while the siege was in progress, nor in more accomplished

works like Jacques Callot's large-scale etchings made on royal commission. The ordinary violence of warfare is evident in these prints. Cannons and muskets are fired, houses and ships burn, and soldiers fight and die; but the special brutality of sieges is absent. The practice of printmaking was conducive to the portrayal of one kind of violence and to the elision of another. I explore the implications of this elision for interpreting siege imagery and for understanding the career of Callot, who soon after completing his Siege of La Rochelle made the Miseries of War, a landmark in the history of depictions of the suffering of noncombatants in wartime.

Sculpting, Carving, Severing: Honoré Daumier's Lithographic Portraits
Erin Duncan-O'Neill, The University of Oklahoma

At Honoré Daumier's (1808-79) first retrospective exhibition, Champfleury wrote that the 1833 lithograph of Jean-Charles Persil, Minister of Justice and a zealous advocate of stricter censorship laws, was one of the artist's most important portraits. It was a translation of a small unbaked clay sculpture, retaining an unusual sense of modeling and dimensionality. A sideburn cuts from Persil's hairline to below his collar, creating a strange incision, and his high, starched collar sharply severs his head from the body, giving the portrait the gelid lifelessness of an inanimate object. In lithography, a relatively new technology in 1833, a waxy crayon marks the surface of a treated stone. It is additive, not subtractive, a contrast emphasized by this portrait's dimensionality and relationship with the sharp ax in the satirical crest below. Censorship is framed as a process of excision and violence, the opposite of creative accumulation. This paper will argue that Daumier points to an intersection between the lithographic process and political protest, linking the crayon's waxy matter with detached heads in this print (Persil's, another bloody head in the crest). I argue that Persil's portrait calls back to a protest triggering the first act of bloodshed in the French Revolution. When news of Jacques Necker's dismissal reached Paris, his wax head was taken from Madame Tussaud's mentor, Dr. Curtius's, museum and carried through the city in effigy, drawing wax through the streets like a crayon across stone. Daumier's process mimics some of this violence and offers an alternative to cutting.

A Slice of the Stone Itself: Cutting Through Process and Identity in Helen Frankenthaler's Prints
Cora Chalaby, University College London

This paper investigates the generative notion of violence within Helen Frankenthaler' prints. Specifically, I address the impact of Frankenthaler's process on the perception of her gendered artistic identity. Examining brutality on both the level of technique and language of form - as gestured to in the title of Frankenthaler's early lithograph A Slice of the Stone Itself [Fig.1] - I argue that the terminology of printmaking cuts through dominant understandings of her practice. Extensively using archival materials and detailed visual analysis, this paper interrogates the gendered concepts of violence and non-violence to reconceptualise Frankenthaler's oeuvre. Frankenthaler is primarily known for

her monumental abstract paintings and inventing the 'soak stain' technique. However, printmaking across a range of media, including woodcut, screen-print and etching, was vital to her oeuvre over five-decades. Analysing archival photographs of Frankenthaler in her studio and workshops [Fig.2-3], I argue that the physical intensity underpinning Frankenthaler's printmaking techniques ruptures essentialised readings of the delicate and feminine in her paintings. Emphasis will be placed on gesture and Frankenthaler's aggravated use of tools, including her invention of the 'guzzying' technique where she repurposed implements including cheese graters and sandpaper to distress the surface of woodblocks in prints such as Freefall [Fig.4]. Moreover, in interviews and lectures, Frankenthaler spoke of 'fighting' and 'forcing' printed matter. Arguing that Frankenthaler's technique and rhetoric of printmaking imbues her ostensibly harmonious works with a sense of latent aggression [Fig.5], this paper prompts wider consideration of where and how violence can be read within art histories.

'Women Artists?' The Future of Art History and Gender

HISTORIANS OF EIGHTEENTH-CENTURY ART AND ARCHITECTURE

Chair: **Sarah Elisabeth Lund**, Harvard University

In 2022, Dobbs v. Jackson overturned the right to abortion, undermining bodily autonomy and privacy. Reproductive care has come continually under attack, as has the rights of free speech and healthcare of homosexual and transgender people. As black feminist and queer scholarship has shown, studies of gender must always be intersectional. How do discourses of intersectionality, sexuality, eroticism, and bodily autonomy shape our understanding of the nexus of art and gender? The long eighteenth century has been a key arena in the historiography of feminist art history, studies of gender, and research on women artists. This panel aims to ask the following question: "Why study 'women artists'?" What are the productivities and shortcomings of a term like 'women artists' in 2024, and what is the future of art history and gender? From explorations of intersections of gender with race and imperialism, of the gendering of materials, of binaries and biases legacy in attributions, to expanding our view of women's roles in artistic projects and businesses, this panel explores the stakes, methodologies, limitations, and promises of research on gender and art history.

Georgian Gender Trouble: Angelica Kauffman's Men and Posthumous Legacy
Rachel R Harmeyer, Rice University

Angelica Kauffman's posthumous legacy reveals a contradiction in gendered criticism of her style as inherently feminine: many paintings misattributed to her during the nineteenth century and onward were created by her male contemporaries associated with the British Royal Academy. My examination of the issue of Kauffman's men— both her representations of male figures perceived to be "effeminate"

and the men artists whose paintings were misattributed to her based on their shared style— complicates a reading of her work and theirs based on a gender binary and reassesses the role of masculinity in the fashioning of the Georgian interior. Retroactive labeling of works with androgynous male figures as "Kauffmanesque" or "in the style of Angelica Kauffman" allowed nineteenth-century critics to contain the works of expatriate Italian artists in her social circle, especially by Biagio Rebecca, Giovanni Battista Cipriani, and Antonio Zucchi, within the category of the feminine. Similarly, erroneously recasting Kauffman as a decorative painter of Georgian interiors solved the problem of her professional career and ambitions as a history painter. By domesticating Kauffman and misattributing decorative paintings that portray alternative masculinities to her, nineteenth-century art historians not only made a mistake of attribution, but they also imposed a stricter gender binary on these artists and their works than they experienced during their own time. This study of decorative paintings misattributed to Kauffman illustrates how her legacy was reshaped by shifting gender roles and how male artists who did not conform to new standards of masculinity were erased by art history.

Carriera, Ivory, and the Femininity of Candor
Oliver Wunsch, Boston College

At the turn of the eighteenth century, the Venetian artist Rosalba Carriera began painting miniature portraits on ivory, using its luminous whiteness to represent the skin color of her subjects. The technique was novel: until this time, artists had generally executed miniatures on vellum glued to a rigid backing of wood or cardboard. Carriera's innovation would prove enormously influential, and ivory would become the preferred support among miniaturists by the middle of the eighteenth century. What explains the transformation? This presentation will show that a critical factor in ivory's appeal was its association with "candor," a word that referred to radiant whiteness as well as sincerity and innocence (the Italian candore maintains both meanings today; the English and French equivalents once held the same double meaning, but they have now lost their connection with whiteness). These connotations were particularly important to Carriera and the many female miniaturists who followed her, who needed to reconcile professional ambition with gendered expectations of moral purity. Carriera's patrons in fact applied the word candor to the artist herself, protecting her from charges of feminine vanity and artifice through the invocation of innocence. The association of ivory with feminine innocence, however, was also open to appropriation for more racialized messages, which became more pronounced in later eighteenth-century miniatures. The presentation will therefore conclude with a discussion of methods to disentangle gender and race when analyzing the origins of ivory miniatures.

Hannah Humphrey's Enterprise: A Women Printer and the Invention of Hand-Colored Caricatures
Andrei O Pop, University of Chicago

Amidst welcome attention to eighteenth-century women artists prominent and obscure, this presentation asks

whether we want to extend the "woman artist" or "artist" categories in a radical way to accommodate the collaboration between graphic artists and printers/sellers, especially when that collaboration leads to the introduction of a new kind of commodity, and to striking exemplars of it being manufactured, successfully sold, and canonized. James Gillray's caricatures pilloried all things French Revolutionary and liberal ,but also the hypocrisy of George and Pitt, and have been compared by Linda Nochlin to the "far-out" cartoons of George Crumb. But in monochrome nineteenth-century re-editions, the etchings lose much of the distinctive character achieved by the pastel tones (veering into livid and sickly hues) of the colored prints sold in Hannah Humphrey's shop. This hand-coloring, likely carried out by uncredited young women, is by no means as uniform as mechanical polychrome processes. It ensured a descriptive weight—whether relying on alcoholic and goutish flushes and rashes, or on subtleties of miscegenated skin hue—that sharpened the bite of Gillray's satires. The Doublures of the mid-1790s especially refine effects introduced in character sheets of the early 1780s, showing the extent Gillray responded to the colored process pioneered in Hannah Humphrey's shop. Her posthumous reinvention by period witnesses, and by Gillray biographer Draper Hill, as a fussy spinster with no direct influence on mad genius Gillray, is belied by their surviving correspondence, as well as by her centrality to the art form they jointly perfected.

30 Years of Afrofuturism (and Still Going)

Chairs: **Kristen Laciste**, UC Santa Cruz; **Aaron Mulenga**, University of California Santa Cruz

The concept of Afrofuturism has gripped the imaginary of creatives from around the globe, from the sonic space travel of cosmic philosopher and jazz giant Sun Ra to Mukuka Nkoloso's training of "Afronauts" at the Zambia National Academy of Science, Space Research and Philosophy. Since the coining of the term "Afrofuturism" in 1993, there have been an array of events dedicated to examining its history and expression. Examples include the Metropolitan Museum of Art's Before Yesterday We Could Fly: An Afrofuturist Period Room (November 5, 2021– present) and the National Museum of African American History and Culture's Afrofuturism: A History of Black Futures (March 23, 2023 – March 24, 2024). These exhibitions explore the expansiveness of Afrofuturism culturally (in art, comics, fashion, film, literature, and music) in the United States and abroad. As these exhibitions prove that Afrofuturism continues to be a topic of interest through which to consider speculative futures, this session's chairs take a step back and ask: What is the relevance of Afrofuturism then and now? Why do artists and scholars continue to return to it as a vehicle of expression? Who is Afrofuturism for? In light of these questions, this session invites contributions from authors and artists to consider Afrofuturism's continued relevance in our present moment and to apply, define, clarify, challenge, and think with Afrofuturism in various ways: its history, its expressions, its purposes, and its ever-expanding conceptual framework.

The Black Female Fantastic
Elizabeth C Hamilton, Fort Valley State University

Afrofuturism injects futurity, fantasy, and technology into artworks of the African diaspora. Afrofuturist art often deals with reconstructed pasts and speculative futures using some of the same techniques of science fiction writers. In my book, Charting the Afrofuturist Imaginary in African American Art, I use the phrase Black Female Fantastic to describe a space in which black female identity is not burdened by hackneyed scripts through visualizing black women in imaginative ways. I saw through the decades of scholarship on black female identity in Western art (Lorraine O'Grady, Judith Wilson, Freida High Tesfagiorgis, Lisa Gail Collins, Lisa Farrington, and Nicole Fleetwood), the many stereotypes, controlling images, and preconceptions that fall on black women's images from the mammy to the Sapphire to the Jezebel. Afrofuturism opened broad avenues of imagination to perform as a corrective to these images. Octavia Butler's heroines in her Afrofuturist novels are a model. Her women are complicated, layered, fantastic...Harriet Tubman is also a model – striking out for the unknown guided only by the stars like an astronaut. Also serving as the models are the futuristic costumes of Labelle and Janelle Monae's alter ego Cindi Mayweather, an android from 2719. These models all have storytelling as their foundation, which Afrofuturist artists translate into the visual realm. What I call the visual language of Afrofuturism

undergirds this visual storytelling and includes black liberation (fugitivity), transformation, materiality, appropriation, and temporality.

Chronicling Harriett: Afrofuturist Museology through Immersive Technology
Synatra Smith, Philadelphia Museum of Art

Extrapolating from the title of Balogun Ojetade's 2015 novel The Chronicles of Harriet Tubman: Freedonia, this Afrofuturist reimagining of Harriett's Bookshop, a Black woman-owned bookstore in Philadelphia, renders the space as an interactive VR environment to highlight works by Black artists in the Philadelphia Museum of Art alongside often ephemeral public artworks by Black artists in Philadelphia. This discussion seeks to situate this project within and beyond Ojetade's terrain of Black retrofuturism through a discussion of the needs of Black memory institutions and the impact of immersive technologies to mediate capacity issues and reach new audiences through a speculative lens.

Stuart V. Robertson's Protective Portraits: Speculating on a Contested Black Future
Lucas Williams, Stanford University

The period of heightened market interest on Black figurative art in recent years placed pressures on artists. The pressure was especially prevalent on Black emerging artists establishing a professional career amidst this market boom. Simultaneously, the opportunities for quick capital attracted flippers and market speculators to buy up Black figurative art. For Black emerging figurative artist Stuart V. Robertson, the market financial reality complicates what might be called the Afrofuturistic aesthetic. On the one hand, Robertson turns to Afrofuturist modes of representation when he depicts his sitters with shiny metallic armor-like upcycled skin to imagine the protected interiority of their private lives. On the other hand, Robertson fears the potential sale of his subjects to buyers with profit-driven motives. Speculators and flippers are also invested in the future of Black art. While Robertson's portraits are visually striking of their own accord, I find this underlying tension in the Afrofuture theoretically interesting as well. After all, is a liberatory Black future imaginable when its very representation intensifies Black devaluation in the present? To ground my study, I turn to critical discourses of Visual Cultures and Black Studies to understand the implications of speculation. Further, I incorporate discourses on art as an asset to understand the increasingly financial status of fine art. Through a close reading of Robertson's metallic portraits, ultimately, I propose that Robertson's metallic paintings seek to recuperate an alchemical conversion. By turning trash into treasure, Robertson finds fugitive recourse in the abstract slippage afforded by his metallic materials.

3D Worldbuilding: Contexts, Narratives and Pedagogies

Chairs: **Matthew Doyle**, Independent; **Yuehao Jiang**, University of California, Los Angeles

Worldbuilding is a popular emerging area of instruction at the intersection of 3D art, media art and game design. Historically derived from fantasy and science fiction, worldbuilding is defined as the creation of an imaginary world for a work of fiction. Now, worldbuilding colloquially describes the open-ended process of designing interactive 3D environments. From Avatar to Zelda, popular culture is dominated by sprawling alternative universes. The demand for technically skilled artists to work within these pipelines continues to grow. Understood thus, worldbuilding is taught through 3D game engines such as Unity, Unreal and Godot. Free to use for students, there is an unparalleled access and ease of use in these industry standard tools for art and teaching. This session seeks to inquire into how we teach these tools. What contexts and narratives can we present in our pedagogy of 3D game engines? Can our worldbuilding be more inclusive, drawn from a broader cultural context? How do we teach software that blurs the distinction between consumption and production? Do we design our worlds top down, or bottom up? In an era of climate crisis, what are the ecologies we imagine in these new worlds through game design and architecture? Teachers, artists and designers working in: games, media art, computation, architecture, UI / UX, are encouraged to apply to share papers and presentations of work. We aim to give each speaker a 10-15 minute long presentation time followed by Q&A.

Uncomputable in the Computational World
Zhenzhen Qi

In the age of computing, we rely on software to manage our days, from the moment we wake up until we go to sleep. Software predicts the future based on actualized data from the past. It produces procedures instead of experiences and solutions instead of care. Software systems tend to perpetuate a normalized state of equilibrium. Their application in social media, predictive policing, and social profiling is increasingly erasing diversity in culture and identity. Our immediate reality is narrowing towards cultural conventions shared among the powerful few, whose voices directly influence contemporary digital culture. On the other hand, computational collective intelligence can sometimes generate emergent forces to counter this tendency and force software systems to open up. Video Gaming, especially open-world simulation games, is rapidly being adopted as an emerging form of communication, expression, and self-organization. How can gaming conventions such as Narrative Emergence, Hacking, and Modding help us understand collective play as countering forces against the systematic tendency of normalization? How can people from diverse backgrounds come together to contemplate, make, and simulate rules and conditions for an alternative virtual world? What does it mean to design and virtually inhabit a world where rules are rewritten continuously by everyone, and no one is in control?

Game Art Design for Building a Global Experience
Stacey Kalkowski, United Arab Emirates University

During the past five years, Stacey Kalkowski proposed and spearheaded the approval process for a groundbreaking major, Visual Studies & Creative Industries, at the United Arab Emirates University (UAEU). This popular new major signals a paradigm shift, helping to elevate traditional studio art and game design from hobbies to recognized disciplines within the UAE. The UAE government's bold $6 billion investment in the creative sector underscores its commitment to diversify its economy beyond traditional industries like oil and gas. It acknowledges that Creative Industries, including game art and design, stand as the world's fastest growing and most lucrative sector. Stacey's proactive approach has extended to curriculum development, where game art was integrated with traditional studio arts. Remarkably, both the university and the UAE government along with Abu Dhabi Gaming has provided unwavering support by sponsoring the speaker's training in Unity and Unreal Engine, along with supporting students at UAEU. Today, Stacey is at the forefront of educating the next generation of game artists and designers, focusing on the art aspects without coding. Graduating students are now poised to swiftly enter the workforce, driving the UAE's creative sector to new heights. Stacey Kalkowski will share her personal experiences of embracing digital arts and game art design, highlighting the evolution of the UAE's creative landscape, along with her evolving pedagogy within her game design courses. Moreover, the presentation offers insights into the promising future of this genre within the MENA region, where innovation, culture, and economic growth intersect.

How to be a Good Sport: Protocols of Collective Contribution
Kristin McWharter, School of the Art Institute of Chicago

Kristin McWharter is an artist and educator who creates media installations, games, and performance scores to explore the felt experience of competitive spirit. In this talk, McWharter discusses various approaches to "sportsmanship" in the context of teaching artists who to begin creating work with 3D game engines such as Virtual Reality, Experimental Media, or her simulation focused course "New Realities: Simulations of Future Worlds". Working with and/ or teaching game engine tools requires a complex network of relationships that include software / hardware providers, developers, asset creators, and audiences. Works produced with these tools are inevitably steeped in the narratives of this collective labor. As these relationships cultivate a delicate balance of access, skill sharing, and creative attribution that both protect individual interests while encourage creative experimentation, what is the utility of both good and bad sportsmanship? In creative processes that rely so heavily on industry software and hardware providers, how do individual artists navigate practices of collaboration, resource distribution, skill building, and authorships in alignment with values of "fair play". In this talk, the speaker makes a case for assessing how game engine pedagogy can critically engage emerging best practices of both team work and unsportsmanlike conduct.

GrandTheftEco2050: Modding as Science Fiction Praxis in the Gameworld of Grand Theft Auto
Chase Niesner, UCLA

GrandTheftEco2050 (working title) is a science fiction animation project built from within the world of Grand Theft Auto, and which seeks to imagine the future of Los Angeles through the lens of multi-species environmental justice. Undertaken as a collaboration at UCLA's Laboratory for Environmental Narrative Strategies (LENS) between wildlife ecologist, narrative specialists, game designers, and literary ecocritics, this scripted three part series follows a cast of characters across a Los Angeles of the future as they attempt to navigate a different climate, strange biodiversity, newfangled energy infrastructure, but much of the same political inequalities. Neither utopian nor dystopian, our science fiction story is deeply estranging and yet also familiar, and conceived as a broad, young adult entertainment spectacle and a keen pedagogical tool to teach students about the nature of the science fiction ecological imaginary, virtual world-building, and the pressing environmental concerns of our past, present and future times. In working to modify the wold of Grand Theft Auto to imagine a realistic future portrait of the Los Angeles ecology, our interdisciplinary team of filmmakers, game designers, scientists and literary theorists have truly discovered what it means to imagine the future, and to partially build it too, at least in the virtual. The discovery of this process, and the story we've created, equally offer pedagogical opportunities at the confluence of world building, science fiction, and ecology.

Walking Simulators, Memory Palaces, and Public Exhibitions
Lee Tusman, Purchase College

The 'walking simulator' genre in 3D gaming originated as a derogatory label for virtual environments that lacked traditional game elements like adversaries, weapons, objectives, or targets. The term has gradually been reclaimed by advocates of the genre, now celebrating a creator's emphasis on exploration and storytelling. This evolution has given rise to a variety of personal and autobiographical games falling under the 'walking simulator' category. In a module for the course "New Directions in Virtual Space," students are introduced to exhibitions such as "Sara Berman's Closet," Harald Szeeman's "Grandfather: A Pioneer Like Us," and Daniel Pillis' "Grandma's House," alongside gameworlds emphasizing personal narratives. Within this framework, students are guided to craft environments that prioritize the 'handmade', DIY, and the personal, resulting in experimental, narrative-driven and autobiographical 'walking simulators.' Unlike some aspects of speculative worldbuilding envisioning potential futures, this module encourages students to engage with, reinterpret, speculate upon, re-imagine, and reconstruct new iterations of a personal, historical past, and to create experimental spaces of play, liberation and rest. Through a worldbuilding process, students choose to conceptualize representations

of their own living spaces, locations of past important conversations, or settings for life events. Others create imagined personal museums, soothing spaces, or other personal experiences. In doing so, these students create inventive examples of understanding, sharing, and reshaping memories, as well as crafting spaces akin to personal museums, virtual retreats, and imaginative and unconventional encounters.

50+ Years of A.I.R. Gallery

Chairs: **Kat Griefen**, Queensborough Community College, City University of New York; **Kalliopi Minioudaki**, Independent Scholar and Curator

Organized as an alternative non-profit space but designed like a white-box gallery with work available for sale, Artists in Residence Inc (A.I.R. Gallery), one of the first all-women galleries in the US, began its legendary course in Soho, New York in 1972. Initially, spearheaded by Barbara Zucker and Susan Williams and comprising twenty dues-paying artists, this feminist collective sought to combat gender discrimination through the promotion of innovative work by women artists at a time when 96.4% of artists represented by New York galleries were men and only 18% of US galleries had exhibited a female artist. For over 50 years, A.I.R. has not only participated in changing the status of women in the arts through exhibitions, public programming and community-building but has offered an influential model for galleries nationally and internationally. Through hybrid fundraising and changing strategies of support and affiliation (such as international exchange exhibitions, DIY workshops and professional development programming and a formative emerging/re-emerging artist fellowship) A.I.R., which today welcomes nonbinary artists and administrators, continues to evolve, succeeding in outliving most alternative spaces of the era, while remaining expansive and artist-run. Initiating a series of projects leading to a publication that critically celebrate A.I.R.'s legacy, this session brings together papers that focus on aspects of the gallery's history, including exhibitions, programming, reception, governance and related spheres of influence, collaboration, and engagement. Presentations explore A.I.R.'s connections with other alternative spaces, activist organizations and artistic movements, while also questioning its "firstness."

The First?: A.I.R. and the Problematics of Originality
Daniel Belasco, Al Held Foundation

The A.I.R. Gallery opened in 1972 as a feminist intervention in a New York contemporary art scene which remained unwelcoming to women artists despite several years of feminist activism. The founding cooperative members positioned the space as a stylistically varied and inclusive solution to the entrenched sexism of the existing gallery system. Yet A.I.R.'s claim to be "the first women's independent gallery" also indicated a continued reliance on modern art's bias towards originality. The proposed paper will contextualize this claim within the contemporaneous understanding and subsequent interpretations of each of the terms (first, women, independent, and gallery). A

comparative approach will investigate A.I.R.'s position among feminist art groups and organizations in 1970s New York, and within the larger history of all-women galleries beginning in 1850s London. The founders of A.I.R. fused feminist and conceptual art strategies to create opportunities for women-identified avant garde artists but overlooked other histories of women artists. A study of this facet of A.I.R.'s history exposes the rift between the norms of artistic invention and feminist community. Inventorying the period's art-historical blindspots, this paper is an inquiry into the lack of information about women's history faced by the feminists of the early 1970s. Notably, A.I.R. first confronted its own myth of originality in the late 1970s, a period of self-scrutiny when the collective committed to diversify its membership and exhibitions.

Along Parallel Lines: A.I.R. Gallery and the Rise of Pattern & Decoration
Anne K. Swartz, Savannah College of Art and Design

A.I.R. Gallery, an emblem of feminist art for over half a century, seemingly started in parallel with the Pattern & Decoration (P&D) movement during the 1970s. However, an underlying question persistently surfaces: Why did many A.I.R. affiliated artists delve into issues and strategies so intrinsic to P&D? This presentation seeks answers, exploring works that reflect shades of P&D. This presentation will weave through the contributions of Mary Grigoriadis, Harmony Hammond, Pat Lasch, Patsy Norvell, Howardena Pindell, Dee Schapiro, Barbara Zucker, deciphering how their art forms—ranging from hair quilts to ruffle work—echo P&D's core principles. Further layers unfold with the spotlight on P&D proponents Joyce Kozloff and Miriam Schapiro, whose feminist ideologies resonate with A.I.R.'s mission. Artists Cynthia Carlson and Ree Morton further enrich this narrative, emphasizing their potential influence during this transformative era. In essence, this presentation aims to elucidate the covert and unspoken dialogues between A.I.R. Gallery and the P&D movement. It investigates the possible inspirations, shared ideologies, or even artistic rebellions that could have spurred A.I.R. artists to explore themes closely tied to P&D, offering a comprehensive insight into the gallery's impact on redefining artistic narratives.

Women's Health and Reproductive Rights Advocacy at A.I.R.
Sarah Myers, Stony Brook University

This presentation will explore A.I.R.'s history of exhibition programming centered around topics of women's health, reproductive rights, and bodily autonomy. Through two exhibition case studies from the 1990s–Choice (1992) and The Women's Health Show (1994)–this presentation will consider the ways in which A.I.R. has historically used feminist collectivizing as an advocacy tool. A.I.R collaborated with other organizations, such as the Bronx Arts Council and the Women's Caucus for Art to produce exhibitions and related programming that brought art production and activism directly into conversation with one another. For the Choice exhibition, for example, proceeds were donated to Planned Parenthood to help provide

support for critical medical services including abortions. The Women's Health Show, which numerous New York-based artist-run spaces and collectives participated in, functioned as a conference, combining art installation with live performance, video screenings, and panels. Outside of traditional exhibition-making, women's art advocacy groups like A.I.R. frequently hosted interactive programming in which the boundaries between spectator and artist were blurred. This presentation will address the ways in which these experimental formats were conducive for coalition building. A.I.R.'s advocacy was an entry point for the organization's commitment to feminist collaboration. Through their involvement with specific causes–like reproductive justice–the artists and organizers of A.I.R. built a network for women artists invested in the intersection of art and politics through the lens of feminism. This presentation seeks to consider the advantages and limitations of this type of advocacy born from feminist collaboration within artist-run collectives.

A Model for the Midwest: How A.I.R. helped found two women artists' cooperatives in Chicago
Joanna P. Gardner-Huggett, DePaul University

In May 1973, the West-East Bag sponsored the First Annual Midwest Conference of Women Artists in Chicago. At the conference's first session, A.I.R. member Harmony Hammond (1972-1985) screened a video about the women artists' cooperative Artists in Residence, Inc. or A.I.R., located in New York City. Joy Poe, seated in the audience, was so moved by the gallery's mission to promote female identifying artists, she quickly enlisted fellow artists Barbara Grad and Margaret Wharton to recruit 17 more members to found Artemisia Gallery in Chicago (1973-2003) after visiting A.I.R. that summer. Simultaneously, A.I.R. member Nancy Spero (1972-1986) encouraged Chicago-based artist Gerda Meyer Bernstein to start her own women artists' cooperative. Bernstein joined forces with Frances Schoenwetter to form Artists, Residents, Chicago, or ARC (1973-present) with an additional 18 women artists. Only one year after A.I.R.'s opening in September 1972, Artemisia and ARC established themselves as the first non-profit feminist art spaces in Chicago's commercial art district. This presentation not only addresses the individual influence of Hammond and Spero on the founding of Artemisia and ARC galleries, but also examines how Artemisia and ARC adopted A.I.R.'s non-hierarchical governance model and commitment to public programming engaging feminist art dialogues in a midwestern community that long overlooked the contributions of women. Equally important, this paper distills what made Artemisia and ARC distinct from A.I.R. as they developed their respective identities in a vibrant alternative arts network in Chicago.

A (re) FOCUS: One City's Exhibitions Linking Past, Present, and Future Art Histories

Chair: **Ferris Olin**, Rutgers University

Discussant: **Judith K. Brodsky**, The Brodsky Center at the Pennsylvania Academy of Fine Arts

Realizing that a new lens is required to view how the art of the last 50 years has influenced contemporary art practice, several curators and institutions in the city of Philadelphia have mounted ambitious exhibitions linking past to present and future in cutting-edge contexts. Diane Burko and Judith Brodsky were co-organizers of Philadelphia Focuses on Women in the Visual Arts in 1974. Fifty years later, they have organized (re)FOCUS in Philadelphia using the original FOCUS to discuss how the Feminist Art Movement of the 1970s first brought issues of representation, marginalization, social justice, violence, equality, and empowerment to the art world and how those issues resonate even more today. Jodi Throckmorton who initiated Rising Sun: Artists in an Uncertain America, an exhibition at the Pennsylvania Academy of Fine Arts and the African American Museum of Philadelphia along with Dejay Duckett, director of curatorial services at the AAMP examined the question: "Is the sun rising or setting on the experiment of American democracy?" Installations by 20 celebrated artists explored themes of equality, free speech, and other tenets of democracy. Sid Sachs at University of the Arts restored women artists of Pop art to art history in an exhibition in 2010-2011, and has gone on to illuminate other artists who have had impact on contemporary art practice, but who have not received rightful attention. Jessica Smith, Curator, Strategic Initiatives, Philadelphia Museum of Art and Richard Torchia, curator of the Arcadia University Gallery, will address the issue from their perspectives.

(re)FOCUS: Philadelphia Focuses on Women in the Visual Arts, Revisited 50 Years Later
Diane Burko

In 1972, Diane Burko attended her first CAA meeting in San Francisco. The Women's Caucus for Art began then, as did Burko's involvement in the feminist art movement. The Women's Conference at the Corcoran inspired her to launch a feminist art project in Philadelphia. In March 1973, 30 women gathered in her home, an event which led to Judy Brodsky joining the launch of FOCUS: Philadelphia Focuses on Women in the Visual Arts. Almost all the city's visual arts institutions participated in the three-month FOCUS program drawing nationwide attention. Central to FOCUS's original programming was an exhibition of 81 artists from throughout the country. Many of these artists are icons today. 50 years later, Burko and Brodsky have joined forces to take stock of the past and look to the future. (re)FOCUS began in January of this year and continues through May, recalling that pioneering moment in feminist art, and celebrating the changes that have occurred over half a century bringing recognition and inclusion to Philadelphia's and the nation's community of women-identifying, gender non-conforming,

and BIPOC artists. The 81 artists in the 1974 national exhibition have been brought together again at Moore College of Art, complemented by an exhibit of contemporary Philadelphia voices. Over 50 art institutions throughout the region are participating in this groundbreaking project with programs and exhibits, creating an opportunity to reexamine FOCUS's historical context through today's more complex lens.

Rising Sun: Artists in an Uncertain America
Jodi Throckmorton

Two historic museums came together for a transformative exhibition of contemporary art, the African American Museum in Philadelphia and the Pennsylvania Academy of the Fine Arts for Rising Sun: Artists in an Uncertain America, an exhibition of new works examining the provocative and timely question: "Is the sun rising or setting on the experiment of American democracy?" Installations by 20 celebrated artists explored themes of equality, free speech, and other tenets of democracy. In a time when perspectives in the U.S. are radically disparate, the artists investigated how art inspires us to reflect on, challenge, and expand our own lived experiences. Artists included Shiva Ahmadi, John Akomfrah CBE, La Vaughn Belle, Tiffany Chung, Lenka Clayton, Petah Coyne, Martha Jackson Jarvis, Demetrius Oliver, Eamon Ore-Giron, Alison Saar, Dread Scott, Rose B. Simpson, Sheida Soleimani, Renée Stout, Mark Thomas Gibson, Dyani White Hawk, Hank Willis Thomas, Deborah Willis, Wilmer Wilson IV, and Saya Woolfalk.

Curatorial Initiatives at the Philadelphia Museum of Art
Jessica Smith, Philadelphia Museum of Art

In the newly created position of Director of Curatorial Initiatives, Smith is working with the new leadership team at the Philadelphia Museum of Art to develop policies that reflect evolving perspectives on the arts. This presentation will include her thoughts about the functions of museums in the present era and how the Philadelphia Museum of Art is responding.

"Time will turn them brilliant": The Evolution of the Reception of the Work of Pati Hill
Richard Torchia

The pioneering work of Pati Hill (1921-2014) was largely ignored during her lifetime. Her practice as a writer flourished in the 1950s but halted in 1962 after the birth of her only daughter. In 1974, Hill regained her creative momentum when she began to use the photocopier as a means to document objects and modify photographs. These experiments transformed Hill from a writer into a producer of pictures, exhibitions, illustrated texts, and a hieroglyphic language that captured the attention of Charles Eames, who facilitated a 3-year loan of copier from IBM. Xerography also changed Hill's writing, fueling an aspiration to fuse text and image into "something other than either." A survey of Hill's xerographic work, presented by Arcadia University in 2016, reintroduced Hill's work to contemporary audiences. Exhibitions in New York and Europe followed accompanied by enthusiastic critical response, and myriad ongoing publishing and exhibition projects. This paper examines the

initial reception of Hill's art and attempts to explore the reasons for its current relevance. Employing material from her archives and papers, I will demonstrate how Hill's category-defying use of an emerging communications technology was supplanted by the digital at the moment ofxerography's greatest promise. The paper will also consider how the challenges of Hill's deliberately hybrid approach as an author/artist—struggles she predicted would eventually be mitigated by the copier—have now become pertinent to contemporary artists and writers seeking new models for a viable practice.

Rising Sun: Artists in an Uncertain America: The Perspective from the African American Museum of Philadelphia
Dejay Duckett, African American Museum of Philadelphia

The African American Museum of Philadelphia was one of the two sites for Rising Sun: Artists in an Uncertain America. The question posed about whether our democracy is rising or setting is one that is particularly relevant to Black and brown artists. Artists took their own approaches to address this question using a wide array of media and techniques including painting, sculpture, photography, collage, and video. Some artists incorporated mixed media with performative elements, some blurred the lines between figuration and abstraction, while others activated archival documents with site specific installations that reexamine and even challenge the historical record. There were works that highlighted historic figures and personal family narratives, while others created mythical figures and relied on spirituality to reimagine life in the future. Some required audience participation, while others created space for intimate reflection.Through these diverse approaches, the artists hoped to empower the public to reflect on important issues of our time— including the struggle for racial equality, equitable representation, immigration policies, nationhood and identity formation, and a societal commitment to freedom of expression. The results challenge us to examine how we define democracy, freedom, and identity, both in the United States and beyond our borders.

A Case for Arts in a Time of Crisis

EDUCATION COMMITTEE

***Chairs:* Alysha Meloche**; **Francesca Molly Albrezzi**

In many parts of the U.S., disciplines which encourage critical thinking are facing (administrative and political) interference, parameterizing how learning should happen in classrooms. Additionally, art and design departments are having to continue to prove their worth in the general higher education curriculum. In Out of Our Minds: Learning to be Creative by Ken Robsinson, there is a clear argument that the creative skills taught in arts classrooms are invaluable across disciplines and increasingly important within a world that is driven by fast innovation. Despite mounting pressures, resilient educators continue to strive to provide the best for their students using creativity and care. Some of the most uplifting stories that humanity has to offer can be found buried within the oppressive mountain of doom news. This session wishes to create a space to promote these stories, replacing the crisis narrative with optimism and idea sharing. This call invites proposals from educators and practitioners to address: Effective pedagogies despite teaching restrictions Supporting academic integrity and faculty liberties at an administrative level How teaching visual cultural theories is a productive interdisciplinary approach Increasing accessibility in fields that are inherently ableist Pedagogies that promote radical inclusivity in the face of political polarization Adjusting curriculum to meet societal standards of inclusivity, global citizenship, and advocacy Using the arts to teach critical literacies Rising mental health concerns among student and faculty populations Mounting student anxiety about global climate events This call especially welcomes autoethnographic accounts from professionals and students, evidence-based classroom research, and sample lessons.

Accessibility through Makerspaces: Designing Educational Aides for the Visually Impaired
Justin Capalbo, Manhattanville College

This work considers the role Makerspaces have in the design and fabrication of educational aides for the visually impaired. Projects centered around accessibility are common in Makerspaces due to the focus on empathy in these spaces. The tactile nature of 3D-printed and lasercut objects allows for the creation of visual aids for a variety of areas. This project focuses on the creation of tactile waveforms to enable visually impaired students to better understand wave forms in audio production courses. Through a combination of vectors, laser cut objects, and braille educational aides can be designed to create a non-audiovisual representation of waveforms. This work looks at how the design process can be expanded to other areas of study, with a particular focus on the natural sciences. What other areas could this be used for, and can this be a tool for all students, not just the visually impaired?

Utilizing Core Curricula to Foster Creativity and Cultivate a Confident and Flexible Student Mindset
Dana Scott, Thomas Jefferson University

Artificial intelligence, automation and the blurring of digital, biological and physical worlds have brought change of an exponential scale unlike anything humanity has ever seen. This change is rapid, broad in scope and systemic. New connections among previously unrelated fields are rapidly transforming the workplace. Human creativity, which has, in part, been responsible for these changes, is essential for success in this environment. Thomas Jefferson University has implemented a Creativity Core Curriculum across its undergraduate population, from Accounting through Health Sciences to Visual Communication Design, which strives to cultivate a confident and flexible student mindset through learning opportunities that explore individual and collaborative creative aptitude, and equip students to yield novel and valuable results. The core curriculum of Kanbar College(DEC Core) at Jefferson University offers intensive, trans-disciplinary skills development, fostering collaboration among designers, engineers, and business majors. This curriculum gives students a breadth of expertise that goes beyond the boundaries of a traditional degree and aggressively addresses the workplace of tomorrow, where a creativity-focussed, interdisciplinary understanding makes young professionals more effective in their own field of expertise, and enhances their ability to collaborate and broadly empathize, to produce socially intelligent leaders with the ability to adapt to emerging practices and successfully navigate unpredictable challenges. This presentation will give an overview of these curricula, how they align, and outline key projects and experiences, and include student testimonials and data collected.

A pedagogy of softness and slowness
Nida Abdullah, Pratt Institute

This presentation is an exploration of a softness and a slowness as a way of being, as a pedagogy. This is a way that is in counter-position to the hardness, the rigidity and isolation of the institution. Softness and slowness enacts a practice of refusal (Campt, 2019). Softness is not weakness, it is resilient. Softness offers, it accepts, and holds... it embraces. It is expansive and reflective. Slowness is not passive, it is active. Slowness savors, it deepens, and holds... it makes room for. Softness and slowness is not being productive above all else. It is being generative. It is being connective. It is being in community, together. It witnesses, acknowledges, sees and hears. This presentation will share reflections in softness and slowness as practice of refusal within colonial structures of the institution. It will give examples on softness and slowness that can disrupt hierarchies, disrupt optimization, while supporting our own rhythms. It will share a grammar of softness and slowness developed in community with current and former students and peers on how softness and slowness have shaped our experiences.

Graphic Design Principles: A History of Ideas is a History of Culture
Anita Giraldo, CUNY New York City College of Technology

The practice of communication design requires an understanding of context while learning the foundations of

great design: type, composition, color, hierarchy. However, the exploration of lived experience provides a holistic, socially informed understanding of design. In our capstone first year design course, students analyze context drawn from their cultural backgrounds—constructing understanding from what they already know. Throughout the semester, students develop their vision in design not only by including the Euro-American canon of mainstream design, but the overlooked designers throughout the international design community. They use this knowledge to realize an assignment: design a tribute poster to a graphic designer. The project's attributes have further expanded to every aspect of the first-year communication design course; tapping into design elements from world cultures that have impacted our visual sensibilities--the door to more inclusive communication.

A Critical Globality: Transculturation and Potential Histories of Art

Chairs: **Karin J. Zitzewitz**, Michigan State University; **Birgit Hopfener**

Discussant: **Monica Juneja**

In Can Art History be Made Global? Meditations from the Periphery (2023), Monica Juneja argues that an understanding of "global art" as universally constituted through unbounded global exchanges and circulation processes "threatens to foreclose more nuanced explorations of the cultural field." She advocates instead for "a critical globality" that can "empower a rethinking of the global in the domain of art, and its theorization as a new 'cosmopolitics of resistance', as a resource for countering the logic of neo-liberal capital and neo-nationalist cultural politics." For Juneja, the keystone concept of transculturation grounds an art history not reliant on fixed frameworks, which instead examines histories of transcultural encounters and negotiations and accounts for complex structures of knowledge and power. Juneja intervenes equally decisively in art historiographical debates in Germany and those engaged with the Global South, by drawing on literatures from the early modern period to the present, particularly in her field of South Asian art. She ultimately seeks a "potential" art history, which she describes "as a way of bringing unasked questions about the past, suppressed or elided possibilities to the forefront of art-historical narratives." This panel solicits papers that engage Juneja's thought and/or explore the potentialities of transculturation as concept and method. Of particular interest are challenges to naturalized disciplinary assumptions and practices, to the discipline's reliance upon national histories, to understandings of the global as an effect of global capitalism, to models of center and periphery, and to cultural or ethnic essentialisms.

A Museum of Global Materials: Imperial Sculpture at El Escorial
Wendy Sepponen, Texas Christian University

The transcultural character of early modern art was not just a fact; it was also a quality that could be exploited by European imperial rulers. In my study on the use of sculptural materials for the Spanish Hapsburg kings Charles V and Philip II, I show how resources from throughout Hapsburg colonies were subsumed into a visual program that bolstered a fiction of the enduring legitimacy of the family's precarious rule. In an analysis of the altar space at the royal palace-monastery complex of El Escorial, I consider the mechanics by which local jaspers, Latin American gold, and Italian bronzes were politicized and imperialized in service of a dynastic, Hapsburg brand. I track the origins of the materials, the objects' makers, and ultimately the display of the materials in and across the space to argue that the materials' global and transcultural natures had to be simultaneously recognized and recoded as expressions a Hapsburg identity. Previous approaches to the sculptures in the space have focused on the iconographic significance of the subjects or on the individual artists. The full depth of meaning of the space can only be appreciated when nationalist, monographic, and formal approaches are substituted for a methodology that sees through the attempt to homogenize the materials into a cohesive, imperial whole. With a focus instead on materiality and labor, I reveal the artistic illusion of power that relied fully on the sum of its global parts.

Diffracting Cold War art histories through transcultural exchange
Christopher Williams-Wynn, 4A_Lab: Kunsthistorisches Institut in Florenz – Max-Planck-Institut and Stiftung Preußischer Kulturbesitz

This paper examines transcultural exchange between artists in Argentina and the German Democratic Republic in the 1970s. While researchers have tended towards polarizing accounts of artistic production during the Cold War, often relying on national or regional frameworks, I argue for the importance of personal intimacy and formal intricacy in forging camaraderie across geopolitical divisions. Beginning with a small, private sketch discovered in the archives of the East German mail artist Ruth Wolf-Rehfeldt, I show how contemporary work by the Argentine artist Horacio Zabala informed her practice. Despite focusing on motifs of confinement, namely the cage and the jail, I thread their practices through one another, and so draw together locations typically considered in isolation. Methodologically, I maintain that while localization might counter hierarchical and universalist frameworks, it risks unduly compartmentalizing art's histories. At the same time, a turn towards circulation must account for the ways in which points of contact generate formal articulations. A diffractive alternative, attuned to processes of transcultural intersection and interference, allows us to complicate and ultimately overcome patterns of attention shaped by Cold War partitions.

Framing the Islamic: Transculturation and a Potential History of Islamic Art
Karen L Greenwalt, Oklahoma State University

In Can Art History Be Made Global, Monica Juneja writes that transculturation "works to emancipate culture from the qualities of boundedness and essentialism . . . [Its] focus on processes through which forms emerge within circuits of

exchange make it a field constituted relationally."
Boundedness and essentialism have long framed discourses around Islamic art. When, in reality, the arts of the so-called Islamic world have been a global style, absorbing and translating myriad influences. Using Juneja's theory of transculturation, this paper explores the work of three contemporary artists—Hamra Abbas, Lalla Essaydi, and Shadi Ghadarian—whose work engages with the Islamic and its multiple meanings and histories. For example, Abbas's recent explorations into the history of Mughal marble inlay cleaves the technique from its past, infusing it with contemporary meaning. In Mountain 1 (2022), she interrogates historical ideas of paradise in Islamic culture alongside touristic framings of the idea, draws our attention to contemporary ecological concerns, and—through her use of lapis lazuli from the mines of Afghanistan—engages with the history of objects that have acquired meaning through global networks of exchange and influence. The three artists under discussion speak to a reality that in spite of art historical narratives, art has long been informed by processes of cultural exchange that reveal a "bundle of inherited processes." This paper thus begins a conversation about how we might write a potential history of art that engages with the fraught category of Islamic art in a global contemporary discourse.

Situated Operations of Distinction: A Method for Studying Global Contemporary Art.
Paloma Checa-Gismero, Swarthmore College

In her book Can Art History be Made Global? Meditations from the Periphery (2023), Monica Juneja seeks to correct the current global turn's dominant neoliberal cultural politics by proposing a potential art history that accounts for power imbalances in instances of artistic transculturation. Her timely proposal builds on the legacy of anti-colonial Cuban scholar Fernando Ortiz, opening the art historical repertoire to lessons from cultural anthropology and akin fields. Aligned with Juneja's general mission, my book Biennial Boom: Making Contemporary Art Global (forthcoming, 2024) zooms into the on-the-ground aesthetic and political negotiations at place during processes of transculturation, to propose a model informed by methods from disciplines such as ethnography and cultural history. Drawing from rich empirical material about three early boom art biennials at the borders of North Atlantic liberalism, my paper introduces a critical method through which to account for the situated operations of distinction and translation that shape objects, practices, longings, and sensibilities designated as 'global' by contemporary art history. Countering the dominant nation-centric paradigm, my work attunes art historical inquiry to formations of class, ideology, and ethnicity that were instrumental in negotiating access into and consolidation of a global sphere for art circulation at the end of the 20th Century.

A Gestural Turn

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

In 2019 the Anti-Defamation League's added to its Hate on DisplayTM Hate Symbols Database a hand gesture "in which the thumb and index finger touch while the other fingers of the hand are held outstretched."[1] Having historically broadly communicated assent or "okay," the gesture had recently been appropriated by white supremacists to communicate "white power." What had previously been a clearly communicated embodied symbol had become contextually disrupted. Recognizing that the readability of gestures is temporally and geographically situated and may be specific to cultural or social groups, this session seeks papers that variously investigate represented gestural expressions. Considerations of period gesture, relationships between gesture, dress, and etiquette, or reflections on the relationship between displayed bodily comportment and subjectivity are equally welcome. How, what, and to whom does the tilt of a head, the manipulation of an object or aspect of dress, or the extension of a leg communicate? This session equally welcomes papers that explore these questions from the perspectives of archaeology, anthropology, art history, or performance art. [1] "Okay Hand Gesture," ADL's Hate on DisplayTM Hate Symbols Database, accessed April 24, 2023, https://www.adl.org/resources/hate-symbol/okay-hand-gesture.

A gesture in art
Blessy Augustine, University of Western Ontario

Artist Tania Bruguera has often talked about her concern regarding the relationship between the real and the symbolic in art. One way in which I extend this discussion and how it manifests in her performative project the Francis Effect (2014) is by looking at the relationship between the real and the symbolic as it pertains to the law, and I do so by particularly looking at the symbolism of gestures inside a courtroom. The courtroom is a space of representation. The seated judge represents the law, while the accused and the accuser need to be represented by those familiar with the letter of the law and the manners of the courtroom. The utterances, actions, and gestures performed inside the courtroom are theatrical and symbolic, but they have real consequences once those involved have stepped outside of the courtroom. Using ideas related to the performative nature of legal proceedings, I reframe the Francis Effect as not just engaging with the letter of the law but mirroring the manner in which the symbolic becomes the real, the law is upheld as legitimate. I propose a theory of the gesture in art, especially as it manifests in some contemporary socially engaged art projects, tracing its lineage to the cultures of protest and differentiating its concerns from avant garde movements. I frame these gestures as resisting the formation of a narrative.

Depicted gestures and intersubjectivity in Assyrian palace reliefs
Megan Cifarelli, Manhattanville College

In the wild, gestures range from spontaneous reflexes in

response to stimuli to choreographed series of movements used in games, dance, rituals, etc. Sometimes treated like language that is "readable," these conventions are tightly linked to context—even natural gestures like a clenched fist can vary widely in meaning across time and space—and mutable. Like spoken words, gestures function intersubjectively in the spaces between people, pushing them apart and pulling them together to create dynamic networks of interaction. Represented gestures add layers of interpretive complexity. In the case of the narrative and non-narrative reliefs decorating the Northwest Palace of the Assyrian king Ashurnasirpal II, a ninth century BCE ruler in what is now Nimrud, Iraq, images of gestures are embedded in a highly visible, prestigious, politically charged context, and literally carved in stone. Assyrian sources examining their own values and behaviors are too scarce to shed light on the precise meanings of depicted gestures, but it is possible to infer some social and religious norms from a wide range of written sources as well as from the narrative contexts of, and outcomes resulting from, particular gestures in the reliefs themselves. Finally, I will explore the sensorial, phenomenological aspect of represented gestures in Assyrian art, both within the pictorial frame where bodies interact in low relief, and outside of the pictures, where living bodies experienced and somatically reacted to the represented gestures, suggesting that visceral resonance of depicted gestures made them particularly effective for uniting viewers in support of the Assyrian king.

In Her Hands: Agency, Comportment, and Period Gestures in Roman Italy
Neville McFerrin, University of North Texas

In mid-first century BCE Italy, women adopted a radical gesture, one that, with a single pinch of forefinger and thumb, unravelled generations of social programming through the purposeful handling of the voluminous folds of the palla, the outer wrap tied to performances of ideal femininity in Roman controlled territories. To consider the import of this gesture, this contribution queries the overlap between the categories of dress and fashion through the lens of the period gesture, a term that the paper proposes to engage with the reciprocal interactions of dress, bodies, and time. Highlighting interplays between affordances and gestures, it underscores shifts in material interactions that align with time-based changes in wearing practices. With its focus on gestures associated with the palla from the mid-first century BCE through the first century CE, it proposes that while the palla itself is associated with the traditional etiquette of feminine self-presentation, gestures associated with the palla's manipulation highlight calibrated movements —fleetingly glimpsed and of limited intelligibility—providing occasion to circumvent societal expectations. The paper suggests that gestures associated with the palla undergo a deliberate shift in the mid-first century BCE, coinciding with the advent of several popular earring types, as women leverage the palla's form to frame both fashionable accessories and their own presence. With a single gesture, reiterated in interactions and in images, these wearers reinforce their agency while simultaneously subverting the expectations and aims of the palla itself, all through a thoughtfully articulated personal performance that offers little opportunity for societal censure.

Gesture, Antiquity, and Aesthetics in Grand Tour Rome
Tracy Lee Ehrlich, Parsons The New School for Design

In his 1688 etiquette book, L'art de plaire dans la conversation, Pierre d'Ortigue suggests a correlation between the civility of the body, conversation, fashion, table manners, domestic furnishings, and architecture: "It is this gallant or polite air, which renders everything pleasing. It's seen on the face, or countenance, in discourse, clothing, at table, in household furnishings, carriages, even gardens and buildings." Despite Ortigue's artful analogy between civility and design, the language of civility was absent from architectural drawing until the work of Carlo Marchionni (1702-86), an architect prominent in Cardinal Albani's circle. Marchionni's drawings for Albani's Roman villa are notable for unifying antiquities and architecture into a single design. They are exceptional for speaking the language of sociability and connoisseurship – even the language of aesthetics. Marchionni belonged to an international culture of civility, a shared vocabulary of bodily comportment, gesture, and fashion. Corporeal eloquence informed the paintings of contemporaries. Figures in Panini's vedute, though miniscule, display a rhetoric of gesture and costume in detail. Acknowledging the tradition of urban and landscape views, Marchionni explores gesture and bodily movement, but the figures he imports from these genres are writ large. Marchionni suggests an analogy between body and building the vedutisti do not. With a tilt of the head, the turn of a palm, the pointing of an index finger, eloquent figures engage in conversation – with one another, works of antiquity, and ornament. Marchionni's gesturing figures articulate, even shape, practices of viewing and the apprehension of art in Grand-Tour Rome.

Abolish THIS! Queer and Trans* Voices of Abolition

THE QUEER TRANS CAUCUS FOR ART

Chair: **Lorenzo Triburgo**

Abolitionist and anti-assimilationist ways of living ground contemporary queer studies as well as trans*, queer, and transqueer lenses on art and visual culture. These lifeways and ideas also face ongoing criminalization in the U.S. and abroad. In April 2023, as I was drafting this call for proposals, I received a call from a museum in Florida asking me to self-censor the description of my work - which included phrases such as "gender abolition and liberation," "anti-assimilationist communal spaces," and a "queer history of displacement" - or cancel my upcoming visit. Recent U.S. legislation especially threatens queer and trans* scholarship, obstructing our responsibility to educate students and disseminate ideas necessary in the march towards liberation. How do we, as scholars and artists with institutional access and the privilege of traveling in order to commune in thought, ensure that our theories and aesthetics yield action and material solidarity with those most excluded, who inspire our radical hopes? We encourage submissions that articulate theories of abolition in queer and trans art history, engage artistic practices of reparation and future-building, and that foreground the liberatory possibilities embodied in queerness, transness, and transqueerness. Topics might include but are not limited to: Queer art and abolitionist politics in challenge to the prison industrial complex Narratives of queer artist-activists standing against hegemonic violence and surveillance Queer and trans resilience in the face of usury, trafficking, and forced labor Gender and sexual politics on the contemporary reservation

"Pressing On to Higher Ground: The Fight of Black Transgender Activists to 'Simply Be'"
Joshua Rashaad McFadden, Rochester Institute of Technology

Black transgender and nonbinary activists have played a significant role in civil rights movements throughout history. From their foundational contributions to the Stonewall riots to their involvement in the nationwide protests following George Floyd's death, their contributions cannot be ignored. However, it raises the question of whether contemporary society truly advocates for their rights and acknowledges their sacrifices. This question is particularly relevant following the underrepresented death of Tony McDade in May 2020. To address this oversight, a year-long photographic project was initiated to chronicle the diverse lives and experiences of Black transgender and nonbinary individuals across the U.S. The aim of this exploration is not to merely document their struggles but to celebrate the multifaceted nature of their existence, going beyond the often narrow and sensationalized portrayals in mainstream media. Through highlighting their enduring spirit and comprehensive humanity, this photo essay offers a nuanced insight into their manifold struggles, victories, and their unwavering pursuit to be themselves. Each curated visual serves as both a testament and a challenge, urging society to re-evaluate collective perceptions and biases. By presenting this collection, the aspiration is to underscore the pivotal role of art in socio-cultural discourse and amplify the voices of a community that is undeterred in their ascent to higher ground.

Art of the Unspeakable: Transformative Justice at the Intersection of Sexual Harm and the Criminalization of Queerness
Rowan Renee

How do we as artists, as queer people, and as abolitionists, address experiences of unspeakable violence? This question is at the core of my artistic presentation. In the creation of No Spirit For Me, the physical labor of making allowed me to process through my body -- the site of violence -- the court documents used to convict my father. Through that transformation, I was able to project myself into the documents' erasures, and also critically address the injustices I saw in a case the state hailed as "justice served." My artistic process allowed me to hold contradictory truths -- that I wanted my father to be held accountable, but what happened to him and my family was not the justice I imagined. Through the lens of my experience and my extensive research on the history of sex laws in the state of Florida, I plan to lead us through some of the complexities at the center of abolitionist responses to sexual violence.

Stages of Transformation: Performance and Abolition
Yasmine Espert, University of Illinois at Chicago

Queer and trans artists of colour are at the centre of "Stages of Transformation" – a multi-year project of research, rumination, creative exploration and conversation, bringing together theatre artists, arts workers, and creative communities from across so-called Canada. It takes up the imperatives of abolition movements and transformative justice frameworks, and investigates their applications to our work in the theatre sector. With contributions from the co-curators Nikki Shaffeeullah and Mpoe Mogale, I propose to share critical insights from this ongoing project that centres BIPOC creation, abolition and transformative justice. We ask: What do abolition movements have to do with the performing arts here in so-called Canada? Without the framework of abolition, all of our work in the arts sector to achieve racial justice, gender justice, disability justice, trans justice, climate justice, and all other forms of justice, will fall short. Abolition offers a rigorous lens through which to examine these issues, and pathways toward change. Like theatre itself, abolition is about the power of human relationships, collaboration, generative conflict, and imagination – without borders.

TRANSING IDENTITY- TRAVIS ALABANZA, BURGERZ AND GENDER ABOLITION
Ace Lehner, University of Vermont

Transness throws into question how cultures ideologically descended from the colonial project have sutured "reality" to the "privileging of sight." At the crux of trans visual culture is a need to be understood outside current colonialist modes of apprehension. Trans as a methodology provides a template for abolishing the privileging of sight and moving toward a

new understanding of bodies and visual culture. This research models new, decolonial and abolitionist ways of studying visual culture and deploys a trans-visual studies methodology to studying trans-visual culture. It is imperative to explore such methods in today's political climate. Coining a theory of transing identity, my research herein reflects my ongoing work in the emerging research area of trans-visual culture. As I deploy it here, transing identity unfixes and shifts dominant conceptions of identity and representation. In effect, decolonizing so-called Western conceptions of gender and working toward the abolition of white supremacist, heteropatriarchal, cis supremacist, classist essentialized binary gender. As a radical intervention into contemporary discourse and politics, in this presentation, I look at the work of trans femme, Black British performance artist Travis Alabanza to consider how they engage a praxis of transing identity to shift conceptions of identity and representation to one decoupled from optical ontology. In particular, I think with their theatre piece Burgerz (a piece created in response to a racist, transphobic attack on Alabanza) and their deployment of transing identity as a direct decolonization and gender abolition praxis.

About and Around Women Artists

Judy Chicago's Rainbow Pickett (1965): Finally Looking, Hoping to See
Caitlin Grace Chan, Stanford University

In her 1975 autobiography, Through the Flower, American artist Judy Chicago recalls a disturbing incident: in 1965, a prominent male curator visited her shared studio space and refused to look at a work that would later appear in a groundbreaking New York exhibition. Although she refrains from naming specifics, the hints are clear: the man who refused to look at her art was Walter Hopps, then curator and director of the Pasadena Art Museum; the work was Rainbow Pickett (1965); and the New York show was Primary Structures (1966) at the Jewish Museum. Chicago reports years later that this exchange "broke [her] heart." Ever since Hopps's stilted encounter with Rainbow Pickett in Chicago's studio, a tradition of overlooking has haunted the work, ranging from misspellings of its title to incorrectly listed materials to a dearth of critique. What secrets remain to be discovered in the generosity of a slow study? Can an attentive and deep looking allow the work to finally be seen? In this paper, I hope to offer Rainbow Pickett this long-deserved consideration. First, I will address and attempt to remedy the displacement of the work's materials and materiality in its viewing. I will then analyze Rainbow Pickett's relationship to space and time. Finally, I will close with a renewed apprehension of Hopps's fateful interaction with Chicago. In the arc of this paper, I will raise questions of nesting multiple selves in movements between private and public spaces and seek to complicate traditional Minimalist perceptions of wholeness.

The Interior World of Florine Stettheimer
Sofia Cohen, Pratt Institute

Though she was a highly prolific painter and an exceedingly well-connected individual, Florine Stettheimer only participated in one solo exhibition at a traditional gallery during her career; relatively early on. Subsequently, she preferred to house her paintings within the confines of her two midtown Manhattan apartments: Her artist's loft on West 40th Street and the larger residence she shared with her mother and sisters at the famous Alwyn Court building on West 58th Street. These apartments served a dual function as private residences and semi-public gallery spaces; sites of congregation where her paintings were on permanent display for the viewing pleasure of interwar New York's avant-garde intelligentsia. The use of her homes as self-run galleries granted Stettheimer the unique advantage of complete aesthetic control over her exhibition space. Stettheimer used this advantage to display her paintings within elaborately lacquered and gilded interiors almost fully furnished with frames and furniture of the artist's own design. Additional decorations included copious amounts of lace, cellophane, and artificial flowers. In her interior and furniture design, Stettheimer invented a singular visual language that synthesized elements of various European and American avant-garde movements with Rococo design and American mass culture. She also achieved a totally immersive exhibition style that integrated the world of her paintings into the third dimension; an early American implementation of Richard Wagner's notion of Gesamtkunstwerk and perhaps a premonition of the rise of installation art in the mid-twentieth century.

Feeling Like a Thread: Inheritance, Transparency and Touch in Kay Sekimachi's Ogawa II
Christina Hobbs

San Francisco-born weaver Kay Sekimachi (b. 1926) was first introduced to art-making as a teenager while incarcerated at the Tanforan temporary detention center during World War II, and following the war she continued her studies at California College of the Arts in Oakland where she began weaving under the tutelage of Trude Guermonprez. In the early 1960s Sekimachi began working in the industrial medium of nylon monofilament, producing multi-weave sculptural forms such as Ogawa II (1969) that play with transparency and negative space. Plastic's affective associations in the post-war period varied dramatically due to anxiety surrounding its potential toxicity, its relationship to the war, and its sudden ubiquity as a household good. Sekimachi's Ogawa II opens onto questions of inheritance through its materiality, material history, and also the method of weaving itself, as it was only after the artist began weaving that her mother revealed that a sash she had managed to store prior to the family's forced removal to Tanforan was prepared from silk that she had woven and dyed herself. Sekimachi's silent inheritance of weaving resonates with the transmission of memory following the incarceration which was often left unspoken. These practices of silence speak to the possibilities of that which is passed down through absence, as something that is felt rather than heard. Ogawa II obscures as much as it reveals, offering an unevenness in its registration by the viewer to frame the question of the submerged memory of the incarceration.

Artemisia Gentileschi: The Artist in Novels
Gabrielle Stecher

Rivaling, perhaps, only Frida Kahlo, Artemisia Gentileschi is the preeminent woman artist whose life and career has been the subject of multiple novels, graphic biographies, plays, and films. Since Anna Banti's publication of Artemisia in 1947, three more novels (not including graphic novels) have been published by major publishers: Alexandra Lapierre's Artemisia (1998), Susan Vreeland's The Passion of Artemisia (2002), and Joy McCollough's novel in verse Blood Water Paint (2019). In this presentation, I will posit how and why Gentileschi has become a popular literary subject and discuss how the novel as a literary form can enact new, nuanced portraits of the artist. In particular, I will consider how authors such as Joy McCollough have used biofiction (and more specifically the subgenre of the verse novel) as a means to communicate the strength, triumphs, and devastation of Gentileschi's story with new, non-specialist audiences. Most importantly, I will consider how the relationship between creativity, trauma, and sexual violence is narrativized by authors like McCollough. What, I ask, is unique about novels and the ways they teach readers about the often fraught experiences of women artists and how to engage with their work? Ultimately, then, I will examine the ways that such biofiction takes seriously the artist's experience with sexual violence.

Activating Academic Art Museum & Gallery Relationships: Art Objects and Experiences in Institutional Collaborations

MUSEUM COMMITTEE

Chairs: **Monica Andrews**, Harvard University Graduate School of Education; **Rex A. Koontz**, University of Houston; **Samantha Hull**, de Saisset Museum

This session seeks to explore examples of deep collaborations between academic art museums & galleries and the audiences which they serve and engage. We seek case studies focusing on museum collaboration with one of three groups (universities, local communities, or creatives) that demonstrate the breadth of opportunities for academic art museums & galleries to further engage with campus and public audiences or stakeholders. Our goal is to cultivate a larger community discourse around the ways museums work together with other entities to broaden access to art historical studies & museology and serve as sites for interdisciplinary collaboration and exchange. To highlight multiple models and deepen the conversation, this session will use the round-table format where contributors offer brief 5-to-10-minute case study presentations, followed by a discussion and Q&A session with the other members of the round table and the audience. Please note: This session will be accompanied by a workshop with the session chairs and presenters to further discuss and explore best practices and logistical considerations involved in collaborative planning processes. Case studies that explore collaboration as an opportunity for learning and training for the next generation of scholars/museum professionals, for use of collections and exhibitions in university pedagogy, or for rural/urban partnerships are particularly of interest to the Museum Committee.

CHRISTINE SUN KIM AT KENYON COLLEGE: IMPLEMENTING INCLUSIVE PROGRAMMING AND ACCESS.
Alexandra L. Courtois de Viçose, NYU - IFA and **Jodi Kovach**, The Gund, Kenyon College

"Diversity and inclusion" best practices are widely debated in the museum field and particular efforts should continue to concentrate on designing access for the disabled. Campus and community audiences met Christine Sun Kim's Fall 2023 exhibition Oh Me Oh My at The Gund (Kenyon College's teaching museum) with great enthusiasm. Celebrated in contemporary art circles and the Deaf community, Kim's artwork explores the social, cultural, and non-auditory dimensions of sound from her perspective as a Deaf person in a hearing world. The clever humor of her aesthetically powerful and conceptually rigorous artistic language articulates alienation and inequity in an audio-centric world. The Gund, committed to Kim's advocacy for greater accessibility in the arts, is developing a 2023–24 calendar of events and programs including curricular engagements with the exhibition, a speaker series on accessibility in the arts, ASL-guided tours of The Gund's exhibitions, and hands-on workshops focused on ASL

expression and Deaf culture in collaboration with the Ohio School for the Deaf. While these endeavors are new for The Gund, the programs will lay groundwork for ongoing investment in implementing greater accessibility (physical, auditory, tactile, digital) for campus and community audiences. The same commitments guide The Gund's Annex space for educational outreach, and the museum's re-designed website. Our presentation will explore the challenges, rewards, and lessons learned from launching a new educational and community-engagement program series devoted to reaching previously underserved audiences, collaborating with academic departments and community partners, and will meditate on how to improve upon the work done.

Exhibitions in Dialogue: A model for enhancing collaboration at Colgate University

Nicholas West, University Museums, Colgate University

This proposal aims to share successes and challenges in implementing a temporary exhibition model at Colgate University that puts exhibitions in dialogue to enhance collaboration with students, faculty, campus partners, and communities. The strategic plan adopted by the University Museums at Colgate in 2021 calls for the two museums–Picker Art Gallery and Longyear Museum of Anthropology–to work toward developing models for more collaborative exhibitions with partners on- and off-campus. Since the spring of 2022, Picker has mounted two or more concurrent exhibitions that are thematically linked to each other. We have been finding this type of thematic exhibition model particularly useful for connecting our exhibitions to other departments and programming around campus. More importantly, it has been an effective means for cultivating deeper collaborations that leverage a variety of academic, artistic, and community expertise to enhance the quality of the exhibition content and related programs. We are able to offer numerous points of entry to our audiences. The result has been greater integration into the curriculum, and increase in class visits, and well-attended public programs. Past exhibitions have addressed the colonial lenses that continue to be placed on Indigenous artists in museum and gallery spaces and how legacies of the Atlantic slave trade are are imprinted on the lanscapes of North America and the bodies of its Black inhabitants. Our most recent exhibitions examine the use of popular visual culture such as comic books and pulp illustrations as means of conveying messages about folkloric pasts and utopian futures.

Reckoning with Institutional History: A Campus Collaboration

Katherine Alcauskas, Chazen Museum of Art

In Fall 2022, the Chazen Museum of Art at the University of Wisconsin–Madison featured the temporary exhibition "Sifting & Reckoning: UW–Madison's History of Exclusion and Resistance." Organized by the university's Public History Project (a multi-year initiative founded by the previous Chancellor in response to increased awareness of the Klu Klux Klan's presence on campus in the 1920s) and curated by Kacie Lucchini Butcher and Taylor Bailey (both of the Public History Project), the exhibition explored the

history of "struggle, perseverance, and resistance on campus." Unlike the Chazen's typical art-based exhibitions, this one included archival materials, non-art objects, and oral histories and was very text-based. Though the scope of the exhibition may have deviated from our art-based mission, our staff felt it was important as one of the most visible display spaces on campus to devote square footage in our galleries to this important cross-campus initiative. Not only did this project bring in a wider than usual audience across the university, but we found that many units on campus (such as athletics and university housing) used it for professional development for their own staff—a constituency we rarely focus on. This case study examines the role of the university art museum, its responsibility to its campus, and the opportunity museums have to serve as a platform for campus projects.

The Graduate Student Teacher Program at the Harvard Art Museums: A Three-Way, Multi-Visit High School Partnership

Jen Gail Thum, Harvard Art Museums

The Graduate Student Teacher (GST) Program is a multi-visit high school partnership program between the Harvard Art Museums, Harvard graduate students, and Cambridge Rindge and Latin School (CRLS), the only public high school in Cambridge. Each year, the program trains a cohort of 10-12 graduate students ("GSTs") in fields such as Law, Education, and Art History in best practices for interdisciplinary object-based learning. The GSTs then partner with CRLS classroom teachers in a variety of disciplines to teach gallery visits for their high school students. CRLS students come to the museums approximately three times per semester and use artworks as primary sources, case studies, and springboards to discuss themes related to what they are studying in class. An English class might practice their writing skills with an artwork, a history class might talk about a work as a case study on migration, and a Spanish class might practice their vocabulary by describing objects and spaces. The program runs on collaboration, thoughtful learning design, and student-centered experiences. Since its restart after the Harvard Art Museums' pandemic closure, the program has had a renewed focus in three areas: developing CRLS students' museum literacy, fostering their museum-going identity, and robust data collection to assess how the program impacts young people in our community. This presentation will discuss the current shape of the program, lessons we have learned over the past three years, and how two new initiatives--the 9th-grade program and the Spanish program--are changing the way we teach at the Harvard Art Museums.

Lost then Found: The "Tilley Crucifix" at Colorado College and the Colorado Springs Fine Arts Center

Rebecca J. Tucker, Colorado College

The Colorado Springs Fine Arts Center at Colorado College (FAC) is a new academic museum. The FAC has served diverse communities in southern Colorado since 1936. In 2016, the FAC entered into an alliance with Colorado College, adding an academic component to its multiple

audiences – highlighting both tremendous possibilities for connection and lingering divisions. Within this multi-faceted context, this case study examines a teaching collaboration between the FAC Museum and Colorado College's undergraduate Museum Studies program. The issues raised by the project include: With limited resources, how can an academic art museum balance a museum's on-campus role with its community mission? Can it navigate institutional pressure for revenue / impact while also serving students and faculty fully? How should an art museum overcome the communication gap between academic and community audiences around art, art history, and museum practices? The "Tilley Crucifix" project was simultaneously an academic course, an exhibition, a community outreach project, and an investigation into institutional history. Focused on a 19th-century crucifix made in central Mexico, this PBL course asked students to be art historians, conservators, community organizers, oral historians, legal experts, curators, and museum professionals. They undertook extensive collaborations to expand the frame of knowledge around the Crucifix, including campus and community members and the Colorado Springs Archdiocese. Students navigated competing voices, messages, biases, and histories about the Crucifix – and the museum. Their work illuminates how students can productively engage with – and impact – an academic art museum's mission, audiences, collection, and ethics.

The Art of Social Engagement: Co-creating with Communities through Institutional Collaborations
Melissa Terry, South Texas College and **Gina Otvos**, South Texas College

This talk features a case study of a collaboration between a museum, a community college, creatives, and the public. In March, we received a grant from Humanities Texas which partially funded a visit from a founding Guerrilla Girl (Käthe Kollwitz) and an exhibition of their posters. We formed a calendar of Women's History Month events around Kollwitz' visit called She Roars!. One off-campus event within the series was a community workshop turned pop-up exhibition at the IMAS (International Museum of Art and Science), a local art and science museum. The event was called Uproar! The Art of Social Engagement. A vinyl wall prompt asked visitors, "What change do you wish to see in the world today?". On surrounding walls, visitors responded to varying topics, included Immigrant Rights, Gender/LGBTQ+, Mental Health, Environment, General Complaints, and a Kids Corner. Community members were asked to co-create artistic campaigns for social change by collaboratively making art on the museum walls (materials were supplied). The workshop ended with local artists and community organizers facilitating a discussion about public art, social responsibility, community building, and activism. The resultant community exhibition remained on display where museum visitors were invited to add to the conversation. Located on the US-Mexico border, our region is rich in culture and history but is often used for political fodder which can silence personal narratives from within. This presentation will highlight the museum's role in facilitating community conversations and elevating local voices.

Writing on the Wall in College Gallery Space: Interdisciplinary Collaborations in Exhibition Interpretation
Melissa Forstrom, Purchase College, State University of New York

This presentation details a collaborative teaching and experiential learning initiative undertaken in Fall 2022 at Purchase College between Professor Melissa Forstrom's Exhibition Practice and Management course and Maass Gallery Director, Greg Wharmby to interpret a group show of the MFA- Visual Arts students' work. In an effort to engage and expand new gallery audiences and train undergraduate Museum Studies minor students to interpret contemporary art, Professor Forstrom and Director Wharmby created curriculum and assignments working toward the goal of interpretation creation. During the course of the semester, undergraduate students were grouped together and assigned MFA students to conduct artist interviews to begin drafting interpretation for the group exhibition. This initiative was expanded to include collaboration with Professor Benjamin Santiago's Community Design course to design the interpretative pamphlet. Beyond providing an interdisciplinary experiential learning opportunity for students, the initiative arguably increased awareness of the Maass gallery and its potential for creating a sense of community and belonging among students and the Purchase publics. Detailing the inception of this initiative, the process of collaborative teaching and planning including experiential learning, field trips, guest lectures, and importantly lessons-learned, this presentation aims to inform and discuss new interdisciplinary and institutional collaborative directions in undergraduate education as it relates to the exhibition and interpretation of living artists on the Purchase College campus.

ACTIVATING FLUXUS, EXPANDING CONSERVATION

Chairs: **Hanna Barbara Hölling**, Bern University of the Arts; **Aga Wielocha**, Bern Academy of the Arts; **Josephine Ellis**

Fluxus of the 1960s and 70s defied conventional notions of art and creativity by emphasizing artistic practice's transient, playful, and participatory aspects. However, the multidimensionality of Fluxus has been flattened out in the rush to exhibit, historicize, and theorize its objects. This session explores the potential of Fluxus events, objects, and ephemera as active material embodiments that challenge established hierarchies in museums and collecting institutions. Scholars, artists, and practitioners are invited to present papers that address Fluxus forms of activation, including reconstruction, adaptation, and reinterpretation of works leading to new concepts. The central question is: How can we activate Fluxus today without reducing it to static artifacts? How do we redefine a work's identity and embrace its inherent capacity for change? Can a Fluxus work serve as a thinking device to critically recalibrate the meaning of conservation and care? By exploring these questions, we hope to generate discussions on the creative and critical potential of Fluxus beyond its historical context. We aim to rethink conservation's role in relation to ephemeral and participatory art, and push the limits of its technical focus. Emphasizing Fluxus's multidimensionality, we seek to invigorate its legacy and open new avenues for artistic and intellectual exploration.

Processing Fluxus and Media Art Histories: A Case Study of the John G. Hanhardt Archives at the Center for Curatorial Studies at Bard College
Hannah Mandel, Center of Curatorial Studies, Bard College

> This presentation is a case study of a decade-long archival processing project by the Archives at the Center for Curatorial Studies at Bard College. The John G. Hanhardt Archives document the fifty-plus year career of John Hanhardt, curator, Film and Video at the Whitney Museum (1974-1996); Guggenheim Museum (1996-2006); and Smithsonian (2006-2013). Several hundred boxes of archival material represent the development of film, video and media arts as a medium of equal standing in museum and exhibition contexts to previously established genres. The collection is a rich repository of Fluxus material, the bulk of which dates from 1974-2001, presenting an early Fluxus historiography—insight into how key figures perceived the legacy of their contributions in the years immediately following the movement. The archive includes Fluxus multiples, performance ephemera, and media, and documentation of Hanhardt's involvement in the development of Intermedia pedagogies. Notably, the archive documents Hanhardt's close relationship with Nam June Paik. Hans Breder, Ken Friedman, Shigeko Kubota, Jonas Mekas, and Yoko Ono are also heavily represented. The Fluxus material in the Hanhardt collection is activated by archival description that prioritizes relationships between

subjects and events, reflecting the personality, relationships and robust collecting tendencies of Hanhardt himself. Further, standardized archival description, used to create archive finding aids, can be expanded based on contributions from researchers who engage with the material and further the discourse. This presentation provides an account of decisions made, and offers a model for future archival description of Fluxus material that activates the far-reaching implications of the movement.

Fluxus bit by bit: Dick Higgins and the Great Bear Pamphlet series
Magdalena Holdar

> Researching Fluxus means engaging with words. Compositions are text based, instructions are written and events described on printed posters. We tend to think of Fluxus art as ephemeral and built around everyday objects and activities, but language is often what binds them all together. Is the published text in fact a key component of Fluxus's reinvention and renewed relevance? If so, how does the constancy of printed matter align with Fluxus art's ability to continuously transform? This paper addresses agency and activation of Fluxus art through the medium of publications. The Great Bear Pamphlet series, published by Dick Higgins between 1965 and 1967, serves as a clarifying case. A diligent writer, theorist, and publisher, Higgins was instrumental in communicating the theoretical foundation of Fluxus. His series of inexpensive and distribution-friendly pamphlets has circulated widely, reaching new readers and practitioners since they were first published. My presentation explores ways in which Fluxus publications destabilize the notion of printed texts as steady entities, arguing that they instead actively produce new meaning thanks to their medium. Texts, maybe more than artworks, enable re-performance and reactivation of Fluxus works by new generations of artists. Publishing could consequently be seen as another tool in the Fluxus toolbox.

"...treating with a flux.": Case Studies from The Silverman Fluxus Collection, at The Museum of Modern Art.
Peter Oleksik, The Museum of Modern Art - MoMA,**Kate Lewis**, Museum of Modern Art and **Danielle Johnson**, The Museum of Modern Art - MoMA

> The Silverman Fluxus Collection was acquired by MoMA in 2008 and has been challenging institutional approaches and care for material ever since. Once staff began to process this collection into various departments (the Drawings & Prints curatorial department and Library and Museum Archives), media conservation was enlisted in 2011 to survey the time-based material. This survey prompted numerous engagements: migrations, reconstructions and activation. This presentation considers 2 case studies illustrating how MoMA has cared for, and learned from, the collection. The first case-study includes Nam June Paik's Zen for TV and Shigeko Kubota's Nude Descending a Staircase, and Berlin Diary:Thanks to My Ancestors which engaged an active approach to Cathode Ray Tube (CRT) monitors to support their long term display in MoMA's galleries.The second case-study focuses on the films of Dick

Higgins and how traditional methods of film preservation and migration are challenged by his practice, and how networks of research and care are necessary to exhibit and conserve this material. The aim of this presentation is to illustrate how these Fluxus works force the museum to approach the material with an open mind, allowing the art to guide in its translation into the present and point to how the work should be cared for in the future.

Capri Battery: Powering Decolonial Display Practices through Multisensory Interaction
Inbal Strauss

According to the dominant Western paradigm of aesthetic reception, artworks differ from everyday artifacts in activating us solely through visual perception. Correspondingly, Joseph Beuys's Capri Battery is commonly exhibited inside a vitrine with the lemon replaced with a plastic one. From a conservation perspective, these decisions prevent physical interaction and having to continually replenish the decaying exhibit. However, from a critical perspective, the fact Beuys designed Capri Battery for physical interaction and arguably appropriated the lemon for its ephemeral multisensory properties calls up the surreptitious reasons behind these "conservationist" display decisions. Rooted in colonialism and racial sensory hierarchies, they privilege sight over marginalized modalities historically considered non-Western. How, then, may Capri Battery still challenge the dominant and visualist Wetsern paradigm of aesthetic reception to inform contemporary museum practices? The paper introduces Wolfgang Kemp's theory of aesthetic reception, which describes how artworks activate viewers through visual perception, and Donald Norman's theory of interaction design, which describes how everyday objects activate users through multisensory perception. Drawing on both theories, it offers a keyhole comparison of an everyday lemon battery and Beuys's Capri Battery, whereby the interaction analysis of the former enables an unexpected aesthetic reading of the latter. The analysis builds upon Capri Battery's accepted environmental reading yet sheds fresh light on how its display affects the efficacy of its call for action. Finally, the paper suggests how this case study—and the broader legacy of Fluxus—can inform museum practices that re-embody disembodied spectatorship and decolonize the still-pervasive visualist paradigm of aesthetic reception/perception.

Acts of Care
WOMEN'S CAUCUS FOR ART

Chair: Rachel Epp Buller

Discussant: **Niku Kashef**, California State University, Northridge

Since 2020, US news outlets have regularly reported on increased levels of loneliness, isolation, and anxiety among many populations. The authors of the recent Care Manifesto argued that we live in a world in which "carelessness reigns," and that we must conceive of care as broadly as possible if we hope to change our own behaviors or our institutions. And yet this crisis of connection and lack of caring did not originate with the COVID-19 pandemic. Artists, curators, and cultural workers have addressed this crisis, directly and indirectly, for decades, exploring ways that artistic projects can facilitate connection or speak to relational care through participatory interactions, immersive installations, or performative gestures. Already in 1992, Suzi Gablik coined the term "connective aesthetics," anticipating a rise in contemporary art that would invoke interaction, listening, and reciprocity. This panel gathers artists and art historians to discuss artistic projects that address, enact, or facilitate care and connection. We consider art as a reparative gesture, with human and more-than-human relations; art as a healing practice through shared grief and loss; art as an activist method of care among migrant and refugee populations; and art as a tool for community care in higher education.

Aquatic Alchemy: Navigating Grief, Healing, and Ecological Connection.
Deirdre Donoghue

This project began as a personal and intimate, embodied exploration of displacement, grief, care, and relationality with the more-than-human through a year-long, daily practice of swimming. In March 2022, after several years of living with an increasingly debilitating difficulty to breath and consequently participate in social life, I was diagnosed with an autoimmune disease attacking my organs through scarring and hardening, causing loss of function and ultimately, failure. My body was slowly turning into stone. Living in one of Europe's biggest port cities and the most populated city in The Netherlands, I felt isolated, disconnected, and far away from the more-than-human relations in my native Finland were fostering connection with non-human relations was part of my daily existence growing up. I missed these relations and grieved for their absence in my current surroundings. This is when I began my first explorations with swimming in the local city park. Through the course of the year, my daily encounters between the body of water, it's visible and invisible inhabitants and my own body as a living organism growing fibrosis began transforming my felt experience and my conceptual understanding of myself as a 'broken body', gradually shifting towards experimenting with swimming as an artistic method for fostering health and connection, presence, and care with one's local ecologies. In my presentation, I present and think through some of these experimentations with

swimming and its potential as a connective artistic practice of care and healing, through the means of visual documentation, journal excerpts and storytelling.

Reparative Reenactment: Yael Bartana's "Monumento a la ausencia" in Mexico City
Mya B. Dosch, California State University, Sacramento

The student movement of 1968 in Mexico City exuberantly reimaged what care could be. Artists created posters and protest banners calling for an end to police brutality and the release of political prisoners. The movement's reparative aims were cut short when government agents fired on peaceful protestors, killing dozens. To commemorate the movement and the massacre on its 50th anniversary, Israeli artist Yael Bartana collaborated with survivors and their family members to create the Monumento a la ausencia (Absence Monument). Participants were invited to run through a plaza of wet cement. The resulting footprints, with their erratic, intersecting paths, evoked the chaos of the massacre. I argue that Bartana's piece should be conceptualized beyond just these antimonumental traces in cement. The intergenerational "reenactment" that happened during the creation of the work reclaimed the Student Movement's legacy of care. Participants sipped coffee together and washed cement off each other's shoes in intimate, quotidian moments of connection. Similarly, the resulting anti-monument invites visitors to step into their footprints, making the memory of 1968 ongoing, tactile, and welcoming. In these ways, the creation of the Absence Monument —and its perpetual reactivation—unite various generations in embodied acts of care.

Mute: Care aesthetics in the work of Khaled Barakeh
Elena Marchevska, London South Bank University

In this presentation, I will discuss the mixed-media public art installation MUTE (2020-), by the Syrian artist Khaled Barakeh and how he is using art as a reparative gesture. I will use the 'care aesthetics' concept (Thompson 2022) as a framework for my analysis. Care aesthetics proposes that care itself is a practice with aesthetic qualities, whether done by health care professionals, artists, activists or everyday citizens in their engagements with participants, communities, or the material world. Care aesthetics questions how artistic processes make care possible – and where they limit or make it less likely. Care aesthetics suggests we need to attend to the care of artists, participants, audiences, and our environment to make practices more equitable, accessible and inclusive – and ultimately able to respond to the carelessness often evident in the societies in which these practices take place. Barakeh created 49 figures for the installation, all dressed in the ordinary clothes of Syrian activists living in diaspora that were collected through an open call. The artist chose for the figure heads to be decapitated and reconstructed to look inside the bodies bringing back all the memories, traumas, and anguish, turning the faces into horn-like openings that scream everything that had passed and maximizing the voices that were muted. I argue that Barakeh' art form itself enacts care and that the public installation centres marginalised cultural lenses (of migrant and refugee communities) that are

traditionally in tension with essentialist, racialised and colonised models of care.

Building the Community of Art and Healing in Higher Education
Jiaying Dai

Universities are increasingly called upon to serve as a link between the campus and the surrounding communities. How could university galleries facilitate community engagement and how can that community become stronger socially and creatively? In this presentation, I will introduce the Reclaim, Rebirth, Reconsider at Gillespie Gallery and the Edges of What I Feel, an exhibition by the Healing Artist Collective (GMU School of Art students, staff, and alumni) at Mason Exhibitions Arlington, to explore the role of a university gallery in helping shape the community. While the exhibit exposes the raw discomfort of the day-to-day struggles, grief, and loss of each artist resulting from the traumatic experience or chronic pain, the viewers, experience the collective's desire to grapple with the complexities of mental health, are eventually, connected to the topic of healing through arts. The artistic responses to trauma offer the viewers access to healing with the life testimony. The second show is presented at one of GMU's galleries, in Arlington, Virginia. Additional programming, including weekly artist talks, performances, and workshops are offered to the public to raise awareness of mental health issues. For future research, the discussion will focus on how to support diverse communities to work collaboratively with the university to build community and experience a sense of belonging through art activities. Furthermore, there are significant opportunities to think about how university galleries and exhibiting spaces in academic libraries could engage the university's vast range of faculty, staff, and students regardless of their discipline and background.

Adornment

Visualizing "Slow" Fashion: Communicating Sustainable Fashion through Romanticizing Artisanal Hands
Arti Sandhu, University of Cincinnati

As the fashion industry attempts to move toward a more sustainable model for design and production, strategies for effectively communicating this shift to consumers on social media become a critical part of fashion brands' marketing discourse. In the case of Indian fashion, artisanal textile crafts have been positioned as the essential mediums through which a distinct design culture can be imagined. Textile crafts—like handloom weaving and hand embroidery —have also been positioned as agents for local empowerment, decolonization, sustainability, and social wellbeing by various stakeholders. This is because India's craft sector is the second-largest provider of rural livelihoods and the resources it relies on 'are not only indigenously available but also [considered] environmentally friendly' (Tyabji 2003). This paper explores the linking of Indian crafts with the concept of sustainable or "slow" fashion through visual narratives on social media by leading fashion brands and craft-based initiatives. Through a visual analysis of such

brands' social media profiles, the paper examines popular visual strategies of "sustainability communication" (Godemann & Michelsen, 2011) focused on conveying the value of traditional crafts through images of artisans, handmade textiles, and artisans' hands. In doing so, the paper highlights the success of such strategies as well as the elitist nature of the same as they exoticize and reduce artisanal production to a curated image for online consumption. Ultimately, this paper will demonstrate how representations of indigenous crafts in fashion remain caught between decolonial strategies, on one hand, and those that reinscribe the colonial encounter, on the other.

Boxes in the Bedroom–Examining Qing Dynasty Dressing Cases through a Case Study from Kingscote, Rhode Island

Luli Zou, Bard Graduate Center

The black lacquer box with two front doors with latches and faded surface decorations on the dressing table in the master bedroom of Kingscote mansion in Rhode Island appears unremarkable at first glance due to its color degradation from UV light. However, closer inspection reveals subtle yet exquisite decorations and unique structural features that suggest its significance. According to the Preservation Society of Newport County, it is a "dressing case, China export, and around 1860." Zhuanglian, the Chinese term for "dressing case," originated in the Warring States period (475-221 BCE) as a specialized and necessary object for holding toiletry items. It gradually became a way of showing high social status and wealth, and was an important part of the dowry for women, particularly in the Qing Dynasty (1644-1911). Rather than analyzing the type of object historically or archaeologically, as previous scholars have done, this paper will conduct a comprehensive material analysis of this particular example— the black lacquer dressing case with gold and carving decorations in a western context at Kingscote. By visually examining and analyzing its decorative motifs, forms, materials, and joinery, integrating previous scholarship, and discussing the potential provenance related to the close connections between the owner's family and China Trade in the nineteenth century, this paper will interpret the traditional design concepts from the Qing Dynasty and explore potential influences from Western furniture and architecture on this private, elegant, intimate, and women-only safe box.

Devouring Feline on Waist: Some Early Chinese Belt Hooks Revisited in Comparative Perspective

Peng Peng, The Chinese University of Hong Kong

After receiving an impetus from the art of the steppes since the middle of the first millennium BCE, the zoomorphic design of early Chinese garment hooks underwent a subtle but consequential transformation in character. Manifesting this point, a handsome piece in the Freer Gallery is described to combine "realism and abstraction, a synthesis that appears in Chinese art as early as the Shang dynasty." There is no evidence, however, that realistic representation holding such an organic, tensional, and dynamic feeling took shape back to the "Shang" art of early Bronze Age China. Though often associated with the hook design of a beast biting foliate ornamentation, the Freer motif was ultimately derived from the fashion of animal combat in the steppe. Infiltrating the Central Plains from around 500 BCE, the so-called animal-style art of Eurasia was ingeniously Sinicized and adapted to the "Chinese" context. In this process, the prey of the combating animals seems to have been occasionally replaced by a human, as evidenced by a hook from the Metropolitan Museum of Art and another piece from a private collection. Featuring a northern barbarian dress and an Europoid look, respectively, the warriors from these two examples resisted in a close manner the devouring feline with a similar posture. Equipped with a transcultural mindset and comparative perspective, this article will investigate the possible cultural and artistic exchange between early China, its cultural frontiers, and Eurasian neighbors that lies behind these striking hooks.

Examining the Dehumanization and Punitive Intent of Prison Uniforms Through the Lens of Incarcerated Communities

Tamara White, Union Institute and University

Clothing is a form of expression that hints at character and position in life and alludes to socio-economic status and cultural foundations. Furthermore, it conveys our personality and sense of self while providing an avenue to define our character and individuality. For incarcerated people, specifically within the United States, the penal system strips away those circumstances and cancels notions of individuality. Through a ubiquitous uniform of orange and denim, those locked behind walls are grouped into one singular identity: prisoner. This ubiquitous practice by prisons leads to a loss of identity, sense of self, and cultural connection while increasing recidivism rates. A comparative presentation on the reduced recidivism and humanization of individuals in Norway will be compared to those within the United States, including how their prison "fashion" protocols are dramatically different and contribute to vastly opposing outcomes, in addition to an overall humanistic approach for a rehabilitative, rather than punitive, response to crime. Furthermore, a survey of various uniforms and the fashion trends that have stemmed from prison clothing will be discussed. This presentation aims to raise awareness of the impact of prison uniforms on incarcerated populations and create compassion and a humanistic understanding of the importance of identity and self-expression.

Advancing Latinx Art Pedagogies: Promoting Racial Equity in Higher Education

Chairs: **Gina Gwen Palacios**, The University of Texas Rio Grande Valley; **Christen Garcia**, University of Texas Rio Grande Valley; **Joy Esquierdo**, The University of Texas Rio Grande Valley

Discussant: **KarenMary Davalos**, University of Minnesota, Twin Cities

There is little to no scholarship on Latinx-centered art pedagogies in higher education. This is, in part, due to the erasure, stereotyping, and exclusion of Latinx artists and scholars from Western art canons (Dávila, 2020). For example, Chicana art is commonly regarded as "exotic" or "primitive" (Davalos, 2017, p. 11). A Latinx-Serving Institution, mostly referred to as a Hispanic-Serving Institution (HSI), serves 25% or more undergraduate students. According to HSI Scholar Gina Ann Garcia (2019), Latinx-Serving Institutions are reported as underperforming when compared to "white normative standards" in higher education (p. 3). To truly be Latinx serving rather than solely Hispanic enrolling, Garcia advocates that faculty, administrators, staff, and students must work together to provide Latinx affirming pedagogies and instructional frameworks. This panel invites studio artists, art historians, designers, and education scholars to offer pedagogies, art practices, curricula, theories, and scholarship that support Latinx students. Questions to explore include: What assets do Latinx students and faculty bring to their creative and written work? What type of art instructional frameworks can be used to address cultural, linguistic, navigational, and familial capital? How do lived experiences, borderlands theories, and Latinx scholarship guide our fields? How can lived experiences be intellectualized? In what ways can we promote social justice and racial equity in the fields of art, design, art education, and art history? How can the writings of Gloria E. Anzaldúa shape Latinx affirming art pedagogies?

Why Cite E. Said when we have E. Pérez? Or: Taking the Chancla to the Canon.
JoAnna Reyes, Arizona State University

In this presentation, I'll consider what it means to be one of Anzaldúa's Trojan mulas at an R1 institution. I reflect upon how my lived experience as a Chicana first-generation college student directly informs my research, teaching, and service practices and argue that informed positionality, traditionally the purview of sociology and ethnic studies, is an overlooked necessity in art history and art education. This rootedness has the potential to enrich the discipline while also uplifting the Latinx community—providing pedagogical space for discourse that is inclusive of lived experience provides benefits that flow both directions between the educator and student. Further, I suggest that art historians, even—and perhaps especially—of the historical period have much to gain from learning and incorporating intersectional theory informed by race, gender, and sex into their repertoires.

Borderland Places: A Design Project Encouraging and Empowering Latinx Student Voices and Perspectives
Elizabeth Corinne McCormack-Whittemore, University of Texas Rio Grande Valley

In design project: Borderland Places, Latinx students photograph the signage of places in the Rio Grande Valley. Through lived experience, following Gloria Anzaldua's definition of the borderlands[1], they artistically and poetically transform those border spaces in unique and unexpected ways. Using design software, students gravitate toward techniques that involve layering, combining and or completely transforming color shape and/ or texture, ultimately re-positioning and re-defining, creating new signs to be read in new ways. In Light in the Darkness, Anzaldua 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 every day, its citizens "learn how to integrate all these perspectives" (17). My hope is that Latinx students are encouraged and empowered to be the voices of their culture, of their collective communities by continuing to beautifully and powerfully communicate their perspectives and lived experiences, effectively challenging preconceived notions of the borderlands. [1] La frontera (the border) is the geographical area that is most susceptible to la mezcla (hybridity), neither fully of Mexico nor fully of the United States. Anzaldúa argues that living in the borderlands creates a third space between cultures and social systems. The word "borderlands" denotes that space in which antithetical elements mix, neither to obliterate each other nor to be subsumed by a larger whole, but rather to combine in unique and unexpected ways. (Anzaldúa, Gloria. Borderlands La Frontera: The New Mestiza)

Good Neighbors: Cross Cultural Education in Mexico City at a Hispanic Serving Institution
Alexandria Victoria Canchola, Texas A&M University–Corpus Christi and **Joshua Duttweiler**, Texas A&M University-Corpus Christi

In line with our Hispanic Serving Institution's mission, our graphic design program at Texas A&M University – Corpus Christi seeks to expand educational opportunities for Latinx students. In looking south toward Mexico City, a creatively-rich hub for art and visual innovation, our resource-efficient curriculum encourages students to engage in cross-cultural conversations and identity exploration. In this presentation, we'll discuss a comprehensive case study examining our study abroad initiative, sharing challenges we encountered, successes achieved, and invaluable insights gained coordinating an educational trip with a cohort of 18 students. This cross-cultural program functions in two-parts. First, a prominent Mexican artist provides a lecture and design workshop during the academic year, establishing a connection, making students more comfortable before traveling. Then, during summer, students are presented with a unique opportunity: a two-week study abroad program in Mexico City. Here, they can further engage in the creative conversation and collaborate again with the designer in their

studio. While abroad, participants explore the rich cultural heritage of Mexico through museum and gallery visits, tours to historical sites, and cultural events, while considering local social justice concerns that share connection with their own Texas communities. Particularly empowering for Latinx students, the experience reinforces their identity and skills like language proficiency, independence, adaptability, confidence, problem-solving, and time management. This cross-cultural experience equips students and encourages them to make positive contributions to the field of visual arts and their communities as they enter their careers with a global perspective, a strong sense of identity, and cultural awareness.

Pintando a Hispanic Serving Institution: The Influence of Muralism on Chicanx/Latinx Student Experience at the University of California HSI Campuses
Alexis Meza, New York University

Hispanic Serving Institutions (HSIs) are federally designated universities whose undergraduate enrollment is 25% Chicanx/Latinx-identifying students (Excelencia in Education, 2019). The University of California (UC) System has emerged as a Hispanic Serving System with six designated HSI campuses (Davis, Irvine, Merced, Riverside, Santa Cruz, Santa Barbara) and the remaining three campuses (Los Angeles, Berkeley, and San Diego) as emerging (15-24%) HSIs (Paredes et. al, 2021). In this context, it is important for educational practitioners to reevaluate traditional structures of servingness to tangible, observable, non-academic outcomes, and experiences. Garcia's et. al (2019c) Multidimensional conceptual framework of servingness in HSIs, provides a path to centering Chicanx/Latinx students' histories, cultures, languages, and experiences as a disruption of the historically white normative environment at Hispanic-serving postsecondary institutions. This literature review will expand on the Multidimensional conceptual framework of servingness in HSIs (Garcia et al., 2019c), to include an additional component of 'Muralism' that decolonizes the physical environment and infrastructure of an HSI through an anti-racist and anti-colonial lens. Research has shown that murals present feelings of 'home' and 'belonging' for students (Serrano, 2022; Garcia & Zaragoza, 2020). Ultizing archival methodology, very few UC campuses have murals that center on the experiences, culture, and diversity of Chicanx/Latinx students. Before the University of California System can be self-designated a Hispanic Serving System, the UC must critically reflect, freedom dream, and transform the physical infrastructure of its institutions with murals to center the voices, experiences, and history of Chicanx/Latinx students at HSIs.

Advancing New Frameworks of Research in the Art of the Spanish Americas: The Thoma Foundation's Role in International Scholarship and Object Study

Chair: **Veronica Muñoz-Najar Luque**, Carl & Marilynn Thoma Foundation

Discussant: **Aaron M. Hyman**, Johns Hopkins University

Now in its fifth year, the Marilynn Thoma Fellowships are the only unrestricted research funding in the United States devoted exclusively to the field of art of the Spanish Americas. Inspired by the Thoma Foundation's collection of over 210 works of art from the seventeenth to the nineteenth centuries from South America and the Caribbean, these fellowships and awards promote original scholarship that significantly contributes to the understanding and future study of the Viceregal Art field. In this session, three recipients of the Marilynn Thoma Postdoctoral Fellowships will share the research they conducted while being awardees, how their fellowship impacted their scholarship, and what is at stake for future publications and exhibitions in the field. Moderated by Aaron Hyman, the discussions will revolve around historiography, the construction of the Inka imaginary during the viceregal period, regional Andean art, and the production of new artworks in religious and secular contexts in the Spanish Americas during the Early Modern era. The participants of the session will discuss the state of the field of colonial art, new publications generated from these fellowships, and the importance of first-hand object study supported by the Thoma Foundation and other institutions in the US and Latin America. These conversations at this 2024 conference in Chicago, where the Thoma Foundation's collection is housed, will contribute to CAA's mission to advance innovative methodological and theoretical frameworks as well as hemispheric and international dialogues among scholars and artists.

Inka Borders and the Power of Volatility: at the Fringes and Edges of
Gaby Greenlee

This paper will explore how Inka textiles–both of the precontact era and of the colonial period—are expressive or even metonymic of that greatest of resources, the Andean land and territory that the Inkas so identified with. The care and deliberateness of Inka cloth manufacture and circulation suggests textiles were full of "annotations" about the relationships between forms, about symmetry and asymmetry, about arrangements of balance and imbalance and about how insider versus outsider was conceived. In this scope, I discuss textiles as part of an Inka ordering system attentive to how internal versus external interests and entities were conceptualized with implications at various scales of experience. The embedded technical and design features as well as symbolic connotations of certain textiles may thus reveal something about how the Inkas conceptualized larger spaces such as their territorial space and, by extension, their territorial borders across time. The

Marilynn Thoma Fellowship has allowed me the time and resources to revise and add to my dissertation as I develop it for book publication. The funds have provided critical support, offering substantial encouragement as I completed my PhD in 2022 and have been navigating the teaching phase of my academic work. The Thoma Foundation's important role in advancing the work of scholars at different stages cannot be understated. Being the recipient of one of the Thoma fellowships validates how we work, amplifies how we see our work, and helps us share our work.

Nauseating Things: Disgust, Morality, and Salvation in the Early Modern Hispanic World
Adam Michal Jasienski

This paper argues that the sensation of disgust was utilized by the early modern Catholic church as a tool both for achieving salvation and for galvanizing adherence to social and ecclesiastical norms. In the first part of the paper, I discuss representations of sacrificial violence in the early modern period. Catholic pictures of the sacrificed bodies of martyrs, presented on platters as if ready to be consumed, could provoke in their audience an initial reaction of revulsion. It was up to the viewer to forcibly adjust this reaction to one of veneration, imitating in this the behavior of saints like Catherine of Siena who experienced—and managed to overcome—her disgust at a patient's wounds. Early modern audiences were expected to perform an analogous act of suppressing instinct in favor of salvation. This session builds on new research and scholarship conducted as a Marilynn Thoma Fellow, and I consider new research on inquisitorial cases and public trials in which moral disgust at unorthodox actions—in particular the profanation of images—was invoked with didactic purposes. The experiencing and performing of such disgust was a fundamental part of the theatrics of the public inquisitorial trial.

The Diálogos Thoma: Re-Examining the Future of Art from the Past
Katherine M McAllen

This paper introduces the session by examining the role of the Thoma Foundation in advancing scholarship in the field of art of the Spanish Americas to explore Indigenous and European pictorial traditions that fused into hybrid art forms and complex realities and lesser-known histories in this contested period of art history. This presentation will examine the recent publication edited by Marilynn Thoma fellows in two volumes in the Latin American and Latinx Visual Culture journal as a case study to highlight how the Thoma Foundation has helped fellows contribute bilingual publications and set new trajectories for collaborating internationally with scholars in Latin America. This project authored by Katherine Moore McAllen and Verónica Muñoz-Nájar Luque embodies the potential for scholars in the U.S., Latin America, Europe, and Asia to collaborate in an international conference in Lima and then publish hemispheric conversations shared on free online platforms. This paper will also present new research funded by the Thoma Post-doctoral fellowship examining the role of viticulture in the production of art in viceregal Peru, which

funded the construction of churches in Ica and Nazca as well as art in cities further afield in Lima, Cusco, and Arequipa. My research as a Thoma fellow has helped uncover new information about secular owners' vineyard estates and bodegas producing pisco that played a role in the production of art in the seventeenth and eighteenth centuries. This paper will contribute to new trajectories for studying Spanish colonial visual culture.

AI in the Studio Art Classroom

Chair: **Bryan Robertson**, Yavapai College

Artificial Intelligence (AI) is quickly becoming a topic of great importance in society. AI can aggregate the totality of human information within thirty seconds. AI will be increasingly integrated into artistic practices and creative workflows, playing an increasingly important role. With readily available generative AI, such as Midjourney, DALL-E 2, and Craiyon, people from all walks of life can take their ideas and see them translated into images or entire news articles. These conditions prompt questions about the future of art and design education. The ease of content creation and copyright violation has seen an outcry from the traditional art making communities. However, the fear of widespread adoption replacing the need for a firm foundation in art and design principles and fundamentals is unfounded. Instead, these tools should be seen and adopted as other photomechanical and computer-generated versions before them and leveraged to provide new models for artists to improve their workflow. During this presentation various people integrating AI into their art and design curriculums will present their findings. This panel will discuss models for other art and design departments seeking to integrate AI into their courses through practical use cases and examples. Results indicate that using AI in the creative generation process creates numerous results and emotions as students reconcile different components of their imagination. Ultimately the current research suggests the principles of art and design will continue to be necessary for student success.

Human-AI Integration, Model Collapse, and the Persistent Value of Human Creativity in Studio Art Education: Navigating Fear, Identity, and Expertise
James Lee Hutson, Lindenwood University

In the changing sphere of AI, the emergence of generative tools like Midjourney, Stable Diffusion and DALL-E 2 is reshaping creative fields, raising concerns around copyright violation, the depreciation of traditional artmaking principles, and 'model collapse.' Despite the rise of these issues due to democratized content creation, the transformative potential of AI as an innovative tool similar to photomechanical reproduction or digital art tools of the past should not be overlooked. The proposed paper delves into the intricate nexus of creativity, AI, and art education in the Digital Age. Through compelling case studies, it explores three psychological factors – fear of replacement, identity attachment, and dismissing AI due to perceived expertise – that influence the successful adoption of generative AI. The paper identifies goals for pedagogical settings, such as

fostering adaptability, understanding AI's strengths and limitations, and promoting innovative workflows. Particularly, it tackles the 'model collapse' issue where AI models, if trained on their own output rather than human-created data, risk a severe decline in the quality and diversity of their outputs. The importance of human creativity is underlined as a crucial factor in preventing model collapse, as continuous human-created input is essential for transformer models.

Becoming a Workflow Artist: Workflow as Medium in Generative AI

Doug Rosman, School of the Art Institute of Chicago

In this new era of creative production, generative AI tools purport to remove constraints like time and lack of artistic talent, rendering us free to synthesize whatever media we can imagine simply by typing it into existence. At least, that's what it feels like at first, before we realize that we are still limited by our creativity. But what type of creativity is needed to leverage these tools within a pre-existing creative practice? If you spend time on YouTube searching for generative AI How-Tos, you'll find tutorials created not by artists, but by tech-savvy content producers proficient in the art of chaining together complex software tools. Generative AI tools hold promise to streamline certain creative workflows: for example, a video game designer might rapidly generate textures for 3D models, allowing them to focus more on developing game mechanics. However, these tools do not simply "improve" workflows, but completely transform them. This presentation will highlight the technical and creative affordances of the open source text-to-image model Stable Diffusion, and provide examples of complex workflows for image and video production (incorporating techniques such as ControlNet, in-painting, upscaling, and LoRAs) in order to explore the notion that the "workflow" itself is the primary creative medium of generative AI. Our skills as illustrators, graphic designers or 3D modelers become secondary to our ability to creatively maneuver the output of one tool into the input of another, over and over again. In order to effectively use these tools, we must all become workflow artists.

Enhancing Web Design Courses with AI Generative Tools: A Creativity Boost

Jason Lively, Lindenwood University

This proposal advocates for the strategic integration of AI generative tools into web design courses to bolster creativity and skill development. The growing capabilities of AI, including chatbots, AI art generators, and language models, are reshaping the creative process. This study focuses on leveraging AI within the web design UI/UX classroom without overshadowing the significance of human designers. Addressing varied skill levels among introductory web design and UX students, this case study employs text and image-based AI generators. The goal is to offer novel tools that facilitate content creation, ideation, and problem-solving while augmenting traditional teaching of web design practices. Analysis of data collected from three sections of an online lower-level web design course will be presented along with conclusions and recommendations for future course offerings. Results demonstrate distinct advantages of

AI integration. Text-based generators enhance productivity in copywriting and coding, while image-based tools stimulate ideation and inform color choices. The approach reduces skill gaps among students and elevates project quality. In conclusion, this presentation emphasizes a symbiotic relationship between AI and design education. By embracing AI as a collaborator, educators prepare students to excel in an AI-rich creative landscape. This approach bridges technology and design education, cultivating a new generation of designers poised to shape the digital realm.

Centering the Voices of Artists and Art Historians in Conversations about the Future of AI

Jennifer Lyn Karson, University of Vermont

Speculation about the benefits and dangers of thinking machines dates back to the poetic science of Lady Ava Lovelace and Alan Turing's seminal paper Computing Machinery Intelligence. And yet, critical conversation about the central role data plays in training machines to think, or make images, remains in the background. Inquiries into data provenance, data bias, data privacy, data manipulation, and the potential homogenizing effect of recursive data loops are essential. And there's reason to be concerned, the values of computer science could determine the future of AI image-making, while the voices of artists and art historians could be left out. The UVM Art and AI Research Group will share pilot projects of the past two years that engage students and artists in dialog about the future of AI. The projects demonstrate the importance for artists and art historians to be central in the public conversation about generative AI, if only because we ask entirely different questions than other disciplines and most certainly because images are central to our disciplines and expertise. Projects shared in this talk will include 2023 Creative AI Vermont: A Symposium on Artificial Intelligence and Art, artist-made datasets, and examples of projects where strategic artistic inquiry met public discourse about generative AI.

Alexander Archipenko in Chicago: New Research

Chair: **Alexandra Keiser**, The Archipenko Foundation

Discussant: **Marin R Sullivan**

This session offers fresh insights into the creative practice of Ukrainian-born American artist Alexander Archipenko (Kyiv 1887–1964 New York). As a pioneering sculptor, Archipenko made significant contributions to the visual language of modernism that emerged during the early 20th century. His artistic journey was closely intertwined with various historical avant-garde movements, including French Cubism, German Expressionism, and Italian Futurism. After immigrating to the United States, he continued his artistic exploration across numerous mediums, ranging from sculpture and mixed media constructions to ceramics, drawings, paintings, and prints. Archipenko's concern with innovation and educating the younger generation positioned him within diverse creative networks, and he actively engaged in cultural exchanges with influential figures in the international art world. This session traces Archipenko's activities in Chicago, where László Moholy-Nagy (1895–1946) invited him to teach at the New Bauhaus. Additionally, Archipenko established his own art school in the 1930s and 1940s. Among the venues at which he exhibited at the time were the Arts Club, the Renaissance Society, the Art Institute, and the Katherine Kuh Gallery. The research presentations provide insights into his creative networks, particularly those associated with the émigré and exile scene around Katherine Kuh (1904–1994). Furthermore, this session includes new findings regarding Archipenko's writings on creativity, his pedagogy, and his students, with a focus on Lenore Tawney (1907–2007) and Claire Zeisler (1903–1991). The session aims to enrich the discourse surrounding Archipenko's legacy and contribute to the ongoing development of parallel narratives of modernism.

From Chicago to Woodstock: Archipenko, Horace Cayton, Jr., and the Katharine Kuh Gallery
Liesl Olson, University of Illinois Chicago

From Chicago to Woodstock: Archipenko, Horace Cayton, Jr., and the Katharine Kuh Gallery Centered on one of Archipenko's signature sculptures, White Torso, 1916, this paper addresses Archipenko's place within the modernist scene in Chicago in the 1930s and 1940s. A particular focus is on his relationship with Katherine Kuh (1904–1994), a prominent supporter of modern art in Chicago, and the first female curator for sculpture at the Art Institute. Kuh played a pivotal role in showcasing Archipenko's work through various exhibitions. Furthermore, this paper explores Archipenko's interactions with one of his collectors, Horace Cayton, Jr. (1903–1970), who co-authored the influential sociological and anthropological work, "Black Metropolis: A Study of Negro Life in a Northern City" (1945). In his memoir, "Long Old Road: Back to Black Metropolis" (1965), Cayton recollects a visit with Archipenko in Woodstock, New York. This presentation examines Archipenko's presence in the vibrant artistic community in Chicago during a period

when the city was a thriving hub of transatlantic modernism.

Archipenko at the Chicago Bauhaus and His Connection to Moholy-Nagy
Robert Calhoun

In 1937, László Moholy-Nagy (1895-1946) was invited by Chicago's Association of Art and Industry to start a school of design named the New Bauhaus. Intended to continue the pioneering work of its German predecessor, Moholy's vision was for the school to address the emotional and technological needs of a modern industrial society through a holistic education that would integrate art, science, and technology. Moholy chose the sculptor Alexander Archipenko (1887-1964) as the instructor for sculpture because he embodies the practices and approach to art that Moholy sees as the guiding principles and aims of the new school. Archipenko had emigrated to the USA in 1923 and was the foremost proponent of modern sculpture in the United States. There is very little scholarship about the relationship or connection between these two pioneering artists, most of the studies on the New Bauhaus do not discuss Archipenko's role at all. In addition, there are very few records of how Archipenko's pedagogy fit into Moholy's larger program of instruction. In order to find a correspondence between the two artists' philosophical approaches, this presentation examines Moholy's treatise, The New Vision, and Archipenko's unpublished manuscript Creativeness. In these writings the artists expound on their philosophical and pedagogical positions. The premise is that in these two written volumes, the artists express a similar, overarching worldview that education in the arts should take a holistic approach that integrates art, science, and technology.

Finding an Independent Vision: Lenore Tawney, Claire Zeisler, and the Intangible Impact of Alexander Archipenko
Erica Warren, University of Chicago

In an interview in 1981 for the Smithsonian's Archives of American Art, artist Claire Zeisler reflected on her early studies in Chicago with sculptor Alexander Archipenko, and observed "I learned quite a bit from him, but not enough because I came out doing little Archipenkos." In the same interview, Zeisler went on to assert "I don't think that he was any influence on my work whatsoever." In an intriguing parallel, Lenore Tawney, who studied with Archipenko at the Institute of Design in Chicago, described the experience of being his student, to the writer Eleanor Munro, thusly "Everybody who was a student of Archipenko's worked the way he did. He wanted you to do that, and that's why eventually I had to leave him." In Zeisler's and Tawney's reflections, both artists expressed frustration with the derivative character of the work they made while studying with Archipenko. Tawney would eventually go on to destroy almost all of her "little Archipenkos" during a house party, and Zeisler to eschew his impact altogether. Despite these rejections of Archipenko, both artists went on to find their independent visions, recognizing, in part through their study, that copying and imitation did not make for a fulfilling practice that they could call their own. In examining their

works and the discourse around them, Archipenko's elusive and immaterial pedagogical impact comes into focus. Indeed, Zeisler and Tawney's single-minded visions as well as their experiments with materials and space suggest the successes of his rigid approach.

Animal Extractions

Chairs: **Maura A. Coughlin**, Northeastern University; **Ivana Dizdar**, University of Toronto

The animal turn in ecocriticism offers scholars of the long nineteenth century productive new tools for investigating, critiquing, and disrupting visual representations of animals. Rethinking the scope of "natural resources," this panel examines the extraction of animals and their status as coveted resources; as objects of exploitation, exchange, and profit; and as materials in the histories of art, craft, and design. How, we ask, is the history of art also a history of our relationship with animals? Why is the nineteenth century a time of change—or crisis—in a long history of living with and alongside animals? How would centering animals force us to reorient the ways we practice ecocritical art history? Presentations on this panel focus on the international feather industry; the material connection between birds and photography; the relationship between bison and mining in the American west; and the use of fur in modernist architecture.

Arsenic and Old Hides: Plunder, Preservation, and Edward Kemeys' Last Buffalo
Anne Ronan, Virginia Tech

Over six thousand pounds of "the finest bronze" were used to create American animal sculptor Edward Kemeys' 1887 buffalo head, then the largest casting ever attempted in the United States. Installed on a Union Pacific railway bridge, the head greeted west-bound passengers crossing the Missouri River. Resembling a taxidermic trophy, Kemeys' bronze declared American industry's mastery over the West and victory over the exigencies of life itself. However, like the bison it ostensibly memorialized, this confident monument to permanence would disappear from the plains in the coming years, transmuted into munitions for the Great War. This paper approaches Kemeys' head as the confluence of two extractive enterprises: the mining of the American west and the plunder of the American bison. In its materiality, the sculpture was a product of the American copper industry. Overlooking the city of Omaha, the head gazed at an urban landscape shaped by the unequally distributed and still lasting ecological impact of copper smelting. Likewise, in its form, the head recalls the frenzy to preserve the endangered buffalo by forcefully bringing it, dead or alive, into the protective custody of white America. In monopolizing the artistic resource the bison body represented, the so-called preservation of this species destroyed Indigenous material-political worlds and naturalized a distinctly Western, literally toxic approach to animal art. Like the arsenic-unleashing practices of taxidermy, metallurgy, and art conservation, Kemeys' head embodied the poisonous entanglements of American nature and American art.

Negotiating Modernity: The Cultural Role of Fur in Architectural Modernism of Fin de Siècle
Nathan Shui, University of California, Berkeley, Department of Architecture

Folklore about shapeshifting creatures has long associated the transformation between human and beast with the epidermal contact between skin and fur. However, the study of fur, which has primarily focused on its political-economic history as an object of colonial trade in North America and Europe, remains relatively silent on how the imagination of fur as a transformative medium has influenced the cultural history of Western modernity. This paper addresses this gap by examining the interior design "Lina's Bedroom" (1903) by Adolf Loos, one of the paradigmatic figures of architectural modernism in the early twentieth century. Dedicated to his wife, the bedroom features an opulent, fur-lined space whose highly ornate tactility immediately poses a theoretical paradox to Loos, who, on the one hand, promotes the abolishment of ornamentation as a crime against modern civilization and, on the other, hesitates to forego this decorative practice entirely. To resolve this conundrum, Loos produced a series of essays that kept redrawing the discursive boundary between modernity and primitivism. Reading "Lina's Bedroom" against these writings, the paper argues that, despite Loos's attempt to insulate modernity from primitivism, this fur-lined boudoir always threatens to render their boundary permeable by channeling the shapeshifting power registered in the imagination of fur. The paper concludes that primitivism has always been integral to architectural modernism as its haunting, hirsute shadow.

Feathered Gems: Martin Johnson Heade's Hummingbirds and the Nineteenth Century Feather Industry
Francesca Soriano

This paper reinterprets Martin Johnson Heade's paintings of hummingbirds in the context of the nineteenth century feather and international bird trade. Considering himself a "monomaniac on hummingbirds," Heade first came to the subject after a trip to Brazil in 1863, when he embarked on a project titled The Gems of Brazil, which was meant to include detailed depictions of the birds in tropical landscapes in the format of chromolithographs. While that project was never completed, Heade did return to South America in 1866 and 1870 and painted several small, detailed canvases of hummingbirds often accompanied by native flora. Although, Heade intended to paint hummingbirds in the wild in Brazil, he mostly encountered specimens acquired from popular markets and shops in Rio de Janeiro. In this paper, I argue that Heade underwrote the international feather industry in two ways; by helping popularize conceptions of hummingbirds as decorative embodiments of color and by engaging with a set of marketing practices used in the display of both avian specimens and feather fashion accessories. Heade's artwork engages the aesthetic sensibilities and display patterns of the feather market which justified the extraction of feathers and hunting of birds to the point of extinction. His paintings, which display a co-mingling of brightly colored species, seem to be indicative of the

reaches of imperialism and capitalism where commodity chains brought foreign birds—as living animals and disembodied creatures—to the U.S. to be sold.

Avian Histories of Photography
Daniel Peacock, George Eastman Museum

In the first half-century of photographic history, various species of birds were implicated in the development and deployment of the new medium. Over the decades, birds became producers of industrial materials, subjects of photographic imagery, and, in special cases, disseminators and destroyers of photographic information. The invention of the albumen print and other albumen-based photographic processes created immense demand for egg white, which put fatal pressure on avian populations as a new industry sought materials for industrial consumption. Several species of albatross neared extinction over the course of the nineteenth century, with the collection of their eggs for albumen among the primary reasons for their precarity. By 1870, albumen became part of the experimental microphotography of René Dagron, who was called upon during the Franco-Prussian War to employ his processes to condense vast amounts of official and personal correspondence for dissemination over enemy lines. This material was smuggled into the besieged city of Paris by homing pigeons, with rolled films attached to their legs that could be collected, copied, and distributed by leagues of functionaries. This opened an aerial front to the siege in which unsuspecting pigeons were targeted by Prussian hawks, becoming bloodied proxies of an informational battle between human factions. Amidst a methodological turn to chemical and material histories of photography, this presentation centers bird species including the chicken, albatross, pigeon, and hawk as agents with avian histories of photography, enmeshed in and sometimes disrupting networks of invention and exploitation.

Animal Subjects

Chair: **Margaryta Golovchenko**, University of Oregon

The emergence of animal studies as a distinct field in the last twenty years has led to increased interest in treating animals as subjects. While we can never fully grasp the entirety of an animal's experience and world, as famously argued by Thomas Nagel, animal subjectivity has been taken up in contemporary art and scholarship in part to examine consider how we can cultivate positive multispecies entanglements that respect animal agency. On the other hand, animal experiences in historical contexts like bestiaries and cabinets of curiosities, circuses and freakshows, zoos and menageries are slowly being recentered to recognize how animals regularly had to navigate the systems of colonialism, capitalism, and bio-politics. The supposedly inferior status of animals in the Enlightened hierarchy of being was used to justify the subjugation of colonial subjects, whether through visual and linguistic rhetoric or through physical proximity, while pets and exotic animals in menageries served as extensions of their human owners, reflecting the latter's power and status. How can we talk about animals meaningfully without falling prey to the binary of human vs non? What is the boundary between "speaking for" an animal and critically intervening into the humanist approach to discussing animals within art history? This panel explores animal histories in relation to systems of power, both past and present, recentering animal subjecthood asking what it means to write animal narratives.

Interspecies Materialities and the Architecture of Kennels in Eighteenth-century Britain
Sean Robert Weiss, City College of New York

This paper locates hunting dogs as subjects through analyzing the architecture of kennels in eighteenth-century Britain. In kennels, dogs endured arduous and gruesome training for the sport. Kennels were situated on country estates with hunting grounds, and they developed during the eighteenth century as a distinct building type with spaces for lodging, cleaning, feeding, breeding, training, and exercising hunting dogs. Designed by celebrated architects, such as Robert Adam, John Soane, and James Wyatt, kennels were stylistically comparable to other farm outbuildings and garden pavilions of the period. Nevertheless, the buildings also depended on the expertise of hunting enthusiasts who substantively addressed the architecture and inner working of kennels in hunting manuals. In this paper, I turn to the "interspecies materialities" of kennels—that is, fundamental architectural problems about the layout, materials, maintenance, and use of kennels. These interspecies materialities were resolved through trial and error in response to ongoing interactions between humans and dogs. These interspecies entanglements led to architectural decisions that facilitated the health and care of dogs, on the one hand, and spatialized discipline and violence, on the other. Accordingly, I argue that kennels were contested sites, characterized by the contradictory relations between humans and dogs in the long eighteenth century.

Postmortem Biography of a Snowy Owl
Rachael Z. DeLue, Princeton University and **Ivana Dizdar**, University of Toronto

At the Maritime Museum in Halifax, Nova Scotia, a taxidermy snowy owl in a bell jar is accompanied by a first-person inscription that details a series of events in the winter of 1886: how it was blown off course, how it landed on a ship in the Atlantic, and how it was captured and taken to London, where it was chloroformed and embalmed. "Here I am," the Owl concludes, "a warning to all owls." What—who—is this creature, anthropomorphized and immortalized, now speaking from the grave? In this postmortem biography, we trace the elusive life and untimely death of the Owl, exploring the conditions in which the bird was captured, stuffed, and put on display. Our cast of characters includes the ship and its captain, both implicated in broader networks of travel, transportation, and trade among Canada, the United States, Britain, and France. Situating the Owl within an international community, or parliament, of snowy owls, we address a fascination with the species in the spheres of nineteenth-century exploration, science, and collecting. The Owl's compatriots take various forms: spiritual beings in Inuit thought; ornithological illustrations; images in popular culture; study specimens in storage drawers; stuffed objects in museum cabinets; and living snowy owls that often meet with death at the hands of their human counterparts. We consider what these snowy owls have to say about human-animal encounters, transatlantic trade, migration, colonization, territorial expansion, nation-building, and the extraction and displacement of Arctic life.

Listening to Ghosts of Extinction in Tuan Andrew Nguyen's 'My Ailing Beliefs Can Cure Your Wretched Desires'
Chanelle Lalonde, McGill University

Contemporary artists are increasingly inviting us to pay attention to extinct species' capacity to haunt us. In this paper, I will investigate listening as an artistic strategy that brings us to attentively engage with the visual traces of species that persist after they have disappeared. More specifically, I will examine Tuan Andrew Nguyen's My Ailing Beliefs Can Cure Your Wretched Desires (2017), a two-channel video installation that dissects the relationships between Vietnamese mythology, the country's political complexities, and species extinction. Set in both actual and surreal landscapes, the film showcases animals held in cages, performing tricks, being slaughtered, or displayed as taxidermies, along with sculptural animal replicas. Above all, this dreadful stream of moving images is accompanied by a voice-over fictional conversation between the spirits of the last Javan rhino (poached in 2010) and the last giant soft-shelled turtle in Vietnam. In their exchange, the two extinct animals debate whether they should retaliate and start a revolution against humanity. I will consider how this artwork creates a complex narrative that highlights banal and often overlooked sites of ecological violence, and makes apparent the connections between the histories of Chinese and French colonialism, the Vietnam war, current capitalism, and the deterioration of Vietnam's ecosystems. Drawing on

recent scholarship in the fields of hauntology, sound studies, and environmental humanities, I will propose that the artwork formulates a call to listen to the "ghosts of extinction," and discuss how this opens possibilities for rethinking solidarity in the midst of the sixth mass extinction.

Animating History in Contemporary East Asian Art

Chair: **Namiko Kunimoto**, The Ohio State University

Discussant: **Pamela Nguyen Corey**, Fulbright University Vietnam

In Imperial Debris (2013), Ann Stoler writes that concepts like "colonial legacy" "...fail to capture the evasive space of imperial formations past and present as well as the perceptions and practices by which people are forced to reckon with features of those formations in which they remain vividly and imperceptibly bound." How then, does contemporary art intervene to help register the "...ongoing quality of processes of decimation, displacement, and reclamation" that follow violent incursions at the national level? This panel examines contemporary artistic practices in East Asia that animate these ongoing processes as they relate to transnational power struggles such as American imperialism in Korea, Japanese colonialism in Singapore, and fraught episodes of civil war and Japanese imperialism in twentieth-century China. We will consider the use of time in Qiu's Anxiong's Minguo Fengjing, Ho Tzu Nyen's animation of spaces once occupied by kamikaze soldiers, and Eunji Cho's use of "suspended matter" to bring forth the contradictory modes and histories of nation building in South Korea.

Animating Time to Disrupt History: Qiu's Anxiong's Minguo Fengjing
Peggy Wang

The pointed use of "minguo" in the title of Qiu Anxiong's 2008 animation Minguo Fengjing already signals the artist's critical questioning of received histories. "Minguo" is used in Taiwan to refer to the 1912 founding of the Republic of China and is still employed as the basis for calendrical time there. The official account that Qiu grew up with, in contrast, presents the early twentieth century exclusively as a dark, feudal era that was only liberated by the establishment of the People's Republic of China in 1949. In his presentation of dueling political factions, Qiu shows the tragic repetitions underlying how narratives of passionate conviction unfold. Interspersed with these images of violence, he weaves together a number of vignettes—of nameless factory workers, tireless peasants, an iconic film star, etc.—to register how different people experienced these decades. This paper analyzes Qiu's artistic strategies for exploring and enacting distinct perceptions of temporality. In particular, I focus on how he uses the titular "fengjing"—often translated as "landscape" or "scenery"—to draw attention to not only the actors moving swiftly across the screen, but also the plodding constancy of the background itself. Activated through linear progressions and iterative cycles, the sequencing of these scenes presents multiple ways of

measuring change. In its study of marking time, Minguo Fengjing challenges the totalizing logics that have authorized limited ways of seeing the past while, furthermore, inviting viewers to meditate on the processes of delineation, accumulation, and obfuscation in art and history.

Re-animating Imperial Ruins: Ho Tzu Nyen's Visions of Singapore
Namiko Kunimoto

Elizabeth Son has defined a "redressive act," as an "embodied practice that involves multiple audiences in actively reengaging with traumatic pasts to work toward social, political, cultural, and epistemological change." How can the traumatic legacies of the violent, multi-national histories of Imperialism in Asia be addressed through contemporary artistic practice? Ho Tzu Nyen, (born in 1976), creates film, video, performance, and immersive multimedia artworks that engage with Singapore's colonial history. This presentation will focus on how Ho's Night of a Hundred Monsters (2021) and Hotel Aporia (2019) reveal imperialist tendencies from the 1930s and 1940s that continue today. Hotel Aporia was displayed at the controversial Aichi Triennale in Japan in a building that had housed the Kirakutei, a restaurant and inn where members of the Tokkotai ("Special Attack Unit" aka Kamikaze) spent their final nights. In this installation, Ho brings together members of that special attack unit, a group of Kyoto School philosophers during wartime, and cultural workers (such as film director Ozu Yasujiro and animator Yokoyama Ryuichi) who were dispatched to the South Seas as members of a propaganda corps. In Night of a Hundred Monsters, Ho utilizes VR technology and animation to explore themes of nationalism and violence in the Japanese Imperial period. How do these works engage these concealed histories? What does Ho Tzu Nyen's recent rise in the Japanese contemporary art scene suggest about the politics of the present?

Muddying the History: Eunji Cho's "Suspended Matters"
Eunice Uhm, Massachusetts College of Liberal Arts

In her 2015 video work, Song for the Shooting Star, Eunji Cho throws mud at the walls of an abandoned building in a red-light district in Seoul called Miari Texas Village. Although sex work was officially outlawed by President Park Chung-hee in 1961, President Park never ceased operation at Miari as it attracted the U.S. servicemen and helped circulate stable foreign currency. Simultaneously prohibited and supported by the state, Miari continued to thrive until the early 2000s. In the 2000s, Seoul was in a stage of transition, from a developmental city to a neo-developmental city, in which environmental and cultural issues shaped the priority agenda for urban restructuring policy. As a part of this transition, the Seoul Metropolitan Government redeveloped Miari, officially demolishing an area that existed unofficially for decades. In her practice, Cho investigates the history of these heterotopic spaces that simultaneously evades and alludes to the process of modern urbanization. This paper examines Cho's video and installation works that utilize earthly materials such as mud and stone, which the artist refers to as "suspended matters," and argues that the materiality of earth as a medium brings forth the contradictory modes and histories of nation building in South Korea. Contextualizing Cho's use of "suspended matters" within the politics of urbanization and environmental studies, I suggest that Cho's work fashions the possibility for an alternative history of modernization in South Korea, one that is attuned to the contiguity, or even contingency, of the contradictions in the official history.

Art and Architectures of Decolonization

Chairs: **Devika Singh**, Courtauld Institute of Art; **Maureen Murphy**

At a time in which debates on art, architecture and decolonization are as pressing as ever before, this session proposes to analyze pivotal moments of post-independence nation building in the Global South. It argues that a transnational perspective on the history of modernism must be rooted in the excavation of the anti-colonial struggles and nation-building efforts. The session focuses on the relation between art and architecture and particular social and political developments happening in the postwar decades. It challenges the common historiography on globalization, by offering new ways of thinking the 'global turn' and returning to Cold War-era dynamics that played out in so-called Third World countries. It interrogates how the study of anti-colonial struggles and of artistic movements from the Global South can contribute to rethinking modernism and decentralize art history. What role did art and architecture play in the complex processes of decolonization and in articulating political visions and aspirations? How were the arts harnessed by newly independent nation states and transnational networks (whether it be the Non-Alignment Movement or more circumscribed alliances that often used exhibitions or festivals as dissemination tools)? How did individual artists and architects affirm their creative license, at times against the state establishment, and how did inventive visual vocabularies emerge? These are some of the questions that the session will address. Papers will adopt a thematic and/or theoretical approach that cuts across different connected geographies, as well as examine sites ranging from Casablanca to Kampala, Moscow and Colombo.

Among Those Present: The 43 Group and the Making of Sri Lankan Modernism
Sean Anderson, Cornell Department of Architecture

In August 1943, an artists' collective comprising six principal artists came together at the house of Harry Peiris in central Colombo to discuss how their art making, and its vicissitudes, could potentially influence the active interests of anti-colonial efforts happening throughout South Asia. Mostly self-taught, the group of artists included a photographer, painters, and a filmmaker. Their weekly meetings and small exhibitions would strongly influence polymathic Sri Lankan and Australian designers, artists, and architects whose works in textiles, architecture and historic preservation are as vital today as they were at the colonial turn. Five years later, as India and Pakistan endured the

violence of Partition, the emergence of Ceylon further shaped artistic identities that turned away from overt abstraction as found in India, overt historicism in Pakistani art of the time and instead coalesced ideas around the liberation of bodies and the landscape that spoke to past and present simultaneously. This essay will explore how images, objects, and fragments of indigenous art practices informed recurring motifs deployed by members of the 43 Group that became foundational to the making of a "metaphysical" autochthonous Sri Lankan modernism. The essay will examine the early output by the group's principal artists alongside photographic images, textile design, architecture and films which engendered an imagining of independence and nation-building unique and specific to the Indian Ocean world.

The Casablanca School's "Intégrations" in the Aftershock of the Agadir Earthquake

Riad Kherdeen, University of California - Berkeley

Though the 1960 Agadir earthquake may have only directly impacted that city, the effects of the earthquake reverberated all over Morocco and beyond. Seizing the opportunity presented by the earthquake to expand its powers and extend its reach into everyday life, the Moroccan state entered into an accelerated stage of nation-building. One of the overlooked aspects of this national development involved art production, particularly by a group of Moroccan modernist artists associated with the Casablanca School of Fine Arts. The three primary figures of this school, Farid Belkahia, Mohammed Melehi, and Mohamed Chebâa, had all been studying and working abroad in Europe when the earthquake struck, but in the following years, they all migrated back to Morocco to purportedly take part in Morocco's nation-building efforts and create a newly decolonized art world within Morocco. They also collaborated on several occasions with the architects Faraoui and de Mazières—who had worked extensively in Agadir—to design hotels across Morocco that were commissioned by the Moroccan government to promote tourism and open the country up to international capital and speculation. This paper connects the developments and achievements of the Casablanca School to the trauma of the Agadir earthquake and the paternalistic Moroccan state-planning that followed; rereading these collaborations, or "integrations" as they called them, of the artists and architects through this lens finally moves us beyond the triumphalist neo-Bauhaus mode that is all too commonly used to explain these projects and instead render visible the haunted aspects of this production.

Decolonial Visions in Montreal: The Solidarities and Intimacies of Expo 67

Elizabeth A. Harney, University of Toronto

In 1967, Montreal hosted the second, post-war world exposition, attracting more than 50 million visitors to an affair designed to celebrate Canada's centennial and to launch its multiculturalist, postwar character. Under the overarching theme "Man and His World/Terre des hommes," (Antoine de St. Exupéry), its humanist, utopian ambience stood in stark contrast to its predecessor, a late colonial event held in Brussels in 1958. In Montreal, "Africa Place," welcomed together 16 newly independent African nations and comrades from the former colonial and emerging third world, who formed new alignments, and relished in what Leela Ghandi called, a "breach in the fabric of imperial inhospitality." (Ghandi 2006) This breach materialized in the young nation of Canada, itself a compromised settler colonial society, whose unity was threatened by separatist movements in Quebec, which drew liberally upon anticolonial struggles in the Global South, and calls for determination by disenfranchised indigenous populations. Expo 67's celebratory, internationalist rhetoric masked the turbulence of its historical moment, with the escalation of anti-Vietnam war protests, the Six-Day War, civil rights activism, and the unrest and burning in many American cities. Much revisionist scholarship on Expo 67 has, unsurprisingly, focused on the dynamics of the Canadian "Indian Pavilion" which marked the first time First Nations had control of their own representation in the country, let alone, on an international stage. This paper will place these decolonizing forays within the broader postwar, tiermondiste format, examining the African pavilions and their relationship to the internationalist designs of the fair.

Art and Empirical Inquiry in Pre-Modern China

Chairs: **Kathleen Ryor**, Carleton College; **Jennifer Purtle**

Discussant: **Eugene Wang**

Long before the "Scientific Revolution" in Europe, Chinese scholars, technicians and artisans explored their world and produced empirical knowledge of it. This aspect of the intellectual history of China has moved well beyond its Eurocentric framing using the term "science," and instead has focused on the ways in which indigenous epistemologies have generated various forms of knowledge about the world, both abstract and concrete. While narrow studies on topics such as optics have explored the intersection between art and "science" in China, the active role that visual art has played in the production of empirical knowledge (and vice versa) has often been overlooked. This session invites paper proposals that explore the relationships between any form of art production in China before 1700 in relation to indigenous Chinese empirical knowledge, such as the analogues of astronomy, botany, chemistry, geology, mathematics, physics, or zoology (among others). Some questions for consideration might include: How does visual art enact or collaborate in the investigation of the physical world? What are the interconnections between fundamental concepts within Chinese cosmology, discrete areas of scientific knowledge, and visual imagery? How might the materiality of certain forms of Chinese art or visual culture contribute to concrete forms of scientific practice? How might the visual or descriptive aspects of different types of art act as adjacent or complementary forms of scientific investigation? Ultimately, this panel seeks contributions that advance understanding of how indigenous ways of knowing and representing relate to each other.

The Immortal's Ruler: Art and Metrology in Early China
Ziliang Liu, Williams College

A painted wooden ruler excavated in Shuanglongcun Tomb No.1 in Lianyungang, Jiangsu province in 2002 distinguishes itself with its exquisite depiction of the King Father of the East and the Queen Mother of the West, the two ruling deities of the realm of immortals in ancient Chinese mythology. While past scholars have taken these images for granted as auspicious decoration, it has been overlooked that the ruler's pictorial design in fact reflects the re-formulation of metrology in the late Western Han (206 BCE–9 CE). Firmly anchored in the Five Phases correlative cosmology, the Han metrological system theorized a fundamental conceptual alignment between all units of measurements, including length, weight, volume, and even time, which are then methodologically tested and authenticated. Examining the ruler's design in the context of late Western Han discourses on the standardization of length/distance units, I argue that the ruler visualizes the unification of temporal and spatial measurements by superimposing the images of the divine couple, whose annual meeting manifested the cycle of cosmic time, on a

measuring tool of one chi (23.1 cm), a basic unit of length. In doing so, this paper highlights the unique intellectual foundation of the science of measurement in early China, while also shedding new light on other artifacts of metrological significance in the Han and beyond.

Su Shi's Inkstone Inscriptions: Celestial Imagination and Object Design
Weitian Yan, Indiana University

A polymath of his day, Su Shi (1037–1101) had produced a variety of literary texts that explore the relationship between human and material things. Unique among those are a genre of texts, known as "inscriptions (ming 銘)," which were produced for, or inspired by, actual objects and real places. In this paper, I focus on a group of inscriptions on inkstones (yan ming 硯銘), with an emphasis on the celestial imageries Su Shi saw through these objects. Rain, clouds, wind, lunar movement, and constellations were a few common natural phenomena Su Shi employed to describe the pattern of stone surface, as well as the effect of ink and water. With such imagination, inkstones became a miniatured universe that could not only sit on a scholarly desk but also be held by a scholar's hands. Later in the sixteenth century, sketches of inkstone designs that feature celestial motifs also appear in printed books as curious collectibles. The making and circulation of these pictures, texts, and objects exemplify the desire of Chinese scholars to understand, and be connected with, the cosmos through material objects.

Seeing, Reading, Knowing, and Making: The Production of Scientific Knowledge and the Manufacturing of Things in 14th-Century China
Roslyn L. Hammers, University of Hong Kong

The Book of Agriculture (Nong Shu) with a preface dated to 1313 contains an exhortation, in verse, that can be paraphrased as, "get an artisan, he will look at the picture and will understand how to make it." The author, Wang Zhen (1271-1333), argues that the image can be translated into an object by a knowledgeable, insightful artisan. In this treatise, text (mostly in poetry) and image function as complements. The images are not technical drawings, as they display affinity with practices and content associated with painting practices. By 1334, the Pictures of Salt Production (Ao Bo Tu) incorporate poetry and imagery to represent the forty-seven procedures to harvest salt. In Chen Chun's (1293-1335) treatise, expository writing is included as a means to create better knowledge about the activities undertaken and the materials needed to produce salt. The explanations bring the voice of laborers to the viewer/reader to offer commentary on the images and advance knowledge. In my presentation, I explore the roles of image, verse, and expository writing to evoke and to validate differing epistemological frames that engage with the production of things during the 14th century. Commodities and their production, in my interpretation, were observed to generate positivist information. These two treatises through their writing and imagery serve as testimony to the empirical approach that motivates the formation of material that constitutes scientific knowledge.

Qi Biaojia at Yushan: The Pleasure of Construction in a Late Ming Garden
Anne Burkus-Chasson, University of Illinois at Urbana-Champaign

This paper is about the technological experiments, especially in hydrology and horticulture, that underlay the construction of Yushan 寓山 (Sojourner's Mountain), a garden that Qi Biaojia 祁彪佳 (1603-1645) built between 1635 and 1645 on the outskirts of Shaoxing 紹興. The garden, which no longer exists, has been extensively researched, but Qi's daily record of the intensive manipulation of land and waterway required to shape the garden has not been fully examined. This is unsurprising, for it is generally assumed that late Ming gardens (1522-1644) were purely aesthetic constructions that displayed the good taste and wealth of their owners who lived in a commercialized society that thrived on competition; despite their small scale, these gardens stimulated the eye with calculated designs whose elements were elaborated in printed guides. Yushan embodied these aesthetic and social values. However, although the gimmicks required capital, they also demanded know-how. In Qi's diary, we catch a glimpse of the engineering required to dredge waterways and create soundscapes. The investigation of the physical world that drove his land art is further evidenced in his unusual decision to farm at Yushan and in his tours of drought-afflicted communities, which he undertook to support famine relief. Qi took "pleasure" (le 樂) in manipulating the land at Yushan. In traditional philosophy, the word "pleasure" referred to activities that promoted humaneness. Thus, Qi clarified the parallel he drew between learning and making.

Art and Female Subjectivities in Communist Europe

Chair: **Magdalena Moskalewicz**, School of the Art Institute of Chicago

The proposed panel offers a focused look at a number of women artist active in Eastern Europe since the immediate aftermath of WWII and through the period of the Communist rule in the region. Individual case studies thematize the artists' intersectional identities: as women, as migrants, as Holocaust survivors, as Communist subjects, as artmakers and exhibition-makers, as cohabitants and lovers. Positioning the women's biographies and their formative life experiences as central to the understanding of the collective identity of a certain generation, the papers discuss the relationship between personal and collective memory; issues of self-historicization, self-expression, and self-effacement; effects of migrations, displacement, and changing citizenships; and the dynamics of desire among heteronormative standards. Countering the tendency to present women artists as overlooked figures in (art) history, this panel consider their lives and work as symptomatic for artistic subjectivities formed under Communism.

Gendered Representations of World War II: Practices of Female Artists and Their Visibility in Postwar Poland
Agata Justyna Pietrasik

The issue of representation of the Second World War and the Holocaust constituted an urgent question in the visual arts in Europe in the second half of the 1940s. This question had an added intensity in many countries of the war-ravaged Eastern Europe as debates about the representation of war fused with politically saturated disputes about the place of realism in contemporary art. Surprisingly, this highly unstable art field, where no hegemonic narrative or style has yet been established, created possibilities for articulation of divergent memories and images, some of which were later suppressed or marginalized with the advent of Soviet control in the region. This presentation focuses on analyzing the artists' agency in narrating their stories of survival following the histories of three female artists in early post-war Poland: Maja Berezowska, Jadwiga Simon-Pietkiewicz and Zofia Rosenstrauch— as well as how these herstories intervened in the field of public memory. Berezowska and Simon-Pietkiewicz survived Ravensbruck, the largest concentration camp for women in the Third Reich. After their liberation, the two artists organised exhibitions of their camp work in Sweden (where they were refugees) and later in Poland. The Jewish artist Zofia Rosenstrach (later Naomi Judkowski) survived Auschwitz and designed two highly relevant exhibitions dedicated to the Holocaust at Majdanek (1946) and Auschwitz (1947), the first of which brought to the fore experiences of women. Considered together, these practices form a rare trace articulating female experiences of the war. The presentation will unpack their potential for today.

Matriarchy in the Countryside: On Gender in Zofia Rydet's "Sociological Record"
Joanna Szupinska, University of California, Los Angeles

In 1978, at age 67, the photographer Zofia Rydet (1911–97) began work on what would become her defining project: documenting a vast number of households in Poland using black and white photography. She traveled around the countryside, talking her way into cottages and photographing inhabitants amid their possessions. She continued the project until the end of her life, leaving some 16,000 negatives that comprise an archive she called Sociological Record (1978–97). Created with keen attention to family relations, Rydet's photographic archive documents changing gender roles in Poland during Communism. This paper investigates Rydet's individual formation, establishing an intersectional identity that, marked by class, changing citizenship, and displacement, is both unique and emblematic of its time. As a rising figure in the Polish and European art worlds in the 1950s and 60s, she embodied multiple marginalities. As a Pole from the east, Rydet carried a border identity; as an artist from Poland, she inhabited an Eastern Bloc identity; and as an older woman photographer, she stood out as exceptional among her group of mostly younger, mostly male peers. By narrating her biography in this way, this paper establishes how Rydet exemplified an outsider's persona, affording her a unique perspective from

which to scrutinize Polish family life.

The Woman Artist as Polygamist: On Mewa Łunkiewicz-Rogoyska
Marta Zboralska, University of Oxford

It would be easy to describe Maria Ewa Łunkiewicz-Rogoyska (1895–1967) as a 'forgotten' woman artist, overshadowed by her cohabitant Henryk Stażewski, one of the better-known twentieth-century Polish artists. A curious photograph reproduced in a 1995 catalogue for an exhibition commemorating Łunkiewicz-Rogoyska's one hundredth birthday could be seen as symptomatic of this erasure. In the foreground are Łunkiewicz-Rogoyska's blurry legs and high heels; in the background, coming into focus, one of Stażewski's paintings from 1958. It appears that Łunkiewicz-Rogoyska had been placed in the shadow of her partner, a pair of disembodied limbs, rendered feminine through the choice of footwear, framing the all-important work of male genius. And yet, the unusual composition of the image tells us more about Mewa's practice than it does about Henryk's. Might the photograph be hinting at Łunkiewicz-Rogoyska's intention to reorient the relations within the artist studio – which she occupied in a symbiotic love triangle with Stażewski and her husband – and think through the dynamics of desire and asymmetry historically associated with it? In order to counter the tendency to position women artists as overlooked figures, my talk will consider Łukniewicz-Rogoyska's polygamous orientation as disruptive to the very paradigm of heteronormative memory and legacy.

Ruth Wolf-Rehfeldt's Ambiguous Authorship
Zanna Gilbert

From 1970s East Berlin, Ruth Wolf-Rehfeldt established an international network of correspondents through mail art exchanges. Her typewritten compositions bridged concrete poetry with conceptual art as well as with constructivism. Wolf-Rehfeldt's "Typewritings" are virtuoso explorations of the technical and aesthetic possibilities of the typewriter, a technology that was convenient because of its autonomous printing capabilities that did not require any third party involvement. The reproduction of these works allowed the artist to enter into contact with artists in almost every continent, giving an impression of connectivity and convivial communion. However, Wolf-Rehfeldt steadfastly produced her work at a distance from these interlocutors, with almost as much anonymity as the secretarial 'typewriters' of her day. She furthermore created works that emphasized degrees of removal and anonymity. This paper will argue that Wolf-Rehfeldt's works were ambivalent expressions of the impossibility of connectivity: the typewriter replaces and regulates the gesture of handwriting and drawing, concealing the identity of its author. The mail box keeps the author at a remove. The sign conceals lived experience. This talk will consider Wolf-Rehfeldt's work in the context of the GDR as it oscillates between concealment and revelation, hidden meanings and linguistic constructions, self expression and self effacement, and inner life and outer appearances.

Art Censorships on Campus

Chairs: **Amy B. Werbel**, SUNY - FIT History of Art Departmnt; **Andrew Wasserman**, American University

Censorship comes in many forms: direct or threatened acts of removal or vandalism of artworks, explicit or implicit restrictions on exhibitions or course content, social censorship arising from shaming, threats to employment and funding, and self-censorship as a result of "chilling effects" of legislation. In recent years, academics have taken positions both in support of and in opposition to suppression of art on campus. Proposed "divisive concepts" legislation in many states suggests that the pressure to censor potentially controversial art will grow in future years. This panel seeks papers discussing recent censorships experienced on campus: in classrooms, studios, museums and galleries, and public spaces beyond the "protected" walls of formal exhibition spaces. How can and should academics and other campus professionals respond to pressures to censor art and art pedagogies? What weight do defenses of academic freedom hold in actual rather than theoretical cases of censorship? What constitutes the boundary between self-censorship and self-editing? How do the realities of contemporary contingent academic labor complicate matters, if at all? Who can and will have the responsibility and authorization to decide these questions?

"Melting the Chill: Art and Divisive Concept Laws"
Beauvais Lyons, University of Tennessee

In 1991 I authored the "Artistic Freedom and the University" (Art Journal, Vol. 50, No. 4, Censorship II, Winter, 1991). The article documented cases in which exhibitions on college campuses, both in galleries and public spaces were censored, either through administrative or legal action, or acts of vandalism. I learned of several of these cases through the efforts of the American Association of University Professors, which extended rights of academic freedom in research and scholarship to forms of artistic expression. In concluding the article, I wrote "The challenge that faces the university is to foster an environment for critical dialogue while also maintaining a neutral relationship to the different cultural and religious values characteristic of our pluralistic society...When art is permitted to function as a part of this process, it can best serve the mission of the university and the community at large." Unfortunately, the value to the larger society of a university where the free investigation of difficult subjects is not shared by state legislatures which pass "divisive concept" laws intended to prevent scholars and artists from addressing challenging topics related to race and sexuality. While university administrators often say they defend the academic freedom of faculty, the existence of such laws, even when they are declared unconstitutional, have a chilling effect on faculty work. In this paper I will address art censorship on campus as a Divisional Dean for Arts and Humanities at the University of Tennessee, Knoxville, in a state which recently passed a divisive concepts law.

Censored by Princeton: "Jewish Artists and the Gilded Age"

Samantha Baskind, Cleveland State University

Princeton University commissioned me to curate an exhibition of Jewish artists active during the Gilded Age, slated for a September 2022 opening in the Milberg Gallery, in the university's Firestone Library. The show aimed to contextualize the art vis-à-vis Jewish identity, along with nineteenth-century politics and creative pursuits. Princeton officials balked after months of my planning and affirmatives to loan requests—a crown jewel of the academy surrendered to cancel culture and censored the exhibition. Officials objected to two artists with ties to the Confederacy, asserting that the university had the right to decide what to include in the exhibit. I decided that to display a partial history of nineteenth-century Jewish American art marred the exhibition's narrative and erased history. Because of Princeton's censorship, I canceled the show. No matter that there were no objectionable, racist works in the exhibition, or that carefully crafted wall labels did not elide the artists' Confederate affiliations. No matter that the exhibition was being held at an institution of higher learning where students would learn about the multiplicity of artists' identities— alongside Jewish American culture and history. This paper offers a case study illuminating the suppression of art on a university campus and a dramatic response to that censorship by me, the curator, and the national and international press. I will discuss the controversy alongside the importance of examining the meaning of art in its own time as well as how it is received in the current moment— despite knotty complications—with the implicated artists grounding the conversation.

Art Collections of Academies of Sciences

Chair: **Viktor Oliver Lorincz**, Art Collection of the Hungarian Academy of Sciences

While collections of academies of arts are rather well studied, less consciously, academies of sciences established art collections as well comprising portraits of the founders and members, emblems, allegories, collections bequeathed by former members, and also buildings with interior and exterior decoration. Some scientific collections may have artistic value as well. Sometimes belonging to the library of the academy, or to another organizational unit, these collections are less institutionalized and less studied. The Hungarian Academy of Sciences will celebrate its bicentenary in 2025 but the Art Collection of the Academy was founded only 30 years ago. Even if the Budapest headquarter inaugurated in 1865 already came with a huge exhibition area by Friedrich August Stüler, who gained experience on museum buildings (Alte Nationalgalerie and Neues Museum in Berlin, and Nationalmuseum in Stockholm). Shortly after the foundation of the Academy, Friedrich von Amerling painted the portrait of the founder, and Johann Nepomuk Ender finished the emblem or allegory of the Academy itself. On the occasion of the anniversaries, this panel seeks contributions on similar art collections of academies of sciences, including portrait galleries, emblems and other symbols, representations of the academies, internal and external decoration of the buildings including e.g. the allegories of sciences. Recently, scientific objects, instruments and collections with aesthetic or historical value also have been added to our collection, and we also welcome submissions dealing with similar special cases.

Carême de Fécamp's Scientific Drawings and the Académie des Sciences

Thea Goldring, Harvard University

Until his rediscovered drawings were published in 2023, the eighteenth-century French artist, Carême de Fécamp had managed to pass almost entirely unnoticed by art history. His work remained overlooked for over two hundred years because the best examples of his technically sophisticated drawings remained hidden among the papers of a scientist, including a significant group in the Archives of the Académie des sciences in Paris. I have described the recovery of these drawings and career of Carême de Fécamp elsewhere. This paper moves beyond exposition to explore how such drawing collections, which remain hidden within scientific institutions, offer a unique opportunity to reevaluate the scientific and artistic contributions of artists who worked primarily in scientific disciplines. It challenges the traditional view of the scientific illustrator who passively registered a scientist's observations, and instead demonstrates that Carême de Fécamp was an active and essential collaborator in the scientific process. By examining his drawings alongside their associated documentation, which exceptionally have remained together due to their location in scientific archives, this paper argues that Carême de Fécamp was engaged in a form of visual scientific research. Shedding the classification of illustration, around which a

pejorative tinge remains in art history, it simultaneously seeks to restore these drawings' artistic value. Through the work of Carême de Fécamp this paper thus argues for acknowledging scientific drawings contained in academies of science as a particular type of art collection, one that is inseparable from such scientific institutions but should no longer be limited to them.

Approaching the portrait gallery of the Academy of Sciences of Lisbon
Michela Degortes, Universidade Nova de Lisboa and **Giuseppina Raggi**

The Academy of Sciences of Lisbon was founded in 1779 under the patronage of Mary 1st of Braganza, thanks to the effort of enlightened figures of the Portuguese aristocracy, clergy, and scientific elite. A print published the same year on the Jornal Enciclopedico to celebrate the event, represents the queen surrounded by a circle of learned courtesans while holding hand with a figure symbolizing the knowledge. A portrait of Mary 1st located in one of the main rooms of the Academy celebrates her action as a patron. Painted by the Irish artist Thomas Hickey in 1783, it is part of the gallery of paintings held by the Academy of Sciences of Lisbon, that brings together the portraits of remarkable figures of the Eighteenth and Nineteenth Century Portuguese cultural milieu. It includes portraits of other members of the royal family, as well as of important members of the institute, such as José Francisco Correia da Serra, Manuel de Cenaculo and Joseph Mayne - whose cabinet of curiosities constitutes the museum of the Academy. Despite the remarkable quality of many of these artworks and though their influence on the Portuguese artistic context, the collection still lacks a deep investigation. Resulting of a first approach to the topic, this paper addresses the portrait gallery of the Academy focusing on the the sitters, the artists involved and the donations that formed the collection. Moreover, the contribute wish to give rise to an interesting comparison with similar art collections of other academies of sciences.

Faces, Features, and Forgeries: Patent Portraits in the Science Museum, UK
Surya Bowyer

Faces, Features, and Forgeries: Patent Portraits in the Science Museum, UK This paper examines how and why portraits of scientists were collected in mid-nineteenth century Britain. It begins with the popular group portrait Distinguished Men of Science (1862). Many likenesses in Men of Science were based on portraits from the Gallery of Portraits of Inventors in the Patent Museum, South Kensington. These portraits have come to dominate the portrait holdings of the UK's Science Museum, but they are not currently well understood. Taking the Patent Museum portraits as its corpus, this paper explores the Museum's rationale for collecting and exhibiting portraits. It compares this reasoning to analogous mid-Victorian collections: the Royal Society, like London's National Portrait Gallery, believed that its portrait collection "preserves the features of the many men who were great in service of the nation". Likeness seemed equally important to the Patent Museum,

exemplified by its collecting of six portraits by Cornelius Varley created using his invention—the graphic telescope—which traced sitters' features. Why, then, did the Patent Museum continue to exhibit a portrait of inventor Hugh Myddelton after realising it was a forgery, and not of Myddelton at all? The picture's value could not have resided in its preservation of likeness. Understanding the portrait's role sheds light on the peculiarity of the Patent Museum's project. My paper therefore increases our knowledge of this under-researched national collection, as well as helping us better understand why portraits of scientists were collected and exhibited during this era.

U.S. National Academy of Sciences: Building, Art, and Architecture
John D Talasek, National Academy of Sciences

The year 2024 will be the 100th anniversary of the National Academy of Sciences building in Washington, D.C. – a building that President Coolidge referred to as the "Temple of Science" during the building dedication on April 28, 1924. Creative tensions between the architect Bertram Grosvenor Goodhue, the building committee, and the approval process for the city of Washington, D.C., led to a truly unique architectural design that seems to hover in the space between Art Deco and early modernism.The NAS' congressional charter was signed into existence by President Lincoln in 1863. For over 60 years, the NAS was without a permanent home. The vision of the building committee led by George Ellery Hale imagined a place that would provide a visual identity for the institution as well as a place for the NAS membership to gather. The importance of art at the NAS was established from the very first by commissioning three leading artists of the time to contribute to the architecture and ornamentation of the building: Hildreth Meière, Albert Herter, and Lee Lawrie. Since then, the NAS has continued to collect and exhibit contemporary works of art that reflect a changing and dynamic relationship between academic disciplines. Today, the office of Cultural Programs of the National Academy of Sciences (CPNAS), utilizes the art collection as a platform for discussion of cross-disciplinary and interdisciplinary work and its potential benefit to further research and public engagement around issues that are of great importance to a 21st-century society.

THE SERBIAN ACADEMY OF SCIENCES AND ARTS FINE ARTS COLLECTION
Jelena Mežinski Milovanović

THE SERBIAN ACADEMY OF SCIENCES AND ARTS FINE ARTS COLLECTION The Serbian Academy of Sciences and Arts, founded under the patronage of Prince Mihailo Obrenović in 1841 as The Society of Serbian Scholarship, has been actively linked to humanities and social sciences, aiming at bringing scholarship closer to the people and at preserving the Serbian heritage. At first, the most important activities directly related to fine arts implied the study and publications on Serbian "old monuments". The Academy also presupposed the existence of its own collection of fine art works and a gallery space for exhibiting the works of art. The works of art purchased for the Academy, except those bought from specific funds as support to young artists, were

mostly representational portraits of the benefactors who had bequeathed their wealth to the Academy, and historic portraits of the state rulers and Academy members largely from the late nineteenth and the first half of the twentieth century. The founding and cataloguing of the SASA Fine Arts Collection began in 1969 on the initiative of painter Ljubica Sokić, then a corresponding member of the SASA, whose proposal suggested that the curators employed at the recently established SASA Gallery should make an inventory of all the artworks owned by the SASA. Today, the Collection has about 3000 catalogue units, works by 51 artists–academicians (bequests of Ivan Radović, Nedeljko Gvozdenović, Ljubica Sokić, Aleksandar Deroko, Olga Jevrić etc.) and other local and a smaller number of foreign artists.

The Interplay of Art and Science: A Case Study of the National Air and Space Museum's Art Collection
Carolyn Russo, Smithsonian

The Smithsonian's National Air and Space Museum in Washington, DC, is not your typical Museum. While the Museum is primarily dedicated to science, history, and technology, it also houses an impressive art collection. With over 7,000 artworks and 2,000 posters, the collection spans from the late 18th century to the present day. Surprisingly, more than a third of the collection was acquired before the Museum's opening in 1976, thanks to the transfer of art from NASA's Art Program, which was established in 1962 under NASA Administrator James Webb. The Museum also commissioned exterior sculptures from artists like Charles O. Perry and Richard Lippold for its opening. However, since then, the art collection has relied solely on donations. The collection includes works from well-known artists like Francisco Goya, Man Ray, Norman Rockwell, Robert Rauschenberg, Morris Graves, Alma Thomas, Annie Leibovitz, and lesser-known American and international artists. Despite being one of the primary aeronautical and space-related art collections in the United States, it remains relatively unknown to the public. This paper explores the unique 50+year history of this art collection in a science institution, its challenges, and its evolution from a seemingly underappreciated collection to an integral reflection of American culture and its relationship to the science of flight and other artifacts associated with the Museum.

Art History Fund for Travel to Special Exhibitions: Sharing Stories
ART HISTORY FUND FOR TRAVEL TO SPECIAL EXHIBITIONS

Chair: Cali Buckley

Sapphic Modernities graduate seminar and the Marie Laurencin exhibition at the Barnes Foundation
Rachel Silveri

Every year, grantees from the Art History Fund for Travel to Special Exhibitions are offered the chance to share their experience after their travel has ended. Rachel Silveri and students from the Sapphic Modernities course at the University of Florida are presenting on their travel to the exhibition "Marie Laurencin: Sapphic Paris" at The Barnes Foundation.

Bringing Students to See Donatello: Sculpting the Renaissance
Daniel M Zolli, Pennsylvania State Univ

Every year, grantees from the Art History Fund for Travel to Special Exhibitions are offered the chance to share their experience after their travel has ended. Daniel M. Zolli will discuss bringing students from a Donatello seminar at Penn State University to see the special exhibition "Donatello: Sculpting the Renaissance" at the Victoria & Albert Museum in London.

Art History x Urban Humanities

Chair: **Lee Ann Custer**, Vanderbilt University

Discussant: **Kelema Moses**, University of California, San Diego

What do the urban humanities have to say to art history and vice versa? In their field-defining 2020 volume, Urban Humanities: New Practices for Reimagining the City, Dana Cuff, et al. describe the urban humanities as a scholarly praxis that marshals "urban studies, design, and the humanities to interpret and intervene in the city through engaged scholarship attentive to the settings of everyday life." Building on this foundation, 2023 saw the launch of the newly established Urban Humanities Network, a consortium of campuses, organizations, and professionals collectively shaping this emerging field. Given this important inflection point, this session brings together urban humanists and art historians to understand how these two fields speak to each other—and how they don't. Their commonalities are striking: generations of art historians have examined the city as a dynamic factor in artistic production and have deployed approaches central to the urban humanities such as mapping, microhistory, place-based inquiry, and spatial justice. Furthermore, histories of material space and architecture are germane to both fields. Yet, art historians do not often seek to intervene in cities—a key characteristic of the urban humanities. While thematically and methodologically similar, certain epistemological commitments concerning the practice of research and the nature of evidence separate these two fields. This session seeks papers that, through their content, illuminate the intersections and/or the divergences between art history and the urban humanities and asks how practices from each might contribute toward a broader effort to de-colonize these disciplines.

Ed Ruscha's Streets of Los Angeles: Photography Archive or Urban Dataset?
Isabel Frampton Wade, University of Southern California

Artist Ed Ruscha's Streets of Los Angeles (SoLA) archive is a collection of over 900,000 photographic negatives, comprising fifty shoots of Los Angeles thoroughfares from 1965 to the present. Ruscha set up a tripod in the back of his truck and systematically shot every façade along his

streets of focus, creating "motorized photographs" that anticipate the surveilling eyes of Google Street View. This paper addresses the paradox and consequences of an archive that is at once a work of art and data about a city. Since its acquisition by the Getty Research Institute in 2012, the archive has served as a generative resource for urban historians, who have used its image data to produce studies on and data visualizations of the changing ethnic identities of restaurants, the distribution of shade and vegetation in LA, and the diversity of building typologies on the boulevards represented. However, its genesis as an artist project—its lack of clearly defined methodology, its playful subjectivity, its gaps in data—compromise its utility as a dataset, provoking questions about art's place within urban research and vice versa. This paper argues that SoLA reveals a common struggle between art historians and urban historians: how to creatively contend with the accrual of an unruly amount of visual data about a city. SoLA provides a case study for how both fields can unite to address the benefits and challenges of information accumulation—by artists and by urbanists—in our digital age.

From Instruction to Disruption: Murals and Mass Viewership at the 1939 New York World's Fair
Emily S. Warner, University College London

As artworks made for specific, often public spaces, murals sit between the fields of art history and urban studies. The best scholarship on muralism brings together insights from both, understanding murals as visual and ideological statements, but also as participants in complex processes of place-making, urban memory, and the definition and redefinition of publics. In their long, modern trajectory—from the 1870s to the present—murals also underline an issue germane to the art history-urban humanities interface: the artwork's potential intervention within the urban fabric. Does the mural harmonize with its environment, restating its dominant values and instructing its inhabitants accordingly? Or does it—can it—act as a catalyst for other publics, counter-histories, and new ways of being in the city? This paper takes the 1939 New York World's Fair as a key moment of transition, from a muralism of edification to one of intervention and disruption. Some Fair murals, keyed to the Beaux-Arts plan, offered decorative allegories of science that aimed to instruct. But others embraced the dizzying energies of new materials and media: murals with projected imagery and soundtracks, illuminated plastic discs, turning gears and engines. Such murals aimed not for instruction, but for a kind of disorienting distraction, which, at its most political, sought to call into being a new, mass public. This paper argues for a new conception of murals in the 1930s, as a species of mass entertainment, and asks when and how the artwork might be a force of intervention rather than edification.

Infrastructure, Opportunity, and Artists' Livelihoods in Dakar
Joanna Grabski, Arizona State University

Drawing from methods and issues in urban studies, my research examines how artists in Dakar make their livelihoods from the visual, material, spatial, and social resources of their city. Many artists in Dakar use the materials of urban life to make mixed-media works just as many artists represent the city's daily life and predicaments in their canvases. What is less conspicuous however is how artists make and sustain their careers from their city's spatial and social resources. By mapping where art is made and how art is sold in Dakar, my research extends concerns in urbanist scholarship with infrastructure while also challenging assumptions that brick and mortar buildings -- galleries, museums, and auction houses—are the primary indexes of art infrastructure and urban art world systems. My paper elaborates on several "alternative" sites as art world infrastructure in Dakar including artists' studios where buyers and sellers exchange and exhibitions that emerge in spaces not associated primarily with art. To this end, my paper illuminates art world infrastructure not as durable, formal, or permanent, but rather as responsive, improvisational, and contingent. As Dakar-based artists engage with public space and intervene in their city, they create their livelihoods.

O Ministério (The Ministry): Decolonizing the Public Memory of Modernity in Rio
Luisa Valle, Vassar College

The Ministry of Education and Public Health building (1936–1945), the first in the significant history of state-sponsored modernist architecture in Brazil, has been interpreted as an "icon" of Brazilian modernism and modernity. Built during Getúlio Vargas's Estado Novo—a dictatorship of fascist inclinations installed in 1937—and designed by a team of leftist Brazilian architects led by Lúcio Costa, with Le Corbusier as their consultant, the project blended the geometric rationalism of modernist architecture with figurative renderings of Black and mixed-race bodies in its decorative program. Constructed on the emptied-out site of Castelo Hill (razed to the ground and renamed Castelo Esplanade in 1922), the tabula rasa urbanism, modernist high-rise, and the representations of racialized bodies as symbols of "Brazilianness" in the fine arts program of the Ministry reflected neo-colonization systems articulated by Brazilian artists, architects, and urban planners since the 1920s. Balancing the "universal" and "neutral" values of geometric rationalism and industrial capitalist "development" with representations of nonwhite bodies as signifiers of "authentic" and modern Brazilian cultural identity, the synthesis of the arts of the former Ministry building naturalized the asymmetries of race and space that had shaped the urban and architectural history of Rio since the encounter.

Art Hives: Artist Led Collectives and Curatorial Projects

Chair: **Nathan Lewis**, SACRED HEART UNIVERSITY

Art Hives: Artist Led Collectives and Curatorial Projects As a counter to the established norm of artists seeking representation and sales through a gallery and curator, this panel focusses on artists and activists forming their own collectives, collaborative projects, and exhibition opportunities. Each Artist will present on and share their motives in taking up the mantle of curatorial practice and/or collective practice. Zines, Protests, Postal Art, Museum Takeovers, Destroying of Books, Rituals, Art Making Parties, and Installations will be discussed as well as non-traditional exhibition venues. The panel seeks to serve as inspiration and guide to other artists thinking of making things happen within their own communities.

Art Hives Panel: Artist Led Collectives and Curatorial ProjectsNathan Lewis, Phil Lique, Carrie Ann Baade, Luciana Q. McClure, and John O'Donnell
Nathan Lewis, Sacred Heart University

> Nathan Lewis is an artist, curator, and full professor at Sacred Heart University. He is the founder of OHO Projects, which organizes semi-rogue museum takeover shows for artists as a way to build community and provide exposure and opportunity for early and mid-career artists. He will speak to the forming and developing of OHO Projects.

Nasty Women Connecticut: A Collaborative Feminist Project
Luciana Quagliato McClure, University of Connecticut

> Luciana Quagliato McClure, founder and director of Nasty Women Connecticut will speak about the forming of NWCT, the feminist collective that has organized art exhibitions, protests, performances, and community conversations over the last 7 years.

Artist, Curator, Director of Exhibitions at MAD Arts
Philip Lique

> Philip Lique has run galleries, worked for galleries, universities, and non-profits. He has curated exhibitions in New York, New Haven, and Miami. He curates and organizes collaborative art projects and zines for art fairs and galleries. He is currently director of exhibitions at MAD Arts in Miami, and will speak to his curatorial practice and the many projects he has forged.

Professor of Art, FSU, Artist, Founder of Art Nunz
Carrie Ann Jones-Baade

> Carrie Ann Baade is an artist and full professor of art at FSU. She is founder of the feminist art collective Art Nunz, started in 2011. With over 70 members, on three contintents, the collective participates in performance, public engagement, and exhibitions. Professor Baade will present on the forming and growing of the collective.

Associate Professor, UCONN, Artist, Curator
John O'Donnell

> John O'Donnell is new media artist, curator, and Associate Professor of Printmaking at UCONN. Conversation Versions, Multiple Impressions, Smart Painting, Soft Serve, and What Manner of Men are a few of the many exhibitions O'Donnell has curated. He will speak to his curatorial practice.

Art that Illustrates Philosophy: Author Meets Critics

AMERICAN SOCIETY FOR AESTHETICS

Chair: **Thomas Wartenberg**

Illustration is a topic that has been neglected in the philosophy of art. Thoughtful Images is the first comprehensive study of art that illustrates philosophy. In addition to providing the basics of a theory of illustration, the book's discussion of illustrations of philosophy includes: the first such illustrations in Ancient Greece and Rome, illuminated manuscript illustrations of Aristotle's Ethics, paintings that are illustrations of philosophy, illustrations of Wittgenstein's work, and graphic literature that illustrates philosophy. The three critics will engage in a discussion of both aspects of the book. They will each extend Wartenberg's analysis in unexpected ways, showing the fruitfulness of his discussion for future directions of research in the philosophy of illustration. One of the unique features of this panel is that the critics are all practicing artists, although Strayer is also a philosopher. This will add an unusual element to the critical discussion of a work in the philosophy of art. The panel will be of interest to art historians and art theorists as well as philosophers of art.

Abstract Painting and Philosophical Illustration
William Conger, Northwestern University

> In my talk, I will show how my abstract paintings exemplify the central ideas in Thoughtful Images: Illustrating Philosophy Through Art. They do so because they evoke metaphorical allusions and illusions through ambiguous and contradictory "fidelity-felicity" form that Wartenberg argues is central to visual illustration. As a result, my paintings illustrate philosophical ideas and content, analogous to the paradoxical Rabbit-Duck illustration and Wittgenstein's claim: "the meaning is in the use". Meaning, or content, is the central problem in modernist-late modernist abstract painting. When Clement Greenberg claimed that the only content in abstract painting is the literal medium and surface, he excluded referentiality or representation of something not present in the painting. Greenberg's claim for non-referentiality and two-dimensional flatness of abstract painting paradoxically cannot be experienced. My abstract paintings admit this paradox by showing that all abstract form, inherently meaningless and content-free, is always perceived as alluding to real world things and private and public identities and narratives. These allusions are ambiguous; that is, many-layered visual metaphors. Although the basis of a painting is its two-dimensional pictorial space, in perception we are always seeing or imagining it metaphorically as three-dimensional even as we know it's two dimensional, or flat. Thus, my abstract painting is also intentionally illusive in evoking three-dimensional

form contradicted by two-dimensional flatness. In explaining how my paintings illustrate this fundamental contradiction, I employ many of the ideas about illustration Wartenberg discusses in his book.

A Typology of Visual Illustration
Jeffrey Strayer, Purdue University

This commentary considers how three interrelated kinds of illustration that I call 'problem-based,' 'technique-based,' and 'history-based' illustrations build on, as they include or otherwise reflect, the text-based, concept-based, and theory-based illustrations that Wartenberg has identified. Examples that fit the novel kinds of illustration noted can show how they build on the Modernist paradigm by using conditions of the recognition and production of art to create works that reflect their relation to those conditions, while other artworks examined question or counter established practice and illustrate ways of extending art that provoke reflection on its nature and relation to critical acceptance and reflection. These notions, as well as their relation to such things as mind, agency, and ontology, to which they pertain and, in some way, involve, are intrinsically interesting, philosophical in kind, and raise questions of a sort that future philosophy of art and illustration might find valuable to consider. The relation of such artworks to thought means that philosophy or critical examination will be illustrated by the works to which either kind of reflection is written to pertain. Art might provide problem-based illustrations that, while not illustrating existing philosophical concepts or theories, identify a problem that philosophy is required to answer, as Danto maintained to be the case with Warhol's Brillo Boxes, or that philosophy articulated through the work is then understood to ground. Finally, it must be recognized that works of art that are problem-based illustrations can reveal problems that, while relevant to philosophy, art has raised and only art can solve.

Illustration and Artistic Practice
Michelle Grabner, School of the Art Institute of Chicago

Artists Agnes Martin, Jennifer Bartlett, and Xyler Jane, explore rational abstract systems to underscore the philosophies of boredom, certainty, goodness, and the beautiful. In my presentation, I will look at the work of these three women artists through the lens of the philosophical work of Iris Murdock, Philippa Foot and Elaine Scarry. I will also contrast this work with forms of post-critique and the current work of Rita Felski. Endorsing Thomas Wartenberg's thesis, my hope is to present an argument that offers a complex and contemporary analysis of grid-based abstraction as an immutable idea of goodness.

Reply to Conger, Strayer, Grabner
Thomas Wartenberg

Conger finds connections between some of the fundamental terms of my theory of illustration and his own abstract art. He claims that viewers engage with paintings, despite their being two-dimensional objects, as if they were actually in three dimensions. However, paintings are themselves three dimensional in that the paint is applied is varying thicknesses, even if the canvas can be treated as a two-dimensional object. I discuss the sense in which it makes sense to treat paintings as being two-dimensional objects. I examine how the kinds of illustration that Strayer cites as important to art and its history might be furthered considered philosophically. Danto argued that Warhol's Brillo Box raised a philosophical question that had not been recognized by philosophers, viz. why one of two perceptually identical objects is a work of art while the other is a "mere" thing. Strayer calls this a problem-based illustration. I address the question of whether Brillo Box should be considered the type of illustration Strayer claims it to be and whether only a work of art could have raised this question. Grabner's linking of the practice of contemporary women artists including herself to my account is illuminating for both my account of illustration and the work of these important artists. I discuss the relationship between the artists she discusses and the conceptual artists I discuss. My goal is to demonstrate the unique contribution these artists make to the tradition of illustration.

Art that Re-imagines Community and the Commons in the Vacuum of Outer Space

Chair: **Ellen K. Levy**, Independent

Discussant: **Paul Miller**

Outer Space has become a beleaguered frontier replete with conflicts of goals and ideology. Can art help change this trajectory? Given that the problems we face on earth have become planetary - a global environmental crisis, and also a global inequality crisis - the proposed panel asks how art (through stories, images, sound and curation) can address these collective problems to help ensure they are not repeated in our age of space exploration and coming extraterrestrial habitation. This panel proposes to explore aesthetic models for future space governance that engage with postcolonial approaches to extractivism and to a future that considers alternative outcomes. Examples include Afrofuturists and others who provide creative imaginaries of space exploration; collaborative VR works such as To the Moon (2018) by Hsin-Chien Huang and Laurie Anderson; musical scores such as that composed for Apollo Chamber Players that commemorates the Apollo11 moon landing with Native American poetry; and Saskia Vermeylan's legal attempt to update the 1967 Outer Space Treaty through curating art. The promise of art is to enable a post-capitalist condition in which outer space can approach a creative commons, enabling an exchange of resources. Pertinent governance models including Graebar and Wengrow's Dawn of Everything and Robinson's Ministry for the Future will be compared to earlier models (e.g., Fuller's Spaceship Earth, Margulis' Gaia hypothesis, Brand's Whole Earth Catalog). The potential of the commons includes open communication systems and cultural heritages that provide a basis for social and ecological cooperation and is central to the art discussed.

Space Art: My Trajectory
Eduardo Kac

This presentation traces the author's trajectory in space art.

It starts in 1986, when he first conceived of a holographic poem to be flown to deep space (scheduled for liftoff in 2023), and continues into the twenty-first century through several works, including Inner Telescope, realized with the cooperation of French astronaut Thomas Pesquet aboard the International Space Station (ISS) in 2017. The author discusses his theoretical and practical involvement with space-related materials and processes. Special attention is given to his space artwork Adsum, conceived for the Moon.

Deep (Space) Listening: Posthuman Moonbounce in Pauline Oliveros's Echoes from the Moon
G Douglas Barrett, Syracuse University

In this talk, I analyze Pauline Oliveros's Echoes from the Moon, a work that uses extraplanetary radio transmissions to bounce participants' voices off the moon. Oliveros approached this process, known as moonbounce, through her anti-colonial and feminist practice of Deep Listening, which she defined as an active reception of the "whole field of sound." First realized in 1987, Echoes involves amateur radio operators who participated in early moonbounce technologies first developed for espionage prior to the development of communication satellites. In addition to military use, moonbounce was also formative for the Search for Extraterrestrial Intelligence (SETI). In fact, the first successful moonbounce of 1946 may have been the first Earth transmission to reach other stars. The talk further considers what an aural confrontation with extraterrestrial life could mean for the historical category of the human. Aliens have not only been a subject of sci-fi but over two centuries ago were critical for humanism's philosophical construction of the human. Extraterrestrials were integral, for instance, to Immanuel Kant's late anthropological writings and, earlier, they formed the basis of his interplanetary racial hierarchy, which mirrored attitudes of other Enlightenment thinkers of the time. Two centuries later, scientists continue to express surprise at the lack of evidence for the extraterrestrial colonization of our galaxy. Yet why do scientists apply such a contingent world-historical process to the universe and imagine aliens as inevitable colonizers? Oliveros's Echoes and Deep Listening encourage us in this context to hear space differently. For an article-length version, see here: https://muse.jhu.edu/article/810823

Curating and Legal Storytelling for the Protection of Outer Space as a Common
Saskia Vermeylen

The official archive of space travel portrays history as a factual progression of known events, using the frontier as the main trope to justify the idea that space is empty. It is a myth that is used to justify the replication of settler colonial practices of homesteading, planting flags, mapping, and making roots. Although we like to think that space is empty, we have already littered it with our debris, and may have already disturbed microorganisms. History is repeating itself before the first Martians have left their footprint on the red surface. In this paper, I argue that in order to preserve space from commercial exploitation, imperialism and capitalist expansion, we also need to change our attitude towards law and lawmaking. Reflecting on the exhibition EXTR-Activism

at Kunsthalle Exnergasse at the Werkstatten und Kulturhaus in Vienna, and at Indecis Artist Run Space in Timișoara as part of the European Capital of Culture 2023 programme, I show how curating can further legal theory, support legal activism to achieve justice, and protect space as a common. I will demonstrate how through curating and storytelling legal meaning can be attributed to art. This approach elevates art to a form of creative and normative jurisprudence that is critical of existing legal mechanisms that seem to be failing to protect and preserve space for the common good.

Electronic Superhighway: The Satellite Networks of Nam June Paik in the Global Village
Vuk Vuković, University of Pittsburgh

In 1988, Korean-born artist Nam June Paik collaborated with eleven broadcasting stations across the globe, including ones from the Soviet Union and China, to create Wrap Around the World, the last in a trilogy of his global satellite works. By broadcasting live and pre-recorded art, music, and dance performances, Paik assembled a global program employing his "electronic superhighway" networks to emphasize the positive aspect of television crossing national borders (Paik, 1974). Paik actually imagined this term before anyone else did, doing so in response to Canadian media theorist Marshall McLuhan, who had himself coined the term "global village" to define the phenomenon of a networked world made possible by electronic media (McLuhan, 1962). While McLuhan argues for an interconnected world, the global village he offers is not supposed to project a utopian future but to illustrate an alternative to the dystopian present caused by Cold War politics. By analyzing a trilogy of satellite works in which Paik developed his idea of the "electronic superhighway," ranging from Good Morning, Mr. Orwell (1984), Bye Bye Kipling (1986), and Wrap Around the World (1988), I will examine how Paik employed satellite technology to imagine a visual network that runs across Asia, Europe, Africa, and the Americas. By thinking of his attempts to develop a worldwide communication network independent of national borders, I will demonstrate how Paik reimagined satellite technology to create works of art that model imagined futures through alternative uses of technology both for artistic ends and utopian possibilities.

Art Under Duress: DEAI Strategies for Teaching and Exhibiting Art under Governmental and Institutional Censorship

Chairs: John Corso-Esquivel, Davidson College; **Matthew Biro**, University of Michigan Art History Department

The United States has witnessed unprecedented attacks on academic freedom in the past year, directly impacting art exhibitions and classroom curricula. Bans on Critical Race Theory (CRT) are underway in Arkansas, Florida, Idaho, Iowa, New Hampshire, Oklahoma, and Tennessee, with at least sixteen other states considering similar legislation. Eight states have passed anti-LGBTQ curricular laws: Alabama, Arkansas, Florida, Kentucky, Louisiana, Mississippi, Oklahoma, and Texas. These attacks on freedom of expression are not limited to the extreme right, as attacks from the left are also being observed. For instance, Hamline University dismissed a well-regarded contingent art historian for showing historically important depictions of the Prophet Muhammad, and the Art Institute of Chicago has received criticism for "straight-washing" the queerness of Felix Gonzalez Torres's work, along with several other institutions that downplay identity politics in explicitly political work. This panel invites papers that analyze these programs of governmental and institutional censorship. Contributions from art historians, artists, designers, lawyers, and freedom of speech activists are welcome. We are seeking papers that offer strategies to maintain crucial conversations and advance visibility of diversity, equity, accessibility, and inclusivity initiatives in our schools, museums, and cultural institutions.

Cover(ed) Up: Overt and Covert Forms of Censorship in the "War on Woke"
Kim S. Anderson, New College of Florida and **Katherine Brion**, New College of Florida

On January 6, 2023, New College of Florida became collateral in Governor Ron DeSantis's "where woke goes to die" campaign. He appointed six new conservative trustees (another soon to follow), who would oust the college's president in favor of a political ally, dissolve the Office of Outreach and Inclusive Excellence, refuse tenure, and close the Gender Studies program. The date symbolically anoints this power grab as an alternative, legal means of attacking democratic principles and civil liberties (masquerading as the people's will). This attack also targeted higher education and the principle of academic freedom: New College was clearly selected for its small size, thriving LGBTQ+ student body, and emphasis on the intellectual independence and individuality of both faculty and students. The ideological and aesthetic implications of remaking New College into a "classical" liberal arts institution are becoming clearer. In May, the governor signed a law (on campus) that, among other things, prescribes general education courses without "identity politics" and plenty of "Western Civilization." This summer, new student murals were hastily erased without consulting faculty or the student artists, an act justified as cost-conscious campus "beautification." As a course project,

the murals were meant to enliven campus walls and support a vibrant, student-driven culture dampened by COVID. Evidently, a "classical" culture involves stifling thought and art in favor of... a beige void. As New College faculty, our experience suggests that the only protection against this kind of impoverishment lies in laws, not norms, and the academic freedom guaranteed by tenure.

Performative Pedagogy for LGBTQIA+ Inclusion
Allison Rowe, University of Iowa

In this presentation/performance, I will share strategies that my students (art teachers in training) and I experimented with to covertly support LGBTQIA+ youth despite state legislation prohibiting queer representation in Iowa schools. I assert that absurdity is an effective activist technique for ensuring art rooms remain places for queer refuge and joy in the face of curricular violence. This presentation is inspired by experiments I undertook in a 2023 course for preservice art teachers. Disheartened by the passing of homophobic legislation (including a law banning the use of chosen names) my students and I turned to the concept of using students' last names to generate space for gender ambiguity without getting fired. This idea evolved into a semester-long performance in which I assumed the role of a coach: one of the few people within a school permitted to call students by their last names. This performance draws upon Jorge Lucero's ongoing explorations of teaching as a conceptual artistic practice. I will deliver this paper through my performer identity of COACH, deploying whistles, gamification, and movement. After an initial "warm-up stretch" I will explain my performance and detail different strategies I used in the classroom including last name address, pronoun banishment, straight slides, queer costuming, and choice-based projects. Since art classes are often a place where queer students find the kinship and joy they need to survive and thrive in schools queer coding art rooms is essential—even if that means turning one's profession into performance art.

Popping the Bubble: Redefining the 'Safe Space' to Welcome Difference, Learning – and Some Discomfort
Kris K. Belden-Adams, University of Mississippi

When we think of creating a "safe space" for classroom discussion, this environment often is assumed to be a comforting "bubble," in which students' and instructors' views are not challenged and politics are forbidden. However, the art history classroom cannot be an open space for discussing any and all of the topics artists comment about, when some are forbidden. For example, how can we talk and learn about artwork such as Nick Cave's Soundsuits, or even Olafur Eliasson's Ice without openly addressing challenging topics such as police brutality or global warming - both topics that define our age? This session presents one possible solution, and one that is still a work in progress. It describes the process of creating a "safe space" through reframing the classroom discussion rules to enable the learning objectives of Arthur Chickering's theory of college-student intellectual development (specifically: differentiating their views from those of their parents/guardians/family/peers from their hometowns), while also allowing risk-taking,

openness, and vulnerability. In this paradigm - which is not the ideal learning environment for all students - the "safe space" is not defined as a protective "bubble," but as a discussion environment in which no topic is off-limits, students be vulnerable, and they may learn from each others' diverse perspectives. Creating such a "safe space" requires courage and support from above infrastructures, but the potential learning outcomes - particularly in universities in the Deep South - is worth the risk.

Mourning (and) Queer Theory: Pedagogy in a State of Emergency
Jennifer Sichel, University of Louisville and **Allan P Doyle**

Florida's House Bill 999 (which worked its way through the legislature last spring) bans "pedagogical methodology associated with [...] Critical Race Theory, Critical Race Studies, Critical Ethnic Studies, Radical Feminist Theory, Radical Gender Theory, Queer Theory, Critical Social Justice, or Intersectionality." A wave of such bills across the country seeks to silence not only queer theory but the politics of resistance onto which it opens. Whether by force of law or its chilling effect, we're teetering on the edge of being pushed back into closeted silence. Queer theory reached its most radical formulation during the AIDS crisis in the 1990s, theorizing an affinity between queerness and mourning. Authors including Lauren Berlant and Lee Edelman proposed models of queer subjectivity that embrace the association of queerness and death as a means to challenge heteronormative ideology rooted in identity politics. In light of the resurgence of the reliance on stable models of queerness from the Left and a politics of social eradication from the Right, this paper returns to this linking of queerness and radical negativity. How can this body of theory help us understand Covid-19 as a profoundly destabilizing social trauma that we've been unable to mourn – unable because we're ready to move on, or unable because we (or, so many in our nation) denied it ever existed? Our paper asks: What did the pandemic destabilize that made the ground so fertile for this kind of legislation aimed at eradicating queer, and especially, trans life?

Art, Aquatic Ecosystem, and History in Global Contexts: Exploring Interconnections and Transformations

Chair: **Gerui Wang**, Stanford University

Discussant: **Alan Rauch**, University of North Carolina at Charlotte

Art, Aquatic Ecosystem, and History in Global Contexts: Exploring Interconnections and Transformations Past and Present Water has been a source of inspiration for artists across time and cultures, and has played a vital role in shaping the histories and ecologies of human societies. In this panel, we bring together scholars from diverse fields to examine the intersections of art, aquatic ecosystems, and history in global contexts. Drawing on case studies from different parts of the world and historical periods, the panelists will explore questions such as: How can artistic practices engage with aquatic ecosystems and help to promote ecological awareness and conservation? How have historical transformations of aquatic ecosystems influenced artistic production and interpretation, and how have artists responded to these changes? How do images of aquatic ecosystems inform our understanding of socio-economic history and people's visions of the world they live in? How can interdisciplinary collaborations between scholars of different disciplines contribute to new forms of knowledge and action in relation to aquatic ecosystems? The panel will feature presentations by scholars and practitioners in fields such as art, art history, literary studies, animal studies, and environmental history, and encourages audience participation. By exploring the interconnections and transformations between art, aquatic ecosystems, and history in global contexts, this panel seeks to inspire new ways of thinking and acting in the face of urgent environmental challenges.

Visions of Biodiversity: Picturing Aquatic Creatures in China, 960-1400
Gerui Wang, Stanford University

Scholars have focused on four main approaches analyzing paintings of the non-human creatures in Chinese art: painterly techniques; symbolic interpretations of the depicted creatures; market and reception of the genre among the public; visual puns and metaphorical meanings associated with literati values. However, little discussion is found around the issue of biodiversity although these images often feature multiple species living together. This essay unveils a rich cultural history of representing the biodiverse aquatic world in Chinese art between the 10th and 14th centuries. The physical features, living environment, movements and even emotions depicted of aquatic creatures and other animals and plants in paintings and on ceramic wares are embedded with consciousness of preserving biodiverse ecosystems. Artists captured predator-prey as well as "symbiotic" relationships between animals and plants. Portrayals of nature were consistent with evidence in legal, medical, and geographical writings of the time, which discussed the value of multiple species living together and the significance of

their interdependence. In analogy, visions of biodiversity paralleled with political diversity of the time. At least 80% of government officials by the 12th century came from farming families or other modest backgrounds. The essay highlights the environmental and political dimensions of the concept of diversity in pre-industrial China. The purpose is to reveal inspirations from art and cultural history across the globe that help address ecological challenges today.

Portable Port Scenes: Maritime Trade in Sèvres Porcelain
Alyse Muller, Columbia University

Maritime trade—travel connected by aquatic ecosystems—from Europe to Africa and the Americas, was the most crucial element of France's colonial and economic empire in the eighteenth century. In this paper, I explore the nexus of French marine port scenes on porcelain in relation to the Eastern origin of porcelain knowledge showing how global trade was propagandized in these exported decorative objects. From the 1750s to 1780s, the French porcelain manufactory at Sèvres produced a series of marine genre port scenes on various dinnerware and decorative vases (fig 1.). These marine images are populated with leitmotifs of water, ports, ships, and international personages which capture the new system of colonial maritime trade. Water is represented as both a vehicle of transport and an element of its own aesthetic interest; a global connecting agent that is simultaneously also domesticated into decorative tableware. Based on my archival research, I argue for a new understanding of these images that takes into a constellation of print sources and earlier German Meissen porcelain Kauffahrteis (merchant shipping scenes). I argue that images of ports in porcelain reference this material history and the transport of the durable yet fragile medium itself. This paper explores the representation of bodies of water and the port as indexical references to the movement of porcelain that also stand in for actual bodies and forms of manufacturing knowledge circulating globally. These self-referential oceanic porcelains helped represent and normalize a new aquatically-connected world.

How and Why to Look at Art in the Time of Climate Change: Tracing Water
Joshua Shannon, University of Maryland

This talk identifies several ways in which looking at art can help human beings to conceive a sustainable civilization. Observing that climate change demands not only technical and political solutions but also the remaking of some of our most basic beliefs, the talk turns to modern and contemporary art for the ways in which its innovation can ignite this process. The first half, "Imagining Sustainability" explores how artworks, thoughtfully examined, can help us conceive alternatives to unsustainable ideas carried over from the Enlightenment and industrial modernity. The second half, "Tracing Water," looks closely at a few key artworks by the Russian-American photographer Anastasia Samoylova, whose project Floodzone uses images of water in Miami to express the uncanny mixture of anxiety, denial, and hope that we face in the early years of climate change. Finally, the talk considers the roles beauty and joy can play

in transforming anxiety into balanced action.

(stray dog) hydrophobia, an artist's presentation of a project on deep sea mining, the Law of the Sea, and more-than-human ecologies of the hydro commons
David Kelley, University of Southern California

Stray dog hydrophobia is an artist project that channels and fabulates within the unfamiliar ecologies of the deep seabed of the world's oceans. The impetus for the project is the current debate in the International Seabed Authority of whether to begin deep sea mining and biogenetic material extraction. Our last great commons, the world's ocean cover 70% of earth, and this small organization and private mining corporations are deciding when and how it will be exploited. Artists Patty Chang and David Kelley travelled to 2023 ISA conference in Kingston Jamaica to unsettle the bureaucratic and legal actions of the United Nations Law of the Sea. Drawing from the legacies of colonialism, early modern oceanography, maritime law, and multi-species fabulation their project imagines a more-than-human relationship with the ocean and the seabed; an intradependent relationship between minerals/animals/machines and visiting humans in the hydrocommons.

Art, Authenticity, Migration, and Global Climate Change
CAA-GETTY INTERNATIONAL PROGRAM

Chair: **Cali Buckley**

Global climate change has increasingly become a catalyst for documenting and preserving authentic experiences and cultures at risk. It has also prompted a return to traditional materials and a deeper understanding of human labor and its relationship with nature. In addition, the climate crisis is compelling humans to reassess notions of identity, migration, and displacement. How do artists and art historians respond to and engage with these pressing issues in their practices? What valuable insights can we glean from their works?

Art, Ecology, and Collective Practices in India
Amrita Gupta-Singh

The ecological crisis of our time sees vocabulary such as the Anthropocene, Capitalocene, Chthulucene, or Plastioscene becoming increasingly discussed in academic and activist circles.1 This crisis recalls a longer history of post-Enlightenment thinking of natural resources as property, colonization, conflict with indigenous peoples, and post-colonial extractive developmental regimes. The imprints of the Anthropocene have engaged artists in many forms in India, both studio-based and also 'in collectivity, collaboration and direct engagement with specific social constituencies.'2 There has been visibility of socially collaborative work for about two decades in India, and many in parallel to individual multi-media practices of artists.The hierarchy of aesthetic practices versus social practices has come under scrutiny and is being theorized, linked by the belief in the 'empowering creativity of social action and shared ideas.'3 As an art historian and founding member at

CASP4, what interests me is how these practices probe at the disciplinary boundaries of art history, finding new frames of inquiry, and working with communities5 acutely affected by the ecological crisis, alongside having cross-cultural pedagogical impact. My paper focuses on selected initiatives by established and emerging artists that are research-based and critique the Anthropocene, expanding our understanding around art and the politics of ecology.

A Pictorial Perseverance, A Sanctuary of One's Own: When Climate Crisis, Diaspora, and Public Space Embody Generational Trauma in Works of Contemporary Iranian Female Artists
Delaram Hosseinioun

Pouran Jinchi (b.1959) and Gohar Dashti (b.1980) take their lives in Iran and the American diaspora as a source of inspiration to shed light on topics such as neglect of women's rights, generational trauma, misplacement and crisis of belonging through an environmental lens. Focusing on global crises such as climate change, human labour and humanity's bond with nature as a collective sanctuary, these artists present the significance of recreating a new space and nature for surpassing restrictions and trauma. Jinchi reconstructs Persian classical calligraphy, as a genderless language, in three dimensions, with various materials and forms, and in this way confronts dogma and violence imposed on women. In her collections, she addresses the environmental crisis and the fragmented position of women. In her latest collection, taking dandelions as a signifier of resilience and diaspora, she captures the hardships of belonging and the impact of climate change on communities in exile. Dashti, for her part, in her collections captures the traumas of migration, belonging and environmental crisis by misplacing women in images of nature—either preserved sites in Iran and the US or degrading wastelands—or in mansions which were abandoned during the Iranian revolution or following war. As an Iranian female researcher, through interviews with these artists, based on Butler's views on giving an account of oneself, and Lefebvre's theories on hegemony and manipulating space, I explore how these artists juxtapose trauma, climate change and migration crisis as a response to geopolitical hegemony and environmental degradation.

Land as an Image, Metaphor, and Medium: Artistic Responses to the Ongoing Russian Ecocide in Ukraine
Mariana Levytska

Artistic representations that express the environmental degradation and devastation of the Ukrainian lands and natural resources during the Russian invasion can be considered visual evidence and accusation, as well as an attempt to experience and overcome war horrors. Today's situation could be considered a real ecocide in the Ukraine territories and posing a threat of a new world famine on a global scale. What was the first response of artists to these pressing issues? Departing from the archetypal image of the native ploughland, rooted in the traditional folk culture this presentation aims to reveal the opposition of warfare vs. welfare, depicted in current Ukrainian art. Implicating various media messages and photo documents this paper will be

focused on the art forms of visual representation of the devastated, spoiled, and polluted Ukrainian fields compared to the period of peace and prosperity within the national history narrative. The visual sources base of the presentation is wide enough and covers not only traditional mediums such as painting and graphics but also other forms of artistic representations (such as video art, installations, etc.) dealing with land/ground/soil/ as an image and as a medium. This presentation tries to consider crucial issues of ecological awareness using both approaches of art history and environmental humanities.

Claudia Andujar and the Yanomami Photographs: From Aesthetic Image to Environmental and Political Activism
Ana Mannarino, Federal University of Rio de Janeiro

The work of Hungarian artist Claudia Andujar (1931), as an activist and photographer, has beenfundamental to the Yanomami people's struggle for survival, demarcation of their territory and globalvisibility for their cause, which is directly related to a central issue for preventing global climate change:the preservation of the Amazon and their traditional peoples. Her images of the Yanomami people,produced in the Amazon in the 1970s and 1980s, constitute a complex intertwining that involves theintersections between art and political activism, identity and otherness, aesthetic image anddocumentary image. The impact of this production goes beyond its decades of production andsubsequent demarcation of Yanomami lands in the 1990s, and acquires new developments from 2018onwards. Gathered in a retrospective exhibition that re-presented the group of images in São Paulo andRio de Janeiro, and, since 2020, shown in different cities in Europe and America, the images have gainednew meaning in recent years, with the extreme right government in Brazil (2019-2022) and the brutalincrease in Amazonian deforestation, in a policy that has once again put Yanomami lives at risk. Andujar,herself a Holocaust survivor who migrated to Brazil in the 1950s, worked on images based on her desireto understand and get closer to a culture that was completely different from her own; and turned theseimages into a political weapon, finding, in the difference, the similar struggle for survival that she herselfwent through decades before.

Art, Colonialism, and Human and Animal Exploitation

"Stain'd with Divers Paints": Transatlantic Slavery in John Smibert's Boston Studio, 1737
Heather Hole, Simmons University

In October 1737, Boston painter John Smibert advertised a reward for the return of an enslaved Black man named Cuffee, who had escaped wearing leather breeches "stain'd with divers sorts of Paints." In February of the same year, Smibert had marked in his ledger a commission to paint successful Salem merchant John Turner III, a slaveholder and beneficiary of trade with his relatives' sugarcane plantations in Barbados. For Smibert, this painting of Turner was nothing special. Smibert was a portraitist for hire and

had produced variations on the same composition many times before. Turner's portrait is extraordinary, however, as a material manifestation of the transatlantic trade in enslaved people, the fabulous wealth it created, and the culture it funded. Cuffee's pigment-stained breeches indicate he contributed, directly or indirectly, to the creation of paintings such as Turner's portrait. Certainty about Cuffee's role in Smibert's studio—or his past or future—is impossible, however, because all we know comes from a single advertisement written by his enslaver. Countering this erasure requires us to build, in the words of Saidiya Hartman, a "narrative of what might have been" from the fragments and context that remain. Attending to Cuffee's experience in this way resists the violent play of power that created the archive itself and moves him from the periphery to the center of study.

Racial Difference, Immigration, and Abolition in Van Gogh's Reclining Nude

Christa Rose DiMarco, The University of the Arts

When Vincent van Gogh (1853-90) lived in Paris, he generated imagery that strikes at the heart of working-class reform under the French Third Republic (1870-40), such as urban expansion, gardens for the poor, and factory conditions. Scholars, however, rarely put his work in dialogue with the socio-political issues swirling around him. This paper will focus on one facet of his Paris-period: the relation between racial difference and clandestine sex work. In 1887, he generated images of a dark-skinned woman who has remained unknown to art history. The most developed image, Reclining Nude (Barnes Foundation), has received little attention, due in part to the mysteries surrounding the figure's identity. Fellow painter Émile Bernard noted that the woman was a sex worker willing to pose nude. Van Gogh mentioned her briefly in a letter and elsewhere compared the marginal status of sex workers to an unknown artist. Both, he felt, were vulnerable in a system that suppressed individual agency. This paper will draw from recent scholarship (e.g. Denise Murrell and Katherine Brion) on racial difference in modern painting and novels like Harriet Beecher Stowe's 1852 Uncle Tom's Cabin to investigate how Reclining Nude engages with issues of immigration and abolition. The painting appeared when policies surrounding brothels in Paris loosened, immigration surged on the outskirts of the city, and abolitionist rhetoric influenced sex-work reform. Reclining Nude, I argue, used the female form as an allegory for racial and artistic tension to convey the unwitting failure of reform efforts.

Westward Ho! Buffalo! American art as a Catalyst for Change

Linda Johnson

Albert Bierstadt's painting, Last of the Buffalo, painted in 1891is known to have precipitated the first official census of America's last remaining buffalo. This paper will critically examine the role of American artists such as Bierstadt, George Catlin, Charles Bird King, and Frederic Remington who during the period of America's westward expansion, created both realistic and romantic works that depicted the buffalo in various contexts. Prior to European settlement, up to 30 million buffalo ranged more widely across the plains and the prairies than any other native large herbivore. The Homestead Act accelerated settlement of U.S. western territory by allowing any American, to put in a claim for up to 160 free acres of federal land. As a result, buffalo hunting became the chief industry with a systematic reduction of the plains herds. By1850 only 551 buffalo remained. As contemporary journalists of their day, reeling from the Civil War, and the antebellum years of social and cultural change, these artists played a pivotal role in questioning and then revealing the exploitation and near extinction of the buffalo by white settlers. This paper will examine the ways in which representations of the buffalo by American artists were disseminated to the public -and how their art prevented the buffalo's extinction by inspiring conservationists and Congress to enact laws to make buffalo hunting illegal by 1894. Today's free roaming buffalo continue to benefit from the silent courage of artists whose works traverse boundaries in subject matter and technique.

The Substance of Goddesses: Sanford Biggers's Lady Interbellum

Marice E. Rose, Fairfield University

Contemporary sculptors such as Fred Wilson, Beya Gille Gacha, and Yinka Shonibare have all recently created artworks that re-imagine classical marble statues of the goddess Venus by using different media (e.g., painted bronze, beads, fiberglass). How and why, in the 21st century, are global artists adapting statues of the ancient Roman love deity, and what role do material interventions play? This paper focuses on Sanford Biggers's Lady Interbellum (2020), a life-size nude female form crouching in the familiar iconography of Venus interrupted while bathing. Although the sculpture's body is naturalistic, with flesh realistically creasing on the belly, the face is in the abstracted form of a Pwo mask created by the Chokwe peoples in central and southern Africa. The sculpture's medium is unpainted white marble, instead of the polychromed surface of the Roman statues or the wood and metallic accents of the masks that inspired the head. In this paper, I apply a classical reception theoretical approach to explore Biggers's challenges to concepts of race, beauty, memory, and history that classical statues have been used to uphold. I argue that Biggers draws attention to the racial biases of Art History's Euro-centric canon and privileging of marble, while responding to the history of Academic art replication and museum curation, which resulted in African masks located in ethnographic or natural history rather than art museums. He engages centuries-old debates about ancient polychromy, which was suppressed to favor whiteness; and colonial appropriation of artifacts, in compelling ways that have not before been identified.

ARTExchange ft. Zine Swap, Share & Sale

SERVICES TO ARTISTS COMMITTEE

Chairs: **Karen Gergely**; **Jevonne Peters**, Chair, Services to Artists Committee, CAA

ARTexchange provides an opportunity for artists to share their work and build affinities with other artists, historians, curators, and cultural producers. Bring your zines for a drop in zine swap, share and sale, and participate in the D.I.Y. make your own zine zone. ARTExchange is hosted by the Services to Artist Committee, and is open to everyone. This event is in-person only.

ARTExchange: Artist Panel

SERVICES TO ARTISTS COMMITTEE

Chairs: **Karen Gergely**; **Jevonne Peters**, Chair, Services to Artists Committee, CAA

Discussant: **Christopher Cascio**, Sam Houston State University; **Leah Crosby**, University of Michigan; **Jennifer Weigel**; **Jan Wurm**

Come and hear from our featured ARTExchange Artists! ARTexchange provides an opportunity for artists to share their work and build affinities with other artists, historians, curators, and cultural producers. This year's ARTExchange features a zine swap, share and sale, and D.I.Y. make your own zine zone. The ARTExchange is hosted by the Services to Artist Committee, and is open to everyone.

Artist Associations and Professionalizing the Arts

ASSOCIATION OF MODERN AND CONTEMPORARY ART OF THE ARAB WORLD, IRAN AND TURKEY

Chair: **Nadia von Maltzahn**, Orient-Institut Beirut

Discussant: **Sarah A. Rogers**, Middlebury College

This session aims to analyze the role of artist associations in the professionalization of the arts in a comparative manner, in particular in contexts where artists were only just starting to organize themselves in a collective manner, including but not limited to postcolonial nations. The aim is to look at case studies of specific artist associations and unions, and to examine what brought them about, how they were organized, what missions they pursued, and what impact they had on the art worlds in which they operated. The relationship of these associations to state institutions such as ministries and art schools is also of interest. Of particular concern are case studies of countries that were in the process of nation-building at the time. By approaching the subject comparatively, it is hoped to determine to what extent associational groups operated under the same imperatives, what shared and specific challenges they faced, and what motivated them. It will become clear in what ways these associations, unions and collectives responded to particular contexts and what joint concerns they shared. Did they serve a nominal function, or did they act as a driving force in changing the working conditions of artists? And has this evolved over time? Ultimately, their role in institutionalizing the arts will be assessed.

Artist associations in postcolonial Algeria: The Case of the National Union of Plastic Artists (UNAP) in Shaping Algerian Modern Art

Lydia Haddag, Université Paris I - Panthéon-Sorbonne

The phenomenon of artistic associations remains a sparsely explored subject within Maghreb art historiography. Nonetheless, collective frameworks have played a pivotal role in the emergence of modern North African art during the colonial period, subsequently leaving their mark on local cultural scenes post-independence. Motivated by revolutionary ideals or driven by pragmatic agency, fueled by shared artistic sensibilities or material concerns, artists have formed groups for multifaceted reasons. Aesthetic and ideological preferences have significantly shaped their programs and activities. In the wake of national independence, some groups cease to exist while others reorganize with new identities. Collective structures were established from the 1960s onwards, responding to the socio-cultural changes experienced by freshly decolonized countries. A prime example is the National Union of Plastic Artists (UNAP), founded in 1963. This pioneering organization inaugurated the "Salon de l'Indépendance", managed an art gallery, and formulated a manifesto. Referred to as a "syndicalist and mutualist entity," quoting the painter Mohamed Khadda, UNAP represents a privileged observatory for constructing Algerian national art, legitimization, and contestation. It also crystallizes significant

debates animating artistic circles on both national and international levels. Artists employ adaptive strategies, oscillating between collective action, hierarchy control, and individual career pursuits. Through the study of selected UNAP archives and interviews with former members, our presentation aims to illuminate the underlying stakes of asserting a collective artistic identity in postcolonial Algeria.

A Tenth Street Artist Co-op of the '50s and '60s in New York City: Alice Forman and the Camino Gallery
Marsha McCoy, Southern Methodist University, Dallas, TX

Alice Forman (1931-), a founder of the Camino Gallery (est. 1956) on Tenth Street in New York City, and a member of the Young America 1960: Thirty American Painters Under Thirty-Six show at the Whitney Museum of American Art in 1960, is one of the last surviving members of the seminal Tenth Street artist co-ops of the '50s and '60s in New York City. Supported by artists' dues and administered democratically, these co-ops allowed young artists to begin their professional careers, show their work, and create networks and community with other young artists, as well as with uptown gallery owners and museums. By pooling resources, exchanging ideas, and sharing professional plans, these artists helped each other establish their new artistic vision (most notably the Abstract Expressionists) and establish a place for themselves in the bustling art world of post-WW II New York. Using interviews with Forman, as well as primary documents of the period and relevant secondary literature, this paper reconstructs what imperatives and concerns motivated Forman and her colleagues in founding one of the leading artist co-ops of the time, what social and artistic contexts they were responding to, and what challenges they faced. Their pivotal role in furthering the establishment of modern American art in New York City galleries is analyzed and assessed.

DIS-GCC: a "collective reticular constellation" in contemporary art vault's of heaven
Joan Grandjean, University of Geneva

Since the late 20th century, artists have been increasingly drawn towards collectives and association, joining forces through occasional collaborations and operating within a networking paradigm to fortify and advance the professional trajectories of their constituent individuals. This approach to collectives is conceptualized as a realm of possibilities, giving rise to what Séverine Marguin labels "artists-in-collectives," operating within a "reticular constellation." As per the sociologist's viewpoint, these collaborations and the establishment of circles of social engagement uphold artistic individualities while concurrently securing a position for emerging artists within the contemporary art realm, akin to a celestial "vault of heaven." But what does this entail? How do these individuals shift from networks to collectives, and from collectives to individualities? What methods do they employ to rejuvenate working methodologies and the avenues for the dissemination and commercialization of their art? Drawing from a comprehensive examination of the DIS and GCC collectives, this paper will initially delve into the collaborations of the constituent artists preceding their

formal "entry into the collective," spanning across the United States and Gulf countries. Subsequently, it will dissect the methodologies of both collectives by analyzing specific instances of artistic collaboration and association, illustrated through the description of works and collaborative events, this analysis will elucidate their strategies for visibility, the social and political backdrop, career aspirations, as well as their mobility. Moreover, it will explore the interconnections between the two collectives and their wider contextual relevance, bridging the realm of contemporary art with diverse cultural domains.

Artist-Led: Cultural Reimaginings in the Art World Today

Chair: **Mary McGuire**, Mt. San Antonio College

The rise of global art capital in the twenty-first century is marked by a number of trends: expanding art fairs, deepening pockets of commercial galleries; increasing tourism around international exhibitions and biennials; branded collaborations; and civic investments in public art projects and museums. The reach of capital investments in the global art market enters into the urban core and sprawls outward on a global scale. Artists and scholars such as Julie Ault, Andrea Fraser, Jan Lin, and Susanna Phillips Newbury, among others, have written about the tensions that arise in the intersections of art, capital, urban development, gentrification, and cultural identity formations. In conversation with these and other related projects, this session considers artists and arts practitioners who remain committed to alternatives to blue-chip aspirations. Artist-run spaces, not-for-profit galleries, volunteer-run art events, and warehouse studios maintain interdependent arts communities in cities all over the world. Papers may address the following: How is community cultivated in studios, event spaces, and art centers outside museums and for-profit galleries? What spaces are welcoming to immigrant, BIPOC, queer and trans, disabled, and poor arts practitioners unbeholden to technocratic determinations of diversity and inclusion? How do art fairs, biennials, commercial galleries, and government-sponsored projects interface with or come into conflict with alternative sites? What kinds of ambiguous relationships exist between capitalist interventions and artist-led projects?

Artist-Led in LA: Studios, Salons, and Project Spaces
Mary McGuire, Mt. San Antonio College

In February 2019, Frieze held its inaugural fair in Los Angeles, expanding its art world prowess to the realm of major art fair destinations. In the past decade or so, an ever-increasing number of international commercial galleries—from Hauser and Wirth to Jeffrey Deitch—have opened shop, LA-based artists have regularly shown at top international exhibitions and biennials from Gwangju to Venice, the city has invested millions of dollars in public art through such development projects as Destination Crenshaw and the LA River Public Art Project, and colleges and universities have built sprawling museum and studio spaces such as the recent UCLA studio expansion. In this paper, I raise points of connection and tension between

these investment projects and the ways in which non-profit galleries, artist-run studio spaces, and independent curators contribute to the thriving art scene in Los Angeles.

Artists of the Post-Growth Avant-Garde
Justin Jesty

My paper introduces artists exploring post-growth forms of life in contemporary Japan. I argue that artists in Japan today are akin to Peter Bürger's "historical avant-garde," in the sense that their practices are aligned with—and often lead—a profound societal shift. The prospect of post-growth life undermines one of modernity's deepest tenets: the idea that growth is good. What happens when age becomes more prominent than youth, when shrinkage replaces expansion, and when growth becomes a path to extinction? Nobody has answers to these questions. But I will indicate how new cultures of care, inclusion, and sustainability, are flowering around Japan and how artists are central to them. I introduce two cases. One is a poet who runs a space in an underserved area of Osaka that aims to seed a culture of mutual affirmation, where elderly day-laborers and other "unproductive" people develop practices of self-expression. The other is a kaleidoscope-maker who built a space in the mountains outside Tokyo using only free second-hand materials, which serves as a hub for information about sustainable agriculture and zero-cash low-impact living. Both use artistic expression as a tool to change people's values, habits, and thinking. Drawing on Rancière, Doris Sommer, and Grant Kester, I argue for art's generative powers and deterritorializing effects. As people undertake inventing a sustainable culture, this capacity of art has become more pronounced. And, as everyday activities such as cooking, farming, and childcare enter the realm of self-conscious reinvention they have begun to be approached as art.

The AARLCC and a Genealogy of Black Memory Work in Esther Rolle's Legacy
William Garcia-Medina, University of Cincinnati

The African American Research Library and Cultural Center in Fort Lauderdale, Florida distinguishes itself by conserving and engaging with local Black communities to preserve those histories, stories, and knowledges that are part of the Black memory work they do. In particular, through its Black memory work the AARLCC celebrates Black Hollywood actor Esther Rolle—who grew up in Broward County's City of Pompano Beach. The AARLCC's celebration of Esther Rolle's 100th birthday centennial was forged by collaborations with local organizations, actors, and artists. These collaborations alongside their archive of Esther Rolle's papers allows us to see that just as the AARLCC is doing the Black memory work by commemorating Esther Rolle, it allows us to also uncover the Black memory work that Rolle did throughout her work, community, culture, and activism. Black memory work is an activist praxis in that it takes on a fugitive pedagogy by educating, creating knowledge, and preserving history in order to teach and share it with a Black public that wouldn't have access to this information otherwise. My hope is that exploring these multi-dimensional approaches to Black memory work will be used by other organizations in order to expand narratives around

their local Black communities. I argue that the AARLCC's archive and Black memory work, which is informed by a FUBU (for us by us) approach, is another example of Black public humanities and allows us to see Esther Rolle in a multi-dimensional perspective. Meaning, we get to know Rolle as a community leader and activist.

Artists within the CAA
SERVICES TO ARTISTS COMMITTEE

Chair: **Elyse Longair**, Chair, Services to Artists Committee, CAA

Discussant: **Jeffrey Abt**, Wayne State University; **Stacey Kalkowski**, United Arab Emirates University; **Keren Moscovitch**, School of Visual Arts; **Alexander Bostic**

Artists have an important role in the College Art Association, and serve on the board and various committees. This panel, hosted by the Services to Artist Committee, and open to everyone, highlights artists in the CAA as they share their practice, strategies they took to secure funding and career advancement, and their journey to becoming part of CAA.

Aspects of Visual and aural communication in Italian Devotion
ASSOCIATION FOR TEXTUAL SCHOLARSHIP IN ART HISTORY

Chair: **Liana De Girolami Cheney**, Association for Textual Scholarship in Art History

This session explores several cases wherein visual and aural senses—gazing and singing—are critical forms of communicating spirituality and knowledge within devotions and meditation.

LITURGY AND MENDICANT THOUGHT AS NARRATIVE DESIGN IN THE CATHEDRAL OF ORVIETO
Sara James

Scholars have long acknowledged the cohesiveness of each fresco program in the three chapels in the Orvieto Cathedral. However, the programs also complement each other in previously unnoticed ways. Together, without significant overlap, not only do they acknowledge the feasts and doctrinal concerns of greatest importance to Orvietans, but also, they honor all of the major feasts of the entire liturgical year. Moreover, the iconography affirms that in art, history subjects offer more than narrative; they also present a visual form of knowledge. Like a theological metaphor or a multi-layered medieval sermon, each directs its message toward a broad audience, yet at the same time is site-specific and erudite. Such unified iconography likely was inspired by the little-recognized overall, comprehensive plan that Pope Nicholas IV initiated for the cathedral even before he even laid the cornerstone. Successors in Orvieto, probably guided by local theological scholars, primarily Dominicans, appear

to have understood his intention, and over the course of a century and a half, carried it forward through a shared institutional memory.

Sensory Meaning in Devotions within Cinquecento Dominican circles
Katherine Powers, California State University, Fullerton

Late Medieval and early modern religious practices were sensatory experiences. Promoted by the church, the bodily senses were integral to liturgical services and community and private worship, including devotions intended for ascending to the ecstatic, mystical state of visio Dei. The senses both governed and were governed by the devotional episode, and the worshipper's effort in the devotional process was vital for the sensatory development. This paper will explore Dominican attitudes on senses in devotions. Sources include writings on theology, philosophy, and the arts by late cinquecento Dominican Fra Serafino Razzi and his influences—Augustine, Thomas Aquinas, Bonaventure, among others.

Andrea Mantegna and Devotional Meditation: Interpreting the Man of Sorrows with Two Angels (Copenhagen)
Brian D. Steele, Texas Tech University

Although Andrea Mantegna's Man of Sorrows with Two Angels (c. 1490-1500) has been characterized as an 'Iconoclastic Andachtsbild,' I concentrate on its potential reception within devotional meditations of its intended patron, most likely a member of the prominent Valenti family in Mantua. Mantegna exploited implications of the Cristo passo type, in which the dead Christ either might be supported by mourners or might stand or sit alone, inexplicably erect as though in a state of suspended animation: his Christ, seated as though enthroned on the edge of a sarcophagus that implies an altar and extending his wounded hands toward a viewer, thus can be seen to exist in a state between death and the uncompleted process of Resurrection. In combination with myriad references to stony imagery, Mantegna's Christ evokes the notion of the scriptural lapis angularis interpreted in well-known exegeses by Augustine, Bede, and others as an architectural corner-stone, key-stone, or coping-stone. As such, it intimated Christ both as Resurrected Redeemer and as Living Stone and head of the spiritual Church, in contrast to the vignette in the painting's background of stonecutters laboring at production of physical material intended simply for a terrestrial monument.

Atlantic Slavery and the Arts

Chairs: **Ana Lucia Araujo**, Howard University; **Ines Barreiros**, Universidade Nova de Lisboa

Art historians, curators, and artists have demonstrated an increasing interest in the history of slavery and the Atlantic slave trade. This recent attention is motivated by the growing field of slavery studies and the protests challenging the ways these two human atrocities are memorialized in societies where slavery existed. This trend also responds to the recent developments in the discipline of art history in which European painting and sculpture have been overrepresented in scholarship. Considered the greatest forms of art, paintings and sculpture rarely represented enslaved peoples and when they did, bondspeople were frequently portrayed in submissive positions. More often, enslaved peoples were depicted in mediums considered minor arts such engravings and cartes-de-visite that neither deserved to be studied by art historians nor should occupy a visible place in art museums. But this landscape has changed. Artists such as Romuald Hazoumé, Grada Kilomba, Kara Walker, Rosana Paulino, Nona Faustine, Charles Fréger, and Jota Mombaça have been addressing slavery in their works. Curators have also embraced this vibrant production in exhibitions such as Afro-Atlantic Histories (Museu de Arte de São Paulo, 2018) that traveled to Washington DC, Houston and Los Angeles, and Slavery (Rijksmuseum, 2021). Likewise, museums started to gradually expose their own ties to transatlantic slavery. Drawing on this new dynamic scholarship, artworks, and exhibitions, this panel focuses on visual representations and artworks engaging histories of slavery, as well as curatorial projects and museographies addressing slavery and the slave trade in the United States, France, Brazil, and Portugal.

Telling the history of slavery through contemporary art in American and European museums
Androula Michael, University of Picardie Jules Verne - CRAE UR 4291 and **Anne-Claire Faucquez**, University Paris 8

In recent years, museum directors and exhibition curators, well aware that the notion of a museum's neutrality is a fiction, have been attempting a paradigm shift in their museography and in the way they tell the story of the transatlantic slave trade and colonial slavery, (by rewriting labels, for example, or more rarely by recalling the collections origins). Our research project is based on a wide-ranging survey of contemporary artists (Kara Walker, Barthélémy Toguo, Jean-François Boclé, Rosana Paulino, La Vaughn Belle, etc.) and field research that takes into account the display of permanent collections and temporary contemporary art in the museums in Europe and the United States. Based on concrete case studies (such as the exhibition Rising Sun: Artists in an Uncertain America at the African Museum Philadelphia or Expression(s) décoloniales, Musée d'histoire de Nantes, for example), we will see how the museum, via its museography and the presentation of contemporary art, can better convey knowledge about the history of slavery, as well as emotions, and bring nuance to

the discourse without replacing history books. In this presentation we will analyze the way European and American museums use contemporary art to narrate the history of slavery which, by wielding concepts as well as affects, breaks into traditional narratives, animate objects, situations and people, and addresses the viewer in a powerful way. We will examine how art works could effectively convey emotion and "sum up" what texts (however well-written and detailed) could not do and how they enhance the museum displays.

Northern Exposure: Photographs by William Earle Williams

Jennifer Stettler Parsons, Florence Griswold Museum

Until recently, the "history" of the shoreline town of Old Lyme, Connecticut, was presented as that of a white community with a white past. That changed when the first Witness Stones were installed around the village in 2020. Each commemorates one of the 200+ known enslaved people who lived and labored there. Three stones now enrich the front lawn of the Florence Griswold Museum on a street that includes old homes financed by the Triangle Trade. A social media post about the project brought together FloGris curator Jenny Parsons and artist William Earle Williams (b. 1950), who dedicates his career to photographing sites of enslavement, the Underground Railroad, emancipation, and more. The Museum invited Williams to be their Artist-in-Residence and commissioned him to make images that bring visibility to these histories. The project will culminate in an exhibition and publication in 2025. Using archival evidence to map each story to places, Williams's black and white landscapes evoke 300-year-old narratives about African-descended people who struggled for freedom. Although they lack any figurative presence, when paired with documentation and interpretation, the photographs function conceptually by inviting viewers to imagine the human experience through the contemporary scenes where they occurred. This presentation shares the approach and scholarship of this work in progress, which amplifies the perspective of the visiting Artist-in-Residence. It also considers the complicated role of the Museum which will display this material in the town where it happened, and where many descendants affiliated with the slave trade still reside.

"Joaquim – The Count of Ferreira and his legacy" – A research-based artistic project on Atlantic Slavery

Nuno Coelho, University of Coimbra, Centre for Interdisciplinary Studies, Department of Architecture

"Joaquim – The Count of Ferreira and his legacy" is a research-based artistic project stemming from the analysis, exploration and interpretation of the life and work of Joaquim Ferreira dos Santos and his legacy in contemporary times, with a special focus on its heritage, material and economic dimensions. Of humble origins, Joaquim emigrated from Porto to Brazil in 1800 where he made a huge fortune as a trafficker of enslaved people, operating in Rio de Janeiro, Recife and Luanda. When he died, he left his entire fortune for the Portuguese society benefit: 120 primary schools, a mental health hospital, among other works, were built as

expressed in his will. Today, he is widely regarded as a "benefactor". However, the origin of his fortune is not widely known by the beneficiary society itself. With contributions from Visual and Performing Arts, Design, Architecture, History and Sociology, the project "Joaquim" aims to understand and articulate this historical figure today, encouraging collective reflection and enabling the formulation of a critical view of the past and present of Portuguese society. Its outcomes are a curated exhibition with original artworks by eight contributors from Portugal, Brazil and Angola, with a parallel program of activities; a book with visual and written essays; and other scientific activities, such a colloquium, a dissertation and conference papers. The project brings concepts such as whiteness, accountability, reparation, restitution, equality and social justice into the contemporary artistic and academic debate.

The Black female body in rejoice: Yhuri Cruz reshapes Afro-Brazilian presence

Camila Medina, Temple University

Yhuri Cruz's work Free Anastasia (2019-ongoing) sharply contrasts with the popular traditional iconography of Enslaved Anastasia, depicting the Brazilian historical character wearing a punitive face mask and iron leash around her neck. In his work, a Black woman with perfectly-combed short hair and dazzling blue eyes, seen with a thick gold necklace, has her bust framed by white camellias against a blank background in an engraved portrait. Stunningly, her gaze sustains visual contact with the viewer as she displays a mysterious smile. Even though the original image was appropriated and re-signified by Afro-Brazilian activists as a symbol of Black resistance throughout the abolitionist movement in the nineteenth century and later during the Brazilian military dictatorship in the 1970s, it reiterates for future generations the Black body in captivity. The reimagined version integrates a broader conceptual shift in Afro-Brazilian contemporary art to reconstruct Black historiography through the body in rapture. Cruz's gesture echoes the challenge posed by Saidyia Hartman, "How does one revisit the scene of subjection without replicating the grammar of violence." In the presentation I explore how Yhuri Cruz tackles the culture of dissemblance, in which Black women suppress their bodily needs in order to occupy the public sphere. Anastasia rewrites her past by demonstrating her strength through pleasure. Accompanied by the writings of Anna Julia Cooper and Toni Morrison, I show how repositioning the Black female body from being as a burden to being as a possibility produces new Black futures.

Awash in Digital Imagery: what next for traditional art and museums?

Chairs: **Shelley Kopp**, University of Western Ontario; **Imogen Clendinning**, The University of Western Ontario; **Jevonne Peters**, Chair, Services to Artists Committee, CAA

Awash in Digital Imagery: what next for traditional art and museums?In this panel, we explore provocative questions related to the inevitable shifts that art makes in order to survive and thrive in the digital era. We consider the changes to our perceptions of art this shift enacts. We look for answers to the question of where art history finds itself as a discipline when some argue that art may have lost its Heideggerian thinginess? The pandemic closed museums, and art viewing was filtered through a screen. Museums post their "collections" to websites and social media platforms, but there are losses of context and curation as we view art online. Alan Kirby notes that in the digimodernist era we are neither alone nor idle. We stream, we tweet, we post, we "like"; algorithms then act and react to encourage us to press on. Where once we moved through books and galleries in a measured, standardized fashion, we now are set free to craft our own paths through words and imagery. When digital media supplies a torrent of images, how does one recall, remember, or distinguish experiential meaning? One is reminded of Jean Baudrillard's notion of hyperreality: inundated and thus overwhelmed by instantaneous (and endless) imagery. Perhaps posting images of traditional art offers new viewership, new participation, and new opportunities for museums, or maybe artistic meaning and curatorial expertise is lessened. Are museums and art in its traditional forms relevant for contemporary society when digital media present new possibilities?

What are pictures saying? How a close study of reproductions could inform future technology practices
Stephanie Grimes, King's College London

For decades, the GLAM (Galleries, Libraries, Arts, and Museums) sector has produced mass-digitisation projects, dramatically shifting the access of cultural heritage collections, from anyone who could travel to institutions, to anyone with an internet connection. Today, a necessary new stage has evolved that requires GLAM practitioners to reflect on the technical, social, and cultural impact of cultural heritage digitisation projects. What is represented online, what is hidden? How have well-established digitisation practices reinforced the exclusion and narration of specific cultures? Has the internet become another venue for promoting age-old narratives and if so, can this be rectified? These questions call on GLAM practitioners to be discerning in their digitisation practices and much can be learned by studying the historic impact that technology has had on the representation of cultural heritage. This paper examines the media of KCL's Ashmole Archive, an archaeology archive consisting of over 10,000 photographs, prints, glass slides, and other forms of technology that document iconic works of art from antiquity. I examine these media as historic technology projects to question what was represented, what was eliminated, what was preserved, and what was forgotten, to identify the underlying tension that has always been present in the relationship between cultural heritage collections and technology. Through this, I propose observations on how the GLAM sector might address these obstacles moving forward in their digitisation practices.

Transforming Museums: Mastering the Power of Digital Technologies
Marina Fischer, University of Calgary

The proliferation of digital imagery and new technologies has had a momentous impact on traditional art galleries and museums. Many museums are adopting hybrid models, combining physical and digital experiences. They recognize the importance of the physical presence of artworks while harnessing technology to extend their reach and quality of the experience. Yet, how are curators and museum staff adapting to the digital age? This talk will discuss easily accessible digital technologies and new ways to contextualize art in this new digital landscape. Virtual reality (VR) and augmented reality (AR) technologies are being used to create immersive virtual museums and exhibitions. These platforms enable visitors to experience art and culture in new and engaging ways. However, there are other possibilities that do not require extensive funding and expertise. Free or low-cost online platforms, such as Microsoft Sway, ThingLink and Fotor Relight, to name just a few, can be used to easily create virtual exhibitions, master online AI photo enhancers and other interactive platforms for visual media. Additionally, RTI (Reflectance Transformation Imaging), a non-invasive digital imaging technique used to capture detailed surface information of museum objects, allows the examination of objects' surface texture, inscriptions, and other fine details that may not be visible under normal lighting conditions. By mastering just a few digital technologies, museums can create a dynamic interplay between the physical and digital realms on which the future of traditional art and museums depends.

Hashtag Orangerie, Hashtag Paris: Withering Water Lilies and Blooming Aura Within Instagram Representations of Claude Monet's Nymphéas
Rachel Huber

In 2015, having previously banned photography, Paris's Musée de l'Orangerie joined the "Tous Photographes!" initiative from France's Ministry of Culture and Communication which frames photographic practice as a democratizing force in accessing art. Since then, photos of the institution's Water Lilies, Claude Monet's immersive panorama, feature in geo-tagged superabundance across Instagram. Dislocated from the materiality of their proto-installation within the Orangerie, and now simultaneously "haunting" online and offline realms, such images suggest new challenges to master narratives and fresh analytical territories for thinking about digital archiving, space, experience of place, sensory memory and Benjamin's notion of aura. However, when thought about within the framework of Andrejevic's digital enclosure and the technologically deterministic logics of digital space, it can be argued that Monet's Nymphéas are not only flattened and atomized in

ways that blur the lines between art and cultural product, museum, lieu de mémoire and department store, but that their aura is reified. Questioning recent scholarship on the platformization of the museum which frequently frames digital technologies as surveillance tools which, given the right interventions, can encourage access to art, this paper argues for a further perspective that takes into account social media as a form of visual gaze or digital palimpsestic layer. Using the example of Monet's Nymphéas to explore this, this paper seeks to interrogate what new mythologies are being inscribed, how new hierarchies of visitors are forged, what identity types are reconstructed and how together they posit the experience of seeing Monet's Nymphéas as a transfiguring one.

Between History and Recollection: Asia-Pacific War Memory in Contemporary Japanese Art

Chair: **Ayelet Zohar**, Tel Aviv University

Discussant: **Rebecca Jennison**

On the 50th anniversary to the end of war in 1995, Japan's Prime Minister Tomiichi Murayama, gave a declaration, for the first time expressed responsibility and remorse for Japan's conduct during the war years. Japanese politics had withdrawn from this statement early on, and trends of revisionist historiography took its place in Japan's national discourse. Despite the wide-spread denial in official narratives, many Japanese artist have since created art projects that directly look into the multiple issues concerning this dark chapter in Japanese history. In recent years governmental institutions and political representatives try to silence this discourse by actively harming museums' operations, closing exhibitions, and attacking artists personally. This debate concerns the tensions between official history and those who listen to personal memories and testimonies of their experiences during the war years, bringing to the fore a possibility to create a new phase of attention, compassion, and remorse. Projects of contemporary artists have become central in Japan's art scene, bringing manifold concerns under the scrutiny. Papers in this panel will look at the art projects that fearlessly engage with these painful subjects. We seek to include papers concerning (but not limited to) occupation and colonization of territories in East Asia architecture of War Museums in Japan photographic projects relating to the atrocities committed by Japanese military Okinawa's civilian resistance censorship of artworks questioning Japan's responssibility Discussion of artworks reconsidering the role of the emperor, Art works representing the issue of 'comfort women' Kamikaze pilots and their presence in contemporary discourse

Remnants of the Japanese Colonisation of Taiwan in the Works of Fujii Hikaru and Dokuyama Bontarō
Patricia Leandra Lenz, University of Zurich

In the recent decade, Japanese artists engaging in Asia-Pacific War memories started to expand their scope from focusing on the Japanese archipelago to also encompass its

former colonies, particularly Taiwan. From its cession to Japan in 1895 to the end of the war in 1945, Taiwan was part of the Japanese Empire putting considerable effort into transforming the economy, infrastructure, and society including the Japanisation of its culture. This presentation looks at two artworks addressing Japan's historical and cultural entanglement with its former colony. Fujii Hikaru's video work "Mujō (The Heartless)" (2019) screens a historical recording of a Japanese military training in Taiwan alongside three videos of the training routine re-enacted by foreign workers in Nagoya. In doing so, he draws a parallel between the forced Japanisation of Taiwan's population during the occupation and the assimilation of contemporary migrant workers in Japan. In Dokuyama Bontarō's documentary-style video "Time Goes By" (2017), the artist casually talks to elderly Taiwanese citizens about their memories of the Japanese occupation with many residents replying in Japanese, frequently remembering songs as well as parts of what they had to memorise as school children. By showing both the concerted efforts of the Japanese colonisers, and the personal experiences and memories of the colonised Taiwanese, the two works complement each other while raising questions regarding continued inequalities in Japan's contemporary relationship with Taiwan. Ultimately, these artworks reveal the complexity of Asia-Pacific War memories beyond national historiography.

Power in the Recoil: Art Censorship in Japan from the 1990s to now
Eimi Tagore, New York University

Although Japan's postwar constitution prohibits censorship outright, the use of what Mōri Yoshitaka has called "preventative power" by the state continues to circumvent the legal system to internalize the gaze of censorship amongst artists and art institutions. As such, the pervasive issue of censorship within Japan's domestic art scene has been largely imperceptible to international audiences until very recently. This presentation situates the stakes of engaging with war memory in Japan's contemporary art scene by tracing occurrences of art censorship since the early 1990s up to the high profile shuttering of the After [Un]Freedom of Expression exhibition during the 2019 Aichi Triennale. The common thread of the selected incidents is that artistic engagement with contentious truths about Japan's war memory and colonial history are deemed so "politically offensive" that they could result in public violence. While troubling, recent scandals have also emphasized the issue of censorship/self-censorship in Japan on an international scale, demonstrating the provocative power of art and its potential for engendering reflection about Japan's war memory and historical education. Although material outcomes are yet to emerge, these incidents, at the very least, have rendered visible the anxieties of a nation that has yet to contend with its colonial history in the public realm.

2)Memories of War, Soil and Animal Slaughter: Soni Kum's Colorblind (2023)
Soni Kum

In this presentation, I will discuss a recent work titled Colorblind which was exhibited as part of the group

exhibition, KANTEN:The Limits of History, held at ApexArt (2023). This work was inspired by the ash collected from a cremation company for harmful animals killed by the Japanese government. It also draws on selected excerpts from Toni Morrison's short novels that touch on memories of the Korean and Vietnam wars. The soil strata serve as a metaphor for the accumulation and repetition of human violence that lie beneath the convenience of our everyday lives. Combined with a sound installation of passages from Morrison's texts, Colorblind offers an homage to countless lives that have been erased and buried in all corners of the world. One layer of soil consists of soil from Seneca Village where African Americans once resided before being evicted to make a public space, Central Park. The ash of "harmful" animals is placed between layers of the ash from coral reefs and seaweed. Through this work, I hope to consider how the memories of war, soil and animal slaughter affect the human psyche in contemporary society.

On the (Im)possibility of Passing Down the Unspeakable to the Next Generation : Reflections on the Memory of WWII in the Work of Shikoku Goro and Yamashiro Chikako
Hiroki Yamamoto

This presentation reflects on the (im)possibility of preserving and passing down to younger generations the unspeakable memory and lived experience of atrocities and crimes perpetrated during WWII through visual arts practice. To illustrate and theorize on this (im)possibility I propose a comparative study of Okinawa-born video and performance artist Yamashiro's video piece Your Voice Come Out Through My Throat (2009) and a selection of Hiroshima-related works by Shikoku Goro. Yamashiro's single-channel video deals with the memory of the Battle of Okinawa, the last major battle of WWII. The video was produced through collaboration with an elderly Okinawan survivor of the battle whose family members committed suicide to avoid capture by the invading American troops. Shikoku was a visual artist, poet, essayist, and anti-war and anti-nuclear activist who spent three and a half years after the war as a POW in a Siberian internment camp and lost his younger brother due to the atomic bombing of Hiroshima. After the war he fought through his art and activism against the legacies of war and imperialism, which produced inhumane atrocities. I would like to explore the potential of expressing indescribable war experiences and traumatic memories in Yamashiro's Your Voice Come Out Through My Throat as well as in Shikoku's postwar creative practice.

War Memory and Photographic Scrolls: Ishikawa Mao, Memory and History
Ayelet Zohar, Tel Aviv University

Mao Ishikawa (b. 1953) is one of Okinawa's leading photographers, working in the scene since the 1970s. Her first photobook Hot Days in Camp Hansen became a hit, a compilation for which Ishikawa was called "Okinawa's Nan Goldin," for its direct and honest portrayal of Okinawa's young women and their lovers, often American GI soldiers of African American background. In her later projects, Ishikawa switched to staged photography, one of these is "The Great

Ryūkyū Photographic Scroll", in which she staged images from Okinawa's history as well as its present struggles. In my talk I will refer to a double take of the scrolls: The Great Photographic Scroll of the Ryūkyū – a series of 10 large scale scrolls that portray different episodes taken from Okinawa's history, from its days of independence as the Ryūkyū Kingdom, then, the Japanese occupation (1879 –), the horrendous events of The Battle of Okinawa, leading to the US Military presence over the Island, from 1945 to this day. By inviting the members of the community to share their memories, Ishikawa allows a new direction of war memory which directs to personal and intimate memories of the events at the end of the war, from the point of view of individuals and families, versus the governmaental narratives and distation of historical narratives. In doing so, she challanges accepted views of the events, brnging in personal memories as an alternative way to decribe the attrocities taking place in June 1945.

Beyond Boundaries: Women Artists' Transformation in Identity, Subjectivity, Colonialism, and Labor

Chair: **Sun Yang Park**

The Medusa Project: Collective Female Subjectivity in Articulated Image and Words
Melissa Meade, South Puget Sound Community College and **Liza Brenner**

This presentation shares and explores "The Medusa Project," a transdisciplinary collaboration between a painter and a scholar. Drawing from intersectional feminist history, material culture, psychoanalysis, and communication theory, the Medusa Project is a collection of paintings paired with mini-essays exploring collective female subjectivity. Each pair focuses on a word representing an archetype or slang expression for womanhood. Most of the words are historical and outdated, such as "Gunpowder" and "Hedgecreeper," while others have more resonance in the contemporary world, such as "Bluestocking" and "Sapphist." As an interplay of form and narrative, the articulation of imagery and words serves as an invitation to think pluralistically about gender. The series identifies words that have animated collective female identity across history, contexts, and difference, evoking fantasies of liberation as well as fantasies of gender itself. Through the frame of the Medusa myth, the series thinks through concepts of the gaze, power, resistance, joy, and dissonance. The relationship between language and imagery is meant to be evocative rather than didactic, and exploratory rather than definitive. Goals for the presentation include exploring the relationship between words and image, connecting histories of gender with the contemporary world, considering the ways art challenges the gender binary, and contributing to the building of coalitional and intersectional feminist art.

Transforming Identity and Nomadic Art of Two Contemporary Korean Women Artists
Sun Yang Park, Binghamton University SUNY

This paper examines the artworks of Sooja Kim (1957-) and Haegue Yang (1971-), globally renowned Korean female artists, to unearth the aspects of forming and articulating their identity through art. Although several Western and Korean scholars discuss them from a feminist perspective, my study does not engage with one facet of identity politics, that is, gendered, ethnic, cultural, or class lens, but utilizes identity politics solely as an axis of various interpretations. Instead, this paper considers that both artists' works address the subject matter of "nomad," a member of a group of people moving from one place to another rather than living in one place. Kim and Yang are nomadic artists practicing art and holding numerous international exhibitions, traveling around the world without settling in one place. In this vein, my paper probes into how both artists respond to the proposition of identity and globalization, analyzing their seminal works, Kim's Cities on the Move – 2727 Kilometers Bottari Truck (1997) and A Needle Woman (1999-2001) and Yang's Storage Piece (2004) and Yearning Melancholy Red (2008). By delving into those opuses, this paper aims to illustrate their shared concerns and attitude to transcend physical boundaries to realize transnational art. In doing so, I argue that Kim's and Yang's identity continues to transform and reconfigure, yet their artistic engagement and life as nomads ultimately illuminate them as global communicators between disparate worlds and people; thus, they are strenuously writing their own history in that their names have become their identity.

Unfinished Histories on a Coral Plinth: Jeannette Ehlers and La Vaughn Belle's Monument I Am Queen Mary
Kristine Nielsen, Illinois Wesleyan University - Bloomington, IL

This paper will explore the implications of an approximately 23-foot monument entitled "I am Queen Mary" to be erected at Copenhagen's harbor, honoring the resistance to Danish colonialism in the West Indies. The monument will serve as a physical reminder of Danish complicity in slavery and signify justice through the subversion of traditional colonial monuments and historical narratives. It will commemorate Mary Thomas known as Queen Mary (1848-1905), a sugar plantation worker who led the biggest revolt against the oppressive work conditions on Danish plantations in St. Croix in 1878. Contemporary Danish-Caribbean artist Jeanette Ehlers and Virgin Islands artist La Vaughn Belle chose a key historical location for their collaborative project: in front of the former Danish West India Warehouse storing Caribbean rum and sugar at Copenhagen's harbor. The paper explores the controversies in which the proposed monument has been embroiled in terms of its commemorative strategies and messages since 2018. I Am Queen Mary has become the medium around which a contemporary struggle for memory gathers. The unfinished monument with the absence above the plinth generates a powerful statement in itself by drawing attention to the void in historical narratives on forms of resistance against dominant forces, such as the Fireburn Labor Revolt of 1878.

Between the Living Room and the Factory: Margaret Harrison's "Homeworkers"
Lexington Davis, University of St. Andrews

Beginning in the mid-1970s, the British feminist artist Margaret Harrison worked closely with union organizer Helen Eadie on the London Homeworking Campaign. At that time, British women's labor was moving out of the factories and into domestic spaces, where housewives performed piecework for starvation wages. Isolated inside their homes, "homeworkers" struggled to organize for higher pay rates, benefits, and labor protections. Over the course of several years, Harrison embarked on a collaborative, research-intensive process that resulted in Homeworkers, a multidisciplinary project encompassing collage, drawing, photography, text, and interviews. While many other left-wing British artists of the era focused on factory-centered labor struggles, Harrison attended to a mode of production that destabilized binary divisions between industrial and domestic labor, the factory and the home, and public and private space. In my paper, I trace Harrison's research-intensive process, and the different collaborations that informed her work. I argue that through its use of everyday objects and a documentary approach, Harrison's work materializes the untenable boundaries between "productive" and "reproductive" labor. By situating the domestic as an overlooked site of labor struggle, Homeworkers reveals how, historically, the home has always been inextricably tied to the industrial workplace.

Beyond ownership: Resolving disputes over the care and display of multivalent objects of art and cultural heritage

Chair: **Anne Hilker**, Independent Scholar

In the fall of 2022, philanthropist Leonard N. Stern donated his collection of Cycladic antiquities to a group of nonprofit entities controlled by the government of Greece—which agreed to their long-term display at the Metropolitan Museum of Art. Twenty-two years earlier, the American Museum of Natural History and the Confederated Tribes of the Grande Ronde Community of Oregon agreed to terms governing the care and display of an object they recognized simultaneously as the Willamette meteorite and as Tomanowos, an embodiment of a spiritual visitor. These incidents are not outliers, but guideposts, examples of contracts that anticipate or resolve, rather than trigger, disputes about significance, exhibition, and authorship. As the continuing debate over the Parthenon Marbles shows, courtrooms and their application of property law may not be conclusive arbiters of claims to things that lie in serial or simultaneous value systems. Works of art and art objects transported from their place of creation ignite cultural and political controversies; polysemic artifacts lie within competing systems of social, religious, and legal governance that prescribe or proscribe their use, destabilizing the application of a single standard. This session considers objects moving within multiple systems of control, meaning, and function to identify and predict areas of conflict, and to model solutions, particularly within the setting of museums.

Faith Ringgold's For the Women's House for the Brooklyn Museum
Parker Field, The Arshile Gorky Foundation

Most murals created at Rikers Island Penitentiary, New York, are made by artists who are unpaid and incarcerated, which, unlike works made by outside artists, don't circulate widely and aren't recorded. Evidencing this claim is the history of Faith Ringgold's For the Women's House, a 1971 two-panel painting that the artist dedicated to women incarcerated at the Correction Institution for Women at Rikers, to which Ringgold also donated the painting in perpetuity. At the end of his mayoral term in 2022, Bill de Blasio organized the long-term loan of the painting from the Dept. of Corrections to the Brooklyn Museum, where it has since been on display. The announcement of the long-term loan, which was sanctioned by the artist herself, ignited a controversy over the politics of artistic intention, site-specificity, museology, and city policy. This presentation traces the recent public exhibition history of For the Women's House, with particular attention given to the aesthetics of its display, which represents a convergence of museum-quality white glove standards and the violent neglect of carceral institutions. I will also present the varied opinions – of the artist, city government officials, people incarcerated, and art historians – regarding the long-term loan agreement. Such disagreements get at the heart of a discussion about official systems of governance – municipal and museological – and their ideological investments in the artwork. The solution I

hypothesize intends to honor both the abolitionist visions of NYC's carceral landscape and the multivalent exhibition-value of For the Women's House.

Who Built the Clouds?: Prince's Guitars and Questions of Authorship
Gerald Ronning, Minneapolis College of Art and Design

In 1983 Minnesota's popstar Prince commissioned a Minneapolis guitar store to make a guitar in the shape of a custom bass he had bought a few years earlier in New York City. He needed the guitar for his movie, Purple Rain (1984), and in the end this guitar, later popularly known as the Cloud Guitar, played something of a starring role in the film. The shop ultimately made four copies of the guitar, one of which, the very first, ended up at the Smithsonian where for years its provenance was apparently unknown as its maker was incorrectly noted on the Smithsonian's website. After Prince's death one of the luthiers who worked at the Minneapolis store started making copies of the Cloud Guitar, claiming that he was its designer and maker. Prince's estate took legal action, and in 2022 settled with the luthier who could no longer identify his guitars as Cloud Guitars. The story is even more complicated, however, as there is ample evidence that the luthier who claims to have been the guitar's maker was likely not involved in the production of the first version, a copy itself of another design. This presentation will trace the provenance of the Cloud Guitar, ultimately offering a critique of sole authorship in the setting of craft production.

Beyond the brush: bodily engagement in East Asian art

Chair: **Amy Huang**, University of Iowa

Discussant: **Yun-chen Lu**, DePaul University

When Nam June Paik dipped his head in ink and "drew" a line at the Fluxus Festival in 1962, he didn't just connect his experiments in performance art to Asian calligraphy. Paik's Zen for Head called attention to the key role of bodily engagement in the Asian ink art tradition. In East Asian painting and calligraphy, the brush is regarded as an extension of the artist's body and mind. Noted calligrapher He Shaoji (1799-1873) remarked on the physical rigor of his process: "the energy of my whole body is concentrated in the fingers, and then I move my brush. I would be soaking wet with sweat before the work is even half finished." All the training and conditioning of the body goes into manipulating the brush into creating the "ink traces" that manifest the artist's vision. But what happens when an artist discards the brush and creates art directly with their body? And how does the physical aspect factor into artistic practices and discourses on art? This session brings together papers that explore bodily engagement in the visual art of East Asia. Topics include calligraphy, finger painting, disability art, and performance art in China and Japan.

The brush alternative: Gao Qipei, finger painting, and boundaries of originality
Amy Huang, University of Iowa

Qing dynasty official Gao Qipei (1660–1734) built an artistic reputation and lineage as the "father of finger painting." His finger painting inspired artists of disparate backgrounds and styles—from Manchu and bannerman artists in Beijing to key members of the Eight Eccentrics of Yangzhou. Zheng Xie (1693–1765) has praised Gao as one of the very few people who managed to "break free from the cage of the ancients" while the most prominent artists of their times failed. As much as painting with one's fingers, hands, and nails does create different line qualities and visual effects than painting with brush, does using a brush alternative guarantee artistic originality? Artists who practiced finger painting capitalized on its association with a more direct and more "natural" way of painting. Nevertheless, paintings done with the brush alternative were still judged with the traditional standards of bimo (brush and ink). Although not an agent of radical change, finger painting provided a fresh and marketable means to venture outside of conventional brushstrokes and styles. This paper investigates the role of finger painting in seventeenth and eighteenth-century art in China as artists explored a new relationship between nature and visual representation. Focusing on the legacy of Gao Qipei's finger painting, I consider its impact on new artistic trends in the Qing court and the Yangzhou art circle.

Body Image and Bodily Expression of Disability: Gao Fenghan's "Broken Plum Tree"
Yeorae Yoon

In 1737, a right-handed artist, Gao Fenghan (1683-1749) painted with his left hand a withered and broken plum tree after his right side of the body was abruptly paralyzed due to a stroke. Broken Plum Tree served as his metaphoric self-image which conveys his transformed body image and new physical movements. This study aims to analyze its image and brushstrokes to understand how an artist perceived and expressed his disabled body and its sensory experience. The sharp and pointed bark edges of the broken trunk suggest that the tree experienced a rough and violent tearing off, evoking Gao's damaged body which had suffered the heavy blow of a stroke. Yet he emphasizes with strong contrasts of dark and light the exposed roots of the tree, which has not been eradicated but survives to grow new branches and bloom with fresh flowers. As Gao sometimes compared his left hand to a new sprout growing out of a stump, this new growth of the broken prunus tree was likely intended to be a visual metaphor for his left hand and its new practice. Gao actively explored his left-handed practice in the painting whose new sensory experience and aesthetic qualities were described by himself as vital, awkward, rough, and clumsy. Using the trembling movement of his left hand, Gao painted numerous twigs coming out of the branches. Their short lines and small dots awkwardly shiver to create noisy vibrations of life, which exemplify his new bodily expression.

Performing Words in Japanese Calligraphy
Fuyubi Nakamura, The University of British Columbia

Hidai Nankoku (1912–99) describes calligraphy as "an activity where one performs forms of words envisaged in mind" (1983). He was one of the calligraphers who initiated the avant-garde or zen'ei movement in Japanese calligraphy right after the Second World War. While technical mastery is what many calligraphers seek to achieve, there is an implicit assumption that the efforts made to attain the requisite skills should not be visible in the work produced. After the lengthy training of rinsho or free-hand copying of the classics, calligraphers are paradoxically encouraged to discard their acquired somatic conformation. Only when they succeed in this does a personal style emerge. While creativity is not necessarily encouraged, it is the individual qualities embodied in calligraphy that are valued, rather than the mechanical fidelity of the copy itself. How, then, do contemporary calligraphers deal with the existence of ancient masterpieces? Differences in the interpretation of the model works and in performance by each calligrapher result in something new. In this sense, calligraphy is similar to musical performance. Despite the lengthy practice and study of the classics by both musicians and calligraphers in order to equip themselves with the necessary skills, the actual performance when their interpretation is "played out" happens only once. Though invisible in the final work, the dynamics of movement of the brush, which require a definite choreography, can still be appreciated through knowledge of the process of calligraphy. This paper presents the practice and work by contemporary Japanese calligraphers to consider bodily engagement.

Opening the Glue: Matsutani Takesada's Self-Reflexive Engagement with Surfaces
Fusako Innami, Durham University

Bodily engagement with surfaces, while actively incorporating new materials, was a compelling way for artists of the Gutai Art Association (1954–1972) to interact with communities. Matsutani Takesada—a Paris-based visual artist who joined Gutai in 1960—used a white vinyl adhesive, spreading it on the canvas surface, drying it, turning the canvas over, and cutting surface open to a globe shape. This adhesive enabled what he imagined: a three-dimensional cubic design. Matsutani's surface demonstrates his self-reflexive engagement while waiting for the surface to gradually take its form; artwork organically emerged through experimenting with the new material, freed from the "spirit-matter dualism" of Gutai. The late 1950s and early 1960s, when Gutai artists transitioned between performances and tableaux, represented a key moment in understanding the body as being more than autonomous, rethinking the spatial function of material surfaces in postwar Japan. As Clement Greenberg calls attention to sculpture's weight in its self-sufficiency, the sense of surface and spatial configuration becomes unfixed in an object's placement and contact with the ground via its own weight. As part of my ongoing work to position performance at the center of phenomenological thinking as a gestural form of writing—that is, externalizing a subject's trajectory in time and space—I consider what was at stake in Matsutani's engagement with the surface, pondering the weight of the surface as well as the weight on the surface. I argue that surfaces intersect materials, time, people, and space, extending and condensing their dimensions.

Beyond the Patriarchal, Western, White – Influenced Design Canon: Equity-Based Approaches to Design Thinking and Teaching

COMMITTEE ON DESIGN

Chair: **Nicole Ann Finley**, Tulsa Community College

Design, both its history and as a practice, has commonly considered only views and work through the lens of patriarchal, Western, white -influenced thinking. Not only does this exclude many groups, but it also hinders progress and the advancement of ideas towards a more equity-based design education, industry and even society. This panel brings together design practitioners and educators whose equity-based work, ideas and perspectives are influencing the industry and/or the students they teach.

From Picturing the "Other" to Designing for Social Justice: A Glance of Hundred-Year Design History Responding to Social Changes in the US
Xi Zhang, Scripps College and **Ting Zhou**, University of Connecticut

In 1882, the Chinese Exclusion Act was enacted in the United States, which prohibited Chinese workers from immigrating and denied citizenship to Chinese nationals already in the country. Against this historical background and within the social context of the time, we examine the history and impact of designed representations of Chinese immigrants in shaping the political views of white Americans during the late 19th century. These images circulated through popular media, propagated a narrative of white superiority over Chinese immigrants. Additionally, the research traces the evolving role of Chinese immigrants in American design history from the 19th century to the present, emphasizing how these historical images continue to echo and inform contemporary political discourse. In this light, we further explore how today's young designers can break from the stereotypical historical images and act for social changes through the designed project titled "Design for Social Justice." As the new generation of Chinese immigrants and educators in the U.S., we underscore the critical importance of diversity and inclusion in their teaching, promoting an investigation into the continued resonance of these historical images in shaping contemporary voices.

Identity Bias Impact on the Design Thinking Process
Andrea Lyn Hempstead, Texas A&M University-Corpus Christi

Abstract Evolving models of design thinking and co-design approaches have highlighted the bias that can occur when the user is left out of the design process. These biases can often lead to a design for charity, rather than a design for justice, mindset. It has been established that inclusion of the user in the design process helps to develop designer empathy. However, even with user inclusion, there is risk of designer bias. This theory hopes to answer the question: How can we eliminate designer bias as part of the design-

thinking process in user-inclusive projects? This presentation will share how this theory has been initially implemented in the design education classroom at one higher education institution, in a course that focuses on design thinking to define user problem spaces and develop user-included solutions. Early in the design thinking process, students were asked to define their own identities and identity biases. Their definitions of identity were used to highlight overlaps in user identity to help create connections and understanding of the user and their needs. Throughout the design thinking process, students were asked to check their biases by reviewing assumptions made and eliminating false paths that were created based upon bias. Student impressions of theory impact were collected at the end of the course. These impressions, along with student project outcomes support this theory. However, more data collection is required to determine the hypothesized impact of this added step to the design thinking process. The presenter invites feedback for improvement and implementation.

Beyond the Shutter: The Art of Photographic Manipulations & Materialities

Chairs: **Alex Fialho**, Yale University; **Marina Molarsky-Beck**, Yale University

This panel welcomes papers with a capacious understanding of photographic processes—from the 19th century to the present—to think through artistic interventions in how the photographic image is constructed, how the print is developed, and how the resulting object is presented. Sadakichi Hartmann's landmark 1904 "Plea for Straight Photography" emphasizes that the medium should favor "legitimate photographic methods," those "natural to photography." His conception objected to "the use of the brush, to finger daubs, to scrawling, scratching, and scribbling on the plate," among other techniques that strained the medium's specificity. In developing the photography collection and exhibition program at MoMA, Beaumont Newhall further cemented "straight" photography's central position for fine art photography. This panel seeks to celebrate, instead, methods Hartmann might have deemed "illegitimate"—modes of making that subvert traditional notions of the photographic process, emphasizing not the sanctity of the negative but photographic materialities and manipulations. This panel addresses photographic making beyond the shutter, moving towards an expanded understanding of photography's capacities and limitations. We invite papers that consider photographies that resist traditional modes of making, favoring play and experimentation. Possible topics could include, but are not limited to: -Alternative techniques for constructing the photographic image, including photograms and camera obscuras -Darkroom processes of manipulation and distortion -Atypical materials deployed in and out of the darkroom -Queer and intersectional genealogies beyond the photographic canon -Intermedial artworks that incorporate photography -Digital interventions using Photoshop and other editing tools -Nontraditional photographic display strategies

Medical Truth Through Meticulous Alteration: photographic manipulation in the Revue photographique des hôpitaux de Paris

Brynne Darby McBryde, University of Maryland

The first issue of the photographic medical journal Revue photographique des hôpitaux de Paris (1869) made strong claims about photography's ability to capture "truth" and thus superiority as an illustrative medium. It is surprising, therefore, for a twenty-first-century viewer to look through the journal and discover that several of the prints, particularly images that show extreme and unusual genital differences, are the result of combination printing. The text of the journal treats these manipulated images in exactly the same way as the straight photographs that appear in its pages, as accurate records of unusual medical cases that are of value and interest to doctors and medical students. The images provide an important counterpoint to Daston and Galison's timeline in their foundational assessment of scientific illustration, Objectivity, which identifies the second half of the nineteenth century as a time when scientific illustration moved toward mechanical objectivity – images that resisted even unintentional bias and manipulation on the part of their creators. Rather than disqualifying these altered images as medical illustrations, the laborious constructions of their anonymous creators seem to have increased their audience and commercial viability. While "straight" photographs could record the formation of human bodies as they occurred in nature, altered photographic prints offered viewers concrete views of bodies that conformed to the biological processes and hierarchies that they already believed to be natural. Photographs of sexual oddity, it seems, were considered most truthful when they were heavily manipulated.

Contaminated Vision: The Chemical Environment of Lucas Samaras's Polaroid Photo-Transformations

Kevin Hong, Yale University

In 1973, when the Polaroid Corporation sent Lucas Samaras a Polaroid SX-70, the artist began a photographic series, dubbed Photo-Transformations, which spanned the next several years. The SX-70 was an almost fully automated camera: after pushing a button, a photographer could watch as the camera exposed and ejected a film that developed into a color print. However, instead of allowing his Polaroids to develop automatically, Samaras manipulated each film's emulsion immediately after clicking the shutter, pressing stylus or finger against its plastic skin. His corrupted emulsions repudiate the moment of transcendence where chemistry effaces itself to produce a transparent documentary image, refusing the containment of the chemical process. Though the Photo-Transformations are generally understood as self-portraits, I attend to the roles that Polaroid film's physical materials play in the transformation of the artist's body. Situating this series alongside the burgeoning performance art and environmental movements of the 1960s, I argue that Samaras's Polaroids surface the entanglement of synthetic chemicals and human flesh. As such, they destabilize anthropocentric understandings of nature by envisioning the body as affected by, and implicated in, the "slow violence" of chemical waste. Indeed, the Environmental Production Agency has linked Polaroid's chemical contamination to Superfund sites. By applying pressure to the Polaroid's synthetic dermis, Samaras creates not only objects, but also performative events that make visible the volatility of chemical media.

The Notion of Grandma and Mom Girls: On Memory and Mimicry in LaToya Frazier's Photography

Icyeza Giramata, University of Arizona

This paper seeks to answer Kenyan author Ngugi Wa Thiong'O question "how do you raise buried memory from the grave when the means of raising it are themselves buried in the grave or suffocated to the level of whispering ghosts?" (Ngugi, 2009) by examining LaToya Frazier's collaborative photography between daughter, mother and grandmother, The Notion of Family. I attend to the questions we ask when we look at photographs through play with time as a Black Feminist Visual Reading Practice, rooted in Black feminist traditions of time play and African philosophies of time that are oftentimes narrative. Leaning on Senegalese filmmaker Djibril Diop Mambéty claim that, "... the image itself was born in Africa... [that] Oral tradition is a tradition of images. Imagination creates the image and the image creates cinema, so we are in direct lineage as cinema's parents" (1998), Frazier pushes back at the colonial meaning of mimicry and reimagines it as a process of remembering, re-membering and retrieving memory. I show the ways in which African philosophies of time and oral traditions of image- production are crucial in producing more capacious meanings of memory thus reconstruct our relationship to the photograph. Not as a static image but one that grows, feels and is always in conversation with whomever is looking at it.

Photographic Disruptions in Declassified Archives

Evan Hume, Iowa State University

Photography's technical and operational development in the twentieth century and into the twenty-first is inseparable from political conflict. This presentation focuses on research and creative work addressing photography's use by the military-industrial complex for surveillance, reconnaissance, and documentation of advanced technologies. Source material was obtained from the National Archives and by filing Freedom of Information Act requests to intelligence agencies. The body of artwork created with these declassified photographs highlights interstices in the history of photography as well as the relationship between photography and the expansion of the US national security state. While many of the original images date back to the mid-twentieth century, they have only recently been declassified and much information remains secret. These pictures represent the decades-long time delay from when knowledge comes into being and when it becomes publicly accessible. The artwork combines photographs pertaining to Cold War developments in photographic technologies with contemporary documents and devices, connecting past and present with implications for the future. Processes including analog printing, data bending, digital collage, scanner

manipulation are used to animate the archival material as well as emphasize the tension between informational and enigmatic source images. Through this disruption and layering, historical fragments are presented in a state of flux, open to alternate associations and implications. What we are allowed to know and see is often incomplete and indeterminate, encouraging speculation and critical vision.

Black Pasts – Black Futures

Chair: **Marissa Baker**, School of the Art Institute of Chicago

This panel explores how Black artists have reimagined temporality and historiography through the twentieth century to today. The legacy of Transatlantic slavery poses distinct challenges to the historicity of the African diaspora in the so-called New World. Since the New Negro Renaissance, Black artists have variously sought to reconstruct Black histories and reclaim an African racial heritage in order to resist historical erasure and articulate a Black modern self-consciousness. However, these efforts often required artists to negotiate the traps of primitivism and racial authenticity. More recently, cultural movements such as Afrofuturism demonstrate how Black artists explore the intersection of technology and race to envision a liberated Black future. As an aesthetic and narrative framework, Afrofuturism has come to encompass the complex dynamic among the past, present, and future in Black expressive culture. These cultural experiments suggest that simple oppositions between past and future ignore the more complex ways that Black cultural practitioners challenge notions of progress and reimagine the historical continuum. To explore this complexity further, this panel asks: How do the dilemmas pertaining to the historical representation of enslavement complicate the reconciling of Black pasts and Black futures? How can reinventions of the past and tradition signal more expansive futures? How might a re-examination of experimental forms of Black historiography challenge dominant aesthetic and historical frameworks such as modernism, postmodernism, and postcolonialism?

Material Reciprocities and the Reinvention of Sculptural Tradition
Elyse D. Speaks, University of Notre Dame

In the early 1970s, African-American artist Barbara Chase-Riboud staked a claim for sculpture as a symbolic site at which material knowledge might be transferred across time and space by rewriting the history of bronze through its juxtaposition with soft materials. She pursued a hybrid track, which combined global, historical forms of sculptural metalwork with inventive and uncharted uses of soft materials such as wool and silk that stood outside of sculpture's western history. In this paper, I propose that, renegotiated as such, the contrasting materials offer instances of processual exchange able to testify to and offer viewers new forms of material intelligence. Beginning in the late 1960s, in the imaginary of Chase-Riboud's work, sculpture's reinvented past issues a proposition regarding the future—one that places traditions and approaches held

to be distinct and in some opposition to one another into systematic and generative negotiation. Working against the colonial logics that produced seemingly naturalized divisions that separate East from West, or ethnographic from aesthetic, Chase-Riboud uses fiber and bronze to proffer affinities and learned knowledge, and to incite haptic and sensorial engagement with the viewer by modeling those material intimacies within the works themselves. As these speculative forms of learning emerge and reframe sculptural parameters, the works bring distinct conceptual frameworks into contact by allowing each material to take up more space, to grow in its capacity for dexterity and facility, and in the ability to do more than their position within a singular tradition might convey.

Elisions and Speculations: Chicago's African American Studio Photographers
Amy M. Mooney, Columbia College Chicago

This paper explores how the studio practices of Chicago's African American photographers during the Great Migration generated Black discursive space through portraiture. As a theoretical framework, I consider the discursive nature of the spaces documented in the photographers' works as they represent bodies of Black knowledge elided through history. I want to think broadly about space, not only engaging in the built environment, but also the spaces of representation and memory. Concentrated in Bronzeville, these studios promised portraits of "style and dignity," documenting individuals and refuting the systemic subjugation of Black lives that constricted space through red-lining and racially restrictive covenants. Portraits generated by now little-known practitioners such as Electric Studios and Woodards moved beyond these imposed boundaries by circulating in magazines like Half Century and newspapers like The Chicago Defender. As such, the likeness of individuals generated an interconnected skein that merged the private and public self in service to the development of a collective Black identity.Such portraits were also an assertion of black spectatorship, a demonstration of Black people looking at representations of themselves and engaging in a dialectical relationship with the media. The reproduction and circulation of such portraits establishes photography as a social practice through which one not only comes to see and know oneself, but also how that self is perceived by others. Photographed in the studio, private homes, in front of businesses or on street corners, these images evidence the contingencies of identity and poses questions regarding the consciousness of memory and its vagaries.

Diaspora: African Mobility in the Photography of Omar Victor Diop
Kevin Mulhearn

In the series Diaspora (2014), Senegalese artist Omar Victor Diop appears in the guise of cosmopolitan Africans of the past. In these portraits, Diop portrays Africans who found notoriety in other parts of the world as scholars, courtiers, or soldiers. In his photographs, widely traveled African of the 15th through the 19th centuries are connected to those contemporary Africans migrants who are seen by Diop as their heirs: football players. In his photograph "Kwasi Boakye

(1827-1904)," for example, Diop carefully mimics Boakye's costume and posture from a portrait painted when the sitter was around 20, but he supplements this source material with a pair of football cleats, which he has slung over his shoulder. Boakye (also spelled Boachi) was an Ashanti prince who traveled to Europe as part of a diplomatic exchange. He studied in the Netherlands and Germany, training as a mining engineer, and eventually served as a bureaucrat in the Dutch East Indies, where he died on his estate. In Diaspora, Diop re-envisions the complicated life and the visual legacy of Boakye through the experience of the African football migrant. While some African footballers have become icons of the game, their successes eclipse the struggles of so many others who aspire to fame and fortune but find neither. Diop uses photography to reveal both the scope and the limits of global fame in an African context, drawing into the present figures like Boakye to better understand the contours of specifically African forms of global mobility and interconnectedness.

Blackness, White Liberalism, and Art

Chairs: **Bridget R. Cooks**, University of California, Irvine; **John W. Ott**, James Madison University

This panel will address the "soft racism" of white liberal artists who have inadequately tried to address white supremacy and anti-Black racism in their work. Whether in the guise of multiculturalism, color blindness, or particular strains of post-racialism, these artists have often perpetuated what cultural theorist Stuart Hall called "a kind of difference that doesn't make a difference of any kind." We seek papers that take up case studies of neo/liberal representations of race produced within the United States across media from the nineteenth century until today.

By Any Means Necessary: Abolition in Black and White
Lucia Olubunmi Olubunmi Momoh, Yale University

This presentation will center The Manumission of Dinah Nevil (c. 1795), an ambitious abolitionist work by Philadelphia-based painter Jeremiah Paul. The Manumission illudes to a pivotal moment in the life of an enslaved woman named Dinah Nevil, who filed for freedom for herself and her children in 1773, ultimately prompting the founding of the Pennsylvania Abolition Society (PAS) in 1775, leading to their manumission in 1779. However, as this presentation will explore, the painting actively obscures Nevil's voice. Devoid of references to her children, The Manumission presents Nevil—a woman of African and Indigenous descent—as white-passing, nearly-nude, and begging for her freedom from bended knee. Meanwhile, PAS founding member, Thomas Harrison stands before Nevil in traditional Quaker wear with a gold coin one hand that he suspends above that of her enslaver. Created around 1795, when Harrison was petitioning PAS for reimbursements for the cost of supporting Nevil, The Manumission promotes a "white savior" narrative and presents Nevil as a "grateful slave," denying her own strategic navigation of the state's legal system. Though visual analysis and an examination of

historical context, I aim to discussion the harm and silences implicit in The Manumission and bring it into conversation with popular iconography and the dominant ideology mobilized by white abolitionists across the Atlantic World. Further, by contrasting The Manumission against the facts of Nevil's case, I will also reveal the innovative methods by which enslaved women obtained liberty for themselves and their families during the late-eighteenth and early-nineteenth centuries.

Harlem Document and Some Concessions of the Popular Front
Margaret Innes, Syracuse University

This paper examines a series of photographs made by the New York Photo League between 1938 and 1940 known as Harlem Document, a project that aimed to capture the richness of life around 125th Street while conveying photographers' central thesis that "conditions in Harlem should be improved." Following a model of documentary photography cultivated by the Farm Security Administration in this same period, Harlem Document is resonant with a familiar strain of white liberal discourse that disregards histories of Black self-representation and political autonomy to advance a particular ideological view of American democracy. In the project, this elision is exemplified by photographers' intrusion into Harlem's social and cultural spaces as well as by photographed subjects' occasionally hostile return of address, an antagonistic form of self-fashioning that helps gauge the project's contradictory impulses. I argue that these vexed subject-object relations can also be traced to the model of political autonomy that League members did cultivate, which was rooted in the New Deal left-liberal coalition and its strategic retreat from the militant class and race politics that opened the decade. Looking at Harlem Document alongside work by the League's radical predecessors in the worker-photography movement, I argue that this retreat manifested in two key respects: a shift from Marxist-Leninist models of visual agitation to bourgeois aesthetic paradigms of absorption; and, more fundamentally, a pivot from mass organizing to public consensus, a concession to liberal democratic reform that buttressed the class realignments and renewed nationalist sentiment of the Popular Front.

I Am A Man: Black Protest and White Reenactment in the Work of Sharon Hayes
Lauren Ashley DeLand, Savannah College of Art and Design, Atlanta

In her performance series In the Near Future (2005-2009), Sharon Hayes recuperates fragments of political speech whose relevance has supposedly past. Hayes staged a series of solitary protests with unclear targets, carrying replicas of iconic 20th century protest graphics. In one of these actions Hayes stood sentry before St. Patrick's Cathedral in New York City, bearing a recreation of the "I Am A Man" signs famously wielded by striking Black sanitation workers in Memphis in 1968. Both the location of the protest and the protestor--legible to most passerby as a white woman--appeared incongruous with the historical slogan. In bearing this repurposed text on her body Hayes identified

both St. Patrick's--a site of protest for AIDS activists in decades past--and the streets of Memphis in the Civil Rights Era as sites where biopolitical battles were waged and participation in civic life demanded. The fact of Hayes's whiteness, however, raises difficult questions about the impact of this gesture. Because white supremacist rhetoric conceives of whiteness, femininity, and innocence as coextensive, at no point in her project was Hayes subject to the kind of violence faced by striking workers in Memphis, nor was she subject to the surveillance wielded by police against Black and Brown New Yorkers under the stop-and-frisk policies that proliferated during the same time frame as her performances. I will consider the potential and the limitations of the cross-racial identifications Hayes's work proposes, incorporating an analysis of the conceptual artist Glenn Ligon's own appropriation of the Memphis graphic.

Blanks No More? Digital Art History and the Unknown

DIGITAL ART HISTORY SOCIETY

Chairs: **Max Koss**, Leuphana University Lüneburg; **Lynn Rother**, Leuphana University Lüneburg

Absences and gaps in the surviving historical record have been a driving force for art historians to engage in archival research, trying to fill in what is missing. After all, if the historical record is a function of chance and happenstance, how trustworthy can deductions from such a porous, unreliable archive be? With the advent of digital tools in the humanities—and art history specifically—scholars have begun to critically reexamine the chase for missing bits of knowledge. Facing the reality that much missing knowledge cannot ultimately be recovered, they have reoriented their attention to make the gaps themselves speak. Digital tools and methods can help infer meaning through technology-driven contextualization of the lacunae in the information at our disposal. Complicating the issue further, Joanna Sassoon has noted that the "absence of records can, in itself, be seen as evidence, and there comes a point in the research process where it may be more telling to explain erasure than continue searching for records." This panel brings together papers that offer theoretical reflections and practical solutions to address gaps in knowledge through digital tools and methods. Are all gaps equal? Can they be put in the service of an active, reconstructive engagement with what we do not know? And if so, how? Ranging from textual gaps to fragmentary artworks, the panel showcases the conceptual and methodological diversity of digital approaches to the known unknowns and possibly even unknown unknowns of art history.

Mining the Gaps: Presenting the Unknown in Digital Catalogues Raisonnés
Caitlin Sweeney, Wildenstein Plattner Institute

Catalogue raisonnés are considered authoritative and thorough accounts of the oeuvre of a given artist. The beneficiaries of years—sometimes decades—of research, these publications often operate by fostering the impression of completion and infallibility. Whether an artwork is included in a catalogue raisonné carries significant scholarly and economic import, and yet, the methodologies that inform determinations are shrouded in mystery. By contrast, this paper will argue that it is more important than ever to share the reasoning behind a "reasoned catalogue" and that contemporary efforts to sustain the practice of catalogue raisonné research depend on re-cultivating the concept of authority—not based on the semblance of completion and infallibility, but upon their opposites—the rigorous and systematic identification and publication of what remains to be known. Using three case studies from The Wildenstein Plattner Institute–The Tom Wesselmann Digital Corpus; the first installment of the revised and updated Claude Monet Catalogue Raisonné (November 2023); and the Romare Bearden Catalogue Raisonné (forthcoming)–this presentation will demonstrate how digital publishing enables this necessary transformation of the genre. By recognizing the inevitability of blanks and the limitations of a single organization acting alone, these digital catalogues raisonné are becoming catalogues de raisonnement, dynamic publications that can accommodate gaps as much as they can swiftly capture new research, hence providing pictures in time rather than definitive accounts.

Whose fault is it? Identifying causes of gaps during the data life cycle
Sabine Lang, Department Digital Humanities and Social Studies, Friedrich-Alexander-University Erlangen-Nuremberg

Databases used in art history, for example online catalogues, often contain gaps in the form of missing information or images. Users might attribute gaps to already incomplete analogue sources, but might the real culprit actually be digital methods? By asking Whose fault is it? this talk aims to identify where gaps are created in the data life cycle (see image) and which digital methods are responsible for it. The presentation focuses on digital gaps, bringing awareness to the fact that digital databases do not necessarily reflect analogue holdings and that digital methods contribute to the creation of gaps. Data is created for example by digitizing analogue sources. While cultural institutions spend great efforts in digitizing their analogue holdings, much of the available analogue material is still not available in digital format. Reasons are manifold: questions of prioritization, objects are too fragile or digitization is simply too laborious and costly. All factors contribute to digital gaps during the creation of data. In addition, the talk will present other examples, such as the use of data models, which showcase that digital spaces contain gaps which are exclusive to them and do not have a counterpart in the analogue arena. This talk will seek to explore questions such as which gaps only exist in the digital space? Which gaps exist, but are not visible? How must we evaluate digital gaps and are certain gaps more severe than others and why?

Exploring Generative Image Models for Hypothetical Artwork Reconstructions
Katarina Mohar, ZRC SAZU

The presentation delves into the transformative potential of accessible generative image models such as Stable Diffusion, Dall-E, and Midjurney, in facilitating the art

historical analyses of artworks. It is grounded in an ongoing research project (2023-2026), generously funded by the Research Centre of the Slovenian Academy of Sciences and Arts, aiming to exploit generative image models—especially Stable Diffusion—to produce visualizations of significant Slovenian artworks that have been lost, damaged, or unrealized. This encompasses architecture, sculpture, and painting across historical periods from the Middle Ages to the 20th Century. The primary objective of our interdisciplinary project team, consisting of researchers in art history, AI, and philosophy, is to develop methodology and comprehensive guidelines that support the integration of generative image models into art-based research workflows, while considering the ethical implications of AI implementation in the humanities. The presentation will focus on findings from our initial case studies: an attempt to reconstruct the partially preserved mural at Ljubljana castle (1952) by Slovenia's preeminent modernist painter Marij Pregelj, and an experiment focusing on the oeuvre of Johannes Almanach, a Flemish painter active in 17th Century Carniola, in which we try to visualize his lost originals based on the preserved copies of his works by other painters.

Maslow's Hammer and Rembrandt's Canvas
Sonja Drimmer and **Christopher Nygren**, University of Pittsburgh

In 1966, Abraham Maslow penned the famous dictum:, "If the only tool you have is a hammer, it is tempting to treat everything as if it were a nail." This "law of the instrument" actually offers some analytical traction over the role that technology plays in "filling the gaps" in art history. In this paper, we bring forward the recent restoration of Rembrandt's Nightwatch, a painting that was mutilated more than 300 years ago when it was cut down to fit into a new location. The painting was recently presented as "complete" after the missing sections of canvas were replaced using advanced technologies. The lost pieces were "recovered" using artificial intelligence, which was trained on a near contemporary copy of the painting that is now in London's National Gallery. After running the original and copy through a neural network, a sophisticated computer printer was used to reproduce strips of canvas that filled in the missing pieces. We will use this experiment as the launching pad for a series of reflections on the philosophical, art historical, ethical, and societal questions raised by this project. Operation Nightwatch is not alone; it is indicative of a trend in the museum world and broader arena of cultural patrimony in which advanced technologies are pitched as solutions to problems that have historical and historiographical dimensions. But are all these "problems" the same? And are they all problems? Is it possible, this paper asks, that AI has become Maslow's hammer?

Breaking it down to expan(DAH) Digital Art History

Chair: **Theresa Avila**, Chair Annual Conference Committee, CAA

Digital Art History (DAH) is an emerging approach to research, study, and creation of Art using digital tools. Existing digital public facing platforms offer Digital Art History and digital humanities projects after a point of completion with a focus on digitization, mapping, and visualizations complete. Furthermore, DAH projects can be challenging to capture in print as the development of a project's development is nonlinear, and outcomes extend beyond a visual or published product. Additionally, the digital aspects of DAH often presented are overly technical, which can be difficult to understand if not familiar with such tools. These types of presentations do not necessarily encourage engagement. Rarely is project management nor finance addressed in publications about DAH projects. Even with all the new developments around digital humanities there are still major gaps in guidance, dialogue, resources, and purposeful models that encourage Digital Art History in the broadest sense. Presenters will address Digital Art History projects at various stages of development, as models and to encourage others to engage with digital tools in their research and study of Art. In addition to introducing a wide range of projects, the presenters will elaborate on key aspects of their projects in terms of collaborative partnerships, project management, fund development, and a range of approaches to digital tools and methods.

Digital Transformations: The Wood Album
Erica Lauren Guenthner

My work often focuses around the theme of transformation; the braiding of the energies of the past, the present, and the future. What did we do? What are we doing? Most importantly, where are we going? These questions have led me into areas of digital humanities and art history that are often undefined or absent from traditional institutions and narratives. As a collector of found photography and ephemera, I seek to find and reclaim stories that often have been condemned, excluded from collections, and left to fade from history in the bins of flea markets. My current efforts to capture the untold narratives of the National Parks in the United States have led me to source and accumulate my own archival material. I have developed a living collection of images, albums, maps and works that are typically absent from traditional Museums and Library collections. The materials, methodologies, and perspectives involved in this project all live in a grey area of undefined and undeveloped structures. This paper follows the challenges and journey of the digitization of one photo album. It looks to expand on the process of developing the different tools and methods used to process, organize, and document an archive and looks to counter practices as a way to introduce undocumented perspectives and subvert the stereotypes of traditional archival work. Through the documentation of one album, this paper seeks to examine the process of establishing a

framework in developing an archive, capture the undefined, and materialize absence.

Digital Art History: Propaganda or Enhancement?
Roann Barris, University of Illinois

My focus is a recent and relatively simple project that combines digital archiving and tools of digital analysis, The Suffrage Postcard Project (SPP, 2021). We will use this project to examine how working with a digital archive can expand and enhance the data used for comparison and interpretations while also raising questions about their legitimacy or truth. A replica archive, the SPP is made of digital copies from a variety of international primary sources and collections. When postcards are in digital format, we do not engage with them in the same manner as people holding actual postcards. This is not necessarily an obstacle as the researcher can create visual and ideological statements that were not really inherent to the archive or propose reasons and responses which may not be apparent only by looking at the postcards. These new statements become part of the archive. In addition to a more interpretative analysis, we will see how digital methodology can be used to introduce issues related to luminosity, coloration, the content of a postcard, and visual appeal. Alternative interpretations of the role of postcard propaganda may not be as threatening as potential misuse of indigenous archives, for example, but the advantages of digital analysis should not mask the risks, as these do exist. I will conclude with examples of additional ongoing digital projects in art history.

-------------------------------------- Stevenson, Ana and Allukina Kristin (2021) "The Suffrage Postcard Project: Feminist Digital Archiving andTranslatlantic suffrage History," Journal of Contemporary Archival Studies, vol. 8, article 8

Democratizing Digital Art History
Jessica Skwire Routhier, Panorama (Association of Historians of American Art)

This presentation will offer as a case study the recently completed DAH initiative of Panorama, journal of the Association of Historians of American Art: "Toward a More Inclusive Digital Art History." The presenter will discuss the design and outcomes of the initiative, addressing candidly its relative success toward achieving its goals to help demystify digital art history, increase access to this growing methodology, and engage with emerging and nontraditional scholars. Presenters and perspectives may include Jessica Skwire Routhier, Panorama's Managing Editor, as well as other editors and authors involved in the project.

Building a Legacy: Catherine Asher's Boundary-Crossing Scholarship Remembered
AMERICAN COUNCIL FOR SOUTHERN ASIAN ART

***Chairs:* Rebecca M. Brown**, Johns Hopkins University; **Deborah S. Hutton**, The College of New Jersey

To honor the legacy of Professor Catherine E.B. Asher (1946-2023), this panel brings together short engagements with a single object, building, or text that each unfold questions of central concern in Asher's own work. Asher published transformative interventions into the way we think about histories of inter- and cross-sectarian architectural collaboration and patronage, particularly focused on the Mughal era, but extending into the present. Her intellectual probity allowed us to re-think spaces of Hindu and Jain temples, mosques, Sufi shrines, tombs, and chattris, mining their spatial forms, their decorative and inscriptional programs, and their patronage histories to find evidence of dynamic conversations across artificially constructed disciplinary boundaries. She sought out sites and works at the margins of the canon, sponsored by sub-imperial patrons, hidden behind nondescript façades, or sited in remote rural areas, and enabled us to see those patrons, works, and sites as also central to the retelling of South Asia's art and architectural history. She also committed herself to gathering archival material for use by Indian researchers, and her lifelong engagement with questions of heritage and preservation has become particularly poignant in the face of the erasure of Mughal history in India's own educational system. After our short presentations, we will open the floor to further discussion of Asher's legacy, her social activism avant-la-lettre, and her commitment to mounting rigorous challenges to accepted norms.

Speaking of Catherine Asher
Mary Beth Heston, College of Charleston

Shall I count the ways? Cathy has been an outsized presence in our field, re-shaping it through her wide-ranging scholarship and unflagging encouragement for emerging scholars. I address here her support for my early work on Padmanabhapuram Palace in southern Kerala - mural paintings executed in a unique structure situated in what I would identify as the central square of the palace complex. Her invitation to present this work at an AIIS seminar in Varanasi was terrifying, the scrutiny of that audience invaluable, and her engagement treasured, encouraging me to push this work further and in new directions.

Solar Architectonics and the New Peacock Throne in Late Mughal Delhi
Yuthika Sharma, Northwestern University

Catherine Asher's scholarship on the inter-medial construction of Mughal ideology during Akbar's reign assessed the importance of the imagery of light through the lens of philosophical ideas and religious symbolism, articulated in her essay "A Ray from the Sun." My paper

examines a similar affinity with light and solar symbolism in emperor Shah Alam's (r. 1759-1806) court paintings focusing on the poetics and architectural form of the recreated Peacock Throne as a symbol of a new Mughal ideology in eighteenth-century Delhi.

El Niños and the Architecture of Drought in the Eighteenth Century
Sugata Ray, University of California, Berkeley

Extolled by the British arts administrator Ernest B. Havell as the "finest and most original of Indian palaces" of the eighteenth century, the Mughal-influenced pavilions and gardens of Dig has garnered significant scholarly attention from the nineteenth century onwards. Most recently, Catherine B. Asher wrote an evocative essay on the monsoons in Dig. Inspired by her pioneering 2018 study on the affective histories of the monsoons, I turn to the hydroaesthetic cultures of Dig that materialized in the wake of a series of cataclysmic droughts propelled by sea surface temperature variabilities of the El Niño Southern Oscillation. It is in the midst of these calamitous droughts that we see several architectural innovations in Dig, including the construction of massive water tanks, the use of mechanical devices that mimicked the sound of rain, and the naming of pavilions after the monsoon season. Following Cathy's footsteps, I take eighteenth-century monsoon failures as constitutive for the configuration of Dig's architecture. This framing allows for a more granular interconnected history of climate anomalies and aesthetics to emerge, one that brings together and reconciles phenomenology with the liquescent matter of rain that sustains the very condition of life in South Asia.

Reflections on Rajsamand Lake
Jennifer B. Joffee

Catherine Asher's work has had a profound impact on my own, and her influence continues to shape my methods of inquiry and study. She challenged the artificial, often dichotomous categorizations of religious affiliation (Hindu/ Muslim), patronage (imperial/sub-imperial), usage (public/ private), and the often multivalent purposes (secular, sacred, political) of architectural monuments, thus revealing their often complex, multi-layered significance. My approach to the study of the ghats and pavilions built by a 17th-century Rajput ruler at Rajsamand Lake in Rajasthan, India, serves as an example of Cathy's considerable contribution to art history and pedagogy.

The Qutb Chhatri
Mohit Manohar, The University of Chicago

Catherine Asher's final monograph synthesized a lifetime worth of research and focused on the most significant architectural complex from Islamic South Asia: Delhi's Qutb Complex (Marg, 2017). Asher's book takes a longue durée approach, narrating, among other things, the story of the 1828 repair to the Qutb Minar, when Major Robert Smith affixed a chhatri to the top of the minaret. Building upon Asher's broader scholarship, I explore the significance of the colonial addition of a chhatri to the minaret: Why was it added? What caused its removal in 1848? What role did the chhatri play in the colonial imagination?

The Hindi Punch: Caricaturing the Khilafat between British India and Ottoman Turkey
Radha J. Dalal, Virginia Commonwealth University

In the spirit of Professor Asher's transdisciplinary research, I propose to examine the Hindi Punch as a locus of visual and textual political satire crossing geographical and ideological boundaries. Within the contexts of the failing Ottoman Empire and the Indian struggle for independence, the publication's portrayals of India's Khilafat Movement reveal the complexities and nuances of the Movement's anti-colonial and nationalist stance, its implications for the larger Islamic world, and British interventions to curb its growing appeal.

Absence as Evidence: Re/illuminating the Purana Qila's Museological Archive
Aditi Chandra, University of California, Merced

In September 1947, Delhi's Purana Qila became a Partition refugee camp until 1963 when the refugees were evicted. While photographs have visually archived refugee presence, they remain strikingly absent from the fort's current museological archive. Employing Catherine Asher's method of looking beyond what's visible, I will examine presences and absences in the fort's on-site museum and signage and show that attention to absence is valuable evidence when voicing marginalized histories. The monument is not just an archive of aesthetic forms but also a living body archive where refugee bodies defamiliarize the seemingly known monument.

Ashokan Columns in Sultanate and Mughal Manuscripts
Seher Agarwala, Columbia University

Muslim rulers repurposed pre-Islamic materials to construct monumental structures in significant cultural and political locations, serving to establish imperial dominance over newly conquered territories. But how did contemporary manuscripts, made to be handheld, read, recited, and viewed by elite and intimate circles of Persian readers in majlis settings, commemorate reused Buddhist and Hindu structures? Building on Catherine Asher's work on Jahangir's appropriation of Ashokan columns, I show that Sultanate and Mughal manuscripts deployed poetry, prose, and paintings to present the pillars as objects that were worthy of contemplation, aesthetic pleasure, and as proof of God's supreme creative powers.

Her Point of View: Marianne North and her Architectural Paintings in India
Hawon KU, Seoul National University

Marianne North(1830-1890) is well known for her botanical paintings preserved at Kew Gardens, London. However, during her travels in India (1878), she also left a number of architectural paintings, including those depicting the Taj Mahal, the Qutb complex in Delhi, or lesser-known sites as Shatrunjaya in Gujarat. Within this short paper, I aim to introduce the architectural paintings of North, and how her depictions of the architecture competed with/challenged those of contemporary painters and photographers.

CAA Portfolio Reviews (Drop In)

SERVICES TO ARTISTS COMMITTEE

Chair: **Jevonne Peters**, Chair, Services to Artists Committee, CAA

Discussant: **Jan Wurm**; **Megan Koza Mitchell**; **Alexander Bostic**; **Indira Bailey**, Claflin Univeristy; **Josie Johnson**, Stanford University

The 2024 CAA Portfolio Review, hosted by Services to Artist Committee provides an in-person platform to receive valuable input, advice, and critical feedback from leading professionals. Emerging, and established artists working in any medium, looking to forward their practice and build professional connections, are welcome to join. Please bring your portfolio for this drop in event. This session is in-person only.

Catalogue Raisonné Scholarship Today: "If by yes you mean no, then yes."

CATALOGUE RAISONNÉ SCHOLARS ASSOCIATION

Chairs: **Eileen Costello**, The Ellsworth Kelly Foundation; **Parker Field**, The Arshile Gorky Foundation

A catalogue raisonné should serve as the most reliable source of information on a given artist. Within it, one should be able to confidently confirm, learn, or simply familiarize oneself with a particular artist's work. Catalogue raisonné research has become increasingly more sophisticated over the past two decades, yet with this plethora of research comes a plethora of dilemmas: What if an author discovers a work by an artist that might not actually be included in the catalogue raisonné, for any number of reasons?: the artist themselves has disavowed a work that, in fact, originated with their hands; inept draftsmanship that an author feels would not further the scholarship; newly discovered double-sided paintings that leave the author wondering about the artist's intentions; overpaintings that may either cover-up or invalidate a work of art; "inconsequential" marginalia, and more. These issues raise questions as to how the artist wanted their work to be publicly shown and whether they wanted the whole of their work shown, and at what point is a work by an artist no longer a work by that artist? These sets of problems dovetail with conservation issues, and raise further questions. A diverse panel of catalogue raisonné authors and painting/and or drawing conservators will present papers on their experiences dealing with these prickly issues, touching upon the many variegated methodologies used by catalogue raisonné scholars and conservationists in determining that will include modes of attribution, connoisseurship, authentication, and conservation.

Modigliani's Legacy: Beyond the Catalogue Raisonné
Leslie Koot, The Modigliani Initiative and **Julia May Boddewyn**, The Modigliani Initiative

While Amedeo Modigliani (1884–1920) ranks among the most popular artists of the early twentieth century, the traditional catalogue raisonné model has not satisfactorily resolved the full extent of his oeuvre, over a century after his death. An accelerated demand for the artist's work which began soon after his premature passing, and the accompanying rise in prices, fueled an influx of forgeries onto the market, highlighting the necessity of a formal catalogue raisonné. To date, five different catalogues have been produced, but only one—published in 1970 by Ambrogio Ceroni—is accepted by scholars and the art market today, despite its widely acknowledged inaccuracies and omissions. In large part this is because the others have been largely discredited for their inclusion of numerous doubtful works. Ongoing concerns regarding lack of transparent inclusion criteria have left the art world skeptical of any new efforts that follow the same opaque formula of previous Modigliani catalogues. The Modigliani Initiative proposes an alternative solution to the traditional catalogue raisonné. We will discuss our fact-based approach to studying archival documentation and how this guides our reconsideration of what is known about Modigliani's paintings. We will present several case studies that demonstrate our discoveries, facilitated by the comprehensive online database the organization maintains. Our goal is to work with scholars across disciplines to participate in a collaborative and critical reexamination of Modigliani's works. We believe that a transparent process will offer a credible model for constructing a much-needed consensus on a larger, accepted body of the artist's work.

The Case of Slovenian Caricaturist Hinko Smrekar's Catalogue Raisonné
Ciril Horjak, Univerza V Ljubljani

A Catalogue that Wanted to be Raisonné, but Turned out to be Quite Reasonable The case of Slovenian caricaturist's Hinko Smrekar's (1883-1942) catalogue. In 2018, I decided to study the work and life of caricaturist and illustrator Hinko Smrekar. I knew a catalogue of his oeuvre would be very useful. But there was no comprehensive catalogue of Smrekar's work. Could it be I, a humble doctoral student, who would take on the huge task of producing a catalogue raisonné, by myself, and the first of its kind in Slovenia? From my Catalogue Raisonné Scholars Association membership, I learned enough to realize that such a task would be gargantuan. The National Gallery of Slovenia came to the rescue. The project was greenlit and even awarded a grant, and a publication of the catalogue raisonné was optimistically announced in 2020. The catalogue was to accompany the exhibition of the artist's work in 2021/22. (https://smrekar.ng-slo.si/en/) During production a few problems became apparent, some of them typical for post-socialist countries. Eventually, the book had to be scaled down to a mere "Catalogue of Documented Works." Should the book (published in English in 2022) be considered a failure? Far from it: I believe it is a success in disguise. In spite of its shortcomings, it's a stepping stone for my own research—but more importantly—it is a model for the development of comprehensive catalogues of other artists from Slovenia and other post-socialist countries.

Giovanni da Udine's Drawings: Revisiting Attribution and Function in Catalogue Raisonné Scholarship
Larissa Mohr, Universität Wien

Giovanni da Udine (1487–1561) is undoubtedly one of the most significant workshop assistants of Raphael (1483–1520). However, until now, no systematic study of his drawings has been undertaken, leaving the history of attribution with a disparate picture of his drawing corpus. Even though research in the last decades has dealt with his vita as well as with the executed frescoes and stucco works, comprehending Giovanni da Udine as a draftsman remains challenging. While numerous drawings have survived, their attribution to Giovanni is by no means free of doubt. Thus, no unified picture of his working methods, the functions of his drawings, and his contribution to Raphael's design process has yet been established. The objective of this study is to gather the drawings in question from his entire career, to discuss them in terms of attribution, style, and chronology, and to systematically categorize them according to their function and type. Whereas a large part of drawings from the Renaissance can be assigned to a specific executed work in the function of preparatory drawing, Giovanni da Udine's drawings raise different questions due to their repertoire-like nature, intended for repeated use. This paper delves into the complexities associated with matters of attribution arising in collaborative working environments and workshop settings. Furthermore, it addresses emerging issues related to the systematization of autograph, attributed, and rejected drawings.

Center and Periphery?: Mapping a Future for Research in Netherlandish Art

HISTORIANS OF NETHERLANDISH ART

***Chairs:* Stephanie Dickey**, Queen's University; **Suzanne van de Meerendonk**, Queen's University, Agnes Etherington Art Centre

In recent years, academic scholarship on Netherlandish art has increasingly embraced decolonial and intersectional approaches to the study of visual culture. Meanwhile, museums continue to mount exhibitions and sponsor technical research focused around well-known artists such as Pieter Bruegel, Rubens, Rembrandt and Vermeer. Easel painting remains the crowd-pleasing focal point of most large-scale art exhibitions even as new research illuminates alternative media ranging from glass engraving to textiles. Efforts to reinscribe those previously excluded from the 'canon', such as women artists, offer promise but must reckon with the problematics of canonicity itself. This session seeks papers that model a productive synthesis or dialogue between these trends, mapping pathways for future inquiry that reconcile divergent goals and prepare today's emerging scholars for careers both within and beyond academe. Papers might situate works by familiar artists in unfamiliar terrain, for instance by examining them in relation to global trade, material culture, or through an intersectional lens. Others may offer critiques of the 'center and periphery' dichotomy by foregrounding historically marginalized topics and makers against the background of canonical art production. Analyses of innovative museum projects (recent and future) are also welcome, as is a frank assessment of the continuing value of connoisseurship as practice and methodology. Proposals from early-stage scholars are especially welcome.

Elevating Illustrated Books: Dutch Depictions of Indian Culture
Maggie E Mansfield, University of California, Santa Barbara

In 2018, The Getty Museum hosted an exhibition called "Rembrandt and the Inspiration of India." This show highlighted lesser-known drawings of one of the most celebrated artists of the era. Although recent academic and museological scholarship has increasingly placed early modern Netherlandish art in conversation with global trade destinations, the Indian subcontinent has not received nearly as much attention as China, Japan, Indonesia, and the Americas. The Dutch presence on the subcontinent spanned from 1605- 1825, with trading posts and factories established in several locations. This paper not only highlights the culture and depictions of an understudied location, but also artists and a medium that are rarely discussed in canonical studies. Book illustrations by artists including Coenraet Decker, François Dancx, and the publisher Jacob van Meurs account for much of the visual information available to the Dutch about India, its people, and the variety of their cultural modes of life. Rembrandt's representations of Indian subjects were limited to drawings, a medium that implies a far more limited audience. The

subject matter of most of these drawings were portraits of Mughal elites. In contrast to Rembrandt's work, the illustrated books had a far wider audience and could include many more facets of life that Europeans had observed on the subcontinent. This paper advocates for book illustrations to be more ardently included as worthy of art historical inquiry. In doing so, I elevate themes and a location, both of which had been relegated to the peripheries into greater focus.

Edvardt Abraham Akaboa de Moor, a Master Silversmith from Angola

Cynthia Kok and **Stephanie Archangel**, Rijksmuseum

With origins as a "prestige project", the Rijksmuseum grapples with a legacy of prioritizing upper-class artworks and narratives, leading to criticisms of the institution as a place of and for elites. Decorative arts within the collection, however, were rarely made by elites. Our paper turns to objects and archives to consider these marginalized makers more closely. We take as a case study a gun by Edvardt Abraham Akaboa de Moor. From archival research, we learn that De Moor was a Black man from Angola, who likely found his way to the Netherland via modern day Ghana, hence his toponym Akaboa. By 1665, however, De Moor worked as a skilled weapons engraver as a member of the silversmith's guild and lived with his Dutch wife and children in Utrecht. In the Rijksmuseum's flintlock hunting gun, he signs "Edvardt Abraham de Moor" and "tot Utrecht", claiming ownership of the lock, the most technically difficult part of the gun (used to initiate firing) (Fig. 1). As with other marginalized figures, little information remains of De Moor—certainly no portraits nor personal archives—yet traces of him and his descendants remain in the state archives and in museums. Our paper asks, how do we recover the identity of individuals who operated and worked in craft workshops? Can a shift in focus to makers and archives allow museums to interrogate the narratives of marginalized peoples? And how can museums conscientiously address the question, to whom does the agency of craftsmanship belong?

Metamorphosis in the Museum

Elizabeth Nogrady, The Leiden Collection

The recent exhibition Changing Forms: Metamorphosis in Myth, Art, and Nature, 1650–1700, held at the Frances Lehman Loeb Art Center of Vassar College in Poughkeepsie, NY explored the concept of "metamorphosis" through its various manifestations in myth, art, and science in the Netherlands during a defining moment in the late 1600s. While focused, the exhibition (co-curated by Elizabeth Nogrady and Lara Yeager-Crasselt) concerned a mix of media and a highly interdisciplinary approach. Together, the objects on view, catalogue, and range of associated programming reveal how seemingly disparate intellectual currents (including the appeal of antiquity, changing "rules of art," a fascination with sought-after foreign species and the desire to obscure the violence of their colonial origins, a dedication to the close study of nature, and the role of women therein) could coexist in, and even propel, early modern Dutch culture simultaneously. Objects ranged from 17th-century editions of Ovid's Metamorphoses, to proto-scientific insect treatises and biological specimens, as well as paintings, prints, and drawings depicting complex mythological subjects. The discussion will summarize lessons learned from this endeavor, namely the benefits of collaboration with various academic partners (richness of material, reaping the expertise of other disciplines, diversity of perspectives, etc.) but also its challenges (longer timelines, a desire to incorporate too much information, moving outside academic specializations, etc.). While by no means perfect, this experimental project did illuminate possible pathways for future inquiry, namely those aiming to reconcile divergent goals through cross-disciplinary cooperation, curatorial flexibility, and trust.

Challenging Environments

Sublime Borders: Re-Visioning the Landscape Aesthetic in Recent Latinx Art

Benjamin Ogrodnik, Del Mar College

From the soft sculptures of Margarita Cabrera to the Baroque paintings of Rigoberto González, Latinx art perpetually visualizes the complexity and complicity of US-Mexico borderlands. Across various spatial imaginings of the border, the artist shows the "sublime" otherness of nature as fragmented by contemporary crises such as racialized violence, ecological disaster, narco-culture, or the precarity of migrant populations. Drawing on the eco-critical writings of WJT Mitchell, Jason W. Moore, and Gloria Anzaldúa, my paper develops a Marxist-decolonial lens to define this hybridized configuration of landscape in recent border art. Synthesizing the insights of Mitchell and Moore, I argue that Latinx border art criticizes the pictorial sublime's historical centering of a white gaze that aids in the interlocking systems of oppression, EuroAmerican imperialism and Anthropogenic climate change. Then, following Anzaldúa's concept of conocimiento, I claim that Latinx artists recuperate landscape aesthetics. In particular, the tradition of the sublime is recontextualized into an image-making process that re-visions nature as an "imaginal link" capable of staging new unities of body, mind, and spirit. The artists-in-focus for this analysis include the painter Rigoberto González, the sculptor Margarita Cabrera, and fiber artist Consuelo Jiménez Underwood. I conclude that these image-makers fabricate a new border art of the sublime, one that counters histories of colonial domination while also putting emphasis on biocentrism, indigeneity, and collective storytelling in the borderlands.

Activist Art and Environmental Racism: Insider/Outsider

Claire Millikin Raymond, University of Maine

My presentation Activist Art and Environmental Racism considers the question of the artist's identity, in photographic works that protest environmental racism, by contrasting and comparing Navajo//Diné photographer Will Wilson's work in his Auto Immune Response series as well as in his Connect the Dots series and Fazal Sheikh's work in his Exposures series. Both photographers focus on radiation pollution of Navajo land from uranium mining. Both photographers combine landscape photography with portrait photography to

illuminate the human cost of radiation pollution, and resistance to this form of environmental racism. Will Wilson is a citizen of the Navajo Nation, and he creates his Auto Immune Response and Connect the Dots photographs about the pollution his community faces from the perspective of a person who is of that community, while Fazal Sheikh created his series Exposures by working closely in collaboration with enrolled members of the Navajo Nation. In comparing and contrasting these works, I do not necessarily privilege one perspective above the other but instead seek to more deeply understand the ethics of activist art created to protest environmental racism. Drawing on the work of scholars Rob Nixon, in Slow Violence, and Dorceta Taylor in Toxic Communities, as well as the tradition of protesting environmental racism beginning with Robert Bullard and Benjamin Chavis, I connect photography of toxic communities with the embodied ethics of care, exploring ways that Wilson and Sheikh, from different angles, contest and interrupt settler-colonialist visual discourses and land theft.

Depicting and Perceiving Personal Responsibility: Cattle Plague Through a Dutch Catchpenny Print
Emmanouela Kyriakopoulou, National and Kapodistrian University of Athens

The present paper concerns a Dutch print of the second half of the 18th century. The work was created by an unknown artist and it is entitled Children who contemplate this work, Remember that God ordered it (Gy kinderen die dit werk beziet, Gedenkt dat God dit al gebied, 1761-1804, Amsterdam, Rijksmuseum). It consists of multiple frames and accompanying captions and depicts the story of a farmer who, while his herd is infected with cattle plague, violates government restrictions regarding the management of the disease because of his dire financial situation. The print is associated with one of the two waves of the zoonotic disease that struck the Dutch Republic during the periods 1744-1764 and 1768-1786, depending on the dating of the work. The paper will aim to explore how a widely circulated print has conveyed the impact of the disease on the wider Dutch society and to outline its reception by the 18th-century public. It will be argued that, although of a moralistic nature, the work seems to portray sympathetically the illegal behavior of a representative of the lower social class. In this context, elements will be drawn from the field of microhistory, since the story of an individual citizen serves as a trigger for presenting the psychological state of Dutch society under the light of an extremely destructive event. Ultimately, the work will emerge as a field of public debate between the lower social strata and the bourgeoisie of the 18th century.

Changing Viewpoints, Shifting Narratives: Tangled Stories of Renaissance Objects (1300–1600)

Chairs: **Talitha Maria G. Schepers**, Harvard Art Museums; **Serenella Sessini**, Victoria & Albert Museum

Museums and galleries across the world are facing numerous financial, ethical and practical challenges, and curators and collection managers are expected to use these opportunities to transform and adapt permanent collections and exhibition displays in order to cater to diverse audiences. The study of cross-cultural interactions during the so-called Renaissance period has led to the re-telling of narratives from more inclusive viewpoints by scholars and curators alike. By bringing stories of global encounters into the foreground, as well as analysing the circumstances that led to the acquisition of Renaissance objects, curators can engage in a more meaningful way with non-traditional audiences and local communities, while simultaneously emphasising the relevance of Renaissance collections in today's world. Our panel session will explore how curators can navigate the challenges of current curatorial practice, and how to facilitate meaningful interactions between Renaissance objects and audiences.

Surveying Global Artistic Connections: Audience Engagement as Curatorial Strategy at the Saint Louis Art Museum
Maggie Susannah Crosland

In May of 2024, the Saint Louis Art Museum will open Global Connections, c. 500-1500, a single-gallery installation that seeks to engage museum audiences with objects and stories that challenge narratives about medieval and Renaissance art. Global Connections presents a new installation model for the museum in both its scope and collaborative curatorial methodology, as it will bring together input and artwork from almost every curatorial department. This project takes an intentionally broad approach to the idea of the art historical "connection" – from trade routes to the history of collecting – to place into dialogue artwork from Africa, the Americas, Europe, the Islamic World, and Asia. This paper will take as its focus the curatorial and interpretive approaches to audience engagement for Global Connections. The central aim for the installation is to present more inclusive narratives about artistic production and reception in this period, and to this end an early decision was made to seek out visitor input. This paper will discuss the process for collaboratively developing two visitor surveys to help guide the interpretative and label writing stages of the installation, as well as the results of the surveys that were conducted over a month-long period in the summer of 2023. The aim of this presentation is to consider the different ways museums can involve audiences in the early stages of curatorial projects, especially in the effort to more robustly engage visitors about the relevance of medieval and Renaissance art today.

Something old, something new...searching for new meaning in Old Masters
Marjan Debaene

Something old, something new...searching for new meaning in Old Masters In 2017, M Leuven changed its permanent presentation of masterpieces to a dynamic ensemble of rapidly changing collection exhibitions. Underlying this new presentation were three objectives: better valorisation of the vast and diverse collection, promoting interaction with the public, and with room for experiment and research in the museum galleries. In 2024 M will present its new collection presentation, with a thoroughly sustainable and transhistorical reflex , and showing multiple perspectives and a multiplicity of voices. M is also responsible for the art patrimony in Leuven's Saint Peters Church – a 15th century monument. There, M implemented a new mediation concept in 2020 which allows the visitor to experience the church and its many art masterpieces via AR and the Microsoft Hololens. Lastly, the Dieric Bouts exhibition at M in the fall of 2023 is thoroughly transhistorical in nature as it presents Bouts not as an artist or painter, but as a creator of timeless images. Many transhistorical links to contemporary 'image makers' put Bouts' oeuvre into a whole new perspective. By presenting these examples from our recent curatorial practice I will illustrate how curators can navigate the challenges following changing views in the museum field and in a more and more digitally organised world, and how the old can be given new meaning by confronting it with the new, be it art, technology or new audiences.

Ethical Considerations on the Display of Early Modern Arms and Armor
Lisa Tom, University of Rhode Island

Reviews of the new installation of Medieval and Renaissance arms and armor in the Art Institute of Chicago in 2016 are overwhelmingly positive with the notable exception of critical commentary from art historian Stephen Eisenman. He writes, "Arms and armor are a problem for museums. Visitors love them, especially kids, but curators know the backstory: In the United States, they were largely collected during the Gilded Age by rich white men who celebrated chivalry and knighthood. And that raises awkward questions about race, gender and politics that most museum are loathe to approach." Eisenman's critique should be contextualized within the growing discourse concerning representations of violence and war in museums, including the increasingly unavoidable debates about the exhibition of firearms and the uniquely intense and ambivalent responses that the weapons inspire. While these disputes of painful and difficult cultural heritage are largely centered on the presentation of modern conflicts from the late 19th century to current affairs, I argue that these ethical considerations should extend to displays of early modern arms and armor. Through a brief historiography on how pre-modern arms and armor have been displayed in the United States, this paper demonstrates a growing need for curators to more actively confront viewers with how their popular misperceptions and biases of the material are formed.

CHOICE TACTICS: Art, Abortion, and Bodily Autonomy Today
THE FEMINIST ART PROJECT

***Chairs:* Miriam Kienle**; **Connie Tell**, The Feminist Art Project

How do contemporary feminist artists, art historians, critics, and curators address current legal restrictions to abortion access? How do they draw from or push against historical precedents for art about reproductive choice and bodily autonomy? Although acknowledging the tremendous historical harm done, much present-day art about abortion draws on old visual tropes of clothes hangers and irrevocably marred bodies that has little resonance to the risks posed by the criminalization of abortion today. This imagery not only ignores how ending pregnancy is far safer than it was 50 years ago due to widely accessible medications for menstrual management after abortion became legal, but it also inadvertently echoes anti-choice propaganda that emphasizes self-harm as integral to abortion. Therefore, one must ask: How do feminist artists today visualize bodily autonomy, self-managed menstruation, and abortion in ways that refuse inaccurate, outdated, and punishing representations in favor of ones that are accurate, informative, and supportive (perhaps even playful, joyous, frustrated, outraged, or irreverent)? How might they forge intergenerational solidarities by re-activating historical modes of resistance that avoid nostalgia? How do they educate both menstruating and non-menstruating publics to transform political discourse on abortion? How can they help empower abortion seekers to have their physical, emotional, spiritual, financial, and/or legal needs met? This panel seeks presentations that investigate the visual and material tactics of feminist art that tackles abortion, particularly those that attend to the complex gender, sexual, racial, ethnic, geographic, historical, medical, legal, and/or economic implications of abortion today.

breadbox: promoting access to high quality abortion care through peer-to-peer education and art
Borealis Green

This talk reflects on key moments in the research, production, and outcomes of breadbox, an ongoing social project supporting access to abortion care through peer-to-peer education, commensality, and art. Proofing and baking a boule of sourdough takes about the same amount of time as a person might take to end a pregnancy by pills. One might fold the dough and set it to rise overnight; one might take mifepristone and wait a day before absorbing doses of misoprostol. Both acts involve attentiveness and care. This foundational analogy resists false narratives perpetuated by anti-abortion extremists while revising outdated symbols of feminist movements—moving beyond the wire hanger, and beyond blue-or-red political permissions. breadbox is iterative and multimodal, evolving and traveling as social conditions require. Videos linked to the project avert surveillance by carrying information about pregnancy release through embedded closed captioning. 'Bread bags' are informational kits supporting access to care in the

communities that the project visits. Installations, live conversations, community production sessions, and the near-universal folk tradition of breaking bread all have their own magics. Rather than represent social issues, breadbox works to improve our conditions. breadbox moves toward collective autonomy and reproductive freedom with people who have been pregnant or have never been pregnant, women, gender expansive folx, trans people, and all those who support us. breadbox treats the liveliness of sourdough baking (and each other) with responsive, sustained, and tender care, inviting us to articulate regionally-specific answers to a practical question: how do people access abortion care here?

My body (but not) my choice: feminist arts activism towards bodily autonomy
Basia Sliwinska

Bodily autonomy is under threat globally. The United Nations Population Fund's report 'State of World Population' (2021) for the first time focused on bodily autonomy, acknowledging almost half of all women are denied power and agency to make choices about their bodies without fear or violence. Multiple states (e.g. the USA, Poland) continue controlling women's sexuality and reproductive rights, most recently through increasing (successful) attempts, to criminalise abortion and introducing systems of surveillance and control expropriating women's bodies. Such developments, characteristic of capitalist relations, have significant social consequences. In this contribution I focus on two exhibitions, framed by feminist politics, in which artists and curators address restrictions to abortion access fostering suppressed ancestral knowledges and intergenerational solidarities. Diana Policarpo, a Portuguese artist, in the exhibition 'Nets of Hyphae' (2020-2021), curated by Stefanie Hessler, visualises cycles of ergot fungi (used by women healers for abortions) to explore connections between reproductive health justice, alternative healing practices and shared responsibilities to resist in precarity. Beata Rojek and Sonia Sobiech, Polish artists, in the exhibition 'Yesterday's Dreams Weave the Ruins of Tomorrow's Temples' (2022), curated by Zofia Reznik, materialise existing and imagined abortion networks of support as a safe sanctuary accompanied by a rich iconography drawn from botanical imagery, graffiti, sticker bombing or the artists' comic book 'Abortion stories' (2021). Thinking alongside the matterscapes envisaged by the artists and curators, I explore their arts activist strategies supporting, raising consciousness and encouraging bodily autonomy through care, storytelling and intergenerational solidarity. My body is my choice.

Performing the Politics of Voluntary Motherhood in Mexico City
Erin L. McCutcheon, University of Rhode Island

The right to free and legal abortions has been a core demand of the women's movement in Mexico since abortion was officially made a crime in 1931. During the 1970s, activists located new avenues for the legalization of abortion by reframing it around the concept of voluntary motherhood, a platform that was tied to women's newly defined rights as citizens. After nearly a century of resistance, abortion was finally legalized nationwide in 2021. This paper considers the role public performance, both artistic and activist, has played in visualizing voluntary motherhood in Mexico City from the 1970s through to today. It pays particular attention to intergenerational alliances forged through the visual and pedagogical practices of Mónica Mayer (b. 1954) and the feminist art collective, Polvo de Gallina Negra (PGN), she co-founded with Maris Bustamante (b. 1949) in 1983. Both PGN and Mayer's practices centered on opening existing representations and meanings of motherhood up to collective transformations rooted in the demands of the local women's movement. I argue here their public performances established the pregnant body as an enduring artistic and feminist object of communication, giving visible form to proposals for voluntary motherhood that have expanded to include the concerns of a new generation. By tracing the ways younger creatives and activists working in the twenty-first century have been impacted by the practices of these older feminist agents, and vice versa, I seek to establish the ongoing presence of mutual flows of influence across and beyond the so-called waves of feminist histories.

'What you want to do is make people look': Visibility, or lack of visibility, for reproductive rights
Louisa Lee, Buckinghamshire New University

Images of soft, tender, nurturing caring mother-figures cradling babies post birth, or the joy of a 'baby bump' proudly displayed. The artist-mother, or the depiction of a mother in art and art history is a welcome and familiar trope. While the more discomforting aspects of motherhood – physically, emotionally and economically – have been explored, art about abortion is largely invisible. Deborah Solomon in The New York Times recently argued, 'art about abortion... risks becoming lurid, overly intimate, or politically naïve'. The artist Paula Rego writes of her abortion series, 'I didn't want to show blood, gore or anything to sicken... what you want to do is make people look'. When depicted or discussed, abortion is usually framed around a more liberal debate of pro-choice and empowerment rather than labour, economics and access to healthcare. As writer Katherine Angel has defined, the decision to have an abortion is never taken easily, and the subsequent pain and ambivalence that can arise are seldom shared due to fears that they will be hijacked by pronatalist and anti-abortionist discourses. The reasons for abortion are multiple and deeply complex. Using artworks by Juanita McNeely, Paula Rego and Marilyn Minter, this paper explores how historically and more recently, artists have approached this largely censored topic, and asks how, following more recent debates, might artworks encompass the fight for reproductive rights alongside the economic and social realities underpinning many decisions to have an abortion.

Closing Keynote and Call to Action with Christen Clifford

Chair: **Christen Clifford**, The New School

Code of Best Practices in Fair Use for the Visual Arts: Envisioning Version 2.0

COMMITTEE ON INTELLECTUAL PROPERTY

Chairs: **Lauren van Haaften-Schick**, Wesleyan University; **Nate Harrison**, Sch of the Museum of Fine Arts at Tufts Univ

Discussant: **Susan J. Douglas**, University of Guelph

In 2015, the College Art Association released its Code of Best Practices in Fair Use for the Visual Arts: https://www.collegeart.org/programs/caa-fair-use/best-practices. The Code aimed to help scholars, educators, artists, and museums better understand and defend uses of existing creative works under the U.S. Copyright Act's fair use doctrine. Much has changed since publishing the Code. Court cases like Cariou v. Prince and Warhol Foundation for the Visual Arts, Inc. v. Goldsmith have forced reassessment of fair use's "transformativity test," asking to what degree commentary or criticism are necessary in a fair use assessment, or whether aesthetic repurposing alone meets the threshold. Artificial Intelligence (AI) across the spectrum of cultural production is raising serious questions about authorship, and stands to further destabilize fair use criteria. Additionally, attitudes concerning cultural appropriation and restitution of cultural property have evolved, yielding new sensitivity to the limits of fair use. The growth of artists' estates and artist-endowed foundations has led to greater control over IP after an artist's passing, extending an artist's involvement over the uses of their work. This panel invites submissions that propose updates or revisions for a "Code 2.0." How has our field's understanding of fair use changed in the last decade? In what ways has it coalesced, or become more fractured? How have the stakes of fair use determinations changed? How might a revised Code address labor rights, economic rights, and the ethics of fair use differently? Do all stakeholders need the same protections? What new issues should a revised Code address?

Mapping the Current Legal Context for "Code 2.0"
Yuha Jung

Since the release of the Code in 2015, there have been some changes in the copyright/fair use legal discourse. As an initial step toward updating the Code, this presentation focuses on recent copyright and fair use cases, highlighting what, where, and how the Code could be updated. While this presentation will share several recent cases, two "cases" are highlighted here: Andy Warhol Foundation for the Visual Arts, Inc. v. Lynn Goldsmith; and the US Copyright Office's (USCO) decision on Kristina Kashtanova's AI-generated images in their graphic novel, Zarya of the Dawn. In Warhol v. Goldsmith, the court considered whether Warhol's silkscreen of Prince was transformative enough to be different from Goldsmith's original photo. The court ruled for Goldsmith, concluding that "if an original work and a secondary use share the same or highly similar purposes, and the secondary use is of a commercial nature, the first factor [transformativity test] is likely to weigh against fair

use." This decision created a narrowing effect of the transformative use that considers specific use of the art in question (i.e., an image accompanying a magazine article about Prince). In the case of Kashtanova, the USCO determined that they cannot register their graphic novel images because they were created by an AI image generator. No copyright can be granted in this case because the primary author was the AI. But was that the right decision? This presentation will unpack what these recent cases mean for fair use doctrine for the visual arts community.

After Lynn Goldsmith: Naming, Erasure, and the Myth of Genius
Meryl Bailey

In Andy Warhol Foundation v. Goldsmith, Justice Elena Kagan observed that copying "is so deeply rooted in the visual arts that there is a naming convention for it, with 'after' denoting that a painting is some kind of 'imitation of a known work.'" Kagan's dissent argues that AWF's licensing of an unauthorized derivative of Lynn Goldsmith's photograph was a fair use. However, by withholding Goldsmith's credit line, the Foundation's actions denied Goldsmith the benefits of the very convention Kagan describes. The peculiar facts of the Warhol case highlight the ways in which transformative fair use has been mobilized to deny certain classes of creators credit for their labor. CAA's own Code of Best Pratices in Fair Use states that "[w]hen copying another's work, an artist should cite the source" when possible. In practice, though, this imperative is routinely ignored, as it was in the Warhol case. Surprisingly, however, CAA joined an amicus brief that supported the Foundation and overlooked the fact that this position violated the Code's own principles. This paper asks why we, as scholars, criticize this kind of erasure in some instances while excusing it in others. Focusing on the question of naming, I examine how the framing of photographs as "raw materials" perpetuates pernicious and outdated notions of artistic genius, and argue that the revised Code should underscore artists' ethical imperative to cite their sources, particularly when a secondary work that mechanically copies a copyrighted work is licensed for reproduction.

The Treachery of Institutions: Artists' Estates and Fair Use
Katherine de Vos Devine, Implement Legal

This talk considers the impact of Citizens United (2010) on fair use, using the discourse around Warhol Foundation v. Goldsmith (2023) as an opportunity to make recommendations for Code 2.0. Citizens United established that corporations (including nonprofits such as foundations) may be treated as persons under the law. Subsequently, corporations embraced anthropomorphic qualities, connecting with customers through emotionally resonant campaigns. Disney and Bud Light now "fight for rights" and "show pride" to swell profits. Similarly, when we collapse an artist with his estate, we subtly endow a corporate entity with human qualities. Internet headlines refer to "Noguchi" rather than "The Isamu Noguchi Foundation" or name-check "Pollock" instead of spelling out "The Pollock-Krasner

Foundation." Nearly every document related to Warhol repeatedly elided Andy Warhol and The Andy Warhol Foundation, which defended Warhol's transformative purpose in creating his portraits. In fair use disputes, courts ask estates to speak to a deceased artist's purpose because artist-endowed foundations are presumed to understand the artist's meaning, intent, and impact. However, estates have different aims, objectives, and needs than corporeal artists, and their role in establishing fair use customs and norms is too ill-defined. Code 2.0 must provide robust guidance to artists-endowed foundations and licensing organizations. The new code should also create pathways to approach these entities with requests for permission or notices of fair use. Finally, the code should encourage artists to make fair use central to their legacies. By giving specific guidance in their estate plans, artists can ensure open access for later generations.

The Protection of Cultural Heritage by means of Intellectual Property in the Digital Era
Nayira Hassan, The Grand Egyptian Museum

The protection of cultural heritage in museums is a critical endeavor that requires innovative approaches to address the challenges of the digital age. However, with the advancements in technology and globalization, museums face new challenges in ensuring the protection and accessibility. This technological development, which helped spread the idea of digitizing the heritage, as some museums, after the Corona pandemic, resorted to creating virtual museums and made available pictures of artifacts on their websites, which led to easy access to museums and virtual tours. This proposal aims to investigate the potential of intellectual property (IP) and new technologies in enhancing the protection of cultural heritage at museum. Digital cultural heritage can be exposed to illegal use and other violations of intellectual property rights, with the aim of manipulating or falsifying history, affecting the credibility and value of cultural heritage or with the aim of commercial exploitation Research problems Can intellectual property law protect heritage in the digital era ? Who has the right to create digital copies of artifacts?

Comparative Studies of Modern Colonial Architectures

Chairs: **Daniel E. Coslett**, Drexel University; **Mira Waits**, Appalachian State University

While modern colonial empires have seen a substantial increase in attention during recent decades, their study remains largely determined by national boundaries, linguistic limitations, and siloed expertise. Laudable ongoing work to diversify and globalize the study of architectural history is noteworthy, but truly comparative studies that cross imperial boundaries remain relatively rare. As calls to decolonize increase, comparative scholarship on modern colonial empires thus presents opportunities for redressing these deficiencies in our understanding of systems and architectures that remain extremely relevant around the world. The potential for new perspectives and unanticipated discoveries offered by this developing approach is substantial. This panel welcomes submissions that explore meaningful similarities and differences in Europe's empires in terms of guiding philosophies and architectural practices, and that help reveal the truly global nature of colonialist systems and related historic built environments. It seeks to deepen our understanding of historic empires and the surviving architectural legacies of those empires through a comparative lens. Presented work should therefore engage multiple empires and geographies during the nineteenth and/or twentieth centuries. It should ultimately contribute to our understanding of the intermingled development of imperial systems and/or the postcolonial condition and the enduring influence of inherited colonial-era built environments. Papers that consider the empires of Britain, France, Italy, Germany, and others, and their architectural activities in postcolonies of the Global South are particularly encouraged. Work on material at all scales (e.g., individual structures, building typologies, urban forms, etc.) is welcome, and we invite comparisons that consider architecture and its representation.

Ambiguity in Modern Thai Architecture: Exploring Cultural Hybridity Discourse through an Architectural Lens
Supasai Vongkulbhisal

In the common discourse of colonialism, Siam/Thailand is often not discussed, because of its supposedly "unique" status as Southeast Asia's one and only "non-colony." However, though the country may never have been colonized, Siam/Thailand was not free from western colonial influences. Like many other countries in Southeast Asia, Siam engaged first the British and subsequently the American-dominated world orders, as politically independent but economically and culturally subordinated society led by elites who used their associations with the new metropolitan powers to bolster domestic rule over ethnically diverse populations. In this sense, analyses of western influences in Siam/Thailand have shown a diverse range of outcomes, from dramatic westernization to the persistence of Thai culture and identity. This research plans to examine the characteristics of Thai-Western relations through an

approach of the postcolonial cultural hybridity, particularly that of Homi Bhabha and Nestor Garcia Canclini, to discuss the ambivalences and multiplicities (duality and ambiguity) of Thai engagements with the West via the formation of Modern Thai architecture of the twentieth century. Both approaches to hybridity have value in understanding the patterns of Thai-Western blending because each theory provides tools to critically assess one of the dimensions of the double foreign and local burdens of Thai crypto-colonialism. To explore this Thai semi-colonial dual character, the U-Thong Nai Assembly Hall will be studies as a facet of international subordination, and the new National Assembly Sappaya-Sapasathan will be examined as an expression of local resistance through ruling-class hegemony.

Importing Settler Colonial Practices: A Pan-imperial Comparative Analysis to Build the Italian Nation-Empire
Giulia Amoresano, University of California Los Angeles

When in the late 1880s the newly-formed nation-state of Italy tried to create its nation-empire, it looked at the Homestead Act's evolution in the US, and its application by the Prussian and Austro-Hungarian empires within and outside their nation-state borders. Italian statement produced comparative analyses of the US settler strategy to assess how to reuse the nation-empires' approaches for the campaigns of internal colonization in Italy's South and of settler colonialism in Eritrea. Considered since unification in 1861 the obstacle to Italy's modernization, Southern Italy was depicted as emptied(svuotata) land; as Southerners escaped the South's poor conditions, the government planned to fill the territory with people that could make land productive; the pan-imperial comparison served to device agricultural colonies of Northern Italians in the South, while providing land to cultivate and own in Eritrea for Southerners. As statemen deemed Southern Italy 'colonizable land,' the Homestead Act, the Hofgut, and the Höefrecht offered examples of a type of agrarian colonialism that blurred national uniformity and standard regimes of property. The paper explores the comparative nature of this settler colonial exercise in two contiguous agrarian settlements: in Rome's marshlands and in the Eritrean highlands in the 1890s. By using a comparative primary source, the paper reveals the underpinnings of a shared set of settler spatial practices that imported US ideals of citizenship and productivity across Europe and its colonies. The analysis of the strategy's transportability across Italy's internal and external colonies, further blurs canonical binaries that define imperial-national relations, i.e. center-periphery, colonizer-colonized.

Made in Hong Kong? Land, Laboratory, and Colonial Comparisons of the Third Plague Pandemic
Y. L. Lucy Wang, Columbia University

In 1894, outbreaks of the Third Plague Pandemic (1894–1960) converged in Hong Kong and spotlighted the British Crown colony's status as an entrepot for both populations and ideas. Not only were plague cases exacerbated by bustling maritime activity, but the disease emergency also brought an international bevy of medical experts—so-called microbe hunters—to Hong Kong. French, British, and Japanese bacteriologists with recent experience in Indochine, India, and Formosa worked on-site in Hong Kong's plague-stricken areas and eventually uncovered the bacterial mechanics of plague transmission. Swiftly in response, Hong Kong authorities reclaimed land, built a new government laboratory on said land, and issued a comprehensive building code, all in the fight against these newly clarified microscopic foes. Aligning with the scholarship of Michael Vann and Sonali Dhanpal, who have examined plague's Indochinese and Indian histories and highlighted the blindspots of direct rule and land-speculation, this paper argues for an emphasis on contingency, rather than all-knowing expertise. After all, neither bacterium-carrying rats nor unseasonable weather discriminated in whom or where to target. Positioning Hong Kong's events during the Third Plague Pandemic as both localized and universally catalytic, this paper proposes a framework for comparative histories of colonial architecture, one that shifts the focus away from colonial experts and towards the environmental and social conditions in which they worked. Their gaps in knowledge exposed a core feature of colonial expertise: that within the same regions or networks, spatial conditions often precluded the direct transference of architecture—in forms and techniques—from one place to another.

Modern Imperial Identities, Cultures of Display, and the 'Public' Recreation Spaces of Nineteenth Century Paris, Cairo and Istanbul
Berin Golonu, University at Buffalo

The urban public park of the nineteenth century may have emerged as a reform concept to remediate the ailments of industrializing cities, but it also served as a moralizing landscape that shaped public behavior. When the Victorian park or Haussmann-era promenade became a colonial import, it similarly aimed to impose a disciplinary order on public space, but under the premise of serving a "civilizing" mission for populations under colonial rule. This talk asks why the leaders of two non-European colonial powers—Ottoman Sultan Abdülaziz and Viceroy Ismail of Egypt—imported the landscaping of the Haussmann-era urban park into their capital cities starting in the 1870s. By engaging in a triangulated discussion between Paris's promenades, the Ottoman municipal gardens of Istanbul, and Cairo's Ezbekieh park, it demonstrates the ideological role that these "new style" public recreation spaces played in fashioning modern imperial and national identities. The historical references in their landscape designs and architecture were not only linked to the more longstanding aesthetics of the picturesque replicated in Orientalist travel narratives, but were also products of new cultures of display, from the world expositions to photographic practices. A comparison between the activities promoted in the new gardens and parks and the ways in which various segments of society occupied Istanbul's and Cairo's more longstanding public spaces reveals that the new spaces only catered to bourgeois and elite segments of society. While this contributed to greater class segregation, it ultimately undermined the gardens' widespread impact as a

disciplinary tool.

The Architecture of Imperial Institutes: Comparing the Nerve Centers of Empire
Carter Jackson, Boston University

In May of 1893, 20,000 people crowded the streets of London to observe the opening of the Imperial Institute (Fig. 1). This immense building complex housed a library, laboratories, reading rooms, intelligence offices, and galleries displaying natural and industrial objects from each colony arranged as a Mercator projection of the British Empire. It was intended to be a center for intra-imperial research, socializing, and deal-making, but less than ten years after it opened, interest waned. The building was subdivided, and by the early 1960s it was demolished, save for its bell tower, to allow Imperial College to be constructed on its site. Since then, London's Imperial Institute has been understood by most architectural historians as a one-off and an ill-conceived failure. This paper, which emerges from my PhD dissertation, will argue that this building was not sui generis but one among other "imperial institutes" scattered throughout Britain's metropole and colonies to help streamline access to information about the Empire and promote commerce and migration. It will then compare the architecture of London's Imperial Institute to that of similar institutes in the Netherlands and Germany, specifically Amsterdam's Colonial Institute (1910, Fig. 2) and the Colonial Institute in Hamburg (1908). How did the design of these imperial nerve centers conceal and reveal information in ways that perpetuated and challenged inequities between people in the metropole and colonies? I'll conclude by exploring how the legacy of imperial institutes is visible today in the architecture of the research universities that became their spiritual successors.

Composed

EMBODIED TERRITORY: INDIGENOUS CONTEMPORARY ART IN ABYA YALA
Miguel Rojas-Sotelo, Duke University

EMBODIED TERRITORY presents the work of a generation of contemporary indigenous artists from Abya Yala (the South American continent) that have emerged in the past 30 years. They inform about situated and contextual cultural practices connected to forms of production and circulation with no parallel in the art world of the Americas. They also tell about the emergence of artistic practices related to the recognition of indigenous peoples due to state transformations and historical struggles that have found fertile ground in recent years. The presentation will share the work of at least a dozen of those visual producers (installation, photography, painting, sculpture, new media) featured in the book of the same title published in Spanish as Territorio Encarnado (2023).

From Automatism to Autodidacticism: Culture and Spontaniety in Self-Taught Art
Joyce Cheng, University of Oregon

In 1948, the surrealist poet André Breton and artist Jean

Dubuffet co-founded the Compagnie de l'Art Brut, intending to collect and exhibit works and objects by untrained, "isolated" individuals that they believed to exhibit a spontaneity and originality unseen in the works of professional artists. Amateurishly made or incomplete, these productions are brut ("raw" or "crude") according to Dubuffet due to being unprocessed by education and culture. But this fantasy of an art without culture would prove illusory; Hal Foster has recently charted Dubuffet's gradual disenchantment until finally admitting in 1968 that "the man without culture...doesn't exist." In this paper, I will suggest that Dubuffet's disenchantment is anticipated by Breton and the surrealists' prewar reception of naïve and outsider art, which they saw as ingenious but in no way antithetical to culture. While both perspectives seek to universalize socially marginalized or unrecognized forms and expressions, I will show that Dubuffet's idea of the absence of culture is distinct from the surrealists' conception of naïve and outsider art as displaying the foundations of culture in ways comparable to poetry and mythology. Dubuffet's hegemonic conception of culture as synonymous with discipline also differs from the surrealists' pluralistic view of cultures as potentially creative, as evidenced by Breton's frequent references to nonwestern societies that collectivize rather than simply repress forms and expressions associated with madness and disability. Finally, I will analyze the implication of both perspectives for the contemporary reception of outsider art outside Europe and for art-therapeutic practices.

Confronting the Legacy of New Deal Art in the Twenty-First Century

Chairs: Mary Okin, Living New Deal; **Erika Doss**, The University of Texas at Dallas

At the height of the Great Depression, a five-month pilot program called the Public Works of Art Project (December 1933 - May 1934) initiated an unprecedented era of federal work-relief for unemployed artists. Producing over 15,000 works, its success led to artists being hired by other federal public works programs (WPA/FAP, PWA, CCC, etc.), which collectively funded hundreds of thousands of additional artworks alongside art classes, films, exhibitions, archives, and other affiliated projects. Ninety years later, the New Deal legacy continues to impact many fields and organizations represented by members of the College Art Association, encouraging critical self-reflection in the fields of American art practice, art history, and art education. This panel invites papers that explore the downstream history of unprecedented 1930s federal art sponsorship, particularly what followed from both the strides toward greater equity and inclusion that New Deal art programs fostered and the powerful individuals and institutions that resisted creating a more inclusive labor force in American art. Papers on timely topics are welcome, for instance: 1) ideological conflicts within the New Deal era, their complex legacies, and impact on twenty-first-century artists, historians, and educators, 2) examinations of histories and historiography that reflect erasure or suppression of New Deal art and its diversity, 3) controversies involving New Deal art (e.g., its subject matter, censorship, privatization, sale, neglect, and/or destruction), 4) ongoing challenges and legal disputes related to fair use or permissions to study, capture, and reproduce images of New Deal art preserved within federal and non-federal sites.

Publishing the Index of American design, 1950-2002
Kay Wells, UW-Milwaukee

The Index of American Design was a Federal Art Project that employed up to 500 artists at a time in 38 units across the country to create over 18,000 watercolor illustrations of early American decorative arts. Some of the Index's early organizers conceived it as creating a final product, a series of rigorous scholarly portfolios on the material culture of early America, while others envisioned a browsable database of images that could inspire the creative products of others. The Index is usually understood to have failed both of these aims, as the series of portfolios never materialized and the watercolors themselves became largely inaccessible as part of the collection of the National Gallery of Art (NGA). Yet the Index was repeatedly published and reproduced over the second half of the twentieth century. This paper examines four of the major efforts to bring the Index to wider attention: Erwin O. Christensen's The Index of American Design (1950), Clarence P. Hornung's Treasury of American Design (1972), Sandra Shaffer Tinkham's Consolidated Catalog of the Index of American Design (1980), and the catalogue for the NGA exhibition Drawing on America's Past (2002). The different approaches taken by these publications reflect the 1930s debates over the Index's aims as well as subsequent attitudes towards the New Deal as a whole. From a celebration of historical research and visual design to an emphasis on data collection and heroic modernism, these publications provide a snapshot of how the Index has been reconceived throughout a changing political landscape.

Disavowing Segregation: Elsa Ulbricht & the WPA Milwaukee Handicraft Project's Toy Dolls
Audrey Florey, University of Missouri Columbia

Between 1935 and 1943, the WPA Milwaukee Handicraft Project employed over five thousand categorically "unskilled" women from all ability levels, ages, and ethnic and racial identities to produce functional art-craft objects for tax-supported institutions across the nation. The Project was artistically and socially unprecedented, professionalizing American women of all identities and unifying them through a common purpose when race relationships remained contentious, resulting in the creation of objects with culturally disparate characteristics, such as toy dolls. Ranging from African American, Asian, Dutch, Polish, and more, the Project's toy dolls were distributed to preschools and served didactic purposes: to teach children about myth and poetry and how to dress themselves. The presentation of these varied American identities promoted inclusive ideologies that were historically unparalleled and remain contemporarily relevant; for example, Latin American artist, Lucia Cuba, utilized similar design elements in her 2019 production of toy dolls that drew attention to the experiences of immigrant children at the U.S.-Mexico border. At a broader level, the Milwaukee Handicraft Project's dolls reflect the exceptional social and artistic outcomes of its director and artist-educator, Elsa Ulbricht (1885-1980). She defied mandated regulations for federal relief programs and cultural politics by disavowing racially segregated workspaces and encouraging public participation. Ulbricht drew upon her education and experiences as an artist-educator incorporating modern ideals from progressive education and design theory, resulting in a distinctly democratic vision that reflects women artist-educator's institutional contributions to the modern American art world.

Toward a Critical New Deal Legacy: Handicraft and Hispano/a Art in New Mexico
Olivia Comstock, University of Minnesota Minneapolis

1930s New Deal federal art sponsorship programs have often been praised for their strides toward greater equity and inclusion in the American art labor force. However, this uncritical celebration has not adequately addressed the complicated role that New Deal programs, especially the WPA, played for Hispano/a artists in New Mexico. My paper addresses the complex legacy of the WPA in artistic training, labor, handicraft, and modernism for New Mexican Hispano/a artists. Specifically, in my project, I will look at the historiography of New Deal federal art sponsorship programs for Spanish-speaking descendants in New Mexico, to show the WPA aligned with the Anglo-lead colonial Hispanic revival in New Mexico, retraining Hispano/a artists to make handicrafts, rather than utilizing their existing

expertise in so-called fine art. I will discuss the tension between colonial Hispanic art, Hispano/a modernist artists, and the categorization of Hispano/a artists as "laborers" rather than "artists" in archival material. I will also explore the legacy of the New Deal WPA programs in New Mexico on contemporary craft forms. I argue that within New Deal era federal art programs, there was already ideological conflict between the political intention of inclusion and the practical enactment of these programs, especially with non-white artists. In conclusion, this project, by closely examining the historiography of New Deal WPA programs in New Mexico, sheds new light on the complicated history and legacy of the vocational schools and WPA art activities for Hispano/a artists.

Designs for Democracy: The People's Art Center of St. Louis
Jessica A Baran, Washington University in Saint Louis

The community art centers established across the U.S. during the WPA Federal Art Project are critical but largely under-analyzed exemplars of vibrant social infrastructure generated by the American cultural front of the 1930s. Providing pivotal and unprecedented support for local communities to form arts cultures on their own terms, the art centers had an especially profound impact on African American communities, for whom many centers were specifically created. The People's Art Center (PAC) in St. Louis, which was established through FAP funding in 1942, is singular in that it is considered the first desegregated art space in the city and the only among the national art centers founded on a racially integrated mission. Situated in a city whose history has been radically shaped by its racial tensions, the PAC aimed to unite people across "class, color and creed" via independent, nonprofit arts programming that engaged both St. Louis' Black community – artistic and political – and its emergent art scene at large. Using extensive archival research, this paper recovers a portion of the PAC's story – from its progressive origins in the 1940s through its postwar flourishing in the 1950s and its ultimate dissolution amidst the explosive civil rights conflicts of the 1960s – paying close attention to leadership and funding disputes as they ran parallel to urban dislocation and "renewal" projects within its physical vicinity, which, combined with the polarized perception of escalating local Black activism, were perhaps responsible for the center's end and absence from dominant histories.

Cultural Property: Lost and Found
Monica Steinberg, University of Hong Kong

The return of missing or stolen cultural heritage items is headline news when the objects are highly monetized creations such as the gilded coffin of Nedjemankh or a trove of paintings by Gustav Klimt. Yet, the market circulation of federally funded Depression-era artworks realized under the auspices of programs such as the Works Progress Administration's Federal Art Project receive less attention. These early twentieth-century artworks are colored by a paradox of property ownership. Their initial allocation and distribution as loans rather than gifts allowed their title to remain with the government. Yet the dissolution of the WPA

and the lack of maintenance, records, and assertions of ownership meant that many such works were lost or destroyed, or they were 'saved' from loss or destruction by private individuals. This liminal property status is the topic of consideration here. Under discussion are both historic examples of such property circulation, as well as contemporary explorations and interpretations of it. This is a situation wherein many artworks continue to exist due to the stewardship of private organizations and individuals, yet the legal title holders of such property lack the means to demand their return.

Connecting Performance Works

Chair: **Daniel Spaulding**, University of Wisconsin, Madison

Learning from the Russian Avant-Garde: Constructivists and their Devices of Estrangement
May Khalife, Miami University of Ohio

This paper reveals the Russian avant-garde Constructivists' claim for a new experience of art by exploring the literary Formalist devices of estrangement developed by Viktor Shklovsky. Two case studies provide insight into the Constructivists' approach: the collaborative publication About This (Pro Eto, 1923) developed by the poet Vladimir Mayakovsky and the artist Aleksandr Rodchenko, and the artist and architect El Lissitzky's Cabinet of Abstract Art (Kabinett der Abstrakten, 1928) in Hannover's Landesmuseum at the invitation of Alexander Dorner. Their artworks set forth a novelty in perceptual and tactile dimensions of art by moving away from a representative and symbolic approach to art. They promoted an embodied perception of pictorial surfaces and exhibition spaces. Their engaging contributions focused on destabilizing the familiar and the corporeal experience of the participants to restore the tactile dimension of the art works. This paper examines the simultaneous reading of the poem and the photomontage (publication) versus the experience of space and the installation of the abstract expressionist paintings (by Piet Mondrian, László Moholy-Nagy, Mies van der Rohe, El Lissitzky, etc.). Both media conflated the inhabitable space with the two-dimensional abstract forms using the conceptual and cognitive device of estrangement. In Pro Eto, the fragmentation of structural materials broke the uniformity of perception and restored the awareness and the "feeling for matter." Similarly, the destabilization of the perceptual field in the cabinet's design elicited the engagement of visitors in exhibition spaces. This paper highlights the audience's perception of visual art works in literature and architectural design.

Performance and The Body in the Early Modern Antwerp Kunstkammer: A Case Study
Elizabeth Weinfield, The Juilliard School

A portrait of the Antwerp merchant Duarte family, painted by Gonzales Coques around 1650, features the composer Leonora Duarte surrounded by instruments and objects from her family's Kunstkammer. In the Duarte home, like in that of

many other merchant musicians, performances would have taken place in these galleries, amongst international visitors and the objects in the family collection. The painting's resemblance to the Antwerp-based genre of paintings depicting and advertising Kunstkammern signals that Duarte, too, is a crucial object of display, a fact that sheds light on the pride of place that high culture, musical performance, and she, herself, held in the family. Material analysis of the Kunstkammer can provide critical insight into the education, social standing, or aspirations of its owners. The painting is thus a testament to the family's investment in empirical observation, as well as proof of the specific connections between observation and social status that are encouraged by the semi-public space of domestic performance. An analysis of Duarte's Sinfonia No. 3 as a "musical Kunstkammer" reveals how points of difference are displayed in ways that resemble the internationality of the collector's cabinet. Reading the score as a visual artifact, I discuss how Duarte's juxtaposition of homophony with imitation creates space in her work from which to observe surroundings, notably setting other musical elements in relief. My performative analysis thus investigates how the object of sound moves from the musical score to Duarte's body, complicating our knowledge of early modern practices of collecting and display.

"Live Art" at the Periphery of the Art Scene in China
Yu-Chieh Li, Lingnan University

This paper investigates the differing politics of liveness that have emerged from international networks of live art festivals since the 1990s. Such platforms, especially in Asia, cultivated rigorous exchange and collaboration among international artists who predominantly practiced outside of the White Cube and Black Box. By analyzing various approaches to liveness in the practices of Beijing-based artists Chen Guang, Chen Jin, and Hu Yifei since 2000, the author contends that, while the concept of live art evokes classical and even patriarchal interpretations of performance in Europe and America, it has also created a platform and network that allows freedom of expression and a distinct aesthetic specific to the local contexts of art making in China. To that end, the current analysis will concentrate on the economy, the documentation strategy, and the ways live art relics have been circulated and exhibited in China. The self-organized live art festivals also show two limitations: first, the mental activities emphasized by artists cannot be directly communicated through the live; and second, limited financial support remains an impediment to the development of live art into larger-scale programs or their connection to other contemporary art scenes. These factors continue to be significant barriers to the institutionalization of live art, while also maintaining the criticality of such practices as anti-center and anti-authority.

Meditations on Gun Violence: Edward and Nancy Kienholz's "Still Live" Tableau and Drawings
Lauren Graber, L.A. Louver Gallery

In 1974 in the shadow of the Berlin Wall, American artists Edward and Nancy Kienholz produced and exhibited at the Academy of Fine Arts the most dangerous participatory

tableau of their collaborative oeuvre. Titled "Still Live," the Kienholzes constructed a furnished living room environment within which a participant sat 6 meters from a black box gun mechanism containing a live cartridge controlled by a randomized timer. The artists did not know when the timer would trigger the gun mechanism to fire the bullet at the seated individual. Participants were required to sign a waiver acknowledging their consent to risk their lives in the tableau. The Kienholzes also created four related assemblage works each titled "Drawing for Still Live" which function as conceptual mediations upon specific aspects of the larger tableau. This paper interrogates the repeated presence of gun violence in the artworks of Edward and Nancy Kienholz, which I argue can be contextualized by the dramatic rise of shooting deaths, assassinations, plane hijackings, and state violence in the United States and divided Germany during the Cold War. During the exhibition the West Berlin police confiscated the gun mechanism and charged Edward Kienholz with illegal possession of a firearm and attempted homicide. Through an investigation of court records, I argue the termination of the criminal case by the U.S. Ambassador was a contentious geo-political maneuver that called into question the judicial and criminal powers of West Berlin government institutions regulated by both the West German constitution and the occupying Allied Powers.

Contact, Consumption, and Cross-cultural Conversation Across 15th-19th Century Landscapes

Literati Lifestyle and Cross-cultural Perception: A Red Cliffs Bowl from the Hunterian Collection
Yunong Wu, University of Glasgow

This paper investigates Qing China's urban life in general and the literati lifestyle in particular as exemplified by a porcelain bowl. From the Hunterian Collection in Glasgow, this high-quality blue-and-white ware with 'Red Cliffs' decoration was produced in Jingdezhen and was attributed to the Kangxi (1662-1722) period. Derived from poet Su Shi's celebrated proses, the Red Cliffs theme lingered in Chinese culture for centuries representing literati aesthetics. The 17th century witnessed this subject becoming an iconography of porcelain decoration in mass production for domestic and overseas markets, notably the Red Cliffs bowls, accompanied by mediocre quality and mundane features. The Hunterian bowl, however, is an exceptional example of its kind that rekindles the spiritual pursuit connected to the depicted theme. Besides the exquisite appearance and refined artisanship, a colophon also distinguishes this bowl from earlier examples, indicating it to be a scholar's object. The Hunterian bowl symbolizes a transcendent level of experience appreciated by its owner, combined with Chinese philosophical unity when viewed solely and multisensory perception when placed in a studio setting. The latter resonates with the Western consumers' reception of similar objects, captured by Jacques Linard in his two paintings both entitled Les cinq sense.

Clothing as Cartography of Culture: European Costume Books and Japanese Namban Screens
Julie James, Washington University in St. Louis

Japanese namban folding screens, produced during the so-called "Christian century" (1549-1650), are a rich source of information about early modern encounters between East and West. Often studied as a means of understanding the Japanese reception of European art, style, and ideologies, namban screens portray a myriad of scenes relating to life in Europe as well as day-to-day interactions between European merchants and missionaries and the Japanese public. These painted screens focused on life in Europe both as a didactic tool and for the pleasure of appreciating the foreign civilization. Not unlike namban screens, costume books were also intended to educate readers on the diverse habits and customs of faraway places. Beginning in the mid-sixteenth century, costume books illustrated local fashions in Europe, with later editions including dress from around the world. In its ordered and orderly fashion, the costume book neatly presented the world to its readers as if they were flipping through the pages of an atlas. This paper will present namban screens not as the product of European "influence" on Japanese artists, but rather as global objects produced by Japanese artists, trained by Jesuit lay brothers, who synthesized aspects of both European and Japanese costume and culture to create an entirely new object, readable by all. Costume was a powerful visual language that Japanese and Europeans each used to situate themselves in their global moment, culminating in the production of new ways to visualize the people of the world.

Splashed Ink and Cloudy Mountains: Sesshū's Creation of a Literati Landscape in Late Medieval Japan
Steffani Bennett, University of Wisconsin Madison

The splashed-ink landscape appeared in fifteenth-century Japan as a new modality of painting characterized by its planar, gesticular application of sumi ink to paper. While claiming roots in an earlier tradition of Chinese painting, the technique's most important representative for Japanese painters was the Southern Song (1127-1249) monk-painter Yujian. Only a few Japanese artists embraced Yujian's splashed-ink mode; foremost among them was the seminal medieval painter Sesshū Tōyō (1420-ca.1506). Indeed, over Sesshū's long career the splashed-ink mode emerged as one of the artist's signature styles. Unlike other landscapes styles for which the Japanese painter is known, the splashed-ink mode has traditionally been understood as little informed by Sesshū's travel to China in 1467. Indeed, Yujian was a largely forgotten figure and his splashed-ink style virtually obsolete in the painting scene that Sesshū encountered on the continent. This presentation readdresses this fundamental dimension of Sesshū's practice by examining how the formal consistency of the splashed-ink style in Sesshū's oeuvre belies the painter's conscious recoding of the technique's semantic implications in his post-China career. Sesshū, I argue, reinvented the splashed-ink style as an effective medium through which the professional Japanese painter could project himself as an amateur literatus artist by transmuting the splashed-ink

landscape of the past into the cloudy-mountain landscape of the present. In so doing, this paper probes the seemingly invisible ways in which interregional contact in medieval East Asia can and must be excavated from the visual record.

Garden-variety imperialism: Glasshouses and empire as art moyen
Emily Mangione, The Graduate Center, CUNY

My contribution considers the early nineteenth century British suburban glasshouse and its associated aesthetic and cultural practices. Such structures represent an architecture at once physical, social, and epistemological for cultivating global "exotics" within an artificial environment adjacent to, but never part of, the domestic sphere. The mass-market glasshouse and its imaginary in popular circulating media open questions of who participates in practices of empire-, nation-, and race-crafting and to what ends. While glazed structures for the conservation of flora existed well before this key moment at the inauguration of Britain's imperial century, industrial innovations combined with increased access to capital on the part of a growing middle class fueled a mass-marketing of the form and its commensurate performances of whiteness as a category imbricating class and ownership of land as a unique form of property. The suburban glasshouse acts as a vehicle through which empire becomes a mass cultural intervention, and it emerges as part of a larger cultural shift charting new political cartographies of consumption and empire and remapping what ownership of Britain's increasingly expansive colonial properties looks like. Reexamining the origins and legacy of such seemingly innocuous structures today—and doing so not within the traditional narratives of modern architecture's turn toward supposed structural rationalism but rather the aesthetic practices of empire—is essential to avoid exacerbating and reduplicating inequities of power and violences that have left large swatches of the formerly colonized world and its peoples to shoulder the disproportionate costs of environmental exploitation.

Contested Art Histories and the Archive in Britain and the British Empire

HISTORIANS OF BRITISH ART

Chairs: **Yuthika Sharma**, Northwestern University; **Holly Shaffer**, Brown University

Art histories are shaped by the archives on which they are based; this panel asks us to question the history of British Art as a field as well as how the stories within it are told through or against archives. It asks for new methodologies and approaches that engage with and destabilize British archival histories to recover the agency of non-dominant artistic forms and ideas in shaping notions of British art. Are there subjugated art historical knowledges that emerged in relation to or in contestation with dominant archival narratives of individuals and institutions in Britain and the British colonial world, such as in relation to enslavement, class, ethnicity, gender, religion, materials, environments? How might they reveal the importance of ritualistic, performative, multilingual, multi-sensorial, and non-textual ways of archival thinking that informed perceptions of British art? At the same time as the panel seeks papers that reveal varied types of archival histories from diverse regions, the panel also calls for problematizing the archive's canonical art histories that privileged a particular view of art over subaltern ways of knowing and creating art. We encourage participants to engage with new ways of thinking and conceptualizing the art historical archive as both material and imagined history that can question and reconfigure notions of British art during the age of empire.

The Portrait as Counter-Inventory: Maharani Jind Kaur by George Richmond

Adam Eaker, The Metropolitan Museum of Art

On April 26th, 1861, an aide-de-camp to the Governor General of India drew up an inventory of some 525 items of jewelry that had been plundered by the British from Maharani Jind Kaur, deposed regent of the Sikh Empire, more than a decade before. The inventory, a prelude to the jewelry's restitution to Jind Kaur that same year, provides a disembodied and impersonal stock-taking of necklaces and bracelets. A very different inventory of many of the same items occurs in a portrait of the maharani painted by George Richmond shortly after the jewelry's restitution. The portrait, commissioned by Jind Kaur's son Duleep Singh and exhibited at the Royal Academy in 1865, commemorates not only the restitution of jewels but also the reunion of mother and son, who had been separated by British authorities for over a decade. This paper examines the restitution of Jind Kaur's jewels and Duleep Singh's commission of her portrait as acts of resistance to British colonialism and the dispossession it entailed. While the theft of the Koh-i-Noor diamond from Duleep Singh figures frequently in accounts of British India, Duleep Singh's agency in reclaiming his patrimony and commissioning or collecting portraits of his family has been much less studied. This essay draws on a range of archival sources, from India Office memoranda to George Richmond's diaries, to reconstruct the politics

behind the commission of Jind Kaur's portrait. At the same time, it argues that Duleep Singh's collecting and patronage established a counter-archive to imperial bureaucracy.

Emerging from the Shadows: Enslavement and Art's Histories

Sarah Thomas, Birkbeck, University of London

A conventional provenance history of a work of art provides us with a bare list of names (owners) and dates (of sale). Feigenbaum and Reist have argued that provenance has the potential to be recognised as a 'shadow social history of art', one with the power to make a profound impact on the way art is perceived and understood (Provenance: An Alternative History of Art, p.3). This paper responds to their provocation by interrogating the 'life' of a painting, Parmigianino's Virgin and Child with Saint John the Baptist and Mary Magdalene (c1535-1540) (Getty), bought in 1772 in Rome by John Taylor and subsequently inherited by his son-in-law, George Watson Taylor. Both men were absentee slaveholders living in London, part of an elite coterie of British art collectors buying and selling art whilst simultaneously managing enslaved people in Jamaica. The paper allows us to reflect on the unsettling parallels between the commodification of art and human beings, and the attendant archives of art history and enslavement (whose obfuscatory and destructive silences scholars such as Hartman and Fuentes have interrogated in recent years). What annotated sales catalogues remind us of, disturbingly, are the hand-written inventories of human beings: enslaved men, women and children, each carefully itemised and numerically valued. The paper leads us to a better understanding of the entanglements between the global art and sugar markets during a volatile period in Britain's history. Significantly, it also offers new narratives which have the potential to recover the quotidian lives of the enslaved.

Faces without Names: Sitters of Color and Archival Silences

Jessie Park, Yale University Art Gallery and **Catherine Roach**, Viriginia Commonwealth University

A man of African descent gazes intently upwards, silhouetted against a dramatic clouded sky. We do not know the status of this man, whether he lived enslaved or free, because we do not know his name or history. But we do know that the expansion of the British empire, fueled by the trade in human beings, brought him to London, and thus to the studio of Sir Joshua Reynolds, where this image was created in the late eighteenth century. The gap between the force of this image and the paucity of archival information about its subject illuminates a wider phenomenon of erasure. In the absence of secure historical data, the subject has been identified as a servant of the artist, the contemporaneous Polynesian traveler Mai, or Francis Barber, heir to the writer Samuel Johnson. But it remains an object in search of a name, a subject in search of a biography. This paper uses this picture as an entry point into a wider discussion of sitters of color and methods for redressing–or highlighting–gaps in the visual and historical archives.

British Insignia in the Western Niger Delta
Graham Stopa

A silver-headed staff featuring the royal arms of Queen Victoria was manufactured in England in 1884 and presented to the last Governor of Benin River, Chief Nanna Olomu, by British Vice Consul David Blair in 1885. Nanna Olomu was an immensely powerful palm oil trader in the Western Niger Delta (present-day Nigeria), who the British defeated in the 1894 Ebrohimi War, the "Benin River Punitive Expedition." Taking Nanna Olomu's staff as a point of entry, this paper shows how West African social elites and colonial agents used British insignia to negotiate power relations in the nineteenth century. Through an interdisciplinary approach, this paper contextualizes the colonial archive with insights from pre-colonial sources, oral histories collected from descendent communities, and visual analysis to reveal strands of continuity that reframe contested histories from the British colonial period in West Africa.

'I Am a Prince at Best, a Thief, a Stable Boy More Often Than Not' – Michelle Williams Gamaker's Affective and Fictional Re-Figuring of Sabu's Cinematic Archive
Elisabetta Garletti, University of Cambridge

This paper explores personal and affective modes of archiving in Michelle Williams Gamaker's artistic practice that is committed to countering the orientalisation of actors of colour in the 20th century British and Hollywood tradition of empire cinema. More specifically, this analysis focuses on the artist's engagement with the figure of Sabu, an Indian actor whose presence in the cinematic archive is trapped into tokenising roles. In my analysis I consider how, by employing a mode of critical fabulation, Williams Gamaker fictionally re-engages with cinematic representations of Sabu to re-write the oppressive archive of images that defines the actor's enduring legacy. First, I emphasise the role that affect plays in such a mode of archival interference, positioning Williams Gamaker as a fan, and drawing from Catherine Grant theorisation of fandom as an affect that enables a subjective and emotionally driven mode of engagement with the past that combines scholarly attention with desire. Secondly, I address the aspect of collecting involved in Williams Gamaker's re-appraisal of Sabu. For several years, the artist collected paraphernalia related to the actor that are often featured in her exhibitions. I consider how such a forensic investigation in Sabu's speaks to a desire to reconstruct the actor's complex individual history against his mainstream objectification. I finally contextualise Williams Gamaker's processes of fictional re-telling and personal collecting in relation to Françoise Vergès' theorisation of decolonial curating practices that draws the attention to aspects of imaginary reconstruction, storytelling, and personal involvement, to propose an alternative model of archival practice.

Collecting with the (Cultural) Cannibals: Andrea Carlson's Examination of British Imperialism in "Vaster Empire"
Olivia Murphy, University of Oklahoma

In this paper, I utilize Vaster Empire (2008), a mixed-media artwork by Native American artist Andrea Carlson (Grand Portage Ojibwe), as a case study to illustrate the contexts for Carlson's engagement with "cultural cannibalism" and interests in the collecting practices of Western art museums. Created to exhibit at London's October Gallery, Vaster Empire contains several references to the British Empire, including its British Museum and the Second Boer War. Throughout the artwork, a handful of museum objects from the British Museum, including its Crystal and Deal Warrior skulls, are scattered in a fantastical landscape. Surrounded by spoils and placed in a desolate setting, the two skulls appear to discuss the triumph of their imperialism while leaving viewers questioning the cost of such success. Known broadly for obtaining and keeping objects that their original cultures demand to be returned, the British Museum has presumed immense authority to retain and tell these objects' stories. With her inclusion of artifacts from the British Museum's collection in Vaster Empire, Carlson examines cultural conflict in the form of cannibalistic museum acquisition policies and the costs of colonial victories; (settler) colonialism in Europe and North America results frequently in damaged and destroyed resources, whether that be Indigenous peoples or their land. While commenting upon the cannibalistic acquisition practices of the British Museum, Carlson calls out and dismantles culturally consumptive actions by the British Empire, overall. As a result, she questions not only the perceived authority of museums but also the costs of perceived Western "progress."

Copies That Talk: New Perspectives on East Asian Painting Tradition

Chairs: **Anran Tu**, University of California San Diego; **Yifan Zou**, University of Chicago

Discussant: **Chelsea H Foxwell**

Copy-making plays a variety of roles unique to the painting traditions of East Asia. Xie He's "Six Laws" (c. 550 CE) of Chinese painting—an influential text across East Asia—has one law that emphasizes the importance of "transmission by copying." Making copies and imitating the style of earlier masters have been crucial means of self-training for artists, as well as important ways to preserve images and classic styles, and establish genealogy. Consequently, museum collections of East Asian paintings abound with copies that invite new methodological frameworks for further interpretation. In the past decades, art historians mainly approached "copies" as either tools to authenticate originals or with macrohistorical concerns regarding lineage, canon formation, and antiquarianism. In contrast to these two approaches, this panel aims to examine copies and the artist's "reproductive hand" from a micro-historical and object-centered perspective. The goal is to unfold the conditions of their production and reception so as to reveal the art-historical agency of copy-making. The papers in this panel will address, but not limited to, the following questions: How can close copies help map out artists' working processes beyond the general framework of workshop practices? In what way did the practice of copying complicate authorship and authenticity in East Asian painting traditions? How was a specific type of "copy" consumed in relation to the culture of collection and connoisseurship? How do "copies" embody the social context or historical consciousness of the time of their production? Cross-cultural comparison on copy-making in Chinese and Japanese pictorial traditions.

Pronounced in Repetition: Innovation and Authorship in Xia Yong's Iconic Tower Paintings
Yifan Zou, University of Chicago

At least fifteen ruled-line architectural paintings can be reliably attributed to the Yuan dynasty painter Xia Yong. Most of them feature related compositions depicting specific timber towers adorned with dense blocks of inscription. As Xia is absent from contemporaneous textual accounts, the apparent similarity among his paintings is often considered a passive visual outcome, prompting efforts to reverse engineer his working methods. The application of a modular system is one aspect that has been commonly discussed. Another aspect pertains to the relationship between multiple versions of the same composition and the practices of professional painters' workshops. However, these approaches only scratch the surface of his artistry, leaving deeper thematic inquiries unanswered—particularly concerning the rationale behind his focus on specific pavilions and towers. This study first redirects attention to Xia's consistent visual signature—architectural lines and textual brushstrokes rendered as thin and dense as the silk

thread composing each painting's surface. Some brushstrokes would have primarily relied on the painter's dexterity and control of his bare hands. I will thus argue that maintaining such a level of precision across multiple copies should be considered a hard-won visual feat. The capacity to repeat is therefore a claim of distinct authorship. Building upon this technical virtuosity, the paper presents a fresh perspective, framing self-replication as a proactive and multifaceted visual strategy employed by Xia Yong. Through meticulously duplicated compositions and a shared visual grammar, Xia brings forth an unprecedented painting theme: the portrayal of iconic towers (minglou 名樓) to the history of Chinese painting.

Copy as Creation: the Case for an Invented Tradition of Famous-sites Painting
Elizabeth Kindall, University of St. Thomas

I suggest the agency of copy-making informed the creation of Suzhou's famous-sites painting tradition. The renowned 15th-century scholars Shen Zhou and Wen Zhengming have long been regarded the progenitors of the famous-sites painting tradition that proliferated in the 16th century. Their painted landscape elements and perspectives were believed to have formed the template used by later painters of Suzhou sites, so the tradition appeared to have developed from their original works. I invert this scenario to propose that invented copies attributed to these two masters were used to create a lineage of famous-sites paintings. In this hypothesis, followers of both artists not only created paintings under their own names, but also as quasi-originals of the two masters, which were then copied by other artists. Of import in this invented tradition is what Joan Stanley-Baker calls "functional authenticity." "Quasi-original," "altered," and "accrued" copies associated with Shen Zhou and Wen Zhengming defined the tradition for later painters (and art historians today). I introduce the complexities of authorship and authenticity in relation to 16th-century Suzhou famous-sites painting. Then I outline the object-centered evidence for a lineage of famous-sites painting. Evidence points to two interrelated groups as having activated this painting movement. The first is an influential coterie of Suzhou connoisseurs that included Qian Gu and Wang Shizhen. The second is a set of industrious lesser-known Suzhou painter-artisans. Finally, I discuss the importance of "functional authenticity" in the culture of copying as part of followers' concerted efforts to construct the fame of their masters.

Repetition, Performance and Difference: Copying and Originality in Japanese Literati Painting Practice as Understood through Interpictoriality.
Paul Berry

Employing interpictorial analysis, the significance of repetition, performance and difference are revealed to be essential components of the literati painting tradition. Developed from aspects found in the work of Bakhtin, Kristeva, and others, this use of interpictoriality examines the complex relationships among art works to reconfigure the interpretation of objects and their significance. The discussion focuses on Japanese literati paintings by

Yamamoto Baiitsu (1783-1856), Nukina Kaioku (1778-1863), and Tanomura Chokunyū (1814-1907), all related to a 1643 landscape painting by Yang Wencong (1597-1645) created in the style of Shen Zhou (1427-1509) working in the manner of Ni Zan (1301-1374). The meaning of the involved relations between these works, stretching from fourteenth-century China to Meiji era Japan, are used to question common assumptions involved in considerations of "copying" and "originality".

Model, Archive, or Knowledge Embodied: Jin Cheng's Copy of the "Seeing Large within Small" Album
Anran Tu, University of California San Diego

Among the Beijing artists during the early twentieth century, Jin Cheng (1878-1926) stood out for his remarkable skill in faithful copying famous masterpieces. More than fifty of his extant paintings on record are exact replicas of renowned works from the past. This paper centers specifically on Jin's 1916 reproduction of the "Seeing Large within Small" album, attributed to Ming-dynasty master Dong Qichang. This album is compiled of reduced-sized copies of 22 paintings from Song- and Yuan-dynasty masters who were considered as exemplars of the Southern school. By examining Jin's artistic response to Dong's Orthodox school in his copy of the "Seeing Large within Small" album and its influence on his later practices, this paper proposes a reconsideration of copying or imitating past paintings during the republican era beyond the existing framework of cultural conservatism or antiquarianism. Jin's meticulously copied album demonstrates a shift in his conception about copying from pure antiquarian and connoisseur interest to a new stage of significance. This significance is two-fold: one is pedagogical, that is, to create duplications of rarely seen original works for further study; the other is empirical, namely, as an analytical process to internalize practical, material, and art historical knowledge. In such a light, the copied album registered an alternative and overlooked discourses on copying and its methodological ambition during the modern era: to "scientifically" archive, organize, and propagate cultural knowledge, which could subsequently become sources of artistic autonomy and creativity.

Creating and Existing in a Third Space to Avoid the Art of Othering

Chair: **Feather Miigwan**

As an Indigenous Artist of mixed decent I often find myself forced into artistic and academic spaces that were not created for me, or if they were then they were created in the context of othering one part of me that does not equal a whole. I am then often expected to exploit and toggle between the two spaces as needed. I propose a third space that utilizes overlapping communities with immersive and interactive technology to create spaces in which mixed, displaced individuals (and others who are often othered by the institutions we need to thrive) can create our own language of what being authentically represented means. With an eye on Indigenous Futurism and informed by Afrofuturism, I imagine decentralized digital platforms such as virtual reality, gaming engines, and self curated shows in which we could not only exist, but also find some sort of middle ground with institutions in which we are not othered by a Eurocentric lens. I welcome anyone who has experienced feelings of duality that have led to them having to edit themselves and their work in order fit into confined spaces to contribute to this panel. The ideal outcome would be to process ideas for both digital and real life third spaces for both art making and community building that empower us to participate in the world as whole individuals.

Fluffy, Puffy, and Blissed-Out: "World Softening" Through Soft Sculpture
Libby Paloma

My large-scale, highly decorated, hand-built installations use soft sculpture to create joyful encounters, gentle restoration, and benevolent utopias. Inspired by everyday objects and my natural surroundings, my installations are an invitation to enjoy a fluffy, puffy, blissful world. My recent installation, For the Starry-Eyed, For the Healers, drew inspiration from medicinal and resilient plant life in New York City, where I live with congenital heart disease. My installations have participatory elements that invite the art-goer to interact through a performative element. I have asked participants to become a part of the work through touch, rest, or by leaving an offering to add to the installation. For example, in a recent installation, Still Living (With), I recreated the view from my couch, where I spent significant amounts of time due to chronic illness conditions. For this installation, I provided a carpet to sit down on as well as an offering of a plate of soft sculpture food to interact with. In another installation, For the Starry-Eyed, For the Healers, I offered a large plush rock-like sculpture more than one person can comfortably lie on. Additionally, the entire soft sculpture ecosystem can be touched, with the instructions reading, "Sit on the rock. Listen to the rain. Touch anything with the softness of a bee's foot and the kindness of a ray of light." I create arresting pieces that expose the possibility of pleasure in softness, beauty and play.

Environmental Tricksters - PlantBot Genetics Humor and Disruption
Wendy A. Deschene

Colonialism was a comprehensive assault on indigenous lands, positioning Aboriginal artists as the oldest environmental protectors. As a proud member of the Metis Nation, a diverse indigenous community in Canada, I have reclaimed spaces that enable various forms of creative "medicine" to educate people from all walks of life for nearly two decades. At present, I am part of a collaborative duo known as PlantBot Genetics, dedicated to dismantling barriers in environmental education through the disruption of public and private spaces. Drawing inspiration from my nomadic ancestors who followed the Buffalo, I utilize a 18-foot off-grid trailer to transform any public street into a platform for positive ecological engagement and education. This mobile space has facilitated a range of events over the past decade, including public mothing gatherings addressing pollinator decline, interactive projections for insect identification, demonstrations of hydroponic and solar gardens, and the intriguing presence of robotic plants that challenge colonial-era agricultural practices. Unassuming audiences encountering these street-based events are often unaware that they are experiencing 'Art.' The whimsy and surprise of robotic plants singing and dancing transcend our backgrounds, titles, identities, and accomplishments, prompting a singular powerful question from the audience: Why? A central aim of this project is to embody the role of a Trickster, employing humor to disarm and initiate conversations that bridge all human divides. The ultimate objective fosters informative and friendly dialogues that inspire grass roots environmental actions. Creating a space for difficult environmental conversations also echo's the talking circles of indigenous governance. www.monsantra.com

Beige: Being a Half-Latino Introverted Art Historian
Andrew Graciano

This proposal is a highly personal perspective about the experience of my life and career (so far) constantly in a state of in-between, half this or that, and never fully belonging. I am not an artist, but am a tenured professor in a School of Visual Art and Design, as an art historian. I am half Puerto Rican and half Irish. My Puerto Rican (Spanish) surname sounds Italian, but is not, and that confuses everyone. I am white (Italian?) passing. My DNA is 10% indigenous Taino. But the Taino are extinct, they say. My research specialty is European art, 1700-1900, especially British and Dutch art and science connections. --the culture of the colonizers. "Can you teach Latinx or Latin American art?" is a question I would get in interviews. As though I'm born with that knowledge. "You don't look Puerto Rican," is something I have heard a lot. I speak Spanglish. On demographic forms, I have to ask myself, is 'Hispanic' a race or is it an ethnicity? Depends on the form. What about my African DNA, my enslaved ancestors? I constantly exist in a space in which I am not white enough, not Latino or brown enough, not extroverted enough, not memorable enough, not Puerto Rican enough... I am beige. And beige is the gray of browns.

Too light to be brown. To dark to be white. Too dull to be colorful. The color of half-brown introverts.

Creative Intelligence: The Future of AI in Design Education

Chair: **Christopher J. Moore**, Concordia University

The integration of artificial intelligence (AI) into design education is a growing area of interest for educators, students, and industry professionals alike. The potential benefits of AI in design are vast, including enhancing creativity, automating repetitive tasks, and facilitating design decision-making processes. However, the implementation of AI in design education also poses significant challenges, such as ethical concerns, the need for new pedagogical approaches, and the potential loss of traditional design skills. This session features presentations that address progressive strategies to embed AI in design curriculum that problematize and reconcile the use of new technologies in the production of creative outcomes. The presentations provide case studies for how AI has been be used to enhance and augment design education, enabling students to develop the critical skills and knowledge they need to thrive in an increasingly AI-driven world. The objective of this session is to initiate dialogues focused on the opportunities and challenges that lie ahead in shaping a future where AI is a positive force for design innovation and education.

Towards a method for co-designing: embracing and interrogating AI through a design education research project
Mary Y Yang, Boston University

As artificial intelligence (AI) permeates our daily lives and into the creative industry and design education, designers have an opportunity to experiment with and critically use these tools and technologies in new and innovative ways. Looking beyond AI, specifically ChatGPT and Dall-E, as content generators, I present a method for students to interrogate while also embrace AI as a tool for co-designing. In a project for my Junior graphic design class, I prompted my students to explore the possibilities and test the limitations of AI. They were encouraged to research a topic of their choice and then question, challenge, and define authorship and creativity in the design process when using AI. Students discovered ways to use AI as a tool to develop a personal design process to generate content for their topic. Project outcomes included illustrating a visual narrative with a storyline by ChatGPT, examining how Dall-E is biased and perpetuates stereotypes, testing ChatGPT's ethics through the "trolley problem," challenging Dall-E to design a better "I Love New York" logo than the 2023 rebrand, using ChatGPT to write breakup letters based on heartbreak scenarios, and examining if chatbots have a Myers–Briggs Type Indicator. This research project offers a method for students to co-design with AI and to encourage them to challenge, experiment with, and even embrace AI. Ultimately, the goal was to challenge students to consider the designer's role of authorship and creativity when using AI in a design process and to define their own relationship with designing with AI.

U + ME : Inclusive Discourses and Integrated Embodiment

Katherine Lambert, California College of Arts

A dynamic pedagogical shift in CCA's interdisciplinary studio curricula is exemplified by the class: U+ME: Inclusive and Integrated Embodiment. Within this interdisciplinary design studio environment, the complex interaction between the body and our material/digital environments is approached through a frame of Universal Design. The studio explores the evolution of the physicality of the body, it's adaptability to our environments/climate utilizing advanced interfaces of AI, VR, AR and robotics. As has been readily acknowledged, we are witnessing quantum leaps in 21st c. technological, biological, genomic and hybrid developments arguably holding the promise of advancements for embodied spatial experiences in our built environments. These developments hold implicit refutations and challenges to architecture, interior environments, designed objects and principles of social justice. Embedded dialogues (interchanges) amongst buildings, public/private spaces and their users insist on the realization that these symbiotic relationships are constantly restructuring our physical and cognitive abilities and cultural understandings. Universal Design advances and expands the very definition of how our bodies will be framed and rendered within built environments. This practice was originated as an agent of change, promising multi-dimensional embodiments of our physical and augmented potentialities. From the evolutionary genesis of the Disability Rights movement of 1960's Berkeley CA, to the present, robo models engineered by the imagineers of Silicon Valley and MIT – our scrutinized bodies undergo an augmented looping of platform realities contextualized within the shifting frames of space and time rendering our bodies, subject to the inherent tensions of unrelenting contestations.

/imagine: Diffusion Duping and Digital Drawing

Eilis Finnegan, Auburn University

As diffusion models and generative AI platforms have rapidly populated our lives, feeds, and speculative futures, the Environmental Design program housed within Auburn University's College of Architecture, Design, and Construction has developed a course to address the current climate for these provocative tools in the designers arsenal. This presentation will feature the work of the students from the ARCH 4970: Diffusion Duping and Digital Drawing course — a project based upper-level seminar which has implemented the use of Midjourney to help students consider generative pace, exercises in making many things in microseconds (autonomy), designing dupes, or /blending their own work (authenticity), and the transfer of these new skills in pattern recognition and curation to the various kinds of environments in which they are pursuing careers and consulting. The emergent work is emblematic of the kinds of dexterity that designers and design students today are called to have, i.e. work which touches upon scenography, systems management, archaeology, graphic and literary design, spatial practices, and many more. The implementation of AI in this course and program has allowed students to reconcile the need to maintain training in concept and design development, while also encouraging them to learn about their biases, technological and other, in addition to how they contribute influence and content to our physical, digital, and cultural environments.

University Policy on AI: Don't Say Plagiarism?

Cynthia Messenger, University of Toronto

Title: University Policy on AI: Don't Say Plagiarism? My presentation will examine the policies and discourse on AI at US universities with well-regarded art history and design offerings. University policy and practice are often overlooked but can play a central role in the pedagogical impact of new technologies. The presentation is guided by these related research questions: Is academic dishonesty or misconduct in the university context being redefined, even if implicitly, by AI? Does plagiarism mean what it used to mean? Can the term plagiarism be used for an AI-generated text or image? What is academic integrity in the context of image generation? The current policy vacuum on generative AI in higher education means that questions of principle are silently replaced by FAQs, pragmatic approaches devised by teaching and learning staff, and tips and strategies published by colleagues. The policy vacuum will also mean increased litigation, especially in the field of design. We can expect the policy vacuum to be addressed, over time, through the growing number of postsecondary centres, think tanks, and new degrees devoted to the impact of AI, especially on data security. An example of one of these initiatives is "Good Systems," with its emphasis on ethical tools, at the University of Texas at Austin. Will the design community need to advocate to ensure that its unique issues are adequately represented?

Creative Practice as Pedagogical Practice

NATIONAL ART EDUCATION ASSOCIATION

Chair: Amy Pfeiler-Wunder

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. One such tool is the research workbook. In education, they are sites for learning through visual and verbal exploration, experimentation and reflection. In art, they are tools for arts-based research that are often considered works of art themselves. Clandinin D. J. (2013). Engaging in narrative inquiry. New York, NY: Taylor & Francis. Garoian, C. & Gaudelius, Y. (2008). Spectacle pedagogy: Art, politics and visual culture. Albany, NY: State University of New York Press. Marshall, J. (2014). Art practice as research in the classroom: Creative inquiry for understanding oneself and the world, The International Journal of the Arts,13-24.

School as Material and Teacher as Conceptual Artist
Jorge Rafael Lucero

The topics of this paper are "school as material" and "teacher as conceptual artist". If school—conceptualized beyond schooling—can be thought of as material, how do artists who work as teachers (or through teaching) make that material pliable? How do they then practice with that material as conceptual artists? First, a robust material literacy must emerge. Artists' working in this manner need to generatively grapple with the materiality of school intending to find its points of resistance, softness, and pliability. In a dialogical/horizontalized setting the artist may need to learn the mechanics and logistics of being within the learning community and engaging with its stakeholders. This material learning happens alongside the artist performing a deep textual-review of the various fields that are at play in that particular artist's inquiry (e.g. local school history, contemporary art theory and practice, philosophy of education, 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
Daniel T Barney, George Mason 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/trographic 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.

Sounding Art Practice as Research (SAPAR)
Dr. Ilayda Altuntas Nott, School of Education, Indiana University- Bloomington

Creating Soundscape Albums of the Environment I will introduce Sounding Art Practice as Research (SAPAR), an iterative cycle of practice-related research. The presentation will highlight the potential of SAPAR as a pedagogical approach for developing sonic knowledge in high-school and undergraduate students. I will discuss the creative process of incorporating sounding art methods in the classroom and how SAPAR can enhance students' understanding of their environment and their relationship with it.

Critical Conversations and Incredible Book Works: An Examination of History, Canon and Critical Analysis in the Field of Artist Books

COLLEGE BOOK ART ASSOCIATION

Chairs: **Peter J. Tanner**, University of Utah; **Levi Sherman**, University of Wisconsin - Madison

Over the last six decades, the book arts and the artist book have been expanding their influence both internally, within libraries and museum collections, as well as beyond institutional and disciplinary boundaries due to their unique capacity to engage with and question metanarratives. Their unparalleled ability to initiate innovative exploration of even canonical art works and authors, and their capacity to interrogate knowledge formation in fields such as history, art history, literature, printing, critical theory, artistic praxis, book making, etc., distinguishes this field from any other. Despite the ability of book works to raise questions regarding any subject that could exist within a library's collections, the history of art has rarely engaged with the liminal space that is the homeland of book art. This session promotes the need for critical discourse around the artist book and book art from multiple perspectives.

Facing Some Challenges in Book Arts Criticism
Tony White, SUNY Purchase and **Karen Schiff**, Museum of Fine Arts, Houston

We (an artist/scholar and a librarian) have heard calls for critical discourse about artists' books for decades. We account for the metacritical question of this panel — why book arts criticism has long lacked academic recognition — by observing the field's general lack of scholarly peer review. Though remedying this lends solidity to book arts discourse, we wonder if such a shift could obscure the unique position of artists' books outside of academic power structures. Artists' books exist in a "liminal space" not only because they don't fit neatly into mainstream disciplines, but also because they are made on the margins of class, sex, and race. Costs are often low for production as well as acquisition, which supports the inclusive paradigm of the "democratic multiple." User-friendly production technologies (including, at different moments, staple- and hand-bound mimeo, photocopy, letterpress, and Risograph production, plus simple handcrafting) have magnetized low-income and historically "underrepresented and emerging artists and writers" (the Brooklyn Book Arts Fair). We see these conditions as essential and foundational to the medium, instead of as side-effects that occasion the neglect of the book arts. How might art historical writing handle these constitutive liminalities of artists' books? How can the heterodox and diverse voices of practitioners — as well as the disciplinary complexity of so many artists' books — be represented within a critical discourse that is striving for academically codified formats? In this paper, we consider several dimensions and implications of these questions rather than prescribing a definitive way forward.

Cultivating Ecoliteracy and Building Community with Artists' Books
Karen Viola

Contemporary artists who use the book form as their medium and muse use a vastly diverse array of ways of making and sharing their works for equally diverse reasons. This essay explores and contextualizes two very different examples of approaches book artists can take for the sake of the environment: one by letterpress printmaker and 'pamphleteer' Sarah Nicholls, and the other by a team of 'zinester' artists who collaborated with the Diné and Pueblo peoples of the Greater Chaco Canyon region to protest the ongoing environmental racism caused by the fossil fuel industry. The artist's book genre by its nature eludes any straightforward definition and tends to spark an inordinate amount of academic debate regarding its cultural value and place in art history. With all due respect to the scholars and critics who are devoted to building its well-deserved pedestal, this essay is not concerned with what these handmade creations are but what they can do in the face of the knowledge that our Earthly home is on fire. And how they do it. As the human species reckons with ongoing climate catastrophes and environmental justice issues, the book as an expressive, intimate, and accessible art form can be a totemic, much-needed tool for cultivating ecoliteracy and building resilient communities.

Through the Lens of Critical Fabulation: Kara Walker's Pop-Up Book Freedom: A Fable
Elissa Watters, University of Southern California

In this paper, I interpret Kara Walker's artist book Freedom: A Fable (1997) through the lens of critical fabulation. Saidiya Hartman's theory has spurred much interdisciplinary scholarship, but little in art history specifically, perhaps in part because its applicability to image-based media still demands further research. My paper on Walker's pop-up book, which has been largely overlooked to date but is particularly useful here because it integrates literary and visual elements, begins to address this gap. I suggest that using critical fabulation to interpret works of art that address histories of race and racism generates a new set of questions. Challenging standing narratives of Walker's work, I argue that in Freedom: A Fable and across her practice, Walker moves beyond exposing the violence of enslavement and ongoing racism in the U.S. to imagine not what happened but rather, to use Hartman's phrase, "what could have been." Waywardness pervades the book's prose text and silhouette images, generating multiple meanings and possibilities. Past and present elide, as do fact and fiction. The ambiguity and ambivalence that accompany errancy permeate the book's format and contents and the reader's phenomenological experience. Freedom: A Fable thus destabilizes dominant modes of history-telling and offers a counter history that defies conclusiveness and remains open-ended, partial, and unfixed. While the artist book facilitates the application of critical fabulation in art history, my paper shows that this theory offers the possibility of shifting narratives of exposure to narratives of black futurity in writings about visual arts media more broadly.

Critical Race Art History and the Archive
ASSOCIATION FOR CRITICAL RACE ART HISTORY

Chairs: Camara D. Holloway, Association for Critical Race Art History; **Jacqueline Francis**, California College of the Arts

In Subject to Display (2009), Jennifer A. González asserts that "the collection and display of bodies, images, and artifacts in museums and elsewhere is a primary means by which a nation tells the story of its past and locates the cultures of its citizens in the present." In this session, contemporary archivists' discuss their approaches to telling the narratives of racial identification and racialization—past and present. What has been collected and how has that material been interpreted? What questions do they bring to institutional systems of classification? How do they create space and cede power so that marginalized communities can access resources that support their created and managed archives? In what ways have the concerns of the humanities—analysis, interpretation, argumentation—been mainstreamed into digital humanities practice in the scope of critical race art history?

The Importance of Sigh/te
Ingrid Pollard, Goldsmiths, University of London

Ingrid Pollard's presents work that considers many distinct but closely linked ideas, including the social constructs of Englishness, race, the notion of home and belonging, or "being," community, place, encounter, national identity or nationhood, colonial histories, what is unseen or hidden and "unhidden" and more, as realised through landscape. While Pollard's multi-layered photographic works are best known to the public, hers is a wide-ranging practice that is neither easy to navigate nor easy to define. Pollard's work is also about photography as a medium and about its history, methods, materiality, and archives.

Transmedia Performance Art/ifacts: Nao Bustamante's Archival Activations
Lucian O'Connor, WU Pomona

Nao Bustamante's performance-installations reactivate critical past events with imaginative archival presentations, the development of uncanny experiential environments, and affective modes of accountability to racialized bodies in pain. Brown Disco (2023) – a memorial to the victims of the 2022 Club Q massacre – stages a giant disco ball adorned by golden-brown light, confronting visitors with extraordinary scale, meditatively-slowed dance music, and choreographies of mourning and protection. BLOOM (2021-2024) interrogates gynecology's historical experiments on women of color, as Bustamante channels their intense pain while performing on a suspended artifactual gynecology table, in proximity to displays of re-interpreted vaginal speculums and related transmedia interventions. My presentation analyzes how Bustamante grapples with difficult historical experiences and archives through performance, transmedia, and conceptualism, with an attention to racialization and the significance of flesh informed by theories of the brown commons (Moten, Muñoz, Chambers-Letson, etc). The final

discussion shares my experiences as a scholar and curator working closely with Bustamante's archives, meeting with her regularly in 2023-2024. I share my intimate engagements with the archive of her entire oeuvre, approaching its materials as documents, performative fragments, traces, mnemonic aids, indexes, narrative pieces, reusable props, historical artifacts, relational materials, haunting devices, art objects, and more (Jones, González, etc). I relay notable details about my research and pragmatic support for our collaborations, as well as our collective plans with Hugo Cervantes for interpreting and mobilizing Bustamante's archive of past performances in future curated productions.

Artist as Archivist: French Algerian Colonial History in Contemporary Art
Monique Kerman, Western Washington University

Generations after Algeria gained its independence in 1962, the truth of French colonial violence and oppression remains largely obscured in French academia, political discourse, and public monuments. Artists Zineb Sedira, Katia Kameli, and dalila mahdjoub mine various archives to uncover stories of domination, survival, and revolution. For the publication accompanying her exhibition Dreams Have No Titles at the 2022 Venice Biennale, Sedira chose a newsprint format that reproduces anti-colonial imagery and records discovered in the course of her research. In Kameli's video series, le Romain algérien (the Algerian novel) (2016-19), a street vendor, an academic, and a photojournalist present their collected postcards and photographs of France in Algeria, explaining how the images are gathered and interpreted. In her research, mahdjoub has rescued records found degrading in former government bureaus. In her works, she employs reproductions of these documents as well as applications, permits, and letters from her family's archive to explore untold French/Algerian history. In these artists' works, the archivist is a careful guardian of the historical record, as equally empowered to lock information away into dusty vaults as to bring it out into the open. The stories culled from these archives, otherwise in danger of being literally thrown upon the garbage heap of history, are reassembled in their art to serve as counternarrative to French denial and suppression. In their capacity both to make visible and validate the generational trauma of colonialism's legacy, the creative processes that produced such works can be understood as practices of (self-)care.

Un-Muting (Sonic Restitutions)
Satch Hoyt, Satch Hoyt Studio

What is Un-Muting? To Un-Mute is to reveal by giving voice and agency to that which has been silenced. To render audible, to unfurl, to unlock, to enable. To propose progressive possibilities for sonic liberation. To animate inanimate artifacts. And to question custodianship of them and to form new possibilities to display them. Un-Muting is inextricably linked to my Afro-Sonic Mapping theory insofar as it traces both early and current cartographic sonifications. Those sonic codes are pertinent to the forced migrations of Africans, who, as portals transported multiple, mnemonic networks of sound to the Caribbean basin and the Americas.

Specifically, what I term the Afro-Sonic Signifier remains in constant states of expansive flux. Music is permanently transforming our sense of society, personhood, and community. Un-Muting is, in fact, a deliberate emancipatory intervention, which offers various platforms of sonification and amplification. My primary focus is on the un-muting of African music instruments, specifically those abducted from the African continent and held in ethnographic museum collections across the world. Unlocking these archives, I offer a lens of sonic repair toward the understanding of Black history in our moment. The Un-Mutings are performed to unveil sonics which are created on instruments from the past, situated in the present tense, and focused on a vision of futurisms. I attempt to glimpse the future, which is unpredictable.

Crossroads of Visual Expression: Printing, Typography, and Tribal Traditions

Chair: **Pouya Jahanshahi**, Oklahoma State University

Bridging Traditions: Saqqakhaneh Art Movement and Contemporary Iranian Typography
Pouya Jahanshahi, Oklahoma State University

The Saqqakhaneh art movement was a 20th century Iranian artistic and literary movement that emerged in the 1960s and gained prominence in the 1970s. The movement was characterized by a fusion of traditional Iranian folk art and modernist techniques and styles, and was influenced by mystical and spiritual concepts. The Saqqakhaneh artists drew inspiration from traditional Iranian art forms such as calligraphy, miniature painting, and weaving, and incorporated them into their works. They often used unconventional materials such as discarded objects and found items in their creations. The movement was named after the Saqqakhaneh street in Tehran, which was known for its water sellers and their street art displays. The artists of the Saqqakhaneh movement were also referred to as "street artists" due to their use of similar materials and techniques. While Saqqakhaneh art movement was considered a major influence on the development of modern Iranian art , this paper expands the influence of this s School of art to the realm of graphic design and typography and brings forth the consideration that the Saqqakhaneh school of art was amongst the most influential elements towards the progress of post-revolutionary Iranian graphic design and typography. By referring to specific historic artifacts connections are made to contemporary union works of graphic design and typography. Specific case studies are brought forth to more thoroughly explore potential connections and influences on this path.

Skin to screen: Transforming the Indelible Markings of Baiga Tribal Tattoos into a Digital Typeface
Ishan Khosla, The Typecraft Initiative

Craft and language are a few activities common to humans across all geographies and time periods. Both are examples of human expression where codes and codification are used to communicate. There is a direct link between the evolution of language from images (such as cave paintings, pictograms, and tattoos)—to the alphabet. Language— whether the Mesopotamian Cuneiform (on clay) or the Gutenberg foundry (on metal)—always involved handwork as part of its construction and dissemination. This connection is central to Typecraft which works with folk craft and tribal art—such as the adivasi (aboriginal) tribal tattoo— to make digital typefaces. While language can be empowering to one group, it can also be exclusionary to another. The idea of reading is a sort of decoding while writing or inscribing can be thought of as coding. The transformation of one form of language—the tribal tattoo (godna)—encoded with meaning known only to a set of tribes—to a typeface—also encoded with significance for a larger audience. Although this gives a new form and meaning to the disappearing act of making permanent markings, it ends up also decontextualizing the tattoo from its original meaning and codifying it. In the paper presentation, I will discuss the strategies being used to make the typeface a tool to educate outsiders about the tribal community while at the same time being a useful archive for the community themselves and what this means for the field of graphic design and typography.

Afterlives of Chinese Xuānchuán huà (Propaganda Posters), 1949-1976
Sugandha Tandon, School of Arts and Aesthetics, Jawaharlal Nehru University

Although renewed interest in propaganda posters from Mao's era (1949-1976) is receiving a lot of scholarly attention from collectors and art historians, there is a dearth of research done on the afterlives of these posters, referred as a piece of ephemera, produced in certain historical contexts for a specific audience. Removed from their past and their original context, these posters are being collected and widely exhibited in the 21st century. Therefore, this paper critically examines the ongoing collection and exhibition practises of mainland China, Hong Kong and Europe. It investigates and articulates the knowledge system around these artworks by employing the framework of transexperience by Melissa Chiu. It contrasts and compares the collections and exhibition curatorship in mainland China to Hong Kong and Europe. By examining a diverse range of texts from catalogues and artwork descriptions to historical overviews, this paper explores how text engages with the visual. The study aims to engender a nuanced awareness of continuities and points of departure of exhibition cultures across nations, time and space. Furthermore, it provides a historical context within which the collections were built. The analysis focuses on authentic representation and differentiation in collections of academic institutions, which play a huge role in understanding a different culture. This work will contribute to the growing body of scholarship on contextualizing the complex trajectories of both the Chinese art market and the art world.

Fashioning Femininity: Shao Xunmei, Zhang Guangyu and Transnational Print Culture in Republican-era Shanghai
Felicity Yin

The first half of the twentieth century witnessed a profound transformation characterized by the rapid development of printing and entertainment industries. Treaty-port cities, such as Shanghai, emerged as an ideal platform for facilitating cross-cultural communication through various print media. This paper aims to examine the gender representations in interwar Shanghai by delving into the collaborative efforts between the cosmopolitan intellectual, Shao Xunmei, and the graphic artist, Zhang Guangyu. Shao, a publisher, translator, and poet, assumed the role of cultural ambassador following his European travels and studies. His endeavors transplanted European fin-de-siècle publishing culture into the Chinese milieu. His association with the circle of artist-editors served to bridge the elites and the masses, as well as fine art and commercial art. However, this contribution as well as its interfacing with the local environment have been significantly understudied. By analyzing their publication Xiaojie xuzhi 小姐須知 (What the Ladies Need to Know), this paper aims to elucidate how the book attempted to cultivate a female readership and challenged conventional roles of women. Placing this publication within the broader context of burgeoning media culture influenced by Art Nouveau and Art Deco, this study investigates how it cultivated a female readership and consciousness. Simultaneously, it sheds light on its inherent gaps and tensions that existed in relation with competing discourses prevalent in 1930s China.

Curating Pacific Art in the United States: A Roundtable Discussion

PACIFIC ART ASSOCIATION

Chairs: **Maggie Wander**; **Sylvia Cockburn**

This roundtable discussion brings together curators and researchers who work with and care for museum collections of Oceanic visual and material culture in the United States. The panelists will share updates on current projects, including the redevelopment of Pacific galleries, acquisition strategies, and new research on collections. This will be an opportunity to discuss critical issues in Oceanic art curation, including: community engagement and critical methodologies grounded in Pacific epistemologies; the ethical and sociopolitical issues around museum collection and display; how to engage with different audiences, especially in the settler colonial context of North America; and how to collaborate across institutions.

Native Hawaiian History and Culture, National Museum of the American Indian
Halena Kapuni-Reynolds, Smithsonian National Museum of the American Indian

Halena Kapuni-Reynolds (Kanaka ʻŌiwi/Native Hawaiian) is the associate curator of Native Hawaiian history and culture at the Smithsonian Institution's National Museum of the American Indian. He is a haku mele (composer) and scholar whose work reflects his commitment to serving his community, Hawaiʻi's museum profession, and the fields of Hawaiian history, museum anthropology, and Indigenous studies. He is an alumni of the University of Hawaiʻi at Hilo

and the University of Denver, and a PhD candidate in the Department of American Studies at the University of Hawaiʻi at Mānoa.

Oceanic Collections, Peabody Museum of Archaeology and Ethnology
Ingrid Ahlgren

Ingrid Ahlgren is the Curator for Oceanic Collections at the Peabody Museum of Archaeology and Ethnology at Harvard University, as well as a Research Associate at the Smithsonian Institution's National Museum of Natural History and a Collaborating Scholar, Rediscovering the Deep Human Past Laureate Program, The Australian National University. Born and raised in the Republic of the Marshall Islands (RMI), Ingrid has worked in the Pacific Islands for over 10 years as an anthropologist, collaborating with the RMI's Ministry of Culture and Internal Affairs, EPA, Ministry of Health, Alele National Museum, and various NGOs. Her research investigates the intersections of Oceanic identity, environment, cultural resources, and increasing access to museum collections.

Hawaiʻi and Pacific Cultural Resources, Bishop Museum
Sarah Kuaiwa, Bishop Museum

Sarah Kuaiwa is one of three curators leading the Bishop Museum's Ethnology department, a collection that oversees 80,000 objects representing Hawaiʻi and the Pacific. Sarah also owns and operate Kuaola or Bust LLC, a consulting firm that specializes in Hawaiian archival research and genealogy.a historian, art historian, and genealogist from Waimalu, Oʻahu. Sarah is a Ph.D. student at the Sainsbury Research Unit for the Arts of Africa, Oceania and the Americas, at the University of East Anglia in Norwich, UK. She specializes in nineteenth-century Hawaiian History and my thesis looks at creativity in kapa production in the early Hawaiian Kingdom (1819–50).

Oceanic Art, Metropolitan Museum of Art
Sylvia Cockburn

Deceit by Design: Colonial Fabrications of Care and Countercolonial Subversions in North Africa

Chairs: **Nancy N.A. Demerdash**, Albion College; **Maia Nichols**, Bennington College; **Lacy A Murphy**, Washington University in St. Louis

It is axiomatic to say that the cultural politics of legitimating the modern colonial enterprise depended on the discourses of paternalistic care and protectionism. In the territories of French colonial North Africa, the rhetoric of care and benevolence surfaces pervasively across the archival and material record. This panel will examine the ways in which the material cultural, bureaucratic, militaristic, infrastructural, and spatial operations of French paternalistic care were intimately bound up with acts of deception, in convincing indigenous populations that the actions of the French administration were tantamount to protection. The language of paternalistic care was often the public-facing mask obscuring the economically exploitative extractions at the heart of colonization. Simultaneously, the historical record asserts examples of autochthonous peoples' skepticism, suspicion, and distrust of French protectionist claims, embodied in acts of subversion. Deceit also worked as a strategic tactic in mobilizing decolonization. How is it that institutions, systems, or infrastructures of humanitarian import--social housing, medical facilities, or schools--worked to discipline and snuff the possibilities for self-determination or sovereignty? And inversely, how did colonized North Africans work to undermine these disciplinary frameworks that structured their everyday lives, through visual and material culture? How can we see these interventions operating within decolonization, broadly? How might we reframe colonial and decolonial histories by reading against the grain of the archival sources, material culture, or the architectural record? This interdisciplinary panel welcomes contributions from scholars working with diverse media: art and architectural history, photographic history, urban studies, design history, and the history of science.

Colonized Amazigh Rugs
Dina Benbrahim, University of Arkansas

In 1914, The French Protectorate launched the Native Arts Service Project to impose colonial, orientalist values and aesthetics on Moroccan craft. Under this project, Moroccan crafts were labeled with the colonial term "arts indigènes" (indigenous arts) which had a negative connotation representing all that is folkloric, decorative, inferior, and without much meaning. In "Moroccan Artek: Colonized Textiles within 1930s Modernist Interiors", Daniele Burlando wrote that "inspectors established contacts with Amazigh communities mainly through indigenous intermediaries, and enforced regulations on weaving techniques and dimensions of the carpets to meet requirements for the European market." In appearance, these act as quality seals, but in reality, they implement a problematic semiotic alteration to fit the white gaze and exploit Amazigh weavers. This presentation will contextualize this oppressive project during the protectorate that pretended to preserve Moroccan crafts

and discuss how it is still impacting negatively Amazigh weavers today.

Imagining a Cityscape of Loyalty and Learning in Occupied Tunis: Catholic Infrastructure, Controversy, and the Archive
Daniel E. Coslett, Drexel University

Though the Catholic Church's presence predates the French Protectorate of Tunisia, it was instrumental in facilitating the protectorate's eventual 1881 foundation and then quickly became a defacto agent of France's imperial project. Ostensibly present to serve and unite disputatious European colonizing factions that were predominantly Catholic (being primarily Italian, French, and Maltese), rather than to convert Tunisians to Christianity, the state-subsidized Catholic establishment built churches and chapels throughout Tunisian territory, as well as schools and hospitals that accommodated European and Indigenous people in accordance with Metropolitan standards. In this way the Church addressed the needs of a diverse array of clientele, both stabilizing the French administrative system and advancing its "Civilizing Mission" in North Africa. This paper presents a selection of churches, monuments, and schools in Tunis and the means by which they were presented to both European and Tunisian audiences through style, function, and rhetoric as legitimate, necessary, and beneficent. The paper considers these built environments of worship, socialization, and learning as sites of polemical encounter (implicit and explicit), highlighting conflicting professions of tolerance and offense. Indeed, often demonstrating European hubris and insensitivity to the majority-Muslim context in which they operated, such interventions generally assumed Tunisian acceptance or indifference. Although French-made archives minimize Indigenous perspectives, reading against their grain and considering the changes that occurred to these structures after independence (1956) makes critical space for understanding pervasive resistance to the colonialist Church's triumphalist mission and alleged beneficence, and thus contributes to a more complete account of this still-relevant history.

Designing Decolonization: Counterinsurgency and Construction in Late-Colonial Morocco
Daniel Williford, University of Wisconsin - Madison

In the four years preceding Morocco's independence in 1956, anticolonial urban unrest in the country constituted a perpetual source of concern for French municipal officials. Following the December 1952 uprising in Casablanca, a group of colonial engineers, planners, and administrators in the city experimented with a novel set of techniques designed to contain both nationalist activism and everyday urban conflicts. This paper will examine a collection of material, financial, and organizational technologies developed during the final years of the French Protectorate in Morocco (1912-1956). These technologies remade the construction process—changing the way that building, demolition, and housing finance were organized in the city— with the aim of curbing urban violence and anti-colonial resistance. Three interlocking strategies—techniques of

prefabrication, the reorganization of labor on the construction site, and the creation of low-interest, state-backed mortgages—constituted an attempt not only to stave off decolonization but to shape its outcome. In this paper, the late-colonial construction site serves as a prism for addressing broader questions about the nature of decolonization in Morocco: How were the strategies and logics of colonial rule cemented within the built environment in the years leading up to the country's independence? How was technology—specifically construction technology—made resistant to decolonization as a political movement? Drawing on nationalist accounts and oral histories, this paper also considers how Moroccan workers and residents contested official efforts to insulate technology, housing finance, and architectural design from the broader aims of the movement for decolonization.

Women Photographs as Propaganda During the Algerian War for Independence (1954-62)
Maura McCreight, Graduate Center Cuny

The Franco-Algerian conflict fought between France and the Front de Libération Nationale marked the end of colonization in Algeria. During these turbulent seven and a half years, debates surrounding the roles and visual representations of women stirred up a key battleground in the struggle for liberation. Much was made of women's physical appearances in photographs. For example, clothing choices from haïks (veils) to army fatigues, to French colonial dress, all served as markers of ideological belonging. Muslim women were documented in unveiling ceremonies (in which they had to publicly take off their veils to support French 'emancipation' campaigns) as symbolic victims of a repressive religion, while other Algerian women were strategically photographed carrying rifles and wearing military uniforms to offset Islamophobic stereotypes of secluded housewives. These moments are illustrated through images found in mainstream press such as The Observer and Life, and military publications Le Bled and El Moudjahid, all of which exploited women's visual representations to support colonial or anticolonial aims. This presentation argues that these kinds of photographs, which took advantage of captions and control of circulation to promote primarily victim or heroine female types, are incontrovertibly disparate from women's less publicly documented roles and self-inventions (such as photographer, companion, and sex worker). Uncovering rare photographic findings from the French Army's audiovisual archives (ECPAD) and the Black Star picture agency collection, the result is a multilayered comparison of women at war within the untidiness of social-gender relations, nation building, and survival.

Seeing Peripheral Paris, Arab Paris
Maureen G. Shanahan, James Madison University

During the 1920s and 1930s, waves of North African migrants (mostly Algerians) came to France and the Paris region based upon labor demands in auto and other industries. Many were veterans of World War I when some 700,000 colonial subjects were recruited or conscripted as soldiers and workers (including some 170,000 Algerians).

After a disturbed Algerian (possibly a veteran) murdered two women, the city created a Parisian police agency to supervise and regulate migrant movement. Led by a former colonial administrator, the Service des affaires nord-africains (SAINA, 1925-45) brought the empire home in that it deployed authoritarian surveillance measures and a colonialist discourse of paternalistic care and social hygiene. It sponsored construction and management of residence halls, cafes, and medical services, including Orientalist-modernist buildings like the Foyer Gennevilliers (1930-2001) and the Hôpital Franco-musulman (1935; now Hôpital Avicenne) and a Muslim cemetery, both in Bobigny. As with the Paris Mosque (1926), Arab elites attended the inauguration ceremonies and French politicians invoked the fraternity of the war as motivating colonial benevolence. But by comparison to the elaborate mosque, the foyer and hospital engaged in an impoverished aesthetics, reserving North African carpets for the director's offices and provoking one historian to describe the hospital as a "Potemkin village." Regular protests due to inadequate hygiene, food, and infrastructure maintenance reveal the failure and dishonesty of fraternity and benevolence. These lesser-known sites might also serve as potential sites of postcolonial realms of memory and figure within an "urban semiotics" of historical forgetting.

Decentering the North Atlantic in Global Discussions of Race: From Alejandro Malaspina to Lorgia García Peña and the Iberian/Ibero-American Experience

SOCIETY FOR IBERIAN GLOBAL ART

Chair: **Ray Hernández-Durán**, University of New Mexico

Historian Jorge Cañizares-Esguerra recently stated, "neoclassical German theories of race did not gain any purchase in Spain...We need to go back to Malaspina's own epistemological warning, expressed in his political axioms about America: We should quit applying northern-European models to the interpretation of stubbornly unyielding realities." The realities he speaks of partly concern how difference was perceived, understood, and represented in the Iberian and Ibero-American world(s), where ideas about race developed along different lines than those upon which the theoretical frameworks dominating scholarly conversations today are based, most of which privilege a north Atlantic, primarily anglophone, perspective. This panel will feature new research that examines the visual and material record with an eye to an exploration of how questions of race, ethnicity, etc. unfolded in the Iberian global context, which included, Spain/Portugal, their imperial territories from the West/Southwest U.S. down through South America, including the Caribbean, the Philippines, and regions of Africa. Given the geographic location and history of the Iberian Peninsula, processes of ethnic and racial identification took on a different form than elsewhere in Europe. What were those differences and how did they shape peninsular racial formations? How did/do such ideas play out in the Americas? How were these racial dynamics registered in social practice and in visual or material culture? Papers could examine themes of historical peninsular migrations, feudal social structure, church and religion, royal and/or viceregal policy, imperial geographies, missionary activities, African and Indigenous American slavery, global commerce, medical/scientific developments, miscegenation, or modern national racial frameworks.

Negotiating Racial Geographies: Afro-Mexican Visibility in Nineteenth-Century Mexico
Jennifer A. Jolly, Ithaca College

What today we call race—a set of naturalized social hierarchies—has existed in different times and places, attached parasitically (per Thomas Holt), to the most powerful systems of thought of the day. Excavating how racialized power functions historically, therefore, requires digging through layers of sedimented ideology to find the racial thought of a particular time and place. In New Spain and early Independence-era Mexico, as Magali Carrera has demonstrated, geography was a key mode for structuring power relations, which became naturalized through what we now call racial thinking. Those legacies still today linger in Mexico, especially in traditions asserting that Afro-Mexicans belong purely in Mexico's coastal, tropical zones. In the spirit of such excavation, this paper examines the story of

Feliciano Ramos, a former slave turned successful merchant, who commissioned a Sanctuary honoring the Virgin of Guadalupe (1832) in Pátzcuaro, Michoacán. While Ramos died two years before the church's completion, his portrait remains in its sacristy, depicting him standing at the front corner of the church, with a view of the local landscape. I argue that Ramos's life, commission, and portrait all speak to his own understanding of that racialized landscape, and that he used both the portrait and church to make an argument for Afro-Mexican belonging in Mexico, beyond the tropics. However, the fact that until recently Ramos was remembered as Afro-Cuban (in fact he was born in Michoacán) suggests that he was only partially successful in his efforts to disrupt Mexico's racialized maps.

Henri Dumont and Cuban Slave Medicine
Juliana Fillies, Claremont Mckenna College

During the 19th century, Cuba became the world's largest sugar producer, demanding the massive importation of enslaved Africans. Cuban elites began to fear the rapid growth of Africans on the island, and the colonial administration decided to prohibit the slave trade in 1835. Africans became a product of high demand on the island, and slave medicine became popular in Cuba, attracting European doctors. Foreign physicians traveled to Cuba to treat and perform surgery on enslaved bodies. In addition, they linked Blacks to specific diseases, conducted medical trials, and published their results in Cuban and foreign medical journals. Scientific and medical works decisively influenced internal politics, economics, and public health debates. Henri Dumont was a French physician and the first health professional to conduct comparative anthropology in Cuba. His reports on enslaved people were fundamental to creating a Chair of Anthropology at the University of Havana. Between 1864-66, Dumont examined and measured different African ethnic groups and commissioned the first photographs of enslaved patients in Cuba. Dumont divided people of African descent into "modified" and "unmodified" categories to emphasize Africans' potential to be "Westernized." However, he did not reduce his patients to "Africans" but tried to learn their languages, cultures, and lifestyles. Thus, although Dumont's texts and pictures reflect his racist views, they also are valuable documents of how enslaved people lived, endured hard work, withstood physical and moral oppressions, found moments of joy, and found a home in a foreign and hostile environment.

"Ethnic-Historiographical" Repositioning: on the Construction of Two Schools of Painting in the Americas
Karolyna de Paula Koppke, Fundação Casa de Rui Barbosa

In the Diálogo sobre la historia de la pintura en México, first published in 1872 but written in the final months of 1860, José Bernardo Couto (1803-1862), then director of the Academia de San Carlos, records an informal conversation during a visit to the institution's art gallery. The space was then under renovation with the aim of receiving the canvases that would make up the so-called "Antigua escuela mexicana de pintura". In the beginning of the dialogue, the interlocutors reflect on the role Indigenous people played in

the origins of pictorial making in Mexico, oscillating between taking them for simple copyists and equating them with contemporary European painters. Special attention must be given to the questioning of the Indigenous origin of Miguel Cabrera (1695-1798), exalted as the most important name of the referred "Escuela". We propose to resume the scholarship around the Diálogo (especially Hernández-Durán, 2017) and compare it with a similar undertaking, carried out by Manuel de Araújo Porto-alegre (1806-1879) in Brazil. One of his best-known articles is the Memoria sobre a antiga escola de pintura fluminense (1841), a widely studied work (Squeff, 2003, 2004; Ferrari, 2009; Costa, 2012; Mattos, 2014) that elevates to the category of "great men" of the nation artists whose trajectory precedes the establishment of the Academia Imperial de Belas Artes (Aiba). A significant part of those biographed in the Memoria were Black, in a slave-owning and averse to manual work society. Notions such as "barbarism", "civilization", and "progress" are central to this paper.

Making Sense of un Disparate in Juan Luna's Pacto de sangre
Matthew Nicdao

Filipino artist Juan Luna's Pacto de sangre (1888) is the first history painting to depict a scene from Spanish-Philippine history. Celebratory as the scene of the eponymous signing of the treaty between explorer Miguel López de Legazpi and tribal leader Datu Sikatuna is described in the historical record, the painting's dark and ominous mood suggests otherwise. Reacting to the Luna's rendering of this historical episode, a peninsular writer regarded the work as a mere "disparate" (nonsense). Taking this critique as a point of departure, I read Luna's Pacto as a disruptive intervention—what Jacques Rancière refers to as dissensus—in history painting's depictions of Spain's historical Old and New World encounters. Through its curious treatment of the indigenous figure of Sikatuna, the painting challenges representations of indio/a bodies that too often appear in Spanish visual culture as indistinguishable from each other regardless of their distinct particularities and origins—whether the Philippines, the Americas, or elsewhere. Through its staging of the scene, Luna's Pacto offers a different perspective—from the viewpoint of the racialized and vanquished Other— through which to view one such historical event from Spain's so-called glorious past. By subverting some of history painting's conventions and tropes, it not only reveals the historical record as a one-sided account promulgated by history's victors, but also interrogates the racial epistemologies and aesthetic practices at work in the imagining of Spain's racialized Others—domestic or foreign—more broadly in fin-de-siècle Spanish visual culture.

The North African Presence in Spanish Art after the 'Disaster of 1898'
Claudia Hopkins, Edinburgh College of Art, University of Edinburgh

Debates about European racism habitually point to northern Europe as a yardstick for any manifestation of the use of racial language elsewhere. Joshua Goode has argued that this tendency has sometimes led to the scholarly dismissal of the case of Spain because Spanish debates about "racial hybridity" did not conform "to the idea of racial purity espoused by the Nazi German model." Racial thinking in Spain was, however, ubiquitous. Focusing on early twentieth-century Spanish-North African relations, this talk foregrounds the racial thinking behind the work of the Catalan Tangier-based José Tapiró, the Granadan-born Mariano Bertuchi, and the Basque Francisco Iturrino. Racial thinking was not fixed. Commentators mobilised the memory of Al-Andalus to argue for a Spanish-Moroccan brotherhood, thus justifying Spain's "civilising mission" in North Africa. Others emphasised 'difference' to align Spain with a European identity. In Tapiró we witness a somtimes cynic manipulation of ethnographic information, feeding into a marketable exotic fanaticism. At other times, he is complicit in upholding self-serving European perceptions of slavery and servitude in Morocco as a benign practice. Iturrino processed Morocco through a modernist lens, emphasising otherness. Bertuchi amplified the rhetoric of Spanish-Moroccan connections in realist paintings. The work of these artists is often described as empathetic. But what does 'empathetic' mean, considering that the Africanista discourse was based precisely on a kind of empathetic position? One consequence was the participation of Moroccan men in the Civil War. Empathy then benefits the empathizer rather than the empathized.

Design Incubation Colloquium 10.2: Annual CAA Conference 2024
DESIGN INCUBATION

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

Discussant: **Jessica Barness**, Kent State University; **Elizabeth DeLuna**, St John's University; **Daniel J. Wong**, Design Incubation

Recent research in Communication Design. Presentations of unique, significant creative work, design education, practice of design, case studies, contemporary practice, new technologies, methods, and design research. A moderated discussion will follow the series of presentations.

A Plural Pedagogy for Graphic Design History
Kristen H Coogan

Today's pressing social and political landscape prompts reflection. As people, designers, and educators, how can we actively contribute to the cultivation of more inclusive and balanced cultures? Amidst these circumstances, established historical narratives face renewed scrutiny, challenging their authority and the traditional confines of academic discourse. Nikole Hannah-Jones' groundbreaking "The 1619 Project" confronts the whiteness of American History. Paulo Freire's "Pedagogy of the Oppressed" envisions educational spaces where a reimagined teacher-student dynamic invites diverse contributions. This research also recognizes the inherent bias found in any historical discourse built on collective knowledge yet often within a singular perspective. As the

demand for a decentralized history grows, the question arises: how do we build a more inclusive design history? At Boston University, Graphic Design History students foster inclusivity through a plural design history pedagogy. Revised slide presentations integrate more women, people of color, and underrepresented stories into the curriculum — enabling students to find more of themselves throughout the narrative. Through interactive lab sessions, students contribute distinct viewpoints informed by supplementary readings, written responses, and collaborative discussions. Culminating in extended essays, students disrupt the Western design canon, spotlighting lesser-known designers and movements. These responses culminate in the "Design History Reader," where specific texts reveal narratives beyond the established versus marginalized dichotomy. Chapters unveil conceptual ecosystems, emphasizing visual and contextual symmetries bridging dominant and minority narratives. The "Reader" serves as a dynamic starting point, open to interpretation. While not fully representative, it's an expanding, living archive shaped by collective research.

Assessing Student Learning Outcomes in an Interdisciplinary, Experiential Course
Denise Anderson

This research project is inspired by co-teaching an interdisciplinary, experiential course with three professors and thirty-three students in Graphic Design, Marketing, and Communication, with a partnership with the New York Jets as a client. Using survey data from students in the course and other college students pursuing their undergraduate degree, we develop a conceptual model and empirically examine the impact of interdisciplinary studies, participating in experiential learning, and the role of student demographics on student learning outcomes. Interdisciplinary studies refer to studies between two or more fields of study and involve students working in an environment transcending disciplinary boundaries. Experiential learning refers to learning through hands-on experiences, where students apply the theories learned in the classroom to real-life situations using higher-order thinking. Factors that affect student learning outcomes in higher education have been identified as lacking knowledge in other disciplines (Fruchter and Emery, 1999) and working with an actual client (Coker et al., 2017). Other factors include effective team collaborations (Machemer and Crawford, 2007), student engagement (Kuh et al., 2008; Letterman and Dugan, 2004), motivation (Pintrich and DeGroot, 1990; Deci et al, 1999), study habits and strategies (Dunlosky et al, 2013; Kember and Kwan, 2000), to name a few. The proposed research will support the important role of interdisciplinary studies and experiential learning in achieving favorable student learning outcomes. In addition, it will provide empirical support for Universities to offer more interdisciplinary courses and experiential learning opportunities to retain students and prepare them for professional practice.

Analyzing Local Graphic Design History: A Pedagogical Approach
Christina Singer, University of North Carolina at Charlotte

Undergraduate Design Research students at UNC Charlotte have been investigating local graphic design history as part of an ongoing project since Fall 2021. What artifacts do students decide to illuminate, and why? This presentation clusters and analyzes 183 local graphic design artifacts and topics that 61 students have chosen to research, write about, and contribute to the People's Graphic Design Archive. The project teaches students about biases and factors that contribute to who and what has been included in graphic design history. Students visit local and online archives, and conduct research online to contextualize their artifacts in local and graphic design history. Through this process, students research ways of making, social movements, and graphic design history in order to construct and write a story for each artifact. Students review each other's writing and create a class book, which combines their essays and sources with a collaborative timeline of the local graphic design artifacts they selected to research. The collection of individual choices that students make regarding what they choose to contribute to the PGDA's effort to democratize design history has become a separate topic of inquiry for both research and pedagogical purposes. This presentation analyzes the students' choices and the stories they tell.

Design Is Not Neutral
Grace Hamilton, Baruch College, City University of New York

This project confronts design and design education's historical exclusion of marginalized voices due to Eurocentric, capitalist, and patriarchal biases. It champions a feminist, practice-driven approach for an anti-patriarchal and post-capitalist design pedagogy, challenging the notion that design is confined to formal structures. The "Design is Not Neutral" podcast is central to this initiative, featuring design educators discussing gaps in design education. It reveals the entanglement of design education with corporate capitalism, especially in the United States, while dismantling the division between craft, design, and art. This scrutiny exposes oppressive structures sidelining craft-based design, aiming to broaden design education's horizons. In the following phase, a knitting workshop was introduced to confront power dynamics and reintegrate "low design" or craft into the classroom. This hands-on workshop encourages everyday creativity, collaborative learning, and questions gender-based hierarchies in design curricula, empowering what's traditionally labeled "craft." Aligned with scholars like bell hooks, Louise Schouwenberg, Paulo Freire, and Cheryl Buckley, this feminist intervention emphasizes "design in the margins" in education. The project's podcast serves as a centralized resource, ensuring accessibility for educators looking to integrate feminist curricula. This initiative reimagines design education through a feminist lens, challenging craft-based design stereotypes and engaging with design education's historical ties to

capitalism. Its aim is to create a more inclusive, equitable design pedagogy, centering marginalized perspectives and subaltern forms of making, contributing to a diverse, accessible, and just society.

Designing Dialogue: Leveraging technology for cultivating inclusion and belonging in classroom critique.

Jennifer Kowalski, Lehigh University and **Abby Guido**, Tyler School of Art Temple University

Peer critique is a tool for formative and summative assessment in art and design classrooms (Motley, 2016). Although some forms of critiques are dominated by the instructor (Barrett, 2000), a framework encouraging peer discussion establishes a collaborative environment and fosters meta-cognitive skills (Topping, 1998). Two graphic design professors are proposing a tool called CritMoves to enhance participation in classroom critiques. Based on the concept of conversational moves (Nichols, 2019), CritMoves would allow faculty to create a set of specific prompts that would be randomly assigned to students via student cell phones. Students could "execute" prompts during the critique, gamifying the critique experience and encouraging peer communication. Prompts such as "agree with what was just said and add additional feedback" or "disagree with what was just said and share an opposing view" encourage students to engage in a full discussion. Other prompts such as "discuss the color contrast in this piece" direct students to focus on specific details that can be connected to pedagogical goals. Our intention is that the structure of the curated prompts will lead to more positive feelings towards peer critique and a greater sense of belonging in the classroom. This presentation will discuss the early stages of this research and the development of a prototype through an interdisciplinary collaboration of students in Computer Science and Graphic and Interactive Design programs. We are interested in engaging in a conversation about how best to utilize technology to foster human interaction and connection in art and design classrooms.

From Bricks to Pixels: The Evolution of Banna'i Kufic

Sajad Amini, DePaul University

By exploring the historical roots of calligraphy and typography in one of the world's most ancient civilizations, we can uncover the origins of some genuinely captivating scripts that still serve as powerful symbols of Arab and Persian cultures today. This narrative commences with the Islamic doctrine's prohibition of natural imagery, prompting Iranian scholars and calligraphers like Ibn Muqla (10th century) to craft various distinctive scripts, including Naskh, Muhaqqaq, Rayhani, Thuluth, Riqa', and Tawqi.' During the prosperous Islamic era, Persian architecture began to incorporate calligraphy as an ornamental element in mosque design, sparking the creation of a new script known as Banna'i Kufic (Banna in Farsi means building), often referred to as Square Kufic. This progressive typographic approach borrowed the square and solid geometric characteristics of its foundational structural components: bricks. It's noteworthy that Square Kufic's minimalistic design coexisted alongside complex calligraphic scripts like Thuluth. Diacritics were deliberately omitted, pushing the boundaries of

typography to extremes and enabling the intricate formation of holy names and Quranic verses. Architects ingeniously intertwined two or more texts by manipulating negative and positive spaces. The fundamental structure of Square Kufic bears a striking resemblance to the inherent nature of pixels and the constraints of early computer graphic art. Banna'i Kufic's modular design and adaptability have allowed it to endure as a versatile typographic foundation still in use today. This presentation will provide an in-depth exploration of the historical underpinnings of the Banna'i Kufic and its structural rationale and aesthetic through the design lens.

Convergence of Science and Art to Support Climate Resilience in Central American Smallholder Communities

Qiuwen LI and **Sara Wheeler**, Santa Clara University

Authors: Iris Stewart-Frey, Ed Maurer, Allan Báez Morales, Qiuwen Li, Sara Wheeler, Gautam Chitnis, Alex Avila, Tanmay Singla, Turner Uyeda, Briana Guingona Farming communities in vulnerable regions of Northern Nicaragua heavily rely on rain-fed agriculture amidst climate variability. Unfortunately, smallholder farmers often lack timely climate forecasts to inform their decisions. To address this challenge, a collaborative team from Santa Clara University (SCU) has partnered with a Nicaraguan NGO to develop the NicaAgua app. This innovative application assists farmers in planning their planting and harvesting activities based on rainfall forecasts. This app innovatively simplifies presenting probabilistic rainfall forecasts. Our project leverages resources and advocates integrating data visualization with shapes, symbols, and attributes, following human-centric principles for accessible climate data. Forecasts' use relies on perceived skill (Babcock, 2016). The main challenge is converting rain forecasts across language and geography, aligning with local knowledge and ensuring accessibility. We employed participatory methods, surveys, focus groups, and workshops. In design, Gestalt principles make our visuals digestible, aiding in identifying relevant metrics for local climate efforts. Through visual aids and expertise, this initiative empowers Nicaraguan farmers. We'll share insights in the session, covering student-centered research, participatory methods, and app design. References Babcock, Gabrielle Wong-Parodi, Mitchell J. Small and Iris Grossmann, Stakeholder perceptions of water systems and hydro-climate information in Guanacaste, Costa Rica, Earth Perspectives (2016) 3:3, DOI 10.1186/s40322-016-0035-x

Uncanny Ways of Seeing: Engaging AI in Design Practice and Pedagogy

Drew Sisk, Clemson University

From early technologies in photography and film, to the emergence of the desktop computer as an accessible tool for making creative work, technological advancements have triggered simultaneous trepidation and enthusiasm among artists and designers. We see the same reactions with AI now. AI is changing the way we approach creative processes, making them more fluid, generative, and fast-paced. More importantly, it is fundamentally altering the way we perceive images and objects of design. In the same way that Dziga Vertov's Kino-Eye film technique in the 1920s

sought to use cinematography and editing as ways to create form that is "inaccessible to the human eye," AI will continue opening up new forms of perception that we cannot even imagine. In this presentation, I will apply the work of Dziga Vertov, Walter Benjamin, John Berger, and Hito Steyerl to the current discourse on AI and design. The design studio and classroom have proven to be fruitful spaces to explore AI. In this presentation, I will share some of my own nascent experiments using AI in a closed-loop approach that yields content that seems familiar and uncanny—alternate realities and speculative futures at the same time. I will also share work from my advanced graphic design students, who have been experimenting with AI tools and making speculative work that critically engages with AI. Artificial intelligence presents us with new possibilities for making form, but, more importantly, our work requires us to wrestle with the ethics and consequences of this rapidly expanding technology.

Disaster! Trouble in Eighteenth-Century Art

AMERICAN SOCIETY FOR 18TH CENTURY STUDIES

Chair: **Monica Anke Hahn**

In 1748 François-Vincent Toussaint advised the readers of his Les Mœrs... "Affect not an air of content before an afflicted person, who is lamenting over his disasters or losses. You may grieve in private for your own misfortunes: but do not go to fatigue, with your sad lamentations." The long eighteenth century was rife with lamentable events, both big and small. The global population reckoned with violent rebellions, inter- and intra-national armed conflicts, natural disasters, shipwrecks, epidemics, fires. Problems on a more personal or minor scale could cause big trouble as well: epistolary miscommunication, marital infidelity, business conflict, illness, or household tension, to name a few. This panel seeks papers that examine the ways in which artists depicted or reflected calamities large and small in the global eighteenth century, and contributors who think capaciously about the concept of disaster, considering a broad range of media – painting, sculpture, architecture, decorative arts, printmaking, fiber arts. Especially encouraged are projects with interdisciplinary approaches, and those that consider wide geographical, social, and racial contexts. Proposals from scholars in and outside of academia, and at any stage in their program or career, and artists and curators who have a perspective on the relationship between art and disaster are welcome.

Revolution as Natural Disaster: Re-Framing 1789
Daniella Berman

In Auguste Desperret's lithograph, a volcano erupts the word LIBERTÉ. Lava cascades down, threatening to encircle successive cityscapes (representing countries at risk, identified by their flags) and sending figures – many in military uniform – running in the midground. In the foreground, the ruins of a castle bear the date 1789, surrounded by stone fragments inscribed with abandoned values including diving rights and feudalism. The sky is peppered with boulders bearing the words julliet, in reference to the July 1830 revolution. Produced in 1833 for

the satirical publication La Caricature, Desperret's print Troisième eruption du volcan de 1789, reframes the impacts of the French Revolution as a natural disaster. In so doing, it draws on tropes prevalent in eighteenth-century dialogues inspired by Voltaire among others, that positioned the Revolution as a rupture, oftentimes violent, akin to natural phenomena. However, Desperret's print calls into question how these natural disaster metaphors for the French Revolution and the St. Dominque revolt were utilized and transformed as the event was repeatedly reframed in the years following 1789 and well into the nineteenth century. What was the function of such analogies, and how were they visualized? This paper will explore the manifestations of Revolution as natural disaster across the material culture of the long eighteenth century, tracing the shifting dialogues that positioned the Revolution as a rupture or cyclical, as progress or failure, as upheaval or disruption, while considering the legacies of this rhetoric in the historiography of the Revolution and related visual material.

"A Cheat of the Highest Order": The Rise and Fall of Mexican Engraver Manuel López López
Kelly T. Donahue-Wallace, University of North Texas

In January 1788, 13-year-old Spaniard Manuel López López boarded a ship bound for New Spain. He accompanied his uncle, José Joaquín Fabregat, the newly appointed director of copperplate engraving at Mexico City's Royal Academy of the Three Noble Arts of San Carlos. López would study at the academy and live in the viceregal capital for the next thirty years, building a family and a career as engraver and print publisher. But in 1820, he boarded another boat. On this journey, López fled his home for Havana, leaving behind not just his family, but also a firestorm of legal and financial troubles of his own making. The story of Manuel López López's time in Mexico City is salacious and filled with lies, audacity, fraud, and subterfuge. Yet beyond its drama, the story also provides key details about engraving, print publishing, and artists in late colonial Mexico City. The archival trail López left behind reveals heretofore unknown information, such as the first complete inventory and ledger of a Mexican print shop and the participation of an engraver in the independence movement. More significantly, López's disaster tested the rhetoric about the nobility of the liberal arts and challenged the Spanish Enlightenment's idea of the academic artist. He was most clearly not what the San Carlos founders envisioned: an hombre de bien, dedicating his life to the service of the state. Nevertheless, López could trade on an academic status that provided social esteem and privilege not available to most residents of multiethnic New Spain.

Wrecked Aesthetics/Aestheticized Wrecks: Risk Management and the Shipwreck Trope across Media in the 18th Century Atlantic
Joseph Litts, Princeton University

In the 1770s, East India Company official Robert, 1st Baron Clive, entered a bidding war for two seascapes by Claude-Joseph Vernet. The paintings juxtapose intact and wrecked ships: epitomes of success and failure for the Company and British settler colonialism. Representations of natural

disasters and their aftermaths brought calamity into everyday existence. Why would artists make; merchants and investors own; and artisans, sailors, and middling sorts actively view representations of the forces that ended actual lives and fortunes large and small? I argue that Vernet and his contemporaries deliberately dwelled on the progression of worst-case scenarios. These possibilities were so generative that artists made period copies of Vernet's paintings (E.g., Juan Patricio Ruiz) in addition to their own compositions. Artisans transferred shipwreck engravings to tôle lamps and to dishes. Numerous novels and plays use shipwrecks as points of departure, including Daniel Defoe's Robinson Crusoe (1719), which even Rousseau admired. Fundamentally, as epitomized by Robinson Crusoe (in which shipwreck adventure ends with Crusoe becoming a millionaire), Euro-American artists and authors recast natural disasters as survivable, controllable (at least in European theory), and also financially lucrative experiences. However, many African and Indigenous cosmologies complicated European understandings of and survival strategies for natural disasters. I interrogate how European disaster aesthetics inhaled these varied meanings and created a "shipwreck trope" as part of a larger natural disaster genre that was multi-cultural from its outset. This genre thus offered a perverse means of naturalizing and neutralizing settler colonialism and its risks through aesthetics across media.

Dress, Music, and Material Culture: Female Identity Formation and Agency in Early Modern Europe

Negotiating Gender through Art, Fashion, and Music in Sixteenth-Century Italy: Sofonisba Anguissola and Lavinia Fontana's Self-Portraits with Keyboard Instruments

Annett C Richter, Concordia College

This paper focuses on the music iconography in two self-portraits by Italian women artists Sofonisba Anguissola (ca. 1535-1625) and Lavinia Fontana (1552-1614). In these images—entitled Self-Portrait with Spinet and Attendant (ca. 1559; Althorp Park, Northamptonshire, England) and Self-Portrait at the Spinet (1577; Accademia Nazionale di San Luca, Rome), respectively—both painters are in front of a keyboard instrument, with their hands in playing position. Art historians have discussed these portraits, not infrequently side by side, commenting on the display of the sitters' musical and artistic talents, their proper education as Renaissance noblewomen, their femininity and chastity, their female agency, their beauty, and their keyboard as a gendered object. While both pictures share similarities, their keyboard instruments differ in size, shape, and other physical traits. Scholars have not yet examined the instruments' technical details for a more comprehensive understanding of these paintings. This interdisciplinary study seeks to identify these keyboard instruments based on their structural and sound-producing properties as well as investigate the musical activities and the spaces in which

Anguissola and Fontana have depicted themselves. I suggest that Anguissola, rather than presenting a musical performance, creates a visual homage to her formative years under the care of her family's maid while downplaying her femininity as a musician and painter through her consistently modest and masculine attire in this and other self-portraits. Fontana, in contrast, foregrounds her gender and social status as a nobildonna and conveys tropes of harmony and love through her musical instrument and its sounds.

The Deception of Danaë: Rembrandt's Kwab Bedframe in his Danaë from 1636

Annie Correll, New York University

Much ink, and even a little hydrochloric acid, has been spilled over Rembrandt's first life-size female nude, his striking Danaë from 1636. While he was not the first artist to paint the mythological princess, scholars have attributed the importance of Rembrandt's contribution to this pictorial tradition to his ability to infuse the scene with psychic tension, a quality bolstered by his skillful rendering of the princess's lustrous skin as living, breathing flesh. Despite all of the expert analysis surrounding this painting, and perhaps because of the overwhelming quality of its figure, scholars have not yet explored the other major character in this scene: the lavish bedframe topped by a shackled cupid who seems to spring to life above Danaë's head. Rembrandt designed this monumental piece of furniture based on a particular type of Dutch ornament called Kwab. Like Rembrandt bringing Danaë's skin to life with his paint as she herself generates life through Jupiter's impregnation, the evasive line between art and life is thematized in Kwab design. The metallic decoration melts into itself, transforming from abstract, fleshy lobes into slithering anamorphic forms. There is an inherent disgust surrounding the suggestion that one is meant to handle objects decorated with these sly, slimy forms and their designs were titled "snakerijen", a term for bawdy pranks. This paper analyzes the material makeup and design of this golden Kwab bedframe to reveal Rembrandt's unique interpretation of the Danaë scene through his exploration of the, at times equivocal, relationship between art, deceit, and life.

"A Poppet-Queen, Drest up by me": Dolls, Propriety, and Girlhood in Early Modern Europe

Isabella Margi, Salve Regina University

A rare, sixteenth-century doll resembling a well-dressed courtly woman survives in the collection at the Royal Armory in Stockholm, Sweden, which scholars have categorized as primarily a fashion doll, though it might also have functioned as a plaything. A nineteenth-century museum label states the doll belonged to "Charles IX's princess," suggesting that at one point, the doll might have been played with by one of his wives or daughters. In early modern Europe, children across the economic spectrum had access to dolls made from a variety of materials, including cloth, wood, and metal. Though rare, there are several extant examples of well-preserved dolls from this period. Thus far, scholarship on pre-eighteenth-century dolls has focused primarily on dolls' houses created for adults and fashion dolls used in the

dissemination of sartorial knowledge, despite an abundance of evidence indicating that they were also playthings for girls. This study builds a case for the importance of considering dolls as entertainment and didactic tools, the means by which early modern European girls practiced and learned socially expected female propriety, bodily comportment, and appropriate dress. By examining material and visual evidence of dolls, including family and individual portraits of children, genre paintings, and prints, with contemporary prescriptive literature, letters, diaries, inventories, and other textual references, this paper provides insights into how early modern girls played with dolls, and the lessons this play taught them about the social roles and behavior they were expected to perform as they grew into women.

In the Absence of Dress: Building Knowledge of Dress and Fashion History in the Low Countries Despite Scarce Historical Objects.
Pauline Devriese

While the dress and fashion history of France and England during the early modern period has received significant scholarly attention, there is a gap in research when examining the Golden Age of the Low Countries. Despite the region's significant impact on the development of fashion and dress during this flourishing period of the arts, a lack of preserved historical objects makes it difficult to understand this influence. Often, it is erroneously presumed that the Low Countries simply followed the influences of their occupiers, such as Spain and Austria, or the fashionable French. Therefore, there is a need for independent study on dress from the Low Countries. What was quintessential to the Dutch? Where did Flanders differ? Can these fashions offer insights into the social, economic, and political contexts of the era of global trade? To explore this topic further, it is necessary to consider alternative methods of research. While written sources and visual arts have been utilized in the past, they have their limitations. Can we utilize the potential of recreative practice and practice-based research? What can patterns tell us? The goal of this presentation is to address the gap in our knowledge of dress and fashion history in the Low Countries by exploring new methods of research that can help us build a better understanding of the subject, even in the absence of historical objects.

Ecocritical Perspectives on Art from the Americas and Caribbean

Chair: **William Henry Schwaller**, Saint Joseph's University

This panel brings together scholars and topics that take ecocritical perspectives towards art and artistic practices from across the Americas and Caribbean to highlight new research, reflect on methodological issues, and revise or challenge art historical narratives. Ecocriticism has been latent, arguably, within the historiography of the art from the Americas and Caribbean, much of which centers on the impact of the continents' geography and natural resources on art and artists. Yet how might the methods of ecocriticism or the environmental humanities provide opportunities to open the canon and strengthen or alter existing narratives and art histories? The region's shared experiences of resource extraction, destruction of ecosystems and cultures, and the introduction invasive species and colonizers through colonization and imperialism testify to the passive and active impact of the environment historical events, so how might centering the landscape, climate, and ecosystems as influential actors in human culture reframe the art histories of this region? Of particular interest is how Latinx, Indigenous, or non-Western epistemologies and traditions might challenge, nuance, or complement the methodologies of ecocriticism that have been developed largely within the Anglo European academy.

Golden toads and medieval demons: drying up the moist forests of Darién
Juliana Ramírez Herrera, Harvard University

Santa María la Antigua del Darién, the first Spanish city in mainland America, was founded in 1510, in what now constitutes the Colombia-Panama borderlands. The moist forests of Chocó-Darién, characterized by abundant rainfall and biodiversity, shocked the Spanish conquistadors, who based on Ptolemy's geography expected to find the Torrid Zone at these latitudes. As if confirming the demonic nature of these lands, the Spanish thought to have found in the flooding lowlands and the mangroves a topsy-turvy realm where sodomites and cannibals, the wildest of creatures, possessed and traded an abundant quantity of well-crafted gold objects. The paper examines the cosmological significance of waterlogged underworlds in the Indigenous metallurgical production of Darién and the ways in which the Spanish mobilized them as semiotic parallels of Late Medieval notions of the demonic. Special attention will be given to the early writings of Gonzalo Fernández de Oviedo, who served as notary and overseer of the gold foundries in Darién from 1514 to 1523. Building on his descriptions of frogs and toads, which held a prominent place in Indigenous iconographies, the paper posits the Spanish looting of Native gold body ornaments, deforestation, and cattle farming as interrelated colonial strategies that "dried up" the landscape to exorcise, dispossess, and displace the Indigenous human and non-human inhabitants of Darién.

"Taming the Wild Blueberry:" Colonizing Plant Knowledge in the USDA Pomological Illustrations
Lauren M. Freese

In 1886, Congress approved the creation of the Division of Pomology within the United States Department of Agriculture (USDA) to study fruit cultivation. This legislative action formed a research and educational unit that created 7,584 watercolors of hundreds of fruit varietals made by nearly two-dozen artists. Guided by nationalism and motivated to shore up colonial expansion, pomologists utilized fruit imagery to accumulate and control scientific knowledge. The link between the strategic industrialization of indigenous plants and the solidification of colonial control is echoed across USDA publications, many of which feature visual materials produced by Division artists. Through an investigation of USDA depictions of blueberry (Vaccinium corymbosum) research, this paper leverages an interdisciplinary methodology to explore the many ways in which these images shaped American agriculture while devaluing Indigenous knowledge. As Patrick Wolfe succinctly argued, "settler colonialism destroys to replace."[1] This paper analyzes illustrated texts, namely "Taming the Wild Blueberry" published in National Geographic in 1911 by USDA botanist Frederick V. Coville, to interpret the USDA's botanical and pictorial colonization of Indigenous knowledge and space. Images produced by the USDA publicized and supported research that sought to enlarge the average size of each berry and simplify harvesting. These watercolors, photographs, and lithographs were far from passive, they were produced to shape farmer behavior, increase consumption, and, in so doing, colonize Indigenous foods in service of American nationalism. [1] Patrick Wolfe, "Settler Colonialism and the Elimination of the Native," Journal of Genocide Research 8, no. 4 (December 2006): 388.

Indigenous Ecologies and Materialisms in the study of Andean Rural and Folk Art Objects
Gabriela Germana, Independent scholar

With the construction, under modernist paradigms, of the category "folk art" in Latin America at the beginning of the 20th century, artists and intellectuals managed to include objects produced and used by marginalized communities (mostly indigenous and rural) in the field of the arts. In this process, unequal relationships were established between these objects and the so-called "fine arts", but also they began to be admired only for their aesthetic characteristics and were collected and displayed in art spaces and galleries stripped of references to their original uses. To reframe the art historical perspective on Indigenous and rural objects, we must engage with and seriously consider the perspectives and epistemologies of the people who created them. In fact, many indigenous and rural groups in the Andean region reckon that all existing entities in nature are interconnected and interdependent, and that elements considered inert by Western perspective have agency and intentionality. Building upon scholarship on Indigenous ecologies and materialisms (Sillar, 2009; Horton and Berlo, 2013; Ravenscroft, 2018), in this presentation I analyze the materiality of a group of Indigenous and rural objects to show their close relationship with the ecological context in which they were created. I also discuss how elements such as mountains and rivers, animals and plants interacted with those objects. In so doing, I demonstrate how the very materiality of the works speak of the territory in which they were created and the way both human and non-human elements defined their material, formal, and iconographic configuration.

Part of the Continuum: Arthur Amiotte's Fiber Wall Hangings and Ecological Pedagogy, 1969-1973
Julia Hamer-Light, University of Delaware

Each May thíŋpsiŋla (prairie turnip) blooms purple across the high plains of North America, signaling the coming harvest of the plant's root. When Oglala Lakȟóta artist Arthur Amiotte (b. 1942) moved back to the Pine Ridge Reservation in 1969, a dried braid of the root found its way into one of his crocheted wall hangings. Amiotte initially trained as a painter, but he began experimenting with fiber when he left a graduate program to develop a Lakȟóta art education curriculum for the Bureau of Indian Affairs (BIA). His wall hangings celebrate the interconnectedness of life, a metaphysical understanding that he shared with his elementary-aged students. In both his wall hangings and pedagogy, Amiotte synthesized philosophies of ecology, contemporary art, and Lakȟóta material culture. Recent scholars have directed ecocritical methodologies in art history to orient themselves through Indigenous perspectives. Amiotte began making fiber wall hangings out of repurposed materials with Rachel Carson's Silent Spring (1962) in mind, which articulated an ecological ethos he triangulated with Lakȟóta cosmology. Investigating how Native modernists critically countered Western imperialism offers a way to rethink both ecocriticism and the art historical canon. Drawing on material from my dissertation, I argue that Amiotte's commitment to land-based education was imperative to his own development as an artist. Understanding Amiotte as both an artist and educator illuminates how social and ecological relationality formed the foundation of his artistic practice and in turn suggests new ways to frame the production of multiple modernisms in the United States.

Ecological Art from Latin America, 1960s–1980s

Chair: **Gina McDaniel Tarver**, Texas State University-San Marcos

Discussant: **Tatiana E. Flores**

Cultural production that is critical of anthropogenic environmental degradation dates back at least to the nineteenth century, when painters showed how humans' natural-resource extraction, in the name of progress and economic flourishing, destroys ecosystems, as in French-Brazilian Félix-Émile Taunay's Vista de um mato virgem que está se reduzindo a carvão (View of a Virgin Forest that Is Being Reduced to Charcoal, 1843). Ecological art (eco-art) raises awareness of specific ecological problems and their disproportionate impact on marginalized communities or envisions different, post-extractivist ways of living. We examine how Latin America has been constructed and exploited as an "extractive zone" and reveal "the complexity of social ecologies and material alternatives [to extractivism] proposed and proliferated" by artists in the region (Macarena Gómez-Barris, The Extractive Zone: Social Ecologies and Decolonial Perspectives, 2017). While many scholars recently have highlighted Latin American eco-art in the twenty-first century, not much attention falls on such production from the late 1960s through early 1980s—a pivotal period during which growing environmental movements and neo-avant-garde practices first imbricated in their rejection of restrictive and harmful modernisms. This session helps to remedy the lacuna by attending to diverse examples of late twentieth-century eco-art by Brazilian, Chilean, and Colombian artists. Like Paula Serafini, we propose to apply "situated framework[s] of analysis for understanding how art and creative practices mobilize counterhegemonic narratives about extractivism ... and how they activate prefigurative socialities and economies and contribute to important ontological shifts" (Creating Worlds Otherwise: Art, Collective Action, and (Post)Extractivism, 2022).

"Hileia Amazônica" at MASP: Observation on Art and Ecology in the 1970s in Brazil
Claudia Mattos Avolese

As in the United States, the 1970s in Brazil saw the emergence of environmental activism in the realm of the art. However, if in the US artists mobilized against the expansion of consumer society and related disasters, such as the "Big Spill" in Santa Barbara or the use of DDT, in Brazil environmental consciousness rose among artists as part of their resistance to the Military Regime. During the dictatorship period, the Military pushed forward a developmentalist agenda that included monumental projects such as the Transamazônica road, the Carajás mining, and the construction of hydroelectric and atomic power plants. These projects, implemented in an authoritarian manner, produced serious ecological disasters, impacting Indigenous communities in particular. Many artists reacted to these undertakings, using their art to protest against official

government policy. The present paper will examine the exhibition "Hileia Amazônica," shown in 1972 at the São Paulo Art Museum (MASP), as a crucial moment in the emergence of environmental discourses in the arts of the 1970s in Brazil. It will consider the exhibition as a deliberate act of resistance against the implementation of the Transamazônia road by the military government (initiated in 1970), discussing the curatorial principles that guided the show. It will also look closely at a series of photographs by Claudia Andujar and George Love, which were central to the display, to consider how they relied on an animistic perspective to generate public awareness about the Amazon, its populations, and the threat posed by government intervention in the area.

Critique of the Exploitation of Women and the Natural Environment in the Work of Eugenia Vargas-Pereira
Lisa Anne Crossman, Amherst College

Eugenia Vargas-Pereira (b. 1949, Chillán, Chile) was based in the United States in the 1970s, where she was informed by feminism, and moved to Mexico in the mid-1980s. Her work has been considered, in part, for her early concern with environmental degradation. Taking a selection of Eugenia Vargas-Pereira's performance work and photography from the 1970s and 1980s as a starting point, this presentation will examine her representation of her own body, use of organic material like soil, animal parts, and materials evocative of post-industrialization to critique the exploitation of women and the natural environment. This inquiry will be contextualized within a broader review of how women's bodies have been visually represented in relation to the natural environment, care, and liberty. I will take inspiration from Verónica Gago's Feminist International: How to Change Everything (2020) in evaluating the violence waged against women's bodies and the potential of women's bodies as sites of collective resistance, positioning the conversation in relation to Gago's expansive reframing of labor. In this presentation, I will explore arte ecológico alongside considerations of labor as care and resistance.

Environmental Crises, Bodily Fluids, and the World Otherwise: The Work of María Evelia Marmolejo
Gina McDaniel Tarver, Texas State University-San Marcos

María Evelia Marmolejo was one of the earliest Colombian performance artists. Her overtly-feminist performance Anónimo 3 (1982) also made her one of the country's first eco-artists. On the banks of the Río Cauca, she conducted a 15-minute-long ritual, partially-nude, in which she offered her vaginal fluids to the earth. The performance was private (and clandestine), but she exhibited video and photographic documentation of it. A text accompanying the exhibition explained Anónimo 3 as an "act of atonement" for damage that humans caused to the river. In two later artworks, she continued to reflect on ecological damage, especially its harmful effects on the human body. Residuos I and Residuos II (Residues I and Residues II), of 1983 and 1984, were installations containing biological "waste" (blood, urine, and even human fetuses) that referred to the violent effects of oil extraction on people—among other things, oil

extraction contributed to a shockingly high infant mortality rate in Colombia. I argue that Marmolejo's intense, ritualistic work connects to the audience through affect, creating a strong reaction to jolt us into reconsidering our relationship with the environment. Notably, her understanding of the environment and humanity's place within it departed sharply the Western Christian and scientific traditions. Marmolejo felt an affinity for Indigenous mythology, particularly as it related to the life-giving power of women's blood. Thus, her work is ecofeminist and dedicated to opening environmental discourse to "worlds and knowledges otherwise" (Arturo Escobar, "Worlds and Knowledges Otherwise 1," 2007).

Ecology vs. Patriarchy: Women Artists and the Environment, 1962-present

Chair: **Julia Vázquez**, Bibliotheca Hertziana – Max Planck Institute for Art History

On September 27, 1962, Rachel Carson published the foundational text of the environmental movement: Silent Spring. In it, she advocated on behalf of the vitality of the natural world, bringing attention to the interconnectedness of all biological systems. Criticism of her work was visibly gendered, with critics establishing a direct opposition between her seemingly effeminate appeal to the life of the planet and the paternalistic principles underpinning the chemical-industrial complex, the 'all-American diet,' and nuclear armament. "Isn't it just like a woman to be scared to death of a few little bugs!," one reader wrote. "As long as we have the H-bomb everything will be O.K." This panel takes seriously this opposition between ecology and patriarchy. It imagines environmentalism as a salve to the forces that have shaped our world since Carson's writing, such as carboniferous capitalism; Baconian conceptions of scientific knowledge and "progress;" and militarism, especially when its result is ecocide. In this view, ecology is conceived not—or not only—as a field of study addressing the way that organisms inhabit the natural world, but as a relational approach by which the ego reabsorbs into the relational systems on which it depends, whether interpersonal (microcosmic) or global (macrocosmic). Taking its cues from ecofeminism, which posits that the oppression of women is motivated by the same forces driving the exploitation of the natural world, the panel specifically asks how women artists have articulated the problems facing the second half of the 20th century, as well as posited solutions.

Marisol's "Fishman": Pesticides, the Creature from the Black Lagoon, and Other Post-Nuclear Disasters
Julia Vázquez, Bibliotheca Hertziana – Max Planck Institute for Art History

On May 3, 1973, Marisol (née María Sol Escobar, 1930-2016) debuted a new body of work at the Sidney Janis Gallery that seemed unlike anything she had made before: sculptures of fish with her famous face, many times larger than life-sized, and pastel landscapes on paper. Critics were unflinching in their bafflement at what she had made, deriding the works on view as meaningless curios better consigned to the history of taste than to the history of art.

This paper reconsiders this material in light of three events that took place in the early 1960s, the repercussions of which were felt throughout the 1970s: the Cuban Missile Crisis (1962), as well as the waging of the Cold War in Vietnam (1955-1975); the landing of the United States on the moon (1969), under the auspices of the Apollo program undertaken by NASA (1961-1972); and the publication of Rachel Carson's Silent Spring (1962), which launched the environmental movement, culminating in the first Earth Day and the establishment of the Environmental Protection Agency (1970). It examines the utopic and dystopic visions presented to humanity by the aquatic world, whether in the symbiosis represented to humankind by the ocean's ecosystems or in the annexing of the ocean floor as a site of nuclear and ballistic warfare. Far from meaningless curios, Marisol's sculptures and works on paper will be shown to address the gamut of possibilities that the ocean represented to humanity at a time of unprecedented turbulence in the history of the United States.

Hydrofeminist Currents in the Wake of Land Art
Gillian Young, Wofford College

What does it mean that Robert Smithson's iconic Spiral Jetty, a spiral form that is situated (and was for decades submerged) in the Great Salt Lake, is known as "land" art? What happens when discursive frame shifts from earthwork to water work? In the wake of the male-dominated land art movement of the 1970s, a number of women artists, including Betty Beaumont and Beverly Buchanan, took up water as a medium--and media. This paper explores this turn toward water work as an emergent practice of what Astrida Neimanis has called hydrofeminism. In contrast to the macho gestures of land art, water becomes a co-creative force (water works: erodes, shapes, submerges, smooths). At the same time, liquid practices depart from the archetype of Mother Earth and essentialist notions of identity, enabling these artists to raise unstable structures and enact fluid ways of being on, in, through, and with water. The paper focuses on two such provisional structures: Beaumont's Ocean Landmark (1978-1980), an underwater sculpture forty miles off New York harbor, and Buchanan's Marsh Ruins (1981), a set of concrete and tabby mounds situated on the Georgia coast, which have been eroded by the tides, and, like Smithson's Jetty, at times completely submerged. Constructed on a continental shelf and a salt marsh, respectively, these works mark geographically liminal, though ecologically and historically significant, spaces while questioning the environment as an object of visual knowledge. Through acts of submergence, water is engaged as a form of elemental media and feminist milieu.

The Uncanny Arctic: Women Photographers Dreaming Images in an Ecological Crisis
Maggie Mustard, New York Public Library

Photographers who work with and through imagery of the polar North inevitably grapple with the reality that the Arctic landscape is in crisis. How they choose to do this varies greatly, but a common thread is the challenge of depicting the systematic devastation of an entire region of the world which has none of the spectacular drama of an oil spill, a

forest fire, or a hurricane. Lacking the immediate visuality of discernable impact on white European or American human populations means that depicting climate change in the Arctic can appear literally glacial, consisting of invisible changes in temperature, air, and water happening too slow for the human eye to track, and yet still too fast to do anything about. This paper studies the work of five women photographers who are included in the upcoming exhibition The Awe of the Arctic: A Visual History (New York Public Library, March 15, 2024-July 17, 2024), and explores how their heterogeneous visions of the Arctic landscape can be considered together under the umbrella of the uncanny as a way to manifest alternative visual realities of Arctic climate change. Held up against the longstanding documentary/anthropological traditions of photographing "remote" locations, the work of Scarlett Hooft Graafland, Carleen Sheehan, Ellie Ga, Evgenia Arbugaeva, and Christine Seely offer different conceptual approaches resulting in surreal, uncanny, and dreamlike visions of Arctic landscapes, history, people, and travel. Taken together, their work creates a powerfully unsettled vision of anthropogenic Arctic mutation, reframing the stakes and demanding our attention.

Edges of A.I and VR Works

"I'm not here": The Doubled Body Dances Death in the Wild Sensorium of VR/Immersive Artworks in/out of Asia

Katherine Marie Mezur, University of California, Davis

I smell burned debris. In Shiota Chiharu's The Soul Trembles, nets of singed knotted black thread and string cover objects, choking them in matted, fibrous traps. A piano, hacked and burned, is wrapped into a cocoon of strangling charcoal threads. I circle around two ghostly white figures, tethered and suspended in nets of time, before/after hanging? I drift inside their threads, headless. Then oceans of red thread suffocate. Thread-enveloped boats are memorials for drowned migrants. Entering Christian Boltanski's Lifetime, Shadows, Murmurs, a twilight space, shadow figures loop across walls: skulls grin, lights flicker, shadows blind. A mannequin in trench coat, leans like a tombstone, utters, dying. In Hayoun Kwon's VR work, D.M.Z. Memories of No Man's Land, I enter through clanking gates. Forests rise darkly against sunset skies. A landmine explodes, a flaming geyser. I fall down, into the sky. How do these artists deploy repression/control and suffocation of sensations, to force-open an activist sensorium, suppressed/shackled into prescriptions of sensing norms? I reference Jack Halberstam's Wild Things and Anne Anlin Cheng's Ornamentalism, where the synthetic challenges "the division of living and non-living" to consider how these physical experiences across VR and installation artworks can activate a decolonizing dis-ordering of our controlled sensorium and expand "other" sense knowledges. I "work" these experiences through a choreographic scheme of detailed attention to sense exposures and a "mortuary" consciousness of respect for the ends of senses, where kinaesthetic and visual-aural life passes. How do artists channel virtuality's materiality through bodies and deaths? Nowhere dances.

Art as Experience, Experience as Art: Towards a VR Theory of VR

David Han, York University

One the earliest debates in the emerging field of game studies was centered on differing analytic approaches to the study of games. The so-called narratology vs. ludology debate pitted those who saw games as extensions of narrative-driven media against those who saw games as a unique medium that should be studied on its own terms. While the divide between the narratologists and the ludologists has mostly disappeared, the debate helped to legitimize game studies within the academy and establish games as a distinct object of study deserving of its own analytic frameworks. As virtual reality experiences increasingly become more commonplace, a similar debate has begun to emerge. In studying VR experiences, what analytic frameworks should be employed to understand them? Although humanities-based scholarship concerning VR experiences is still in its infancy, what little has been written has often approached VR through the lens of narratology. This paper argues that such approaches do not heed the lessons learned in the early debate between narratology and ludology in game studies. VR, as an experiential medium, is unique from earlier, more heavily narrative-based media such as film and should be studied on its own terms rather than understood through the lens of theory borrowed from other media. Drawing on Dewey's understanding of aesthetic experience, as well as my own research-creation practice, I argue that VR should be analyzed through the way it generates meaning through the embodied interaction of the participant and the virtual environment rather than through any narrative-centric framework.

Illustration / A.I. Partnership

Chad Grohman, Rochester Institute of Technology

Illustration: Partnering with Artificial Intelligence The basic structure of creating an illustration stays the same over time. No matter the tools or technology, preliminary steps are followed, ending with a completed illustration. All the stuff in the middle can be wildly different throughout the process. Illustrations are rendered using various digital or traditional media (or both!). Ideas can come from many strategies like word association or even meditation. To add to our creative toolbox, we now have artificial intelligence (A.I.) as a new source for conceptualizing. When photography emerged, the illustration field produced iconic artists still emulated today. Photography didn't replace illustration; it partnered with it. When digital art emerged, there was a roar from traditional artists who felt the computer was taking over. Digital art did not replace traditional illustration; it partnered with it. And now we have A.I. technology. A significant difference with A.I. is that it generates composition and, most uniquely, augments an illustrator's ideas with suggested content and an unexpected point of view. As in other emerging technologies, A.I. art will not replace illustration; it will partner with it. With AI art, we see idea generation in a brand new way—excellent ideas and compositions that might not have otherwise been made. A student's concepts can be

strengthened using A.I. while providing a visual starting point. I will discuss how A.I. works, how it impacts the classroom, and how A.I. contributes to the emotional content of an illustration.

Experimental Animation in the Age of AI
Sujin Kim, Arizona State University

With the rapid advancements in AI image synthesis, animation, as a digital art form, is expected to undergo unprecedented transformations in its production pipeline, aesthetics, accessibility, and authorship. Machine learning algorithms now have the capacity to analyze extensive datasets of established animators' styles, identifying patterns and utilizing this data to generate new animations in similar or modified styles. Furthermore, AI has demonstrated its ability to suggest complementary movement, composition, color, and sound, effectively acting as a novel form of creative collaborator. One of the most promising AI imaging technologies emerging is the real-time synthesis of videos guided by text or spoken dialogues through natural language processing. In these innovative developments, animation no longer necessitates the laborious, frame-by-frame approach. However, despite these advancements, concerns regarding the temporal consistency and quality control of AI-generated animation persist. This concern arises because current AI imaging studies predominantly focus on integrating AI into industry animation projects. The applicability of AI tools has not been widely explored within the realm of experimental animation. In this presentation, the artist will showcase two animation projects, "Dissolution" and "Cunabula," to illustrate the potential experiments achievable with machine learning-based techniques for image stylization. These projects showcase unique transitions and abstract animation scenes that are challenging to realize through conventional animation production methods. The presentation aims to provide insights into the possibilities of machine learning algorithms in independent animation practice, highlighting how artists can enhance their creative process while maintaining their role as primary creators in the era of AI-powered collaboration.

Ekphrasis and Artificial Intelligence: Text-to-Image Generation in Theory and Practice

Chair: **Amanda Wasielewski**, Uppsala University

AI text-to-image generation tools, such as DALL-E, Midjourney, and Stable Diffusion, were introduced to the public in 2022 with great fanfare. This initial burst of excitement has subsequently been tempered by growing concerns regarding copyright, privacy, and the threat to creative industries they may pose. These multimodal artificial intelligence platforms require little to no specialized technical knowledge or equipment to use, which means that just about anyone can quickly generate a diverse array of images from text-based descriptions. Combining large language and diffusion models, these generators are highly flexible and, some have claimed, highly creative. The text-based descriptions used to create images on such platforms could be considered ekphrasis, but instead of describing an artwork or object that already exists, they invite users to describe images into existence. They actually create images by means of description. This session seeks contributions that both theorize the paradigm of image creation these new tools represent and describe their uses in artistic practice or academic study. What is at stake for art history and art practitioners in using multimodal text and image AI? Possible topics may include theory of the image, reflections on text and image study, history and theory of photography, issues of appropriation and authenticity, the use of such tools or the images created by them in cultural heritage or digital humanities research, applications in architecture and design, and reflection on art practice or discussion of artists' work using text-to-image AI.

Reading AI-generated Speculative Futures in a Digital Visual Age
Xinyi Li, Pratt Institute

AI-generated images are often praised for their mere existence, their aesthetic, and technical processes. Overshadowed by concerns of copyright and algorithmic bias, they tend to evade scrutiny regarding the underlying concept and human interventions. Existing literature within art and design fields often places AI as either the central subject or a tool serving creative goals. What standards do we hold for viewing images of fictional architecture, alternative world-building, and collective imagination? This paper approaches cases from these three categories of speculative futures with varying degrees of plausibility that circulate on Instagram, a popular platform among AI content creators that has evolved from a persona-driven to a curation-driven one. By reading these projects through the lens of critical speculative design and digital media studies, I examine the intention of transparent or anonymous authorship, affective engagement they evoke, and ethical implications of generating a racial other(@the_brigadoon_dispatch). I exemplify "image anarchism" with how the Great Wall covered by soft and pink inflatables by @aiforarchitects gained additional meanings through reposts on dissident pages. I question whether speculative design, amid ongoing criticisms, is at an " image

turn", flattening literary imagination to visual stimuli for consumption, furthering the ocular-centrism of contemporary media cultures, and aestheticizing the sufferings of the remote other(@snapshots_from_a_near_future). The paper reflects on the virtues of reintroducing serendipity to digital tools, and a process-oriented approach to critical speculation, emphasizing co-creativity and community participation in responding to nuanced socio-political contexts, as a form of caring, healing, and intervention for the here and now.

The Poetics of Prompt Engineering
Zsofia Valyi-Nagy, CASVA

Prompt engineering—the process of writing and refining natural language text to describe a task to an AI model—propels text-to-text and text-to-image generation. Once hailed as "the job of the future," prompt engineering has turned out to be less promising for the tech industry than originally thought. However, in the context of artists working with text-to-image machine-learning models, the art of prompt engineering remains overlooked, rendered invisible by the very process of translating text into image. And yet, prompt and image are inextricable, two sides of the same coin. Behind each AI-generated image is a strange poem. In the history of digital art, text-based inputs have been separated from image-outputs, the latter typically privileged as "the art." Only in recent years has computer programming been considered a creative endeavor, with distinctive coding styles compared to painting styles. But distinguishing input from output overlooks the iterative process of back-and-forth between human and machine. This paper considers the creative process of prompt engineering, contextualizing it in the history of generative art and examining the practices of contemporary artists who work with AI models to investigate the multidimensional latent space of deep learning models. Nettrice Gaskins, for example, experiments with text prompts (e.g., avoiding proper nouns) to develop a distinctive visual style while also contributing to the global visual language of Afrofuturism. By attending to this language that disappears in the process of generating images, we might expand our understandings of how AI image generation tools are reshaping our understandings of creativity.

The Treachery of Images
Ruby Thelot, New York University

The essay critically interrogates the evolving dynamics of image creation and representation, tracing its transformation from ancient human carvings to contemporary machine-generated visuals. The analysis opens with a philosophical background rooted in Aristotle and Kant, delineating the traditional understanding of images as mimetic representations of reality, often sparking emotional and aesthetic reactions. The essay also highlights cultural opposition to images, like iconoclasm in Islam and early Christianity, reflecting society's complex relationship with visual forms. Drawing from philosopher Vilém Flusser's critique of modern image-making, the essay elucidates the fading connection between image and creator, leading to a collective amnesia and misinterpretation of images as

'screens' instead of 'maps.' As the photographic process mechanizes and seemingly naturalizes, we become instruments of our own imaging devices, promoting a parasitic proliferation of images. The work then delves into the implications of machine learning and neural networks in generating images, bridging Herbert Simon's distinction between the 'synthetic' and the 'artificial.' Finally, the essay anticipates a 'pictorial flippening'—a moment when the majority of images will be AI-generated, untethering them from human authorship and hurling us into a state of perpetual hyperreality. In this impending landscape, images will not just reflect, but shape and own reality, thus underscoring their intrinsic treachery. The essay serves as a compelling examination of our past, present, and future interactions with images, warning of an epoch where images, freed from their human creators, construct a reality no longer centered around humanity.

On the artistic use of text-image models: a dance of formal agencies
Arnaud Mery, Université de Montréal, Department of Communication

I propose a reflexive practice of text-image models, which aims to understand how their operations affect my agency as an artist. I begin by pointing out that the desire to refine representations through prompt engineering clashes with the probabilistic operations underlying image generation. I then point out that the process of adjusting prompts and input parameters embeds me in recursive loops with the models. I show that these loops involve a withdrawal of the influence of my supervisory consciousness over the forms produced, in favor of what I call the formal agency of these loops themselves. Finally, linking what Shane Denson calls a dis/correlative dynamic to an ongoing artistic project, I show how a reconfiguration of my faculties of perception, reflection and action is underway, challenging the formal agency of the natural language I use to adapt to the formal agency of text-image models.

Embedded Materiality: Decorative Inlay in Asian Lacquer

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

Lacquer has long been valued for its decorative sheen and glossy surface which elevated the status of objects, their functionality and aesthetic appeal across Asia and beyond, to the markets of Europe and the colonial world. While historical studies have focussed on the surface properties of lacquer, this panel seeks papers which explore the role of inlay - in shell, silver and gold wirework, coral and other natural materials - in transmitting design innovations throughout Asia, reflecting patterns of intraregional trade, the movement of natural resources and the role of lacquer as a vehicle for design transfer. The materiality of inlaid lacquer, frequently incorporating precious and at times exotic materials, spoke of access to a diverse array of natural resources on land and sea, procured through a complex web of trade and diplomacy. As distinctive regional styles and specialisms emerged, so too did sophisticated methods of manufacture which drew upon long established and ancient traditions. Decorative themes and design compositions responded to and reflected contemporary trends in the pictorial arts, printing and book culture as well as ornamental patterns and motifs found in textiles, decorative carvings and metalwork, highlighting the intermediality of such objects. Luxury items were produced not only for elite use but can be found in Buddhist contexts, connecting religious communities and practise throughout the region. This panel explores topics which interrogate the role of inlaid lacquer from a range of interdisciplinary approaches and emphasising inter-Asian connections.

Ancient Bronze, Woodblock Printed Catalogs, and Soft-Shell Inlay: Intermediality in the Art Institute of Chicago's Lacquer Dishes with Bogu Designs
Tiffany Beres

This paper investigates a set of seven black lacquer dishes from the Art Institute of Chicago (AIC) collection. Each miniature hexagonal dish is finely inlaid with a diaper ground of mother-of-pearl as well as precious metals such as gold foil and silver. Interrogating the intermediality of the inlay decoration, my primary research explores the development of the bogu "ancient erudition" pattern from Chinese bronze-age ritual vessels (ca. 1700-500 BCE) to woodblock printed catalogs, and finally to specialized lacquer artisans working with soft-shell inlay during the seventeenth and eighteenth century. With little known about these dishes' use or circumstances of manufacture, this paper explores issues related to their craftsmanship, including their modular design and customization. Because of variations in their inlay patterns as well their differing seals, it is clear that these dishes belong to two distinct sets and were likely commissioned by wealthy patrons as saucers for small cups. Exhibiting aspects of Manchu influence as well as elements of Ryukyu Island lacquerworks, these technically refined objects also showcase the intraregional trade of the period. This paper discusses the possibility that the dishes were

made in the Japanese islands versus Southern China. In particular, I examine the work of the Chinese master artisan Jiang Qianli 江千里 (active during the 17th century), whose works were internationally admired and forged. These exquisite dishes illuminate the cross-fertilization of East Asian lacquer inlay techniques as well as the widespread popularity of Chinese antiquarian decorative subjects.

Intermediality in Seventeenth-Century Chinese Lacquer: Design, Circulation and Consumption
Helen Glaister

This paper explores design interactions through the medium of lacquer in seventeenth-century China. Lacquer was a well-established vehicle for the transfer of pictorial designs from paintings and woodblock prints, through carved decoration and decorative inlay, which enjoyed a renaissance at that time. The decorative repertoire was expanded and enriched by narrative themes found in popular plays and historical novels, as well as painting manuals which circulated widely as a result of a flourishing book culture, closely mirroring motifs found in contemporary porcelain decoration. As no design manuals for lacquer manufacture in China have yet been found, unlike Japan where numerous examples survive, this investigation seeks alternative sources, questioning the status of lacquer objects within the wider field of applied arts and crafts in the early modern period. The V&A holds an exceptional collection of Chinese lacquer, including rare examples of seventeenth century inlaid lacquer on wood, metal and unusually porcelain which form the focus of this study. Scenes of Shang Yue Yuan (Enjoying the Moon) and episodes from the Xi Xiang Ji ('The Western Chamber') are popular, demonstrating the versatility of lacquer inlay on a range of shapes and forms. During the Kangxi period (1662-1722), themes from the Genzhi tu illustrate how imperial projects and message of Manchu power were transmitted from the court to the populace in a variety of media, including lacquer. The techniques of inlaid lacquer with mother-of-pearl, ivory, gold and silver wire and other precious materials were refined during this period, creating a new design aesthetic.

When Lacquerware is Sheening: The Encounter of Mother-of-Pearl and Imitating Lacquer Porcelain
Xialing LIU, Universiteit Utrecht

Mother-of-Pearl(螺钿), is one of the typical inlaid materials of lacquer. It has glossy reflections like aurora borealis under different lights and viewpoints. The shape, color, texture, size, thickness, quantity, and layout of the inlay have also been meticulously designed by the craftsmen. Sometimes they were combined with other lacquer techniques such as multiple-jewel inlay, gilding, carving, and so on, which adds a unique sparkle based on polychrome decorations and makes the images break through the two-dimensional plane with a three-dimensional decorative effect similar to that of bas-reliefs. Moreover, the mother-of-pearl inlaid has crossed different material carriers. For example, during the Kangxi period of the Qing dynasty in China, there was a kind of imitating lacquer porcelain, which inlaid mother-of-pearl in black lacquer texture over porcelain. It's an interesting combination of different materials and decorative crafts. This

paper focuses on the mother-of-pearl in lacquerware inlaid decoration. What were the differences between Chinese and Japanese inlay techniques and their respective decorative styles during the Kangxi period (1662-1722)? What's their arrangement logic of it? How did inlaid mother-of-pearl lacquer-imitation porcelain come into being? First, the author discusses the material, craft, and decorative patterns of mother-of-pearl. Secondly, the author will talk about the imitation or competition of lacquer porcelain during the Qing period. Third, concentrate on the imitated lacquer porcelain with inlaid decoration, and further dig into the trompe-l'oeil ('trick of the eye') of different materials and objects.

Reuse as Knowledge-Cross cultural design transfer in decorative inlay in lacquer vanity cases
Sandy Ng, Hong Kong Polytechnic University

Lacquer was introduced to Europe in the sixteenth and seventeen centuries and became fashionable during the Art Deco period (1920s-1930s). Lacquerware is largely associated with luxurious designs including jewellery, toiletries, and the interiors of ocean liners. The combination of lacquer and mother-of-pearl grew hugely popular. This talk examines a main feature in Art Deco vanity cases-the reuse of original Chinese lacquer inlaid with tinted mother of pearl mosaic or marquetry. In order to preserve the ancient technique and the integrity of precious designs, high jewellery houses collected original mother-of-pearl lacquer from major antique dealers. Panels were extracted from existing bowls, tables, or trays and then refabricated with embellishment of enamel, jade, coral, lapis lazuli, onyx, cabochon gemstones, and diamonds in Art Deco ensembles. This discussion will also explore cross cultural aspects of design transfer in lacquer panels that were made in Paris based on Asian models. Many western inlays were the creation of European craftsmen including Vladmir Makowsky, a Russian émigré artist working in Paris. He specialized in creating Chinese lacquer and gemstone design using traditional Chinese iconography and perspectives to emulate authentic effect of Chinese design. His tablets are set within a geometric border of enamel in Art Deco pastiche, combining traditional Asian manufacturing methods with Art Deco designs and vibrant colour schemes.

Embodiment Appetite and Health

Rembrandt's Fall of Man: Appetite and Pleasure in Early Modern Netherlandish Art Criticism
Michelle Y. Moseley, Virginia Tech

Rembrandt's etching Fall of Man from 1638 stages a singular version of a familiar theme that disrupts expectations for an idealized depiction of the first humans. Viewers instead encounter a vision of Adam and Eve as atavistic figures, who are riddled with physical imperfections. The print is often regarded as evidence of Rembrandt's still searching, early studio practice. However, a close reading of the image within the exegetical and creative role of food unspools an elegant, multi-layered discourse on appetitive impulse. The frailties of an undisciplined animal body that contest against the rational mind had long been a chief moralistic concern within Christianity, as it was situated alongside consumption through taste as a mode of knowing. Fall of Man telescopes the complex pleasures and consequences inherent in eating in contexts of the somatic body as an apparatus for human experience and knowledge. Further, it situates the image within an emerging body of seventeenth-century Netherlandish art criticism that reliably gestured to a new, gustatory lexicon as a way to describe the sensory act of looking at imagery, as well as the practice of artistic discernment. The viewer's appreciation for the execution of a skillfully wrought image was likened to experiencing the gluttonous pleasures of food and drink, analogous to the idea of "eating with the eyes." Following this ocular theory of reception, viewers were reflexively implicated in Adam and Eve's eating of the forbidden fruit as they visually consumed and digested the image themselves.

Misappropriations of Outsider Art: An Anti Ableist Re-framing of Self-Taught Artist, James Castle.
Kathleen Keys, Boise State University

20th Century self-taught/outsider artist James Castle (1899-1977) born profoundly deaf in Garden Valley, Idaho, attended Gooding School for the Deaf from 1910-1915. Much later, appreciation of Castle increased in response to retrospective exhibitions and documentaries facilitating recognition and international collection. Related holdings at Smithsonian American Art Museum, and National Gallery of Art have yielded curatorial writings describing artists "othered" lives and artworks—but refrain from critically addressing artwork, popularity, and their institutions' agendas. Likewise, little critical writing questioning ableist assumptions and narratives exist. This research examines and actively challenges the socio-cultural and institutional ways that ableist discrimination and likewise misappropriation impacts the inquiry and presentation of outsider and self-taught artists utilizing James Castle as a case study. Additional objectives are to: share the evolution of the role of art within early deaf education present historical research and analysis proposing more accurate descriptions of Castle's experience at the Gooding School for the Deaf and Blind offer anti ableist theories about the originations, history, and cultural context of Castle's life and artmaking as well as his signing, writing, and reading abilities question Castle's categorization as a self-taught artist based on an underestimation of deaf education, and Castle as a deaf person posit Castle did indeed use sign language, was not illiterate, and received some level of art education highlight educational, historical, and socio-cultural significance of forgotten, erased and partial tales. Recognizing marginalized deaf art pedagogies this work distills what can be learned and taught toward the betterment of related social justice concerns.

Seeing The Patient
Megan Hildebrandt and **MARK Gilbert**

Seeing the Patient Presenters: Dr. Mark Gilbert and Professor Megan Hildebrandt This presentation will consider portraiture's capacity to engender intimate interactions that require space for open communication between artist and sitter as well as creativity and imagination. We will examine

Scottish-born artist Mark Gilbert's "Portraits of Care" alongside Megan Hildebrandt's "Aesthetics of Health" curriculum, which centers portraiture as a vehicle for storytelling and illness narratives. Artistic representations of medicine and illness are present in anatomical and physiological illustrations of the human body, medical instruction manuals, treatment documentation, and aesthetic works that have, over the centuries, facilitated the discovery and understanding of various aspects of medicine, health, illness, and disability. The artistic medium of portraiture can provide interactions and resources which can highlight the nature and form of illness, disability and care caregiving. The tacit knowledge and behaviors residing in complex interactions that shape not only portraiture but also medical interactions, can be illuminated by beholding and reflecting on expressive works about illness, recovery, and care. The Aesthetics of Health is a pioneering curriculum, in which the Department of Art and Art History at UT-Austin partners with a variety of local, national and global clinical settings to explore the intersections of art and healthcare. At the heart of this undergraduate course is the act of portraiture: students create portraits as our guest storytellers (cancer patients and folks carrying a variety of other ailments, their loved ones, clinical staff, etc) tell the students about their life experience.

Nightmares and Dreams on Progesterone: Intermedia and Trans* Embodiment
Lorelei d'Andriole, Michigan State University

This essay theorizes the connection between trans* embodiment and intermedia, using historical intermedia practice and score-based creative practices by artists such as Yoko Ono, CA Conrad, Pauline Oliveros, Dick Higgins, and Allan Kaprow, as precedent. By describing the foundational thought to my work as a trans* intermedia artist, this work serves as an introduction to Nightmare and Dreams on Progesterone: Action Art Scores for Trans Becoming; a text work of 150 poetic action art scores designed for, and birthed from, trans* becoming. Each score is generated from dream journal entries translated into instructions that complicate the art/life divide. As I began taking progesterone as part of my hormone replacement therapy, I started experiencing vivid dreaming as a side effect. As my body changed, so did my dreams. These dreams, from my own trans* subconscious and altered by transsexual action, often directly engage with my identity or arts practice as subject matter. When translated, the scores are written poetically and have a diverse range of abstraction. I believe avant-garde art practices can be liberatory for trans* bodies and that this methodology and these performances have the potential to be instructional for other trans* people for coming into their identity. This introduction provides an intimate portrait of myself as an artist, including biographical information on my Hormone Replacement Therapy (HRT) journey and how it has affected my creative practice.

Emotion, Embodiment, and Expression: New Frontiers in Art and Research with AR, VR, and Digital 3D Technologies

***Chair:* Jaewook Lee**, Northern Arizona University

The panel "Emotion, Embodiment, and Expression: New Frontiers in Art and Research with AR, VR, and Digital 3D Technologies" explores AR, VR, and digital 3D animation's potential to understand and engage with human emotions. The panel will discuss the creative and research opportunities, artistic expression, psychological investigation, and cultural reflection offered by these immersive technologies. The first presentation, "Empathic Encounters: Decoding Human Connection through AR, VR, and 3D-Animated Avatars," investigates the role of mirror neurons in empathic experiences with virtual avatars, demonstrating how these technologies provide insights into empathy's neural basis and foster meaningful connections in the digital world. The second presentation, "Emotive Environments: Unraveling the Interplay of Space, Design, and Emotion through Virtual Reality," examines opportunities and challenges in designing emotionally evocative VR spaces. In addition, this presentation explores how VR enhances our understanding of the complex relationship between our surroundings and emotions. The final presentation, "Visual Narratives: Socio-Emotional Resonance through Large-scale 3D Fictional Animations in Korean Society," delves into 3D animation's use for creating emotionally charged outdoor screenings reflecting contemporary Korean society. The panelist will discuss the creative process, the impact on viewers, and technology's role in enhancing emotional depth. The panel aims to foster stimulating dialogue on expanding artistic expression and research horizons with AR, VR, and digital 3D technologies. Panelists will contribute to vibrant discussions at the College Art Association (CAA) conference, inspiring attendees to investigate further these technologies' interdisciplinary potential in art, research, and human emotions.

Empathic Encounters: Decoding Human Connection through AR, VR, and 3D-Animated Avatars
Jaewook Lee

The first presentation, "Empathic Encounters: Decoding Human Connection through AR, VR, and 3D-Animated Avatars," will explore mirror neurons' role in empathic experiences using virtual avatars within AR, VR, and 3D animation environments. The presenter will demonstrate how these technologies offer insights into empathy's neural basis and promote meaningful connections in our digital world. The presentation will explain mirror neurons, specialized brain cells that activate when observing others' actions or emotions, and their critical role in empathy. Harnessing mirror neurons' power in virtual settings is essential for fostering authentic connections in an increasingly digital world. The presenter will discuss using AR, VR, and 3D-animated avatars to create immersive environments that facilitate empathic experiences. Designing virtual representations that mimic human behaviors and expressions can stimulate mirror neuron activation, fostering

user connection and understanding. The presentation will highlight case studies and research findings demonstrating the effectiveness of AR, VR, and 3D-animated avatars in promoting empathic connections. These examples will illustrate how these technologies can be used in various contexts, such as education, healthcare, and social applications, to foster empathy and improve interpersonal relationships. In conclusion, the presenter will address the broader implications of these findings, emphasizing the potential of AR, VR, and 3D-animated avatars to revolutionize interaction and connection in the digital age. As technology increasingly integrates into our lives, prioritizing empathy and human connection is crucial for maintaining shared experiences and understanding in our virtual world.

Emotive Environments: Unraveling the Interplay of Space, Design, and Emotion through Virtual Reality
Kyoungmee Kate Byun

In recent years, virtual reality (VR) has emerged as a powerful tool in many fields, including interior design. By using VR, designers can create immersive environments that simulate the experience of being in a physical space, allowing them to explore different design options and test how people might interact with and respond emotionally to a particular space. The presentation "Emotive Environments: Unraveling the Interplay of Space, Design, and Emotion through Virtual Reality" will delve into the ways in which VR can help designers better understand the emotional impact of their designs. The use of VR technology allows designers to create and test various design elements in a simulated environment, such as lighting, color, texture, and layout. The presentation will explore the challenges of designing spaces that evoke specific emotional responses. While some emotions, such as pleasure, dominance, and arousal, may be desirable in certain environments, other emotions, such as fear or anxiety, may not. Designers must balance their desire to create emotionally engaging spaces with the need to ensure that the space is functional and comfortable for its intended purpose. In summary, the presentation "Emotive Environments: Unraveling the Interplay of Space, Design, and Emotion through Virtual Reality" will highlight the unique opportunities and challenges of using VR technology to design spaces that evoke specific emotional responses. By leveraging the power of VR, designers can gain valuable insights into the complex relationship between our surroundings and our emotions, ultimately creating more effective and emotionally engaging environments.

Visual Narratives: Socio-Emotional Resonance through Large-scale 3D Animations in Korean Society with An Exploration of Anamorphic Techniques in Media Art
Sung Rok Choi, Yonsei University Mirae Campus

The final presentation, titled "Visual Narratives: Socio-Emotional Resonance through Large-scale 3D Fictional Animations in Korean Society," will delve into the use of anamorphic 3D animation technique for crafting emotionally evocative outdoor screenings reflecting Korean society and digital culture. The panelist will explore the creative process, the effect on viewers, and technology's role in enhancing the emotional depth of the animations. The panelist will also discuss how large digital screens in Korean urban landscapes alter the concept of external visual art experiences. The projects highlighted include Seoul Small Fantasy and Clear and Curious which feature non-linear narratives, computational simulation of natural elements, and anamorphic visual metaphors for urban spaces.

Encountering the Way: Mysticism in Art
SERVICES TO ARTISTS COMMITTEE

Chairs: **Leeza Ahmady**, Foundation for Spirituality and the Arts; **Karen Gergely**

Explicitly or not, mysticism has long been a part of art and the creative process. Historically, artists believed themselves to be conduits to the muse; witnessing, as much as creating, their artworks. But as a culture of individualism and secularism emerged in the 19th century in the modern Western world, a move towards personal agency, ambition, and willpower pushed away from a sense of being connected to a larger unknowable whole. Unlike many other "isms" in Contemporary Art, mysticism is difficult to understand from an objective and analytical approach. This panel will explore a variety of perspectives related to mysticism in art, from historical models to contemporary approaches.

Guarding Art's Ineffability: Mysticism within the Conceptual Turn
Taylor Worley, Wheaton College

Sol LeWitt begins his "Sentences on Conceptual Art," with the claim that, "Conceptual artists are mystics rather than rationalists. They leap to conclusions that logic cannot reach." While it may seem that he was using a religious term for rhetorical effect, it should be noted that biographers have reported that LeWitt possessed and drew from several sources on Jewish mysticism in his personal library. For his part, LeWitt's exploration into more conceptual modes of art making were fueled by his fascination with representing the relational distance between the concept of an artwork and its physical realization. Thus, what may appear as nothing more than a novel form of iconoclasm in contemporary art is, in fact, one generation's attempt to reshape visual art practice in ways that might protect the mysterious space between art's meaning and its surface in image or symbol. Despite the fact that some figures from that generation like Joseph Kosuth and Terry Smith turned from art to linguistic forms like philosophy and art criticism respectively, the ongoing influence of conceptualism on contemporary art remains and continues to leave a space for new forms of mystical thinking. This paper will explore the question of what kind of "mysticism" is invoked or inspired by conceptual art. It will do so by setting the conceptual turn and its wake within the context of a cultural moment characterized by iconoclastic sensibilities and a distinctively apophatic logic.

Creativity and Spirituality: Isabella Stewart Gardner's Mystic Way
Linda Docherty, Bowdoin College

Isabella Stewart Gardner is remembered as a socialite, art

collector, and philanthropist who lived in the public eye. Yet her greatest achievement, the museum she built and gave to Boston, was the product of an artistic development tied to internal spiritual growth. This paper will show how Gardner's creative pursuit of beauty paralleled the mystic's movement toward the divine. The spiritual journey begins with Awakening to a higher Reality, to which the mystic draws closer through stages of Purgation, Illumination, and Union. In Gardner's case, beauty called her out of a profound depression following the death of her only child. Gardner found meaning in beauty and proceeded to give it original forms. In the evolution of her poetics a struggle against material temptation (Purgation) was succeeded by clarity of moral purpose (Illumination) and ultimately freedom from the demands of self (Union). Three images illustrate Gardner's artistic and spiritual journey. Sargent's portrait, commissioned in 1888, embodies tension between secular and religious orientations. Fashion, textiles, and jewels are conjoined to express identification with the Madonna. In the Titian Room, climax of her 1903 museum, Gardner displayed The Rape of Europa with fine and decorative arts. The ensemble enlarges viewer experience of a Renaissance masterpiece while showcasing her aesthetic imagination. In the Spanish Cloister, part of her 1914 remodeling campaign, Gardner similarly combined diverse objects but shifted focus to another artist's work. This invitation to contemplate the beauty of Sargent's El Jaleo marks the culmination of her creative journey along the mystic way.

Art, The Eternal Thou, and the Mystical Interface: Martin Buber's Dialogical Aesthetics in Contemporary Practice
Noa Avron Barak

Martin Buber, a pivotal figure in German-Jewish thought, posited a theo-aesthetic discourse that defies the confines of Western secularism. Situated within a nuanced dialectic of mysticism, his iconic philosophy of the "I-Thou" relationship, rooted in spiritual encounters, offers a counter-narrative to the burgeoning culture of individualism. This presentation explores how Buber's concept of the "Eternal Thou" interfaces with art, elucidating a mystical continuum that resonates in the pedagogical approach and artistic endeavors at Jerusalem's Emunah College. Emunah, an art academy for observant Jewish women, becomes a vital ground for examining the interplay of art, faith, and mysticism. Evoking the Hebrew term for "faith", the college's very essence appears rooted in a Buberian dialogical framework. Here, art transcends mere representation, evolving into a medium fostering a sacred dialogue between the artist and the Eternal. While modern paradigms might seek to distance art from its mystical origins, the creative process at Emunah College stands as testament to art's timeless and inherent connection to the divine, the mystical, or the uncharted terrains of spiritual encounter. This exploration seeks not just to appreciate Buber's theoretical contribution to the realms of theo-aesthetics but also to perceive how his inherently mystical approach to art and dialogical relationships reverberates in contemporary artistic milieus, like that of Emunah College. Through this lens, I aim to delve into larger questions: How does a faith-driven art practice interface with contemporary notions of mysticism?

Can the age-old paradigms of art as spiritual conduit offer fresh perspectives in today's secular-dominated art world?

A Sacredness Without Specificity: Scarves, Cognac, and Teddy Bears in the Art of Charlemagne Palestine
Scott Davis, Amon Carter Museum of American Art

In 1987 Charlemagne Palestine created a monumental sculpture consisting of a 16 foot tall, two-bodied, and three headed teddy bear for Documenta 8. Invited to contribute a work to the exhibition's performance program, Palestine 's work diverged from the minimalist and performative work he had become most closely associated with throughout the 1970s. Its focus on the teddy bear was not itself a new feature in Palestine's oeuvre, he had included stuffed animals in many of his earliest performances and video works. What was new was his increasingly explicit focus on the reception of such objects as not just toys but as sacred beings in and of themselves. This paper seeks to examine the role of teddy bears, along with cognac and scarves, as integral to Charlemagne Palestine's mystical gesamkunstwerke. Throughout his sixty year career Palestine has evoked a world of spiritual assemblage, one highlighting his jewish heritage along with encompassing a broad multi-cultural outlook. By focusing on the artist's self-described "sacredness without specificity" his work is contextualized within an increasingly globalized contemporary art world that mixes cultural heritage and capital with little regard. Such a lens takes seriously Palestine's use of divine teddy bears, cognac that functions as a rite of ritual performance, and scarves that contain sacred connotations beyond their materiality. This perspective incorporates alternative concepts of mysticism and sacredness outside of traditional art historical models, allowing for a richer understanding of not just Palestine's work but the idea of the sacred in a global context.

Entangled Modernities in a Global Context

Chair: **Sabine Flach**

In recent years, global art history, postcolonial and poststructuralist theory contributed to a self-reflexive diversification of art historical endeavors. These repercussions enabled a discursive shift of earlier conceptions of Modernisms, Modernities, and their inherent epistemological violence, calling for new concepts and redefinitions of terms. The curator Okwui Enwezor takes a critical stance on the notion of proximity to "the West" as the paradigmatic interpretation of non-Western Modernisms since this idea contributes to the depoliticization and decontextualization of art production. Instead, Enwezor suggests a "postcolonial response" to the emerging fields of global Modernisms because, "in its discursive proximity to Western modes of thought, postcolonial theory transforms this dissent into an enabling agent of historical transformation and thus is able to expose certain Western epistemological limits and contradictions." (Okwui Enwezor, Manifesta Journal, 2002, p. 113) This observation leads to broader questions: How can we redefine concepts of Modernities and Modernisms? How can one write Modernities histories while being aware of "The darker Side of Modernity" (Walter Mignolo, 2011) such as colonialism, imperialism, and universality? The foundational notion of Western Modernity as the universal norm rests on the problematic and paradigmatic presupposition that "the Modern is just a synonym for the West," which often understands Modernity as the intellectual property of enlightened Europe. As a decolonial option of knowledge production, this panel seeks to examine discursive shifts, historical experiences, and alternative descriptions of Modernisms and Modernities.

"It's about experience and worldliness and understanding that there is no center." Lina Iris Viktor's Painting in a Global Context
Elisabeth Zuparic-Bernhard, University of Graz

Contemporary artists, both in Africa and outside the continent, incorporate decades of critical thinking about the potentials of art into their work, discussing the idea of the continent itself as well as its global entanglements. Through Lina Iris Viktor's practice, in which she interweaves abstraction and figuration, with a performative treatment of the self, pictorial traditions and narratives in painting can be discussed that do not follow a Western master narrative. Viktor is one of several artists who do not simply intend to introduce non-Western pictorial traditions into art history, but to reveal exclusivist tendencies in art history, to discuss Afro-diasporic identities in their transculturality, and to construct new realities in their art in order to counteract racism and social inequalities. The focus is on the question of how the artist, especially in the medium of painting, discusses different traditions and narratives of pictoriality starting from a postcolonial perspective. Abstraction and figuration are not thought of as a binary model here but relate to each other. Okwui Enwezor and Chika Okeke-Agulu, for example, have already focused on practices that deal with abstraction in order to discuss an African modernity that creates visual

counter-designs while questioning colonial forms of representation. (Okwui Enwezor, Chika-Okeke Agulu, 2009) It will be argued that through the art of Lina Iris Viktor, entangled global (art) histories can be discussed from a decolonial perspective and thus, the role of painting in the context of multiple modernities can be critically examined from the perspective of contemporary art.

"Other Modernities in Iran" - Artistic practices beyond secularity
Katrin Nahidi

The common narrative in Iranian art historiography has been predominately modeled after Western modes of knowledge production. It created linear narratives of stylistic development and artistic progress. Such a formalist canon, however, largely detaches Iranian modernist production from its socio-political context of origin and reduces the art works to mere aesthetic experiments with Western modernity. A theoretical framework rooted in postcolonial critique helps deconstruct imperial notions of modernity and has the potential to decolonize Iranian modernist art history. The institutionalized discourse of modernist art appropriated and materialized artistic expression as visual evidence of the state's successful westernization and secularization. However, the concept of secularism is closely tied to Western modernity and denotes an assumed neutral separation between religion and politics. This poses the question of secularity's applicability to non-Western societies. In most cases, colonialism and imperialism formed the relationship between secular and religious realms in non-Western countries. This is also the case for Iran, where modernist Iranian art exemplifies the limits of Eurocentric concepts of secularity and modernity. Looking at artistic practices shows that Iran's modernist art was far more than mere experiments with modern forms. The artists' incorporation of Islamic iconography question general assumptions about modernism's inherent characteristics, such as its secularity and status as a radical break with the past. This demonstrates that Iranian modernist art was not simply a local implementation of universal modernist practices but a highly diverse field of cultural production that reflected upon questions of modernity and modernization as practiced in Iran.

Intertwined. Wangechi Mutu's artworks between Black Mediterranean and Black Atlantic
Sabine Flach

Wangechi Mutu's sculptures exemplify the need to re-define modernity while considering post-colonial conditions. The epistemic violence of modernity, in its manifestations of orientalism, colonialism, and imperialism, transformed the Mediterranean into a topographical zone of heterotopic alterity. With the inclusion of theoretical approaches such as the "Black Atlantic" and "Black Mediterranean", history and social reality can be rethought using the arts and discussed anew in terms of global interdependencies. The theoretical concept of the "Black Atlantic" by Paul Gilroy should be based on the artistic works by Wangechi Mutu will be discussed. Alessandra Di Maio's concept of the "Black Mediterranean" offers a discursive space to discuss the

transnational relationality between Europe and Africa and the importance of the African diaspora in the Mediterranean region on the basis of the artistic works. Based on the methodological approach of the 'Networks of Practice' by Okwui Enwezor and Chika Okeke-Agulu, a common theoretical context is to be developed for a redefinition of modernity.

Exhibitions and Beyond

Greenhouse Modernism: Race, Culture, and Ecological Exhibitions
Alex Zivkovic, Columbia University

Greenhouses in Paris forged links between atmospheres, plants, objects, and even people—sustaining a Hippocratic idea that climates determined species, races, and cultures. Connecting architectural history, mass culture, and painting, this presentation explores this environmental sensibility through several examples of Parisian greenhouse and greenhouse paintings exhibited at French Salons. In the 1840s-50s, Gottfried Semper called French greenhouses "exotic"/"erotic" spaces, but described the glass Crystal Palace as a "vacuum." Following his distinction, I delineate two parallel forms of imperial display: the humid "greenhouse" and neutral "universalist" models. Several paintings by James Tissot present Japanese objects—and even one Asian woman—as constituent parts of a coherent greenhouse ecosystem. The objects blur together in a hazy atmosphere, suggesting a connection between non-European objects, people, plants, and tropical climates. Prefiguring the rise of human zoos in Paris, greenhouses popularized the notion of exhibiting race and culture within "exotic" atmospheres—linking Orientalist aesthetics and ecological management. By contrast, the 1862 display of Japanese objects exhibited similar objects like textiles and porcelains, but within one section of a universalist exhibitionary structure like the Crystal Palace in which there is no symbiotic or ecological relationship between structure and objects. Overlooked by T.J. Clark and other scholars of spectacle, greenhouses were mass attractions that invoked tropical biomes and associated racial concepts. While "atmosphere" dominates discussions of Impressionist-era painting, dozens of greenhouse paintings reveal unexplored connections between atmospheric aesthetics and imperialism. Examining greenhouse paintings, I excavate an imperial modernism emergent from encounters between global trade, landscape management, climactic regulation, and modernist painting.

How to Get into MoMA: Grace Hartigan, Alfred Barr, and the Problem of Patronage
Saul Nelson, University of Cambridge

On 13 November 1953 the Museum of Modern Art in New York bought Grace Hartigan's The Persian Jacket (1952). The painting was purchased by personal recommendation of Alfred H. Barr Jr., then working as Director of Collections. Under Barr's direction, MoMA was to become a patron of Hartigan in the 1950s. The museum bought her paintings and included them in exhibitions. But Persian Jacket is an ambiguous record of the relationship between artist and curator. It bears the concrete traces of Barr's taste as much as Hartigan's. This is because, before agreeing to purchase the painting, Barr forced Hartigan to change it. I reconstruct the alterations to Persian Jacket made by Hartigan at Barr's instigation, asking how and why it was altered. I argue that such moments of coercion by powerful patrons were much more common in the history of modernism than we like to think – particularly for women and minority artists – and that we need to find new ways of comprehending them. Barr made Hartigan rework her composition so that it conformed with the genealogy of modernism he was building at MoMA. In so doing, he helped turn Persian Jacket into a crucial document in the history of modern art, one that throws light on the evolution of one of the mightiest museums in the world, the impact this had on broader patterns of artmaking, the shifting place of gender within the 1950s New York artworld, and the space these developments left for ambitious, political work.

Moving through "Critical Zones". The Exhibition as a Medium of Thinking the Anthropocene.
Mateo Chacón Pino, Universität Kassel/documenta Institut

The exhibition "Critical Zones" (2020-2022) at ZKM in Karlsruhe, Germany, was co-curated by two of the most influential thinkers of the Anthropocene in Visual Arts, Peter Weibel and Bruno Latour. Both passed away relatively shortly after closing the show. This survey included exhibits from (contemporary) art, science and intellectual history, and anthropology. The catalogue lists over 100 exhibits, including various large installations, that address the observation, the computing, and manipulation of the habitable critical zone of planet earth. According to the authors, the exhibition grew out of the need of scientists to collaborate with artists, historians, philosophers, and activists to sketch a new "earthly politics" grounded on the work of critical zone observatories and their insight into soil. This paper takes this exhibition as a case study for an inquiry into the scaling of the concept of the Anthropocene within an exhibition and its aesthetic vocabulary. It argues that, in reference to the concept of the image as an "organization of time" (Gottfried Boehm), exhibitions aesthetically organize the time and movement of visitors and offer space for the aesthetic negotiations of contemporaneity. In consideration of Dipesh Chakrabartys hypothesis that the Anthropocene challenges notions of time in historiography, this paper traces the temporal aesthetics of the exhibition in relation to the geological time of this new era. My paper on the conceptualization of the exhibition as a medium of thinking the Anthropocene seeks to discuss the aesthetic potential of exhibitions to witness and reflect on the climatic change of our present.

Internships Equity and Museums
Dalia Habib Linssen, Museum of Fine Arts, Boston

Internships Equity and Museums As art museums seek to serve and represent audiences that more fully represent their communities, many institutions have focused increased attention in recent years on diversifying staffing across

levels, including college level internships. And while museums have historically not paid their interns, thus perpetuating inequitable systems of privilege, many have, in recent years, begun to offer paid internships. Yet, to advance systemic and equitable shifts in staffing and overall internal culture, museums must do more to attract and retain students from a diverse range of backgrounds. As institutions with long histories of exclusion, compensation as a means of mitigating barriers remains insufficient, particularly for students from historically marginalized backgrounds. Over the last two years, the Museum of Fine Arts, Boston has developed MFA Pathways, a fully paid undergraduate internship program with a holistic approach that advances participation among students from historically underrepresented backgrounds while fostering a culture of reciprocal learning through professional development, mentor support, and student networking. This paper presents the work of the program in the interest of stimulating national and international dialogue around the role of paid internships in shaping museum culture both now and in the future. In addition to offering paid compensation, what strategies are museums developing that help address issues students continue to face, from racial inequities, limitations on staffing capacity, access to professional opportunities beyond internships, to navigating complex internal systems? What can museums do now to support a more diverse, transparent, equitable, and vibrant future for museum professionals?

Expanded Histories of Postwar Painting: Identity, Memory, Visibility

Chair: **Lesley Anne Wolff**, The University of Tampa

Victims of Embellished History: Basquiat and the Catalogue
Natalie E. Phillips, Ball State University

This paper will examine Jean-Michel Basquiat's obsession with the act of cataloguing, exposing the omission of marginalized perspectives from the ostensibly objective canon of knowledge. At first glance, the appropriated text in Basquiat's paintings appear to be straightforward excerpts, indices, and lists from various catalogues he owned: biology and anatomy textbooks, record catalogues, and other disparate materials. I argue that these are not mindless repetitions, but intentional nods to the theoretical notion of the catalogue itself, which organizes and indexes knowledge as a (supposedly) unbiased authority. Basquiat manipulates and disrupts the nature of the catalogue to demonstrate the ways in which certain people exist outside of these systems, re-inscribing them into the archival record in the process.

The Persistence of Her "Painterly Mess": Reconstructing Carolee Schneemann's Eye Body Environment (1963–present)
Lidia Ferrara, University of California Los Angeles

In December 1963, American artist Carolee Schneemann's New York City workspace, a disused furrier's loft, became the backdrop for a series of black-and-white photographs

collectively titled Eye Body: 36 Transformative Actions for Camera. In these images, Schneemann poses her nude body among the in-progress artworks, open paint cans, tangles of rope, and discarded bits of fur littering the studio. Scholars narrate the photograph series as the first example of Schneemann including her own body in her work, often situating it as a precursor to the artist's subsequent "kinetic theater" projects of the 1970s. What this narrow historical framing overlooks, however, is that the artist's studio space, the setting for her landmark "transformative actions for camera," has an extended history all its own. This paper relies on original archival research to trace the afterlife of Schneemann's 1963 studio environment as it was repeatedly reconstructed for exhibitions in the 1990s before being separated into discrete artworks and acquired by museums in the 2010s. The material and ontological transformations undergone by the Eye Body environment help us understand how experimental artists like Schneemann carefully negotiated their own visibility and self-presentation within the institutions of art that once overlooked them. Though the afterlife of Schneemann's Eye Body environment seemingly attests to the "tidying" of her detritus-laden tableau for museum exhibition and acquisition, this paper demonstrates how the complex history of this work is, in fact, a story of persistent and provocative "messiness."

(re)Remembering the Late Sam Gilliam (1933-2022)
Jinyoung Koh, Towson University and **Boram Kim**, University of Massachusetts Amherst

This research presentation is to honor Sam Gilliam's life and work of the renowned American abstract artist. Sam Gilliam utilized dynamic structural elements and brilliant deployment of colors, and he contextualized his works within the spirit of social justice as well. The presentation aims to explore the diverse and innovative approaches employed by Gilliam in his artistic practices and to shed light on the significant contributions he made to the world of contemporary art. Through this presentation and discussion will provide an in-depth examination of Gilliam's work, contextualizing it within the broader discourse of contemporary art while offering his insight on the themes and techniques explored in his works. The presentation will also provide an opportunity to examine the social and political implications of Gilliam's work. Topics such as race, identity, and cultural representation will be addressed, highlighting the significance of Gilliam's artistic vision and the ways in which his works challenged traditional notions of art. The (re)Remembering the Late Sam Gilliam (1933-2022) presentation will be an opportunity for attendees to engage with Gilliam's legacy and the lasting impact of his contributions to contemporary art. This research session will provide a space for dialogue, networking, and collaboration, promoting the exchange of ideas and fostering new approaches to artistic practices.

A Chicano in a Color Field: César Augusto Martínez's Bato con Sunglasses
Sheila Scoville, Florida State University

The painting Bato con Sunglasses by César Augusto Martínez articulates the incommensurable position of US

artists who have germinated their practices in solidarity with communities alienated by white normativity. Before starting his Bato/Pachuco/Ruca portrait series in the late 1970s, Martínez belonged to the artistic arm of the first social movement for Mexican-American representation. After years of activism for the Chicano Movement, he began painting barrio characters isolated against planes of expressive color. It is at this career crossroads that Martínez makes a compelling study of being a Chicano artist and becoming an "Artist." With the prospect of dropping his hyphenated identity for a cultural establishment with apolitical pretensions, Martínez counterbalances loyalty to La Raza and his ambiente, or sense of social embeddedness. He insists that color fields are a critical element of the Bato series, yet assessments rarely position formalist experimentation by Chicano/a artists in a synchronous view of American abstraction. Situating Martínez in critical dialogue with abstraction exposes the conflicts and correspondences between unassimilated expressions of minority experience and the tenets of the style that enjoyed the most institutional acclaim in the US during the twentieth century. A lampoon or a dream in which a quintessential Brown person photobombs the sacrosanct space of high art, Bato con Sunglasses intersects the specificity of being Mexican-American with the universality of being "modern."

Expanding Spheres: Collaborations in Classrooms, Labs, Institutions, and Communities

Chair: **Laurie Beth Clark**, University of Wisconsin

Community Building in the Painting Classrooms
Jenny Wu, Trinity College

Painting is an art practice that is often associated with individual creativity, where the artist's personal expression is the focus. However, in a classroom setting, it is important to create a sense of community among students to enhance the learning experience. This presentation offers several strategies for increasing a sense of community in a painting classroom. For example: I ask my students to pose as a work of art, and I take a photo of them at the beginning of class as attendance. This not only creates a visual record of attendance, but it also allows students to express themselves in a fun and creative way. It can also serve as an icebreaker activity, helping students to get to know each other better. Another strategy involves using peer artist interviews as a critique method. Students interview each other about their art practice, and I encourage them to ask more personal questions. This approach allows for a more collaborative and supportive environment, where students can learn from each other's techniques and perspectives. Incorporating online learning platforms can provide opportunities for students to connect outside of class time is another method I use. These platforms can provide transparency on each person's progress, and sometimes students get inspired from each other. These strategies aim to shift the focus from individual creativity to a collaborative and supportive environment. By creating a sense of

community, students can benefit from the diverse perspectives and feedback of their peers, ultimately enhancing their learning and growth as painters.

Inter / Non / Anti: An Exploration of Interdisciplinary Arts Labs
Janna Dyk

What are the possibilities when, as a recent scientific article posed, there are "Artists on the Research Team: An Interdisciplinary Approach" (Stacey Springs, Jay Baruch, 2021)? When an artist adapts and furthers the research of other fields, acting as an experimenting agent, what happens? What are the possibilities and ethical implications of such experimentations? How does the nature of what constitutes "an artwork," "an exhibition," "an audience," or a "critical review" evolve, and for whose and what purpose(s)? "Inter / Non / Anti" thus considers artists and projects emerging internationally from a growing number of interdisciplinary university art labs. Of particular consideration are works in which the artist functions as a practitioner or collaborative entity of/within the particular experimental discipline she navigates, such as an artist conducting biology experiments, social science questionnaires, therapeutic modalities, neuroscience investigations, or the like in the process or final result of creation. What does it mean to create a "successful" interdisciplinary/non-disciplinary/anti-disciplinary action? How do artists, via the creative process, function as a practitioner within or outside of a discipline, and what are the potential conceptual/philosophical/logistical, and political implications of such projects? Among others, a foundational text to this investigation is the book Borges and Memory, which explores the concepts of cognition present in the writer's work, noting that many artistic practitioners, less constrained by the strict scientific research methodologies inherent to non-art disciplines, have proposed experimental and radical concepts decades and sometimes centuries earlier than their scientific predecessors.

"Rural Reconstruction through Art": Institutionalized Participatory Art in the Countryside
Yanhua Zhou, University of Arizona

In the past few decades, a number of artists spontaneously produced participatory art in the countryside to question the cultural hegemony of the urban-centric mode of China's social transformation. When Chinese President Xi Jinping launched the national campaign "Rural Revitalization" at the 19th National Congress of the Communist Party of China, this contemporary art phenomenon was brought to a governmental attention and was subsequently incorporated into the campaign with the name "Rural Reconstruction through Art." This paper explores how Chinese government institutionalizes contemporary participatory art in the countryside through the national art movement "Rural Reconstruction through Art." I examine the transformations of several former independent rural art projects, such as the Bishan Project, the Qingtian Plan and the Yangdeng Art Cooperatives, and investigate how the pressures of recent cultural policies push these independent projects to be institutionalized – the Bishan Project is transformed as a

cultural tourist project; the Qingtian Plan is involved in a local 'Communist Party building' project, and the Yangdeng Art Cooperatives is turned into a college art education based. Participatory art which was ever considered the most popular art genre in these projects due to its representation of local voices has been institutionalized as a top-down enunciation of Communist ideology. I argue that although "Rural Reconstruction through Art" may have a positive intention of showing a new rural China to the world, the excessive governmental interference which diminishes the projects' independence needs to be paid enough attention.

Art in a Democratic Society
Brandon Bauer, St. Norbert College

This presentation will describe the development of an arts-based, civics-focused service-learning course in the context of the COVID pandemic and the hyper-polarized 2020 United States Presidential Election. The pandemic upended routine operations at colleges and universities around the globe as institutions were forced to pivot to remote and hybrid forms of teaching. This created challenges with service-learning courses, as they rely upon reciprocal and traditionally in-person community partnerships to successfully function and thrive. During the 2019-2020 academic year, I developed a service-learning course titled Art in a Democratic Society. The course was developed with three main components, an art studio component, a political theory seminar component, and a service-learning focus. As the COVID pandemic upended normal college operations, I worked to rethink how one offers an intended in-person service-learning course with COVID precautions. The course was rethought in a hybrid format, working closely in coordination with our campus and community partners. The students participated in our campus get-out-the-vote efforts during the 2020 U.S. Presidential Election and engaged in election-related service projects in the community by becoming poll workers. This presentation will describe the development of this course in the pre-pandemic period, the pivot to hybrid learning, the importance of institutional support in the success of the course, the importance of creative and experiential courses focused on civics to the flourishing of a just multicultural democracy, as well as how the subsequent iterations of this course have continued to develop from the experience of the initial pilot course.

Exploring the Institutional and Archival Histories of Museums: A Case Study of the Virginia Museum of Fine Arts

Chair: **Sara Woodbury**, College of William and Mary

This session will consider institutional histories of museums as curated through their archives. Museums have come under scrutiny for their perpetuation of colonialist, racist infrastructures, yet many of the critiques leveraged toward them, as well as solutions offered for them, are not recent phenomena. From increasing collections access through traveling exhibitions to changing opening hours to accommodate different visitors, many of the reforms enacted in museums today as a means of increasing their accessibility to audiences have been in use for at least a century. Taking a critical look at museum histories as rendered through their archives can offer context for today's issues while also providing a basis for assessing both how critiques have changed over time and a means for devising solutions beyond established methods. Additionally, considering what is included and excluded in museum archives offers insight into how they perceive themselves as institutions, and whether they perpetuate or challenge narratives about themselves through the documents they preserve or omit. Taking the Virginia Museum of Fine Arts and its archival repositories as a case study, this panel will consider the potentials and limitations of museum archives with three papers addressing the VMFA's institutional history from administrative, collections, and archival perspectives. In addition to offering a critical examination of the VMFA's history, this panel aims to serve as an example for researchers interested in museum histories by critically engaging the archive's potentials and limitations from the perspective of both the archivists who manage them and the researchers who visit them.

Virginia Museum of Fine Arts: A Case Study in Museum Institutional Historiography
Kelly Conway, The College of William & Mary

Drawing on a broad survey of museum and professional association archives, Conway's dissertation analyzes the social networks and institutional development of museums across the American South from 1865 to 1960. Conway argues that museums in the American South functioned to establish a cultural hegemony that was in alignment with museum practices in other regions of the country, even though their relevance has been dismissed by scholars over time. She examines how and why museums emerged in a region reconceiving its economic, cultural, and physical landscapes in relationship to the national ethos. This paper focuses on the governance and operational foundations of the VMFA from 1932 when the Virginia General Assembly passed a bill designating the creation of a state-sponsored art museum through the early 1960s when Jim Crow segregation laws began to be dismantled. Although ostensibly dry, a broad examination of records such as board of trustee minutes, directorial correspondence, and budgets reveal intriguing trends in local cultural attitudes, statewide economic priorities, and social structures at work.

The study aims to make visible the foundations of these naturalized architectures of museum operational practice.

Mobile Art Access: The Virginia Fine Arts Museum Artmobile, 1953-1962
Sara Woodbury, Barry Art Museum

My dissertation focuses on art outreach exhibitions, which I define as shows designed by museums and related cultural organizations for non-gallery spaces such as schools, or autonomous, mobile galleries like artmobiles. Focusing on projects active in the United States during the twentieth century, I assess how outreach exhibitions function as a didactic form by examining their content, site destinations, and relationships with hosting organizations such as schools, libraries, and social clubs. Intersecting museum studies, mobility studies, and the archival turn, my research asks whether outreach exhibitions most immediately benefit the communities they visit or the museums that organize them as a means of demonstrating their commitment to public service. Drawing on Chapter 5 of my dissertation, this paper will explore the VMFA artmobile within the changing contexts of travel infrastructure, namely the predominance of automobile travel, and art access as rendered through public television, correspondence schools, and activism in terms of mobile cultural resources. Despite the increasing availability of art access in different media, I will posit that a persisting belief in the power of original works of art to transform lives influenced the development of the initial Artmobile. Following this contextualization, I will then explore the Artmobile's institutional relationships, namely the Virginia Federation of Women's Clubs (VFWC) and the museum field at large. As I will argue, these relationships were crucial to the program's implementation by shaping both the kind of art that traveled in the Artmobile shows and which communities they visited.

The Museum Archive: The Ontological and the Practical
Kate Kaluzny, The Virginia Museum of Fine Arts

Institutional museum archives are not static; rather, they are dynamic entities that shift and adapt through expansions, moves, and researcher needs. Opened in 1936, the Virginia Museum of Fine Arts was the first state art museum in the nation. Prior to that, the biggest museums in the United States had been privately established and funded by wealthy donors. The VMFA institutional archive is extensive and varied, and includes administrative, collections, and curatorial records, just to name a few. I intend for my presentation to focus on several elements in relation to museum archives. I will begin by providing a general overview of the VMFA archives, its contents, and its history. Next, I will be discussing my own attempt, as Photo Archivist and newcomer to the museum, to learn the its institutional history in order to gain intellectual control of the photography archive before moving it to a new space as part of a fifth expansion project. Additionally, I will outline my ongoing efforts to increase access to the comprehensive photo archive and the opportunities and challenges that lie therein. I will conclude by addressing the pragmatic side of performing research in museum archives with an emphasis on the contrasting nature of access between private and state museums and the ramifications for potential researchers. My goal for the presentation is to provide a holistic overview of the experience of working in museum archives to give potential researchers a glimpse of what they can expect when they visit.

Fashion: tissue, textile, toile

Chairs: **Leah Durner**, Leah Durner Studio; **Jorella Andrews**, Goldsmiths, University of London

"Where are we to put the limit between the body and the world since the world is flesh?" Maurice Merleau-Ponty in The Visible and the Invisible Tissue is a word used for both the flesh of the human body and for cloth - the stuff in closest daily contact with us, touching, protecting and adorning our bodies. The conceptual, linguistic, and material intertwining of the human body with fashion and textiles in all their layers will be the subject of this panel. Textiles are made by the action of human beings and then fabricated further into fashion – from "high" to "low;" – into a substrate for paintings onto which the image is applied; and into tapestries in which the image and the weave are totally integrated. Toile (from the Latin "tela" web and also toil) is the final stage before a garment goes into production – serving, in effect, as the garment's sculptural cartoon – and also refers to painting on canvas – huile sur toile. Human action – fashioning, making, and artifice – is a mark of the highest level of value and artistry in the highly skilled hand-sewing of haute couture, the hand-madeness of painting, the weaving of tapestries, and more. We invite panel participants to address fashion: tissue, textile toile and the wide-ranging, multi-layered relationships among the materiality and action of the human body, the linguistic overlapping of words referring to both body and fabric, and the materiality and making of fashion and art.

The Sari-Body: Exploring Interrelationships with the Body, Landscape and Beyond
Pragya Sharma

As a traditional drape in India, the sari has shared a complex relationship with the woman's body. From the garment of the masses to becoming an elitist commodity, the sari in urban India is deemed as 'difficult' to wear and live in as compared to putting on a pair of jeans and a t-shirt. On the other end of the spectrum are the women residing in rural India who still adorn the drape as a second skin with mismatched blouses and ruffle-edged petticoats, revealing an inherent sensibility that cannot be articulated in words. Although the material has shifted, from pure cotton to polyester, the unstitched piece of textile bears a complete different meaning within the rural landscape, metamorphosing with the body's everyday movement and being. The paper thus explores the wearing of the sari beyond its simplicity (of a garment ready straight out of the loom) to its versatility and transformability as a utilitarian garment for the landscape and home. As an everyday sari wearer in urban India, the author aims to adopt an auto-ethnographic approach, layered with observations and encounters in rural India to tease out the above dichotomies. The research thus attempts to arrive at how a 'sari-body' could be defined. By exploring this

engagement of the sari with the body, the paper thus attempts to discover new entanglements between the body and textile.

Human-Like: Personalization and Artificial Intelligence in Fashion
Christopher Rudeen, Harvard University

On July 12, 2023, Vogue published an article declaring that "Fashion Has Entered the Uncanny Valley." The author noted that "the texture of our semi-virtual lives was already uncanny, but it's getting weirder by the day." With artificial intelligence, technological surveillance, and new drugs like Ozempic, we are experiencing, in the author's words, "a high-tech reconfiguration of the body." One entrant into this universe is PSYKHE AI. The company's website positions the service as a "platform that uses psychology-powered AI to hyper-personalize entire product categories by taking the user's personality into account." The user takes a personality quiz and is met with "human-like" models advertising products tailored to their psyche. Driving the platform is a specific idea of style, that it is "simply our inside on our outside." This paper therefore asks the question of how fashion advertising in the "technocene" complicates our understandings of the layers that exist between the self and the world around us. While the idea of clothes as an outer form of personality has existed for over a century, the rise of AI image generation and big data introduce new questions about the possibility of decoupling tissue and textile—of taking the human out of clothes. PSYKHE AI argues that "When you merge visual AI, product intelligence, and psychology, you don't just show your customers what they're looking for. You show them things they didn't even know they needed." Using history, psychoanalytic theory, and PSYKHE AI, this paper explores how technology can (re)fashion the human.

(re)Dressing "Exhibition Quality": The Body in the Fashion Archive
Lauren Downing Peters, Columbia College Chicago and **Emma McClendon**, St. John's University

Since America's founding, clothing has been employed to naturalize, assimilate, and mark bodies as "Other." Indeed, the body is a frontier on which questions of citizenship and normalcy are negotiated in ways both spectacular and mundane. Yet, within the museum, fashion objects are often considered in relation to designers rather than ordinary Americans, putting an emphasis on "pristine" garments deemed "exhibition quality" because the textile carries no signs of the interaction between flesh and cloth. As a result, embodied practices of fashion and self-fashioning are rarely considered. The Bard Graduate Center Gallery exhibition (re)Dressing the American Body (Spring 2025) is a recent attempt to fill this gap. Through 10 case study objects that bear traces of the abject realities of wearing—including stains, tears, and mends—the curators are seeking to rethink hegemonic notions of American fashion while also challenging what is considered "exhibition worthy." Unlike past, designer-focused exhibitions of American fashion, (re)Dressing the American Body centers wear (as both practice and narrative) as it explores how each object was used in the project of fashioning American bodies at the intersections of race, gender, ethnicity, ability, and body size. In this paper, the curators discuss their tactics for re-dressing the body in the exhibition, their approaches to re-centering the body in fashion exhibition design, and their reflections on the materiality of "exhibition quality" fashion objects. Questions to be answered include, what can be learned from stains, tears, and mends, and how do these clues expand and trouble the category of American fashion?

Fashioning the Modern In and Beyond the Middle East: Photography as a Technology of Expression
HISTORIANS OF ISLAMIC ART ASSOCIATION

Chairs: **Mira Xenia Schwerda**, University of Edinburgh; **Erin Hyde Nolan**, Bates College

Discussant: **Hala Auji**, Virginia Commonwealth University

Photography was taken up in the Islamic world almost immediately after the Daguerreotype process had been publicly introduced in Paris in 1839. This panel investigates photography as a technology of modernity—from its earliest moments to the twenty-first century. It examines the medium's itinerant character, its role in the visualization of cultural identity and diasporic modes of representation in Africa and the Middle East. More specifically, it considers photography's relationship to religious rules, underlining that Islam is not monolithic. Like the photographic image, which slips easily across disciplinary boundaries, our panel is interdisciplinary and brings together the voices of practicing photographers, anthropologists, and art historians. It critically evaluates photographic representations in and of the modern and contemporary Islamic world by asking questions such as: How did photography, especially that of and in the Middle East and Africa, contribute to the fashioning of a modern self?; What does the itinerancy of the photographic medium and its cross-pollination across different geographies tell us about colonial and imperial modernism of the period?; How do archives and repositories impact our understanding of the histories of MENA photography today?; What do we know about the relationship between photographic representations from the Islamic world and Islam in the past and present?; How does contemporary art engage with the complex heritage of modern Middle Eastern and African photography?

"The Image Debate:" Photography and the Human Figure in the Modern Islamic World
Erin Hyde Nolan, Bates College and **Mira Xenia Schwerda**, University of Edinburgh

In the fall of 2022, Hamline University canceled an instructor's contract after she showed her art history survey class a medieval Iranian painting of the Prophet Muhammad. This controversy reinvigorated concerns about the age-old "image debate," especially concerning the connectivity of the digital age and mass dissemination of lens-based media. Our paper will address photography's relationship to religion,

Qur'anic law, and social and cultural customs across Islamic geographies and instead make visible a range of local and indigenous interpretations of the human figure and photography. While, for example, photography has been used to produce devotional imagery in Shi'i Iran, it has been prohibited in some Sunni contexts. A recent example of the latter, a fatwa by the Syrian-born Shaykh Muhammad Saalih al-Munajjid from 2016 declared that "any photo that is intended to be kept for memories is haraam [forbidden]." This illuminates the ways in which the permissibility of photographs is defined not only by what is depicted, but also by the often discursive purpose of the image, the intent of the photographer, and the (sometimes) unstable technical and material properties of the medium itself. In an effort to unsettle assumptions about photography's truth-value, our project expands upon debates about socio-religious iconographies in the Middle East. This paper, therefore, challenges the long-held notion that Islamic art is monolithic and demonstrates that multiple interpretations of photography are religiously permissible.

Transplant(N)ation: Exploring the Intersection of Identity and Environment

Gohar Dashti, Berlin University of the Arts

As a contemporary Iranian artist, my artwork reflects a unique perspective on identity and the environment. Growing up in Iran and experiencing migration firsthand has deeply influenced my artistic vision and the themes I explore. My heritage and cultural background inform the way I approach my work, offering a lens through which to view the intersections of identity, displacement, and the natural world. I delve into the inherent connection between the natural world and human migrations, drawing inspiration from both human and plant life observations. My work reflects a fascination with human-geographical narratives and their interconnection to my personal experiences, highlighting the ways in which nature connects to the multiple meanings of 'home' and 'displacement'. Through my art, I create unique landscapes and portraits that provoke questions about the immense, borderless reach of nature, which is immune to cultural and political divisions. Ultimately, my work invites contemplation about how immigrants inevitably search for and reconstruct familiar topographies in a new, ostensibly foreign land.

Portraits of Unbelonging: Photography, Mobility and Nationality

Zeynep Gursel

This paper draws from a multi-year project, Portraits of Unbelonging, examining one of the first uses of photographs to police borders of nations and empires. It studies the history of Ottoman Armenian emigration from the Ottoman east to the United States from the politically fraught and often violent 1890s to the end of Abdülhamid II's reign in 1909. The larger project asks: How has photography policed borders and differences? How do photography and statecraft intersect in the making and unmaking of citizens? Portraits of Unbelonging is a double-sided history of migration, examining one of the first uses of photographs to police borders. It studies the history of Ottoman Armenian

emigration from the Ottoman east to the United States from the politically fraught and often violent 1890s to the end of Abdülhamid II's reign in 1909. Like each individual terk-i tabiiyet photograph, an official portrait used in Ottoman expatriation for emigration, the project faces two directions; it links an Ottoman past to an American future. This paper focuses on why Ottoman Armenian subjects' potential return to the empire needed to be policed and prevented through photography. In particular, what does it mean to photograph subjects in relation not to the present or the future but to the peculiar temporal frame of never?

Behind the Scenes: Backdrops, Space, and Sudanese Portraiture in Motion

K. Hickerson

There is a paradox in the colonial history of photography: How can a photographic blackout in Sudan lead to a flourishing of photographic portraits representing it outside of Sudan? In 1881, Muhammad Ahmed al-Mahdi founded an independent, African Islamic state during the height of the "Scramble for Africa." After driving out the forces of the Ottoman-Egyptian colonial state from what is today much of Sudan and South Sudan, the reformist movement instituted an effective photographic blackout. Between 1884 to the state's violent dismantling in the late 1890s, not one photograph was taken in spaces under Mahdist control. Yet, during this era, there was an explosion of photographic material representing Sudan and Sudanese peoples taken by Ottoman, Egyptian, European, and American photographers in Cairo, Zanzibar, Paris, London, and Chicago. This paper addresses the case in two ways. First, it examines the creation and proliferation of images of Sudanese peoples made outside Sudan during this era, paying special attention to the photographic backdrops. The portraits convey significant information about the sitters, yet the backdrops link them to imagined spaces ranging from deserts to jungles, government buildings to interiors connecting people to a space. Second, it considers the absence of photography within the Mahdist state as sophisticated engagement with the imperial modernism and colonial economies embedded within the practice of photography. This paper concludes with recent Sudanese and Sudanese diasporic artists using these same images—now available through digital archives—to reconfigure these complicated pasts into their contemporary artistic practice.

Feminist Contemporary Arts Activisms and Gender-based Violence

Chair: **Basia Sliwinska**, Universidade Nova de Lisboa

The adoption of Declaration on the Elimination of Violence Against Women (1993) was a significant moment recognising women's right to a life free from violence as an international issue. And yet, recently we have been observing an intensification of gender-based violence, igniting arts activist interventions to raise consciousness, protest and advocate. Los Zapatos Rojos, a collaborative project (realised since 2009) by a Mexican artist Elina Chauvet is a potent example. It involves laying out hundreds of pairs of red shoes in urban spaces across the world to mark the absence of women who lost their lives to gender-based violence. In 'Understanding Patriarchy' (2004) bell hooks writes, 'Patriarchy is the single most life-threatening social disease assaulting the male body and spirit in our nation', reinforcing mechanisms of control and dominance through diverse forms of violence. hooks argues, 'Feminist thinking offers a solution'. Violence is a multiple oppression paradigm, as demonstrated by 'El Violentómetro' (Violence Meter), a tool developed by a Mexican scholar Martha Alicia Tronco Rosas. It is a simple graphic measuring and manifesting the spectrum of gender-based violent acts of power enacted by subtle means through to femicide, the majority of which remain hidden and silenced. This session engages with specific case studies of feminist contemporary arts activism to bring awareness of human rights violations that are gender-based. It seeks to address emotional, physical and sexual abuses, practices of coercive and financial control, sexism and victim blaming; and explores the envisaged by hooks potential solutions founded in feminist thinking.

The Patchwork Healing Blanket: An Ongoing Network of Resistance to Gender Violence
Karen Cordero, Universidad Iberoamericana (retired)

This paper will explore the history, dynamics, and continuing projection of The Patchwork Healing Blanket/La Manta de Curación, an ongoing textile art project that processes through artistic creation the social and personal wounds caused by gender-based violence. Originated as an initiative of Oaxaca-based Mexican American artist and curator Marietta Bernstorff, Patchwork is a collective project in which the efforts of women from Mexico and other parts of the world come together to shout, "Enough is enough!" regarding the lack of respect for their bodies, lives, and natural surroundings. Through the integration of images and texts elaborated in an artisanal manner and in a context of sorority, this work demands public recognition of the inadmissible abuses committed and urges union to resist them, as well as nurturing processes of emotional support and interpersonal dialogue. In January 2020, 600 cloth squares intervened with embroidery, painting, photography, and other applied elements--many accompanied by texts that elaborate on the experiences represented--were sewn together to form a huge blanket that was unfolded in the Zocalo of Mexico City. Since then, the project has continued and expanded on a national and global level, through web-

based and in-person workshops, exhibitions, and roundtables. The paper will analyze the diverse aesthetic and political statements that are placed in dialogue through The Patchwork Healing Blanket and its reception both from an artistic and an activist perspective, as well as the challenges it presents in comparison and in relation to other collective public art initiatives regarding gender violence.

Materializing the Missing: Christi Belcourt's Walking With Our Sisters
Angelique M. Szymanek, Hobart and William Smith Colleges

In 2012, Métis artist Christi Belcourt used social media platforms to solicit donations to Walking With Our Sisters, a public arts project commemorating the thousands of 'disappeared' women and girls from communities across Canada and the U.S, a disproportionate number of whom are Indigenous. Belcourt had hoped to recruit 600 people to create and mail moccasin "vamps", the top portion of the shoes which are traditionally stitched and beaded by hand. In just over a year, the artist had received over 1,600 uniquely decorated pairs and by 2019, the exhibit had visited over 25 sites across Canada and one U.S. city many of the vamps were created in beading circles lead by Indigenous community members in various sites across Turtle Island (North America). Scholar Maya Ode'Amik Chacaby challenges the fact that words like 'missing' and 'disappeared' are used to denote lives taken but not to refer to the dismantling of knowledge or the absences of equity upon which systemic erasure are built. Lead by ancestral knowledge and produced through community collaboration, this essay contends that Walking With Our Sisters both honors the dead and those who mourn them while foregrounding that which is always already 'disappeared' under colonial logic. To use Ode'Amik Chacaby's framing further, through its materiality, process, and public engagements, Walking With Our Sisters offers an "un-settling presence that brings awareness of relationships that have for too long been occupied with erasure."[1]

Organizing Transnational Resistance against Feminicides: On Public Mobilizations and their Visuality
Elke Krasny

What does contemporary transnational feminist resistance look like? What kind of visual and performative strategies are used to raise awareness of the war against the women (Silvia Federici), of which the murder of women is one acute expression? How is the "writing on the body of murdered women" (Rita Segato) articulated in the public visuality of resistance? How do physical and digital public spaces converge in new forms of feminist media activism that creates public awareness and puts pressure on transnational organizations, policy makers, and state legislators? Originating from the organizing around feminicides in Mexico during the 1990s, a large-scale NiUnaMenos movement formed in Argentina in 2015. Taking inspiration from the hashtag #VivasNosQueremos and from the widely shared videos of the 2019 performance Un Violador En Tu Camino by Las Tesis, led to the organization of of anti-feminicide activism taking to the streets in different

European cities. This contribution places public manifestations, including in Berlin (2020, Gemeinsam Kämpfen, Women Defend Rojava), Paris (2021), Vienna (Aufstand der Schwestern, 2021) or Leipzig (#KeineMehrLeipzig) in conversation with manifestations in Mexico, Argentina, and Chile to explore the formation of transnational visual anti-femicide-activism.

Finding Balance: Art Institutions and Our Relationship with the Land and its People

INDIGO ARTS ALLIANCE (IAA)

Chairs: **Jordia Benjamin**, Indigo Arts Alliance; **Ashley Page**, Indigo Arts Alliance

This session aims to highlight Black and Brown led initiatives, organizations, and institutions that are carving out space for rest, reciprocity, and creative exchange. Together, we will explore institutional models that have celebrated artistic-led interventions to foster social change. The various presenters have hosted retreats, convenings, and symposiums that highlight the ways in which organizations can foster consistent, sustainable and holistic relationships with Black & Brown communities and their connections to the land. We will share how collaboration and partnership can be a vehicle for change. In this session, we pose the following questions: What can be done at the institutional level to start fostering relationships with our local/national Black & Brown community? How does one approach social and environmental activism and reparations through an institutional entity? How can Black & Brown led organizations and initiatives create spaces for healing and creative expression? And how are those convenings enhanced through partnerships and collaborations

Fractured Mirror: Between Self and State in Global Women's Video Art

Chair: **Helena Shaskevich**, Graduate Center, CUNY

Discussant: **Emily Verla Bovino**, York College, City University of New York

In her seminal 1976 essay, art historian Rosalind Krauss defined video's condition as a psychological state of narcissism, a continual feedback loop which trapped the artist between camera and monitor. Favoring a formalist concern for medium specificity, Krauss's characterization of the burgeoning technology disregards not only the volatile social conditions which marked video's entrance into the market during the 1970s, but also its almost instantaneous use by women artists for political critique. This panel addresses the numerous ways in which women artists from the 1970s to the present have subverted and re-channeled the "mirroring" effect of video and audio technology to address political issues across geographic boundaries in a global context. How, for instance, have women artists employed an aesthetics of reproducibility, indexicality and disruption to challenge global media's simultaneous privatization and use by the state for surveillance? In what ways to artists' projects address both the fantasy and fiction of a "borderless" global media network popularized by theorists like Marshall McLuhan and artists like Nam June Paik? How do these artists address issues of intersectionality, complicating a Western model of feminist politics and accommodating diverse engagements with the state? And finally, how have these artists employed techniques of performing for the camera to destabilize rigid norms of gender identity and undermine sexual objectification?

Racism, Masks, and Videotapes: Howardena Pindell and Maren Hassinger against Narcissism
Martyna Ewa Majewska, Terra Foundation for American Art

As reflected in correspondence they exchanged, now deposited in the Archives of American Art, Howardena Pindell and Maren Hassinger faced professional difficulties for much of their careers. Pindell's video Free, White and 21 of 1980 and Hassinger's daily mask, shot in 1997 on 16mm film and transferred to video in 2004, are rightly seen as expressions of frustration with racism and sexism in the art world. However, this paper argues that the two works succeed in mobilizing anger that is purposefully distinct from the abused concept of "minority rage" and the stereotype of the "angry Black woman," instead engaging the kind of anger that Audre Lorde described in 1981 as "loaded with information and energy." My analysis challenges the common assumption that Pindell's and Hassinger's respective turns to performance for video constituted a rupture, or a break from their established practices in more traditional media. Studying their preexisting works and the production processes involved in the two central videos, I demonstrate that the artists employ personal experiences in their videos in ways that invite autobiographical and narcissistic interpretations but ultimately deliver penetrating

critiques of such readings, exposing their imbrication in white middle-class viewpoints. The paper engages the writings of Frantz Fanon (especially his reworking of Freudian psychoanalysis for understanding race and racism) and combines it with recent scholarship on surface play in visual artworks addressing the experience of racialization, to show how the two videos question the common association of performing for a video camera with therapy or psychoanalytic examination.

Reflection Imperfect: Translational Models of Early Japanese Women's Video
Nina Horisaki-Christens, Getty Research Institute

Art historian Kokatsu Reiko's groundbreaking exhibition of postwar Japanese women artists positioned women at the forefront of early video experimentation. Yet the visions of video-as-media-practice realized by Nakaya Fujiko, Idemitsu Mako, Shigeko Kubota and Michishita Kyōko remain understudied in video histories writ large, a circumstance that I attribute to a focus on medium specificity in video discourse that fails to recognize video as part of larger social systems. Reevaluating the 1970s-80s practices of Nakaya, Idemitsu, Kubota, and Michishita holistically through the concept of translation, I posit that their practices evinced a feminist video ethos through the bridging of US and Japanese contexts in multiple media including video art, magazines, art journals, documentaries, translations, multimedia events, and community dinners. This presentation will consider how the translational model—drawn from Naoki Sakai's heterolingual address—helps articulate chains of reflection and reproduction between video and other media as purposeful and meaningful engagement with the possibilities of the video medium. By applying the translational model to a reevaluation of video, we can begin to understand how practices that challenged traditional modernist avant-garde values associated with "masculinity"—medium specificity and individual "heroic" authorship—became disarticulated. Re-evaluating the connections between video art proper, community-building activities, translation and writing, curation, and other activities in which these artists were involved as a wholistic practice of bridging communities and audiences, we can uncover a proto-feminist ethical stance toward media production in 1970s transnational Japanese video that can serve as a model for re-evaluating women's media practices more broadly.

A Thousand Cuts: Hollywood Dissected in Australian Women's Video Art
Jaime Tsai, National Art School

In Australia, the radical potential of video was recognised from its counter-cultural emergence in the 1970s. Video was embraced as a low-fi, accessible, dematerialised, and reproducible medium suited to subverting the capitalist, patriarchal, and colonial paradigms peddled by the mass media. These values were also reflected by Hollywood corporations that had successfully colonised Australian television and cinema in the late twentieth century. By the 1980s, the illegal copying, remixing, and sharing of Hollywood products on VHS produced new communities and

alternative ways of seeing. This paper will focus on Australian contemporary video artists that extend the political legacy of the Dada photomonteurs by using analogue and digital piracy to reclaim the dominant language of Hollywood. I will argue that various forms of cutting, specifically, the 'slash', the 'haunt', and the 'cutaway', are used as both strategy and metaphor by these artists. Tara Marynowsky's Coming Attractions (2017-2019) repel the male gaze by slashing Hollywood's ideal female body, rendering it monstrous. Soda Jerk's Séance Fictions (2005-2012) feature deceased Hollywood film stars trapped within their own screen spaces but haunted by their older and other selves. These cuts in time, and ruptures of identity, critique gendered narratives of celebrity and aging. Lastly, Tracey Moffatt's Lip (2000) foregrounds Hollywood cutaways, or peripheral scenes, of black 'hired helpers' talking back to white women in an intersectional critique of embedded stereotypes and power relations. By making the language of Hollywood cut against itself, Australian women's video art is simultaneously incisive critique and playful world building.

Frames of Conflict: Art, Photography, and Print Media in the Second Sino-Japanese War and the Cold War

Chair: **Kuiyi Shen**, University of California, San Diego

Art in the Flames: Chinese Art and Wartime Narrative in the Second Sino-Japanese War, 1931-1945
Tianyi Zhang, Arizona State University

Under the impetus of tremendous social changes, politics, economy, culture, and art found new ways of existence in China during the early twentieth century. After the September 18th Incident in 1931, anti-Japanese sentiment held by Chinese people increased. In the great struggle for the survival of their nation, artists in China were faced with wars and turmoil related to national peril at the embryonic stage of modernization, and experienced spiritual shock, emotional conflict, and change of artistic concept. Some artists carried out anti-Japanese propaganda activities in various forms with the sense of national consciousness taking priority, gradually forming the special category of wartime art. The political situation and societal structure crucially influenced artists' work, and the political inclination, ideological awareness, and cultural background of artists were also decisive factors affecting their artistic creation and career choices during the war. The war not only brought constraints on the objective conditions of art-making, but also had a huge impact on artists' mental state. Thus, the purpose and meaning of artists' continuing to make art during the war and their response to society and the war is worth studying further. Through the presentation of wartime artworks and the investigation of fundraising exhibitions organized both in China and abroad during the wartime, this paper examines the similarities and differences of art policies between different political forces, and analyzes in what ways these art policies influenced the artists and their artwork, and how the wartime artwork affected the political

situation and the war in turn.

Cyborg Nation, Global War: Machine and Body in Records of the Japanese Army's Atrocities (1938)

Xinyue Yuan, University of California, Irvine

This article focuses on the paradoxical nature of the nexus of humans and machines in the photobook Records of the Japanese Army's Atrocities, published by the Republican Chinese Nationalist government's Political Department of the Military Commission in WWII. Though published without any artist credit, this book was edited by a group of displaced artists and writers spearheaded by modern Chinese painter and designer Ye Qianyu (1907-1995). My research critically intervenes in existing debates on atrocity photography by shifting focus to the photobook's affective materiality, transnational readership, and the overlooked artist-editor's hand. It examines the ways in which antifascism war propaganda visualizes the binary between fascist war machines and the victimized body while embracing the machine-aesthetic book design and technological augmentation of Chinese people as affective means of prophesying a cyborg nation modernized by the global war. Based on original archival research, this paper sheds light on the historical, epistemological, andaffective situatedness of the transcultural entanglement in the understudied Asian-Pacific WWII experience.

Ethnicizing Modernism of the "Other" Spaces: Kai Mihachirō's Coolie Series

Gina Kim, University of Pittsburgh

Built upon the historically contested region called Manchuria, a geographically abstract term, which encompasses today's three Chinese provinces of Liaoning, Jilin, and Heilongjiang, Manchukuo (1932-1945) marks the climax of Japan's political, militaristic, and economic expansion amidst the era of the Greater East Asia Co-prosperity Sphere. The state-building project of Manchukuo produced not only privileges for imperial settlers but also the uncertainty and instability of their dual identity vis-à-vis their homeland counterparts. Artists, patrons, and cultural administrators who engaged in and responded to Japan's larger project of making a multi-ethnic utopian state, whose primary determinant of social relations varied, such as capitalist impulses and diasporic disposition, which challenges the conventional dichotomy of colonizer-colonized hierarchy or national categories. The aim of my study is to uncover the dynamics between the new, imperial organization of the arts, operated in Changchun, and the pre-existing system of the cosmopolitan art scene in Dalian. Settler artists negotiated and redefined their urban modernity and shaped collective settler identities by being an observer and collectors of ethnic others. The ways in which they resisted the imperial hierarchy were deeply bounded and attuned to the imperial hegemonic campaign of race and ethnicity. My study focuses on one such artist, Japanese traditional-style painting or nihonga artist Kai Mihachirō (1909-1978), who started as a low-profile leftist and liberalist man in Japan and became a leading figure in Dalian and in the Manchurian art scene through his unique local-themed art and folklore research.

Camera as a Weapon: The Battle of Ideology in Pictorials Between the U.S. and China in Cold War

Yi Liu, University of California, San Diego

At the intersection of visual studies and media studies, this paper examines the diverse photographic representations of the People's Republic of China in the late 1950s in photobooks and magazines published in China and the United States. Aided by photography's "truth claim" and editorial strategies of pictorials, the portrayals of China from opposite sides of the Cold War appear to be equally credible and compelling, but also significantly different. To investigate this phenomenon, the study examines Henri Cartier-Bresson's 1958 photo essay on China's Great Leap Forward movement, published in Life Magazine, alongside works by Chinese photographers. I especially concentrated on their different representation of socialist labor in relation to humanity and machinery. The paper explores how photographic narratives became critical instruments in the global battlefield of ideology and how visual reportage contributes to the manipulation of information in print media. I argue that photography was an indispensable medium for China in the late 1950s during the Sino-Soviet split to elevate the nation's image on the diplomatic stage, evidenced by the government's consistent investment in producing illustrated magazines and high-quality photobooks as diplomatic gifts, as well as their welcoming attitude towards foreign photojournalists such as Bresson. In addition to ideological differences between China and the United States, my study highlights several decisive yet often neglected factors that justified and implemented the practice of misinformation and disinformation on both sides, such as socioeconomic and intellectual resources, nationalism, and imperialism, to reflect on the multilayered causes of propaganda.

From the ground up: Building a new art and design institution within a dynamic academic and social climate

Chair: **Damon Arhos**, Kentucky College of Art + Design

Discussant: **Damon Arhos**, Kentucky College of Art + Design

Louisville, Kentucky has been the center of racial violence, protest, civic-unrest, and a tragic recent mass shooting. The education sector is meeting increasing challenges that include the needs of a student body registering high levels of mental illness, anxiety, and financial distress. Within this impossible context, a new College of Art + Design (KyCAD) with a mission to "promote a creative and productive life through an undergraduate education in the contemporary arts" must build a framework of learning that brings the student the ability to assimilate, understand, examine, evaluate – and above all, achieve – the resilience and knowledge needed to succeed, transform, and thrive. Art students today think of themselves as leaders, problem solvers and change makers. These roles demand an education that builds on the traditions of the cannon while also moving beyond the confines of established models of arts education that focus solely on skill-based and material learning. The legacy of the Bauhaus and Black Mountain college centered the arts in cross-disciplinary experimentation and a conversation that led to a democratic collaboration of discipline and idea. This was the foundation for a new arts pedagogy that has allowed the artist to engage with society in new ways. A small, dedicated faculty and staff team have come together in Louisville, Kentucky, to design a student experience that promotes an understanding of the potential of the artist/designer in an uncertain and changing world.

From concept to start-up: Initiating, building, and transitioning an independent art college
Moira Scott Payne

Moira Scott Payne, now President of the Kentucky College of Art + Design (KyCAD), was named the first dean of what was founded as the Kentucky School of Art (KSA) in 2009. Via this presentation, Payne will describe the vision created for the school by Founder + Chancellor Churchill Davenport, as well as its initial alignment with an affiliate university and the KSA board's subsequent decision to pursue its status as an independent institution – KyCAD. She also will discuss the steps taken to construct a strategic (7-year) plan for the school; successes and opportunities encountered as that plan has progressed; and the compelling reasons why creating a private, nonprofit, four-year art college in Louisville still make sense today.

Building presence via pedagogy: Creating an academic framework for student success
Joyce Ogden, Kentucky College of Art + Design

Joyce Ogden, Vice President of Academic Affairs + Rounsavall Dean at the Kentucky College of Art + Design (KyCAD), joined the Kentucky School of Art (KSA) upon its founding in 2009. As KyCAD made its debut as an

independent, private, nonprofit, four-year art college in Louisville in 2017, Ogden became owner of the institution's academic vision and curriculum. During her presentation, Ogden will discuss her role as primary producer and editor for the BFA in Studio Art course catalog, mapping the foundation core, studio electives, and capstone series. As well, she will describe establishing a framework for the student cohort model and shaping the KyCAD Centers of Inquiry, program staples that offer conceptual themes for student emphasis.

Policy into practice: Planning and implementing academic systems while the plane is aloft
Elissa Graff, Kentucky College of Art + Design

Hired as the first Dean of Faculty at the Kentucky College of Art + Design (KyCAD), Dr. Elissa Graff is responsible for organizing and administering procedures and systems that support academic success. She also works closely with faculty and students to promote constructive educational outcomes. In this dialogue, Graff will address review and revision of existing curriculum as KyCAD evolves, creation and endorsement of faculty and student policies, and development of learning management systems to facilitate effective sharing of information for students. She also will talk about initiating a faculty promotion process and building a faculty handbook, one that promotes flexibility given the school's commitment to teaching, service, and scholarship.

Into the classroom: Student engagement and achievement via a contemporary, interdisciplinary curriculum
Andrew Cozzens, Kentucky College of Art + Design

With nearly 10 years of service with the Kentucky School of Art (KSA) and at the Kentucky College of Art + Design (KyCAD), Andrew Cozzens has contributed to the evolution of the institution as an independent art college. With experience teaching studio art courses to students at all undergraduate levels, Cozzens has applied his knowledge of foundations and capstone pedagogies as well as the core elements of his own contemporary art practice in the classroom. As he presents, Cozzens will describe application of new and evolving curricula with his students, how KyCAD undergraduates subsequently process and evolve ideas, and what circumstances today's art educators might consider as enrollments and inspirations change.

Fugitive Conceptualisms

Chairs: **Adair Rounthwaite**, University of Washington;
Ellen Y. Tani, Rochester Institute of Technology

In subordinating the art object to the idea, Conceptual Art in the late 1960s introduced new and innovative relationships between artist, artwork, audience, and world. And yet, conceptualism still functioned as a dominant mode with its own boundaries and norms. Eve Meltzer and Nizan Shaked have offered reframings of conceptual art's history through its perceived incommensurabilities, foregrounding the importance of subjectivity, narrative, and the politics of identity to this arena of practice. In the 1990s, amid broader revisitings of the era, artists were doing the same: Charles Gaines asserted conceptualism's "hidden project" not as the reinvention of the idea of art "but the reinvention of an open-ended aesthetic/political space of subjectivity, narrative and meaning." And Adrian Piper agreed that political consciousness was the most significant legacy of conceptual art's self-interrogation: "the confrontation of racism, sexism, and economic exploitation—that is, xenophobia—became the last outpost of the avant-garde." Non-western conceptualists such as Mladen Stilinović and Gordon Bennett offered self-conscious rethinkings of its strategies to address the politics of labor and representation that pertained to totalitarian and colonial legacies in their own countries, while others engaged conceptual vocabularies to convey experiences of global movement and migrant identity (e.g. Miljenko Horvat, On Kawara, Marta Minujín, or Teching Hsieh). This panel considers conceptualisms that reflect conditions of diaspora and displacement, but also conceptually-informed practice "in refuge" from conceptualism's own histories or modes of analysis. We welcome papers that examine minoritarian conceptualisms; international networks; curatorial strategies; lost processes; and innovative contextual frameworks.

Conceptualism and Craft in Latin America
Harper L. Montgomery, Hunter College

"Conceptualism and Craft in Latin America" will consider how both forms became closely associated in criticism and artistic production during the late '70s and early '80s in a constellation of Latin American centers that included São Paulo, Lima, and Medellín. The paper examines the prominence with which artes populares was discussed at a 1981 conference convened by the Peruvian critic Juan Acha at the Museo de Arte Moderno de Medellín and how the popular and craft played central roles in projects staged by artists known for performative practices, including Marta Minujín, Carlos Zerpa, and Cecilia Vicuña. This event included presentations by Argentine critic Néstor García Canclini on the commercial circulation of Mexican crafts, by Mexican art historian Rita Eder on conceptualism in which she argued that it signaled "the end of the division between art and craft, between fine and popular art, between high and applied art," and by Peruvian delegates Mirko Lauer and Alfonso Strillón Vizcarra in which they claimed that the very act of inserting artes populares in art exhibitions, as had been done in São Paulo in 1977, constituted an instance of

conceptualism. The paper will consider how critics and artists came together in 1981 to assess and explore the roles played by craft and popular culture in shaping a distinctly Latin American approach to conceptual practices in the region.

Robert Blanchon: AIDS and the Question of Conceptual Art
Blake Oetting, New York University, The Institute of Fine Arts

According to the conventional art historical genealogy, after its consolidation in 1977, the Conceptual artists of the Pictures Generation found their adversary in Neo-Expressionism. The twinned issues of authorship and subjective expression were key to this antagonism. While artists like Julian Schnabel purportedly embraced the idea that painterly marks were unmediated expressive registrations, Cindy Sherman and Sherrie Levine, according to critics associated with the journal October, aimed to deconstruct the very means of representation. As this discourse advanced in the 1980s, a remarkably similar debate began brewing in regard to AIDS imagery. While photographers like Nicholas Nixon produced harrowing depictions of AIDS victims designed to express the epidemic's deleterious effects, artists associated with ACT UP virulently opposed this strategy, opting for a political rhetoric centered on text-based graphics that pointed to the epidemic's structural roots and representational distortions. Robert Blanchon, the subject of this paper, created a curious synthesis of these otherwise opposed methodologies, matrixing sexuality, death and their idiosyncratic expressions through the formal language of Conceptual Art. His work approaches what Isabelle Graw calls "conceptual expression," using an aesthetic of administration to analyze AIDS and the sexual freedom it displaced. In addition to introducing the work of this little-known artist, this paper frames Blanchon's practice as a prompt to reconsider the prevailing divides within a certain art historical lineage between "critical" art and art centered on individual subjectivity, making room for a framework that accounts for artists' porous movement between analytic and more personalized approaches to activist artwork.

Body to the Ground: Movement Toward Abstraction in Senga Nengudi and Sondra Perry
Megan Driscoll, University of Richmond

Dominant modes of North American conceptualism claim the primacy of idea over both object and flesh. Or, rather, marked flesh—the twin myths of dematerialization and disembodiment rely on an abstraction of artwork and artist that requires each to shed the signifiers that particularize the body against a "neutral" ground of whiteness. This is the same ground against which the sociocultural construction of blackness has been conjured into representation, fixed as the figure through which image making asserts race as aesthetic category and therefore visual truth. In this presentation, I will explore how artists Sondra Perry and Senga Nengudi use movement to destabilize the relationship between figure and ground, sending the body into a state of flux that resists both the forced coherence of marked flesh

and the myth of its disappearance. Performance offers these artists a method for unsettling the dual conditions of disembodiment and hyperembodiment that has adhered to the body of blackness in representation, flickering between figuration and abstraction in a strategy of fugitivity that, via Fred Moten, moves blackness "in and out of the frame" and into a "zone of unattainability." Operating across twentieth century modernisms and twenty-first century technologies, Perry and Nengudi's practices share a fugitive conceptualism that destabilizes art's dependence on the visual logic of race, shifting blackness from form to process to evade the fixity of figure against ground.

Fugitive Ecologies in Contemporary Art

SOCIETY OF CONTEMPORARY ART HISTORIANS

Chair: **Allison K. Young**, Louisiana State University

For historian Sarah L. Lincoln, the term "fugitive ecology" describes a range of subaltern relationships to the land, soil, and planet enacted in response to conditions of alienation and dispossession. As she indicates, fugitivity not only suggests "modes of being, knowing, and acting on the run, perpetually mobile, lacking a legal or official relationship to place" but also "oppositionality to a system predicated on the 'fixing' of bodies." Yet even under the duress caused by the tangible spatial violence of enslavement, apartheid, colonization, reservations, prisons or plantations, such transgressive practices of tending the earth have persisted as strategies of both resilience and care. This panel asks how "fugitive ecologies" have been proposed or theorized by contemporary artists, particularly in the wake of climate catastrophe. It considers the many resonances of the "wake" offered by Christina Sharpe – as visible disturbance, as a view towards the past, as openness of mind, or care in mourning – which are made manifest amidst present ecological breakdown. Responding to environmental crises of industrial, nuclear, and colonial origin, artists have served as documentarians and activists, gardeners and radical botanists, and community archivists. What possibilities for decolonizing our relationship to nature are envisioned or demonstrated in contemporary art? How have artists drawn from alternative, Indigenous and subaltern onto-epistemologies when engaging with natural materials or landscape representations? How have artists responded to the collapse of world systems in the wake of the pandemic - alongside calls to action on the fronts of climate change and social justice?

Invasive Species: Nonbelonging and Utopia in Flaka Haliti's 'Maybe I Ate It?'
Andrew Hennlich

In Maybe I ate It? (2021), the Kosovar artist Flaka Haliti literalizes the 'fugitive': the central motif of the installation is three commonly found 'invasive' species in Lake Constance in Switzerland—creatures who migrated from the Black Sea to the borders of Europe's German speaking nations through networks of capitalism. In the installation, Haliti's trademark cryptic references are juxtaposed with depictions of these aquatic species and photographs of graffiti that reference

Black Lives Matter protests and refugees. Evocative of habitat, origin, migration, Maybe I ate it? reveals how conservation—its ecological and ideological significations—effaces the systems of capital and consumption that structure such encounters. Graffiti in its transitory and ultimately ephemeral forms of expression, allude to the simultaneity of marginal populations and excess wealth encapsulated under the term 'disposable.' Framed through questions related to hospitality/hostility towards 'invasive' species that move across borders, Haliti's work frequently evokes the urgency of utopic thought. Utopia's literal meaning as a non-space strikes to the core of her native Kosovo, a not-yet nation state, policed by the UN, EU, and NATO. However, informed by Jose Esteban Muñoz's quotidian utopias, Haliti simultaneously illuminates the precarity of utopias as she searches for the everyday ruptures within the politics of the given. The dynamics of hospitality and hostility, do just that: they at once remind us of the realities of hostility that bind ecological and political forms of migration, where the response of refuge necessitates a different type of hostility, positioned against the status quo towards new forms of community.

Distance and Risk: Chim↑Pom & Finger Pointing Worker
Jason Waite, University of Oxford

This paper looks at how artists made visible the invisible presence of human-made radioactive contamination from the 2011 triple meltdown at the Fukushima Daiichi Nuclear Power Station in Japan through the artists presence in the landscape and the role of the Tyvek suit as an index of this invisible contamination. Unlike the tsunami or earthquake that predicated the meltdowns, or other environmental disasters such as forest fires or oil spills, humans have no direct ability to sense the presence of radioactive contamination. Unseen by human eyes, the invisible radioactivity complicates the understanding of where the radionuclides are in the landscape, their quantity, and who is potentially affected by them. The artists in this paper, the Tokyo-based collective Chim↑Pom and the anonymous labourer known as the Finger Pointing Worker who is represented by the Fukushima-based artist Kota Takeuchi attempt to make visible the emergent radiation in the landscape, not just as a form of representation or media coverage—even though the images produced garnered national and international attention—but as a way of embedding the images with critique. The artists utilise the forms of the nation state such as flags or the act of working for the nuclear power company remediation operation to gesture towards the radiation as an urgent problematic but also as part of a larger set of forces at work in Fukushima.

Shadow Worlds: Plotting Alternative Futures for the Earth
Kate Keohane, University of Oxford

This paper presents the work of Adebunmi Gbadebo, who uses soil as a material to subtly undermine and 're-plot' the totalising logics of the Plantationocene. The argument is centred upon notions of the fugitive ecologies of the 'plot': a smallholding that was cultivated by enslaved people and maroons for their own subsistence. In contrast to the vast

acreages subsumed by commodity monocrops, plots, provision grounds, or smallholdings were environments founded upon agrobiodiversity, planted in multi-layered assemblages. The plots consequently enabled the cultivation of plants and knowledge that testified to another way of existing with the earth. This survival of polyculture can be related to the reclamation of kin within the violent unfamiliarising (un-family-ising) of the plantation, which evidences just one example of what Hortense Spillers considers to be the "shadow worlds" of plantations in which different kinds of community and exchange would occur. As both method and historical counterpoint, strategies of the plot privilege sustainability, dissension against the prevailing patriarchal capitalist system, and collective spaces for discussion and storytelling. Working through distinct modes of creative and geographic plotting, I argue that Gbadebo's artworks offer visions and modalities for re-imagining future human and more-than-human relations.

How to Improve the World Through Vulnerable Listening
Brianne Cohen, University of Colorado Boulder

In her video essay How to Improve the World (2021), artist Nguyễn Trinh Thi documents a "tomb abandonment" ritual in an Indigenous Jarai village in the Central Highlands of Vietnam. In Jarai cosmology, this ritual allows for the transmigration of people's spirits (yang) to a village of their ancestors. The Jarai are one of many ethnically diverse peoples who reside in the mountainous uplands of Southeast Asia called Zomia. James Scott defines the Indigenous peoples of Zomia as linked in their common refuge from and resistance to colonizing state authorities. They actively challenge (neo)colonial efforts, for instance, to monetize the land with hydropower damming and monocrop plantations. The Jarai share a belief that the rainforest and its "spirit forests" are not exploitable property, but part of an animist, kinship-based, interconnected, and fugitive ecological web. In my paper, I argue that Nguyễn's ethnographic lens creatively documents the tomb abandonment ritual in How to Improve the World through a mode of "vulnerable listening" (Julietta Singh, Unthinking Mastery) to insist that spectators become attuned to less dominant, more fugitive ("in refuge") and sustainable forms of environmental knowledge. In the ritual, for example, the interlocking polyphonic music of gongs (also animate with yang) represents ecological relations that are more egalitarian, collective, and interdependent. Nguyễn's artwork continually contrasts the superficial "authority" of a visual realm with the deeper integrity of a less visible, spirit- and sound-based realm, foregrounding such transient "background noise" as, in fact, fundamental for a more holistic, durational picture of human-environmental relations.

Gendered Spaces and Embodiments in Ancient and Colonial Latin America

Chairs: **James Cordova**, University of Colorado at Boulder; **Lori B. Diel**, Texas Christian University

The ancient and colonial Americas are marked by unions and transformations of different cosmologies, epistemologies, and social structures. Within such dynamic systems, gendered identities were configured and understood along a broad spectrum and became manifest through visual culture, space, and embodiment. Sometimes these productions revealed meaningful concordances in gender ideologies across cultural and political divides and, at other times, articulated ruptures that challenged dominant gender models and their visual manifestations. By exploring how gender ideologies were communicated in visual culture, performance, and dedicated spaces of the ancient and colonial Americas, this session will show that, in both cases, what emerged were complex and, sometimes, nuanced strategies that both dominant and marginalized groups exercised in their visual, spatial, and performative practices. These speak to how visual culture could be used to maintain or contest gendered ideologies in the multi-ethnic and multi-cultural states of the Americas.

The Women's Tears: Teotihuacan's Reproductive Promise
Annabeth Headrick, University of Denver

In 1997 archaeologists revealed a remarkable offering of largely female figurines within a platform near the outskirts of Teotihuacan. Deposited in four layers, the Teotihuacanos arranged the figurines in meaningful groupings that convey a vision of female gender roles emphasizing not only childbirth, but arguably the inherent danger women faced when bearing children, including potential miscarriage, stillbirth, and maternal mortality. Through an analysis of the figural arrangements, the decorative elements painted on the figurines, and the iconography of associated ceramic vessels, this paper suggests that the Teotihuacan state addressed the problem of a declining population by developing an ideology around childbirth that incentivized women to engage in this risky proposition. The ideology exhibited by this offering was not unique, as it will be linked to other state-sponsored offerings of a much larger scale, including the burials under the Feathered Serpent Pyramid and a spectacular deposit of materials inside the Moon Pyramid, each of which also occurred around 200-250 CE. The temporal and ideological consistency of these deposits indicates that the state made a concerted effort to unite its diverse population of migrants from throughout Mesoamerica by spatially imprinting an ideology of expected gender roles at a critical moment in the state's development. The importance of this state effort is emphasized by the fact that it continued to shape gender ideologies for over a thousand years, culminating in the later Aztec belief of the defied Cihuateteo, women who died in childbirth.

Flesh Made Wet: Seeded Bodies and Gendered Making in Nahua Religion
Anthony Meyer

During the Mexica Empire (c. 1325 – 1521), religious leaders made sacred artworks for state ceremonies. In sixteenth-century drawings and texts, like those by Bernadino de Sahagún and Nahua authors, the spaces and materials that female religious leaders created, animated, and used come to the fore, as well as the skilled knowledge they needed to realize their roles. This presentation examines this gendered making and expertise in Nahua religion, first focusing on its expanse in how religious women danced, braided garlands, and poured libations in the open-air spaces of the capital precinct of Tenochtitlan. It then barrels in to study their role in preparing and constructing sacred bodies and bones made from seeds. In the making of this seeded sculpture, female religious leaders carried a deft knowledge of plants and their mutability. They chose specific seeds, ground them into flour on a metate, mixed them with maguey syrup and toasted maize, and sculpted them into bodies. Through this gendered making, women demonstrated a rich knowledge: they had a discerning eye for seed quality, mastered ratios of sap to flour, and stabilized sculptures with cooked grains. Importantly, they also incorporated sacred heat to animate the sculpted body, both through fire and with their hands. I argue that by forming the body with seed, heat, and liquid, female religious leaders warmed sculptural flesh and made it wet, in the same way that the sacred female figure Cihuacoatl made the bones and bodies of human beings in Nahua philosophy.

Sling Braiding as a Masculine Ideal in the Late Horizon Andes (ca. 1400-1534)
Kyle Marini, Penn State University

Nearly all global cultures have chiefly employed fiber arts as an artistic venue to impose a strict delineation of gender ideologies and their associated labor. Yet, in the pre-contact Andes, fiber arts were not rigidly gendered as a form of sex-typed labor—works in fiber became gendered due to gender-specific techniques of production and object type. This paper explores this phenomenon in the Inca Empire by illuminating the role slings played to construct and display an idealized image of masculinity. I investigate a 700-foot rope that was viewed as an up-sized iteration of an emperor Huascar's (ca. 1503-1534) ceremonial sling. When viewed as an enlarged sling, this rope visualized control over religious forces and embodied Inca sovereignty. Intriguingly, the textile in question was almost certainly produced by a collective of women, the accllacuna, who covertly authored fiber works for the Inca state. However, in public view the rope's techniques were ideally practiced by men, a process-oriented gendering incorporated into the Inca empire's highly regimented rites of initiation, whereby adolescents became acculturated in the imperial religion through the make of ancestral slings. These accoutrements identified the youth who made and wielded them as elite men descended from the progenitors of Cusco's founding lineage. Through my study of this textile's production, we may question to what extent gender was bound to artistic medium in the Andes, transcending materiality and was instead expressed by artistic techniques and the final objects they produced.

Forging the Monja Perfecta: Emblematic Imagery and Gendered Space in Colonial Peru
Kathryn Santner, Denver Art Museum

Within the convent precinct, the cloister was one of the most spiritually charged spaces, second only to the church. It was both a symbolic space of retreat as well as host to important annual celebrations such as Passion plays or processions. This paper examines one of the three cloisters at the Dominican convent of Santa Catalina de Sena in Arequipa, Peru, which features imagery drawn from Herman Hugo's Pia desideria (Antwerp, 1624) and its Spanish translation by Pedro Salas. The emblems in Hugo's text were used to adorn several women's spaces in 18th-century Peru, including a Casa de Ejercicios in Lima. Together with smaller images taken from the Schola cordis (Antwerp, 1629), the series presents a narrow vision of idealized feminine spirituality following the mystical path (via mistica). This paper departs from previous scholarship to examine the ways that this mystical imagery – and the specific practices it sought to engender – both reified and diverged from traditional notions of femininity in the colonial era.

The Permeable Cenacle: Picturing the Virgin Mary and the Last Supper in Colonial Mexico
Miranda Saylor

In 1720, Antonio de Torres painted an unusual rendition of the Last Supper for the Colegio Apostólico de Propaganda Fide in Zacatecas. Torres broke with convention by not only representing Christ and the apostles witnessing the institution of the Eucharist, but by amplifying the cenacle to include Mary. While scripture omits the Virgin during this biblical episode, the painting's cartouche clarifies this unorthodox illustration: it describes an altered sequence of events in which Gabriel delivers Mary the eucharist before the apostles. The inscription also cites the textual source for the pictorial change: "according to the Venerable Mother María de Jesús de Ágreda, Part 2, Book 6, Chapter 2." Thus, the cartouche corroborates Torres's modified Last Supper by referencing the publication Mystical City of God written by the Spanish mystic Sor María de Ágreda. The paper will study three paintings and consider how they incorporate the female author's theology as a means of innovating canonical representations of the Last Supper. Like the aforementioned work by Torres, an earlier work by Juan Correa also depicts the Virgin receiving the eucharist but relegates the apostles to the background and foregrounds Mary. The third painting by Manuel Pérez de la Serna located in Querétaro also gathers saints Lucy, Clare of Assisi, and Rose of Lima in the cenacle as witnesses. As such, this paper will consider how Mexican painters transformed the Last Supper's cenacle into a permeable space that drew attention to women's central roles in the sacraments.

Generalist Pedagogies: Strategies for Teaching Beyond Specialization

Chairs: **Kristen Carter**, Florida Southern College; **Marisa C. Sanchez, Ph.D.**, Lycoming College

With fewer tenure lines, dwindling funding, and shrinking departments, more educators are being asked to cover many bases and teach classes beyond their immediate specializations. This panel seeks to inspire discussion – and new perspectives and strategies – on generalist teaching. How might classes, assignments, and advising incorporate different approaches and skills that cross disciplinary, geographic, material, or temporal lines while still maintaining socio-political, historical, and theoretical specificity? How can educators foster more global, inclusive, and responsible content and methodologies despite relative – or initial – unfamiliarity with a certain topic, medium, or field? What are the values and potential pitfalls of generalist teaching, especially in view of disciplinary shifts away from nation-based, chronological, and/ or canonical models of study? What should a generalist curriculum mean and look like, what should it offer, and how can we better equip students and educators for this new reality? This panel welcomes proposals from graduate students, artists, and educators across various fields, including art history, design, studio, and museum studies. It also welcomes perspectives, experiences, and insights from both junior and senior faculty across all types of institutions (SLAC, community, public, and otherwise).

"Embracing Breadth for Innovative Teaching: A Generalist's View"
Michael Anthony Fowler, East Tennessee State University

Working as a generalist in a small art history faculty, especially within an art and design department, comes with challenges. Commonly cited are the expectation to teach three or more courses per semester, frequently on subjects outside one's specialization; to develop course units and assignments that build relevant competencies for students in academic and creative tracks; and to complete course preparations without sacrificing one's research agenda. But these challenges also present distinct opportunities that, if pursued, can inspire innovative courses and teaching methods and even new scholarly projects. In this talk, I propose to discuss the generalist's wide breadth of coverage and range of students as a critical opportunity 1) to transcend conventional geographic/cultural boundaries and periodizations with, for example, the creation of thematic courses that adopt diachronic, cross-cultural frames and include assignments that incorporate research, writing, creative work, and practical skill building (such as working as an art advisor for a mock client, curating a special exhibition, or making an original work of art that is informed by the students' coursework); and 2) to discover new research horizons through engagement with scholarship outside one's field (as I experienced in teaching Women & Queers in the Arts). By focusing on the opportunities – and not just the challenges or limitations – of breadth, generalists can model

new ways of approaching the curriculum. Indeed, generalists make a practice of treating depth (expertise) not as silo but as springboard for exploring common themes or issues across contexts and from different disciplinary perspectives.

Art History Beyond the Canon
Brigit Ferguson, College of Charleston

Few of us are able to teach only within the fields of our graduate study. While the prospect of teaching art from a time or place with which we are not deeply familiar can be daunting, I have found that my PhD training and my past teaching experience allow me to teach in areas as different from my own specialization in medieval European art and architecture as the ancient Americas or Mughal India. The generalist approach, far from being a necessary but unfortunate result of shrinking Art History departments, in fact can help us to prepare our students for life after college. Two main principles underly my approach. First, I emphasize the skills in close looking and effective writing that the discipline of Art History is uniquely positioned to impart. The kinds of questions that art historians ask empower students to think critically in many aspects of their academic, professional, and personal lives. Second, I treat material outside of my existing expertise as an opportunity to learn alongside of my students. By positioning myself as an expert in the course's methods, if not its contents, I model lifelong learning and disciplinary inquiry while simultaneously teaching material excluded from the traditional, Western canon and de-hierarchizing the classroom.

Thematic, Not Comprehensive
Shannon Flaherty, Earlham College

When tasked with creating a global survey, many of us become overwhelmed with trying to fit everything in. How do we equip our students with knowledge of a canon that still impacts artistic production today while also trying to undo the idea of a canon altogether? As the sole art historian at a SLAC, I have sought to develop coursework extending beyond my specialization of modern and contemporary arts of North America and the UK. I have found that thematic course topics, rather than geographic or temporal, opens up questions of cultural difference and similarity. Using limited in-depth case studies that operate as the locus for a network of questions, interpretations, and cross-cultural connections gives students a model for understanding art history as an ongoing process. At the same time, using limited case studies allows me to focus my research and concentrate on developing knowledge of the major conversations in other subfields around methodology. This paper will offer an overview of two classes that use thematic structures with in-depth, global case studies to present the benefits and tensions of pedagogy that starts not from nation or canon but from materials, uses, and questions in art.

A Pablo-matic Cross-Disciplinary Approach to Visual Studies
Peter Haffner, Centre College

For this presentation, I will discuss the design and implementation of my course, "Picasso's Guernica: Art, Politics, and War," a GenEd offering that I have taught at

Centre College, a small liberal arts college in Kentucky. This class is one of a slate of writing seminars required of all incoming first-year students that is focused on specialized topics, and I positioned it to appeal to a broad range of students. I am a scholar of Afro-Atlantic and Caribbean art, but I designed the course around an artist and work (seemingly) well outside my research areas that would be recognizable to students for whom this would likely by their first (and, for some, only) exposure to visual studies. As a junior faculty member at a SLAC where the value of the arts has been historically diminished or marginalized, I envisioned this class as an opportunity to advocate the value of the arts and humanities not only to my colleagues and superiors, but also to students coming from educational and cultural backgrounds that may have dismissed the study of art and art history as frivolous or extraneous (the "what-are-you-going-to-do-with-that?" phenomenon). Additionally, I use Picasso as a "trojan horse" to broach discussions about politics, race, gender, and identity. Here, I will highlight some of my challenges and successes, as well as pedagogical strategies that include introducing students to a cross-campus research collaboration with a Psychology colleague incorporating the use of eye-tracking technologies to frame a discussion around "how do we see?"

Genres of the Vernacular: Drawing, Comics and Zines in Indigenous Contemporary Art

Chairs: **Jonah Gray**, University of California, San Diego; **Madeleine Reddon**, Loyola University Chicago

This panel is interested in the mediation of popular visual idioms in North American Indigenous contemporary art. Imagined as a "shared language," pop culture offers Indigenous artists a set of mediums, forms, and figures for representing shared experiences of survivance across disparate and distinct transnational and tribal contexts. Prior to its "discovery" and appropriation by metropolitan modernists in the 1920s and 1930s, Indigenous material culture circulated commercially in the early 1900s. Creators of this material culture navigated market appetites by introducing innovative designs often through new mediums. The unfolding of this complex genealogy in the first half of the 20th century, in which Indigenous art fluctuated from being considered mere "handicraft" to being recognized as "modern art," anticipated a deliberate rejection of the division between high and low art among many artists in subsequent generations. Since then, Indigenous artists in the 1980s, 1990s, and 2000s have reworked tropes and formulas from advertising and other mainstream visual cultures to voice their own desires, anxieties and fears and turned towards mediums and materials that offer more flexibility than prestigious "high art" would allow. This panel will discuss examples of work in the "vernacular arts" by Alootook Ipellie, Brian Jungen, Chelsea Vowel, Tara Audibert and Donovan Yaciuk.

'Res Nullius' Cosmic Fronterism and Artistic Resistance Across Speculative Space/Time
Ariel Estrella

Elon Musk and his company SpaceX have incited attention back to Mars by promoting potential habitability with their mission of "making life multiplanetary" through the colonization of the red planet. The contemporary memetic moment limits Mars by imagining it as merely an empty planet, in a haunting echo of the principles that were used to justify the colonialization such as the Manifest Destiny and terra nullius. I turn especially to the latter phrase but through the veil of res nullius, an "empty thing" rather than "empty land/earth." For an alternative to SpaceX, I look to This Place: 150 Years Retold, a comic anthology about major figures and events in Canadian Indigenous, First Nations, and Turtle Island histories between 1867 and the timeline's final entry, 2018. However, This Place pushes the technology of its interstices with its final comic, kitaskînaw 2350, which was written by Chelsea Vowel, illustrated by Tara Audibert, and colored by Donovan Yaciuk. This comic imagines a future in which millions of people left to live on Mars in a move similar to Musk's vision of a grand escape from climate apocalypse. Indigenous people stayed on Earth to steward the land, only for a large group of the descendants of the Mars decided to return to Earth in 2350 when the land has recovered. For this presentation, I consider the implications of settler colonialism, res nullius, and space/time in the complicated relationship between the people who stay, those who leave, and others who arrive.

Graphic Design for Accessibility for Teaching and Research

Chair: **Taekyeom Lee**

Discussant: **Tamara McLean**, University of Wisconsin-Madison

Visual communication design for prints and screens has driven graphic design research and education. Communication of clear visual information for the readers has emphasized over the accessibility. Adding inclusive and innovative design approaches for teaching and researching has been particularly challenging. Inclusive visual design methods and practices were overlooked in design education and academic research. It is necessary to ensure that graphic design embraces all users and that a wide audience can understand and use visual materials. Using new innovative techniques enables engaging communication and makes design accessible for people with various disabilities. Graphic Design for Accessibility is a multidisciplinary design approach to bring inclusive experience in visual communication design research and education. It suggests alternative design practices beyond conventional approaches. Various methods and strategies have been used, such as 3D printing for tactile communication, human-centered design, building a disability-friendly community, and artificial intelligence. This session suggests forthcoming graphic design research and educational approaches for a better future with accessibility in mind.

Embrace Tactile Experience and Accessibility in Graphic Design Education
Taekyeom Lee, University of Wisconsin Madison

Visual communication design primarily employs visual messages using text and images. The current graphic design curriculum focuses on creating impeccably beautiful visual materials. Making visual communication more accessible is required for people with low vision and vision impaired. Fostering accessibility in graphic design education is necessary for an inclusive future, and it enables us to embrace the entire people. A special topic course is offered for future Graphic Design professionals who will design visual materials for an inclusive future. The course is an introduction to graphic design students to address the importance of accessibility and inclusion with visual design research, design thinking, and digital fabrication. More importantly, students can propose new design interventions based on the user-centered design process, including typography, color choice, layout design, and prototyping skills with various analog and digital methods. 3D printing and user testing make it more beneficial to find effective design solutions.

Comfort Toys: Tools for children with an epileptic caregiver

Ben Evjen, University of Nebraska at Lincoln

When a caregiver suffers from epilepsy, a child can often feel frightened, vulnerable, and alone whenever a seizure occurs. These struggles children face when experiencing a caregiver's epilepsy are often neglected. There is little a child can do during these moments of panic, worry, and fear. At this point, no tool exists to provide them with the ability to act, offer reassurance, or give empowerment. In my current research I intend to help children negotiate this struggle by using design principles in the creation of therapeutic toys. Through play, children can navigate feelings that are often overlooked by adults. The visual appeal, simplicity, and materials used in their creation help facilitate comfort through sensory cues. By applying coping mechanisms to deal with stress caused by the passage of time, provide tactile comfort, and equip the child with tools to take action, their emotional needs are met. These toys address an overlooked need for children who consistently deal with the emotionally taxing occurrences that come with having an epileptic caregiver.

Multi-Sensory Accessibility: Creating a 3D Printed Prototype with Sensory Play Experiences for Speech Therapy

Hailey McDermott, Iowa State University

According to The Senses: Design Beyond Vision, designers should be encouraged to employ multi-sensory design in their work by considering sight, and also sound and touch to elevate their designs to be more inclusive and accessible. Sensory play, or activities that stimulate one or more senses while also engaging the user to build a wide range of skills, including speech and language, is an underutilized activity in speech therapy; the COVID-19 pandemic has increased the adoption of virtual mental health services. With at-home speech therapy apps becoming increasingly more popular for children, my project aimed to amplify this experience through the creation of a 3D-printed tablet stand that integrated sensory play experiences. The tablet stand was designed for and intended to be used primarily by elementary-aged children to enhance their at-home speech therapy experiences. The stand could also be used by children of the same age to enhance other virtual cognitive therapy experiences, such as therapy for anxiety, ADHD, ADD, or autism that could benefit from sensory play.

Stim Joy: Using Multi-Sensory Design to Foster Better Understanding of the Autistic Experience

Stephi Flattery, Iowa State University

Repetitive self-stimulation, or stimming, is a part of ordinary human behavior, regardless of neurotype. Despite this, autistic stimming behavior is disproportionally discouraged in comparison to neurotypical stimming despite being an essential emotional regulation tool for this population. Stim Joy explores disability as a social construct formed by cultural shortcomings that fail to support disabled people, and how multi-sensory graphic design centered on first-hand play-learning experiences serves to address these shortcomings. Designing educational 3D printed stimming toys, augmented reality experiences, and animated content that engage multiple senses offers the opportunity for audiences to create a more richly detailed semantic understanding of the topic than can be achieved through traditional 2D design media. Delivering this in the form of first-hand play-learning experiences affords audiences a low-stakes environment in which they can challenge preconceived notions and internalized stigma in order to learn and address the cultural shortcomings that contribute to the debilitating nature of disability as a social construct.

Building The Crooked Beat on Crip Time

Andrea Cardinal

For the past two years, a small coalition of disabled creatives have been working to design & build a radical beloved community space in Toledo, OH called The Crooked Beat. TCB will be access-centered and meant to grow our souls through immersive experiences of music and art. This space will be explicitly anti-racist, queer, all-ages, and disability justice-focused. Our ambitious aim is to create the "most disability-friendly community art space in the nation," building a citizen-led movement that extends current initiatives of our city's Office of Disability. While we have been successful in our initial proof-of-concept meetings with significant anchor institutions and disability focused stakeholders, the implementation of the idea has been slowed primarily by access to capital as well as the reality of navigating this work as disabled people during a debilitating pandemic. This presentation will introduce participants to the concepts of crip time, mutual aid, and disability justice as they pertain to the making of The Crooked Beat. I will detail the inspiration for this endeavor, our timeline so far, and how our disabilities impact progression of the idea and the expectations of others. The presentation will also feature our coalition's early initiatives involving the design of our marketing, publishing, and documentation practices as well as resources for best practices on building a disability-focused DIY space.

Accessibility Challenges for People with Dysarthria in the Era of Voice AI Insights and Solutions for UX Designers
John O'Neill, University of Minnesota Duluth

I am a design educator with Dysarthria, a speech impairment common in people with cerebral palsy. My speech impairment makes speaking on the phone and in crowded rooms challenging. The emergence of automatic speech recognition (ASR) technologies like Siri has further exacerbated the issue. ASR is not advanced enough to accurately recognize my pronunciation, creating significant barriers to accessibility. However, many user experiences (UX) have conversational and virtual assistance, making it difficult to avoid using ASR and voice AI technologies. To address this, I collaborated with my colleague Jolene Hyppa-Martin in Speech-Language Pathology and her graduate student, Nicole Pheifer, to study how user-centered design can address the challenges that people with dysphagia face. Our research focused on the inaccuracy of various platforms' AI speech-to-text technology when producing closed captions. We found that the inaccuracies disproportionately affect people with disabilities, females, non-European speech patterns, and those relying solely on captions. Our findings highlighted which platforms have the most inaccurate captions and why that matters. Our presentation will provide insights into how UX designers can make AI conversational and virtual assistance accessible to everyone.

Group Work: Art and Feminism

Chairs: **Amy Tobin**, University of Cambridge; **Rachel Warriner**, Northumbria University

Groups are axiomatic for feminist practice. In many periods, women artists have come together in studios, collectives and through activism to share resources, offer mutual support and develop new ways of working. Group projects have taken many different forms, from artists working together on artworks, to collaborative publications, DIY galleries, scholarly programmes, and international networks. While there has been important scholarship on feminist art groups, the recent resurgence of interest in 'woman artists' has tended to obscure the complex contexts in which many artists worked and struggled for a career and an audience. In monographic accounts, these group contexts are often taken to be only a part of a career or diminished as a minor history. In this session, we are interested in what happens when the group is centred. Focusing on the distinctive importance of groupwork for feminist practice, understood as intersectional, this session will present new research and methodologies for thinking about groups. Interested in the difficulties and rewards of studying groups, this panel will think through conflicting histories, bad feelings, too much information or too little and the productive challenges to disciplinary conventions and divisions, national schools, or ideological affiliations that groups present.

Rethinking Collectivism in Lesbian Feminist Art
Dylan Volk, University of Michigan

Founded in New York City in 1991, the artist collective fierce pussy was committed to taking "lesbian identity and visibility directly into the streets." Its members had been active participants in early AIDS activism and readily appropriated into their own work the bold graphics and forceful messaging that came to be associated with advocacy groups like ACT UP. While fierce pussy remains of cardinal interest to scholars and curators of contemporary art, several of its members' independent or unaffiliated work often goes unexamined. This presentation takes the work of founding member Carrie Yamaoka as its case study in order to interrogates how the relations of the collective shape the artistic practices of its individual members. What does it mean for artists to work in proximity to other artists, activists, and creators? Whereas collectivism presumes a shared political position, proximity, I argue, accounts for difference, discord, and measures of distance. Finding that Yamaoka treats proximity as both a relational and an aesthetic strategy, this presentation asks what proximity makes possible in her work that collectivism could not.

Against Structurelessness: the resonance of 1970s and 1980s feminisms on current collective work
Gabrielle Moser, York University, Faculty of Education and **Helena Reckitt**

"Unstructured groups may be very effective in getting women to talk about their lives; they aren't very good for getting things done." When Jo Freeman spoke of the "tyranny of structurelessness" in radical women's groups in 1970, she identified a long-standing problem for feminist collectives: the question of how to make group work "work" so that it could continue past its initial urgencies and ad hoc structure. Feminist collectives profoundly influenced artists, art historians and critics on both sides of the Atlantic in the 1970s and 80s, yet historical accounts of these groups' activities rarely attend to the how of group work, producing gaps in intergenerational feminist knowledge transmission. How can we address the difficult and ugly feelings inherent to feminist collective work when these affects so often slip the archive's net? How do contemporary feminist groups reanimate what Elizabeth Freeman (2011) and Rox Samer (2022) term the undetonated potential of feminism's past? Reflecting on our experiences with our respective feminist collectives, the Toronto-based EMILIA-AMALIA feminist working group (2016), and the London-based Feminist Duration Reading Group (2015), this paper examines the organizational structures, curatorial practices, and writing strategies each group has developed to sustain long term collaboration and "get things done." Exploring the feminisms from the 1970s and 1980s that inform our projects, we discuss how we have devised events that aim to acknowledge the shortcomings and prejudices of earlier feminisms, while nonetheless recognising them as flawed, unfinished projects that laid foundations for feminist, trans and queer futures to come.

Collaboration across Heterogeneity: Artistic, Intellectual, and Curatorial Collaboration in the '99 Women's Art Festival in Seoul
Eunyoung Park, Ewha Womans University

The 1990s was a significant moment in feminist art history in

South Korea. Feminism was accepted as a tool of cultural critique and academic discourse beyond its previous reputation as an ideology shaped for political activism in the 1980s. Based on the changed social and cultural circumstances surrounding feminism and the increase in young feminists, a number of feminist festivals, guerilla performances, and exhibitions were organized, and women developed into both producers and consumers of feminist cultural events. Among these events, the '99 Women's Art Festival: Patjis on Parade (1999) was the largest and one of the most important feminist art exhibitions in South Korean art history. The exhibition developed out of a conversation between the major feminist cultural activists, artists, and curators. The exhibition's theme and structure were also developed based on the collective work of five feminist curators who derived from different theoretical and institutional backgrounds and spent more than a year and half conducting research together. This paper explores the theoretical and artistic backgrounds of the exhibition's organizing committee and the curatorial team and their collaborative working process beyond differences in their visions of feminist art and art criticism. In addition, the paper discusses how their diversified viewpoints and collective work were visualized in the exhibition by analyzing the major artworks displayed. Through the exploration of intellectual and artistic collaboration and communication among the exhibition's agents, the paper highlights the significance of groupwork in the development of feminist art and exhibition culture in the South Korean context.

Feminism On(the)line
Jen Kennedy, Queen's University

In the 1990s the internet gave artists new ways to work together across time and space. Chat environments and artist-run mailing lists like the ironically named women's only OldBoysNetwork (OBN) facilitated transnational collaboration and became a crucial space for exploring the contours of "cyberfeminism," an emergent artistic-political praxis for the digital era that developed simultaneously, but independently, in Australia, the UK, and Canada at the beginning of the decade. For many members of OBN, the new socio-technical formations of "cyberspace" created unprecedented opportunities to redress some problems of 1970s feminism by enabling flexible forms of identification, tactical alliances, and temporary coalitions across differences of race, gender, sexual orientation, and class. As artist Cornelia Sollfrank wrote in the preface to the proceedings from the First Cyberfeminist International (FCI), "Although Cyberfeminism has not been clearly defined——or perhaps because it hasn't——the concept has enormous potential. Cyberfeminism offers many women——including those weary of same-old feminism——a new vantage point from which to formulate innovative theory and practice." While exhilarating for some, OBN's resistance to definitions was critiqued by others, notably collective subRosa who formed shortly after the FCI with a mandate to reconnect cyberfemism to the economic and race politics of what Sollfrank had dismissed as "same-old feminism." Through these case studies, this paper contextualizes and interrogates conflicting efforts to imagine new modes of

feminist collaboration during the first decade of the internet, and offers a story about art of the 1990s and early 2000s that complicates the "postfeminist" discourses of those decades.

Guarino Guarini: 400 Years
SOCIETY OF ARCHITECTURAL HISTORIANS

Chairs: **Branko Mitrovic**, NTNU; **Elwin Robison**, Kent State University

Guarino Guarini: 400 years The erudition of a polymath makes Guarino Guarini an exceptional figure among the prominent architects of the Italian Baroque. A Theatine monk, theologian, mathematician, and architect, Guarini created some of the most extraordinary buildings of his era. He was also the author of three treatises on astronomy, a commentary on Euclid and a massive philosophical treatise, the Placita philosophica. Well-travelled but solitary, a defender of scholastic Aristotelianism who also avidly followed the latest scientific breakthroughs, a baroque architect who was a keen observer of Islamic and Gothic architectural monuments, Guarini is an unusual figure that gathered and sought to resolve in his intellectual life an exceptionally wide range of contradictory intellectual trends of his era. The 400th anniversary of Guarini's birth provides an opportunity to review recent scholarship on his architecture, works and publications. Until recently, Guarini's intellectual life has been difficult to explore, since the authors that he cites and the books that he read are often little known today and difficult to access. The digitalization of seventeenth century books, however, has made many of these sources widely accessible and has resulted in a number of breakthroughs in the understanding of his views and works in recent decades. We thus expect that the session will provide the opportunity to present interesting new research and discuss future possible directions of Guarini scholarship.

Programming Guarini
Mark Ericson, Woodbury University

In 1737, fifty years after his death, Guarino Guarini's treatise on architecture, Architettura civile, was published. It included detailed drawings and instructions on the measuring of land, the design of columns, and the documentation of his built and unbuilt work in plan and section. Tractate four, entitled, "Dell' Ortografia Getatta", deals entirely with the design of vaults through techniques of orthographic projection. There has been a significant amount of scholarly work published on Guarini's architecture, and it is featured prominently in most surveys of Baroque architecture. However, his tractate on orthographic projection has received little scholarly attention. Images from this tractate appear in numerous texts as examples of 17th century orthography. Significant examples include Robin Evans's The Projective Cast, and Alberto Perez-Gomez's The Crisis of Modern Science. In these cases, the drawings appear as images and are given little in the form of detailed formal analysis. This research offers new scholarship on Guarini's work, in that it reconstructs the drawings from the treatise pulling together his textual description and the fragmented drawings into

single orthographic projections. A series of observations are pulled from the analytical drawings, demonstrating how Guarini's drawing techniques differ from the conventions of modern descriptive geometry and orthographic projection. The observation are then translated into a series of computer programs written the programming language of python. These programs offer the opportunity to explore and extend Guarini's techniques in a digital environment through the generation of animated drawings.

Guarino Guarini's Substantial Light
Janine Debanne, Carleton University

Navigating between Guarini's Placita Philosophica and Architettura Civile and textual comparisons provide a rich interpretive lens for understanding the diaphanous quality in his built works. The paper will extract passages from each treatise to deepen an understanding of Guarini's geometry and architecture. Guarini's SS. Sindone Chapel, which sets up a striking vertical progression from darkness to light and culminates in a domical mid-point between matter and light, provides an anchor for the textual comparisons. The paper asks: How did Guarini intend his dome to appear to the viewer? How did he envision the relationship between light and the stone surface? Guarini's early philosophical treatise, written in Latin and belonging to the tradition of late scholasticism, suggests answers and sheds light on the stoney bumps and ridges (the detti proiectiones) so central to Guarini's oeuvre. Therein are found Guarini's meditations on light and on the mediation between the visible and the invisible realms, the opaque and the diaphanous, and spirit and matter. These writings powerfully capture Guarini's fascination with and commitment to embodiment and materiality, including the materiality of light. The paper seeks to understand the geometrical theory responsible for his dome's physical appearance, that expounded in Architettura Civile. This paper eschews descriptions relying on perspectival illusionist theory, favouring instead an analysis of Guarini's ortografia (especially gettata) to interpret his work. In the face of digital representation's thinning effects on architecture, Guarini's commitment to propelling stone into light and into sensuous perception merits renewed attention.

Principles of Orthography in Guarino Guarini's Theory of Stereotomy
Simen Dalen Taraldsen

In the introduction to his theory of stereotomy in Euclides adauctus (Tractatus XXVI and XXXII) and Architettura civile (Trattato IV), Guarino Guarini defines which principles of orthography he deems relevant in this respect. For instance, he distinguishes between orthography concerning production of elevations, orthogonal orthography (ortografia elevata), and orthography pertaining to stereotomy, cast orthography (ortografia gettata). In the former, the lines of the ichnographical plane (the plan) are elevated perpendicularly – "... to give them body ...," whereas in the latter already existing geometrical solids are situated above the projection plane before being "reduced" into it, "cast" there by projection lines. Also, several general principles are defined, e.g., that a line parallel to the projection plane is

projected as an equal line, a line not parallel to the projection plane or a curved line is projected as a shorter line, and a line perpendicular to the projection plane is projected as a point. Additionally, Guarini deals with related philosophical issues. For instance, he rejects the widespread notion that projection is a "transcription" (transcriptio) because this implicates that a geometrical solid is still present after the projection has been carried out, which is not true (only a projection of the outline of the solid's surface is). Instead, Guarini defines projection as an "imprint" (impressio). This research systematically investigates the principles of orthography in Guarini's theory of stereotomy and interprets the implications of these principles for his subsequent theory of stereotomy.

Guilty Pleasures: Art History and Other Clichés

Chairs: **Linden Hill**, Stanford University; **Ron Elizedek Reichman**, Stanford University

Leo Steinberg famously asserted that the critic is "the generator of the cliché." Repellent yet inevitable, clichés are deeply embedded in art history. Under the conditions of neoliberal cultural production, even the most transgressive intervention—theoretical, historical, or artistic—is caught up in a cycle of reproduction and assimilation until it transforms into a consumable commodity that eventually falls out of fashion. From Warhol's Americana iconographies to projections of Impressionist art in immersive environments, clichés loom large in the precincts of art and consumer culture. One type of cliché is the guilty pleasure: the art we love to hate. The guilty pleasure is a relatively new category of experience, a complex knot of shame about consumerism and the enjoyment of consumption. Guilty pleasures typically refer to reality television, pop music, and comfort food, but they haven't been seriously considered in the realm of art history. This panel approaches guilty pleasures and clichés on methodological and representational levels. It interrogates these terms as productive categories of cultural inquiry as they intersect with art history, criticism, and modern (and post-modern) visual culture, addressing issues such as: To what extent do clichés overlap with trash imagery, camp aesthetics, and spectacular gimmicks? Can these phenomena subvert art history's pretense of detachment and elitism? How does acknowledging guilty pleasures signify a return to an affective encounter with art, possibly challenging certain inherited notions of an aesthetic experience?

To Know Itself a Fake: Joseph Stella's "Battle of Lights: Coney Island" Series and the Rise of the Theme Park
Caroline Seymour House, Graduate Center, CUNY

In 1913–4, American artist Joseph Stella painted a kaleidoscopic series of works representing Luna Park, the world's first self-contained immersive and experiential theme park established a decade prior. Drawing upon the scholarship of Sianne Ngai, Pierre Bourdieu, and Jonathan Crary, this paper positions Stella's series, which culminated in the monumental oil painting Battle of Lights, Coney Island,

Mardi Gras (1913–4), alongside the guilty pleasures and gimmicky aesthetics of its real-world referent. Contemporary social critiques of the nascent theme park emphasized its self-conscious artifice. American writer Guy Wetmore Carryl exhorted, "Take it at its face value, and ask no questions!" Critic Richard Le Gallienne likewise insisted in 1905 that "the great charm of Coney is just there. It not only knows itself a fake, but, so to speak, it makes so little bones about the matter. It knows that you know, and it expects you to pretend to be taken in, as it pretends to think that it is taking you in." At this early moment, critics pinpointed a complex negotiation between gullibility and delight inherent in the ten-cent thrills of Coney Island. Representing this first large-scale use of the machine as cheap bodily entertainment, not just industrial production, Stella's series forces a confrontation of two distinct cultural realms. Indeed, comparing an artwork or exhibition to an amusement park remains a common insult in today's criticism. Rendered in a deliberately high-modernist formal language, Stella's Coney Island series grapples with the guilty pleasure of machine-run affective entertainment and its subversive aesthetic impact.

The Critics they Loved to Hate: Barbara Rose, Clement Greenberg and the Cliché as Weapon in American Art
Chloe Julius

When Clement Greenberg penned 'Avant Garde and Kitsch' in 1939, he likely did not anticipate that his own essay would meet the same fate of the art it denigrated. But this is precisely what happened in the 1960s, when the set of terms Greenberg had associated with the avant garde – flatness, formalism, medium-specificity – became clichés, and the name 'Greenberg' itself was turned into shorthand for an outmoded art criticism. The kitschification of Greenberg and his art-critical project was set in motion by a group of ambitious critics who variously claimed that his theories had been undone by the art of the 1960s. One of these critics went a step further by claiming that Greenberg's writings never even outlived the 1930s; according to Barbara Rose, it had arrived at abstract expressionism already kitsch. Only a decade later, Rose herself would be relegated to the same camp as Greenberg. Responding to her decision to mount an exhibition of painting in in 1979, Hal Foster called Rose a "reactionary", and Douglas Crimp mocked her for writing for Vogue. This presentation will dwell on the parallel between Rose and Greenberg's art-critical downfalls, paying particular attention to the repetition of Rose's critique of Greenberg in her own undoing. Both critics were dethroned by being turned into clichés, a move that has obscured their intellectual contribution. By exposing these clichés for what they were – attack tools – I hope to put pressure on the tendency in American art criticism to parody the opposition.

The Guilty Pleasures of Paint
Ian Rothwell, University of Edinburgh

This paper analyses the status of painting in the contemporary cultural field. It claims that painting has become the 'bad object' of contemporary art; something considered no longer worthy for serious critical inquiry, a medium attracting feelings of guilty pleasure from both artist practitioners and critics alike, but which retains a certain sticky persistency and/or vitality. To develop this idea, the paper will unravel the tendency in recent discourse to describe new approaches to painting as 'zombified'. The so-called 'zombie formalism' of the early and middle 2010s and 'zombie figuration' of the late 2010s and early 2020s is of particular interest here. Both have attracted pejorative critiques, which appear indebted to censures of the neo-expressionist revival of painting in the 1980s, by writers including Hal Foster, Benjamin Buchloh, and Craig Owens, where painting was felt inherently lacking as medium capable of apprehending the technologized late capitalist world. For these thinkers, the pleasure of painting was a guilty pleasure: obsolescent, escapist, gimmicky, and given over to the commodity form. Is it fair to criticise painting on these terms? Must painting remain a guilty pleasure? Is there anything in its feelings of pleasure or guilt that might produce affective encounters that exceed this frame of interpretation? In order to address this, the paper will historicise our so-called 'zombie' painting as a symptom of a wider ennui on the critical potential of art today, but that, like the cliché zombie figure, staggers on regardless, retaining some sort of – albeit stunted - agency.

Make It New...Again: Thomas Hirschhorn and the Heroic Avant-Garde
Lisa Lee, Emory University

In 1987, Thomas Hirschhorn produced six cahiers (notebooks), repositories of daily thoughts, formal experiments, and conceptual workings-through. Crudely bound by adhering pages one to the next, each of the cahiers is a unique object, ungainly and emphatically material. One tracks through these rough-and-ready artist's books Hirschhorn's overt engagement with art: the burden of its tradition ("Future+Past: Let Picasso die now"), its relation to politics ("In war art is not important. Why?" and, correspondingly, "In art war is not important. Why?"), the value of kitsch ("Kitsch for life"), the power of the image ("Simplicity, modesty, sincerity"). This paper will consider the cahiers with particular attention to Hirschhorn's engagement with the tropes and figures of modernism and the historical avant-garde. Heroic figures are gently mocked, revolutionary attitudes are lampooned, paradigmatic forms are taken as clichés. A page opening emblazoned with the words "Neue Bilder machen aus Alten" (make new images from the old) apes the modernist mantra "Make it new!", while offering degraded forms of the black square and the collage. These travesties are juvenile, performatively so, but they are also serious attempts to come to terms with a tradition that the artist held dear, the validity of which was in question. This paper will consider the possibility that in revelling in modernist clichés, Hirschhorn might actually, ironically, succeed in making things new.

Hand and Glove: Art Market Studies and the History of Collecting

SOCIETY FOR THE HISTORY OF COLLECTING & THE INTERNATIONAL ART MARKET STUDIES ASSOCIATION

Chairs: **Blair Asbury Brooks**; **Natasha Degen**

The Society of the History of Collecting launched in 2015; The International Art Market Studies Association followed a year later. The founding of both organizations, and their rapid growth since, evidences new scholarly interest in collecting, the art market, institutional histories, and the circulation and exchange of art more generally. Yet, despite their many points of intersection, the two subfields remain distinct. Hand and Glove explores the self-understanding of each subfield, their differences in subject matter and approach, as well as areas of overlap between the two. The papers in this session will include those on Art Market Studies that have been influenced by the History of Collecting (and vice versa); those that illuminate the methodological differences between the two subfields (from quantitative or data-driven approaches to connoisseurship and art historical contextualization); those that examine gray areas (such as dealers-as-collectors or collectors' art market influence); and those that discuss the variety of forms that research on collecting and the art market has taken, including recent exhibitions.

Project OBJECTive: A New Contribution to the History of Collecting

Camille Mestdagh, Lyon-2 Université

I have been researching the history of decorative arts and their markets in the context of private and public collections. My Ph.D (INHA Prize 2021) focused on a dynasty of Parisian "antique" dealers and collectors, active throughout the 19th century. More recently I have embarked on a research project (ANR Access-ERC / LARHRA) at the intersection of art market studies and the history of collecting. I am starting to build-up a database which will be a new instrument to explore the trajectory of objets d'art such as furniture, ceramics, clocks etc. over a long time period (1700-2000), answering questions relative to provenance, actors, circulation, expertise, taste etc. The data is being retrieved from historic auction sales in relation to decorative arts, in cross-referencing auction catalogues and archives. The idea of database is inspired from The Getty Provenance Index which was built-up for pictures and so to this day exposes a fragmented approach so with this new database devoted to the decorative arts the aim is to examine wider processes and contexts, broadening the scope of analysis. In this session I would present the database as a specific form of research aiming to contribute simultaneously to the history of collecting and to the art market studies. I would focus on how the conception of a new database explores fundamental questions combining both fields, highlighting their points of convergence, possible divergence in terms of use and interpretation, and interdependency, for example to analyse the evolving concepts of authenticity, provenance and material/symbolic values.

It Happened in Philly: Collectors' Rise with the Art Market

Brian Seymour, Community College of Philadelphia

The city of Philadelphia incubated some of the most successful art collectors at the turn of the twentieth century, including John G. Johnson (Philadelphia Museum of Art), P.A.B. Widener (National Gallery), Albert C. Barnes (Barnes Collection), and Alain Locke (Howard University). These men all attended Central High, one of the first and most successful public high schools in the nation, where they learned the civic value of art. These men rose from modest means to positions of wealth and status through newly formed professions, e.g., law, medicine, business, education, and were able to leverage their new status to participate in nascent art markets in Europe and America. This essay provides the opportunity to investigate how the agency of individual American collectors learned to engage with the art market, by way of the explosion in printed media, the rise of galleries and dealers in cities like New York and Philadelphia aimed at courting buyers in the United States, and the emergence of new exhibition spaces that fostered an art-viewing public. In this historical window we see the rise of a new type of collector–based not on generational wealth but new status in Old Philadelphia–made possible by the momentum of the art market.

A lifelong passion: honouring Charles Paget Wade's commitment to collecting

Fiona Crouch

Charles Paget Wade was the last private owner of Snowshill Manor and Garden, Gloucestershire, United Kingdom. He gifted the property to the National Trust, along with his collection of over 22,000 handmade objects, including many works of art. Wade was also a craftsman, architect, poet, and artist. Wade's passion was inspired by his grandmother who bequeathed her Cantonese lacquer cabinet and contents to Wade. This cabinet of curiosities forms part of Snowshill's collection. Annually, the manor, garden, and Wade's extensive collection are enjoyed by over 200,000 visitors. Yet, the site remains challenging for the National Trust to define. Wade remained adamant that Snowshill is not a museum: it is designed to provoke curiosity. Wade stated: 'rooms where there is always something to discover; rooms which inspire a thousand fancies.' (in National Trust, no date; no page). The National Trust continues to adhere to instructions Wade left site/collection's presentation – internal lighting is lowered to replicate the candlelight he insisted created a mysterious atmosphere and objects are not labelled to prevent museum comparisons. During its early stewardship, the National Trust dismissed the collection's contents as having 'little that has a value as a work of art' (Howard, 2016; p.124). This oversimplifies Snowshill's value as a collection and Wade's triumph as a collector. Snowshill is now celebrated for its uniqueness and Wade is seen as a visionary artist-crafter-collector-curator. Using Snowshill as a case study, this paper will consider how organizations should understand, protect, and develop collections that cannot be easily categorized.

Galerie Aktuaryus: Researching a Gallery History in the Absence of Primary Sources
Elisabeth Eggimann Gerber

According to Karen Michels' study, "Transplantierte Kunstwissenschaft", European art dealers who emigrated to America were highly skilled by the American standard. Michels points out that, "their level of education and knowledge usually surpassed that of their American counterparts to the point that the area where their salesrooms were located gained institutional status as the 'Free University of 57th Street and Madison Avenue.'"[1] But how did they professionalize? And which social development was part of this? My Ph.D. thesis: "Jüdische Kunsthändler und Galeristen. Eine Kulturgeschichte des Schweizer Kunsthandels mit einem Porträt der Galerie Aktuaryus in Zürich, 1924-1946," is about how Jewish art dealers and gallery owners positioned themselves at the pulse of the art market and modernism in the first half of the 20th century and strove for social change. The Moos, Bollag, and Aktuaryus were among the first art dealer families of Jewish origin in the Swiss art market. Among others, they were committed to the Impressionists and modern French art, promoted contemporary Swiss art, and organized auctions. Based on my research work, the presentation will deal with the Galerie Aktuaryus. I will demonstrate, which sources enable us to reconstruct the activities of this gallery, even though actual business records are missing. On the one hand, I will give an insight into my research on the biography of Toni Aktuaryus. On the other hand, I will explain how I succeeded in figuring out the business history and the gallery program. [1] Karen Michels, Transplantierte Kunstwissenschaft, Berlin 1999, p. 77.

When Worlds Collide: Collecting, the Art Market, and a Museum in Distress
Jeffrey Abt, Wayne State University

Art museums have historically benefitted from the interanimations of collecting and market economics whether indirectly through individuals' donations or directly via institutional purchases. The entanglement of collecting and the marketplace also surface when museums are in fiscal distress. The experiences of the Detroit Institute of Arts during the City of Detroit bankruptcy in 2013 throw those interactions into sharp relief. The successor of a private non-profit founded in 1885, the Detroit Institute of Arts has grown into America's fifth largest art museum. Unlike its Gilded Era peers, however, it was unable to sustain itself and was absorbed by the City of Detroit in 1920 during a period of economic prosperity. The city soon provided generous funds for a new building and art acquisitions. Within a couple of decades, Detroit purchased some of the museum's greatest treasures including the first Van Gogh to enter an American museum collection alongside major works by Breughel, Rembrandt, and others. Over the years, private collectors donated more significant works. When the City of Detroit sought bankruptcy protection, the museum collections—categorized as "non-essential" assets—were targeted by the city's creditors for liquidation to settle Detroit's debts; and collecting consortia were quickly mobilized to monetize the

art. This paper explores the legal issues surrounding works purchased by the city and those deeded to the museum by collectors; how those legal strictures became central to the bankruptcy process; and the role played by the art-market entities, bolstered by art-investment analytics, in furnishing plans to monetize the collection.

Hangul Project: Exploring Intercultural visual dialogues between Korean and English

Chair: **Yeohyun Ahn**, University of Wisconsin Madison

Discussant: **Tiffany Joy Prater**, University of North Georgia

Hangul Project investigates bilingual experiences between English and Korean as experiential typographic forms and narratives. It is multidisciplinary typography research in collaboration with diverse mediums from typeface design, ceramic, motion graphics, generative art, 3D printing, machine learning, and performance. Each medium delivers the bilingual experiences as visual, interactive, tangible, and playable letterforms by using the typeface, Hangul alphabet. Hangul Alphabet is an English typeface designed using Korean consonants and vowels for the translingual experience. Type Portrait: Hangul Alphabet explores generative self-portrait photographs to express and portray the artist's bi-cultural identity using the typeface Korean-American. Physical Type expands the typeface to a series of 3D-printed functional and playable objects. Remembrance: Hangul Alphabet is a gamified performance art project using brain wave interactions. It uses machine learning to generate interactive animations which respond to EEG brain sensor feedback. HangBok (Happyness) and YongSeo (Pardon) Typeface Wall Sculptures combine Korean calligraphic brush strokes with the Hangul Alphabet typeface that depict bicultural experiences on the ceramic surface. Love and Care juxtaposes the raw beauty of the female form with the elegance of the typeface on the ceramic hanging sculptures with flowing figure drawings on the vessel surfaces. This show will present and discuss bilingual and intercultural exposure between English and Korean to articulate new visual narratives from intercultural perspectives. It suggests cross-cultural and bilingual visual contents integrating with diverse materials and new emerging technoloties

Hangul Alphabet: Typeface Design and 3D Printed Designed Items
Taekyeom Lee

Korean Alphabet, known as Hangul, is the official writing system for the Korean language. In the US, Korean American community is the fifth largest Asian American subgroup, and Hangul is not widely used compared to other foreign languages. English is the dominant language, and social pressure exists to use it. The members of the immigrant community are experiencing bilingual experiences. To demonstrate the bilingual experience, the Hangul Alphabet typeface was designed using Korean

consonants and vowels but read as a Latin script. Some letters in English and Korean alphabets look similar but provide very different sounds and reading experiences. The goal was to keep the original Hangul letterforms as much as possible by flipping, rotating, and combining letters and making them read as English typeface. It provides a different reading experience depending on the reader's language background. The typeface was shared with other Korean artists and designers for multidisciplinary projects. Physical Type expands the typeface to a series of 3D-printed functional and playable objects to make it available to the public. 3D printing was the ideal and affordable method to fabricate items, such as key chains, bookmarks, embossers, and even soap and candles. 3D-printed key chains were distributed on the campus to embrace the diversity in the community. The special edition of bookmarks was designed and shared for the Lunar New Year. This project could inspire artists and designers to initiate projects embracing multilingual experiences via global typography and 3D printing.

Remembrance
Chanhee Choi, University of New Mexico

Remembrance is a biofeedback gamified performance art project created by the artist to confront the fear of inheriting early-onset Alzheimer's, from which her mother now suffers. The project utilizes machine learning to create interactive animations, similar to video games, that respond to EEG brain sensor interactions. It combines a surrealistic artistic sensibility with technical expertise and represents a culmination of the artist's creative concepts.

Human Figure Typeface Sculpture
Shin Yeon Jeon, University of Toledo

Jeon creates sculptural ceramic objects that reframe historical figurative ceramics from a contemporary, cross-cultural perspective. Since the spring of 2023, She has begun conceptualizing and creating figurative ceramic objects with the Hangul Alphabet - Typeface that speaks of her bilingual experiences. By employing the paper-doll technique she invented, Jeon created multiple figures combined with the Hangul Alphabet on a porcelain slab and constructed round and open sculptures.

Defining Asian-American Typography
Chris Hamamoto

"Asian" style latin fonts in the United States have a complicated and problematic history. Having rose to prominence in the late 1800s they typically mimicked aspects of East Asian letterforms' brushstrokes, and flattened any distinction between their source materials as they got adapted into popular usage. In particular, their role in racist popular media, and propaganda, played a significant role in "othering" Asian-Americans when the political climate of the time made it advantageous to do so. Over time these fonts have fallen out of favor (although they are still used in major products and marketing campaigns as recently as the early 2000s), as Asian-Americans have created more established communities and become more active in politics and media. Given the history of "Asian"

style fonts, this session explores what "Asian" typography represents today. By looking at immigration patterns from Asia to North America and considering the time, location, and class of each immigration wave; the areas and communities where Asian immigrants settled' and the vernacular and commercial design created by Asian Americans; this effort searches for patterns and shared sentiments that may define such a classification. Ultimately asking if "Asian-American" typography is a viable classification?

Mapping Multiculturalism: Conveying Bilingual and Transcontinental Experiences through Experimental Hangul Typography
Yangbin Park, University of Memphis

In a globalized world marked by convergence and interaction of culture, this project investigates the potential of the Hangul alphabet to articulate and communicate bilingual, transcontinental, and multicultural experiences via experimental typography and mapping. Drawing inspiration from the concept of mapping and cartography, the project explores the interplay of language, culture, and popular phenomena, weaving them into a unique mixture of typographic and cartographic representation.

Various Distortions: Kinetic Typography Reflecting Bilingual and Cultural Experiences
Hairi Han, Benedictine University

'Various Distortions' is a kinetic typography piece that explores the combination of similarities and dissimilarities, as well as the nuances of understanding and misunderstanding between the Korean and English languages. The primary aim of this project is to visually convey a narrative through the dynamic movement of letters, which can be interpreted diversely or lead to misinterpretations due to differing cultural backgrounds, social perspectives, and individual habits. This endeavor represents an attempt to articulate bilingual experiences as personal reflections, employing the bicultural typeface, Hangul Alphabet, designed by Taekyeom Lee. The kinetic typography piece was crafted as a part of the Hangul Alphabet group project, seeking to capture the intricate interplay between languages and cultures through its visually engaging presentation.

Hauntology and Glitch

Intersection of Hauntology and Liminality: Visual Aesthetics of Ephemerality and Belonging
Dilge Dilsiz, Miami University of Ohio

This presentation analyzes the intersection of hauntology and liminality to explore the visual language of representation in the arts and humanities regarding the ephemerality and the belonging of marginalized individuals. Drawing from various studies, such as Justin Armstrong's article on ethnography of absence, the use of the hauntological approach in Arts and Humanities could be seen as a way to move from spaces of quiet into loud, by investigating the emptied presence of the identity and self-

concept. Whereas the theoretical framework on liminality refers to the concept as a transitional phase, a state of being in-between and existing within the threshold. Thus, the research elucidates the ways in which liminality and hauntology align. As they are depicted in similar forms of visual representation. When an entity is in a liminal phase, they may experience elements from the social or cultural past and/or be haunted by the ghosts of the alternative futures. Both concepts are commonly associated with demonstrations and conceptualizations of belonging, abandonment, ambiguity, and absence. They rely on portrayals of spectral entities and spaces. This paper addresses the visual and conceptual aspects at the intersection of hauntology and liminality in the arts and humanities from a personal and a theoretical perspective. The aim is to analyze the impact of said intersection in the depiction of marginalized individuals.

The World as Ragged Patchwork and the Body as Glitch: An Analysis of Heecheon Kim's Deep in the Forking Tanks (2019) and Ghost(1990) (2021)
Sangyoung Nam, Stony Brook University

The digital extensions of our bodies and virtual worlds have been more than mere supplements to our physical existence. Rather than maintaining a dominant position as the agents that deploy them, our physical bodies have begun to be registered as glitches, as the residue and dregs of the simulated world. In Heecheon Kim's work, our contemporary world comprises layers of simulations such as face filters, GPS coordinates, and game avatars, and human bodies can only reveal themselves as unwanted interlopers that provoke contingencies and disrupt the predestined temporality of simulations. Despite the earlier theoretical celebrations of the glitches as disenchanters of high-tech trends, the body-glitch in Kim's work does not function as a window-breaker of a simulation or a debunker of a myth of the transparency of simulation. For Kim, contemporary simulations are not shattered by glitches, but rather devour them, digest them, and make them a part of themselves. Through Kim's work, I present the contemporary world as one opaque and jumbled, altogether different from the traditional myth of "transparent" and "seamless", and rather define it as a "ragged patchwork" of clips excerpted from the real and the virtual without distinction. Through the bodies on the edge of simulation within Kim's Deep in the Forking Tanks (2019) and Ghost(1990) (2021), this essay examines how physical bodies register themselves as glitches, only to be incorporated into the patchily simulated world. In doing so, I demonstrate how this world of image-rags relocates and reconditions the contemporary human body more generally.

Performative Haunted Sites of Modernity: Affective Dissent and Transgenerational Haunting in Stanislav Libenský's and Jaroslava Brychtová's Monumental Public Glass Sculptures in Communist Czechoslovakia
Amy Hughes

Investigating intersections between trauma, dissent and modernism in postwar Czechoslovakian public monumental sculptures by glass artists and partners Stanislav Libenský

(1922-2002) and Jaroslava Brychtová (1924-2020), this paper mobilizes critical revaluation of the performative role of haunting in their glassworks, expressing trauma as a means of dissent. Focusing on the monumental glass sculpture, Friendship of Nations (1970-1972), commissioned for the former Federal Assembly in Prague, Czechoslovakia, I investigate how the artists manipulated transparent and refractive material properties of glass and formalist language to transmit what I define as affective dissent—the expression of feelings not publicly tolerated under the communist regime. Thinking with the concept of haunting as a framework identifying ways in which defunct abusive systems of power reenact unresolved social violence in the present (Avery), and scholarship on transgenerational haunting whereby unresolved trauma passes through generations (Abraham and Torok), I articulate how affective legacies from traumatic experiences of living under specific conditions of a totalitarian regime expressed in Friendship of Nations still circulate in the present. Complicating the simplistic, but common perception of Friendship of Nations as an artistically and ethically bankrupt symbolic remnant of the Communist era, I argue its affective dissent makes it a haunted site of modernity and a public place where feelings and unresolved loss are mediated. This reframing urgently implores us to foster new types of encounters that stimulate reparative work of acknowledging trauma and expanding concepts of dissent to achieve a more nuanced understanding of living conditions under Communism and its lingering legacies today.

Gowanus AR: The Persistence of the Marsh
Sarah Drury, Temple University

As Augmented Reality tools and platforms (AR) achieve ever greater visual integration of media images with the physical locations that they overlay, this presentation considers contemporary AR projects that function as experimental documentary. The presentation focuses on an augmented reality walking tour of the Gowanus Canal in Brooklyn, NY. The Gowanus—the famous post-industrial Superfund site—was recently re-zoned for highrise development. Still, the former marshland bubbles up, intensified by rising sea levels and storm surges. The 3D animations and sonic layers of this walking tour are seen in the real locations that the walker is traversing, showing a mash up of past, present and speculative, restorative futures for Gowanus's instantly rising skyline. In the Gowanus AR App, several 3D characters walk the streets with the lively voices of those who persist in their hopes of equitable design, lending their visionary eloquence. The tour follows a map of underground waterways that persist, signaling their presence through haptic vibrations and watery sound design. This AR tour includes a 3D animated models of buildings past and present: a colonial tidemill, rewired as a film projector; wireframe skeletons of planned highrise buildings; a 3D model of the Community House at the housing project, designed in collaboration with residents to meet their intergenerational needs. Avatars of residents appear in the streets, sharing personal tales and textual insights, historical and contemporary. The presentation will show a "flythrough" of the app experience, because the live experience of the app can only be viewed

on location.

Health, Illness, and the Art of Medicine

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

Chairs: **Marsha L. Morton**, Pratt Institute; **Patricia Berman**, Wellesley College Department of Art

Discussant: **Allison Morehead**, Queen's University

Carl Ernst Bock's 1855 best-seller Das Buch von gesunden und kranken Menschen (Leipzig) presaged a decades-long cultural preoccupation with disease and hygiene in Germany, Austro-Hungary, and the Nordic countries. The first illustrated histories of medicine appeared in Germany (by Eugen Holländer and Hermann Peter), while Berlin and Vienna were the sites of pioneering medical discoveries in pathology (Rudolf Virchow), germ theory (Robert Koch), surgical techniques (Theodore Billroth) and antiseptic procedures (Hungarian Ignaz Semmelwies). Germans were also at the forefront of naturopathy, founding the Deutscher Verein für Naturheilkunde und volksverständliche Gesundheitspflege in 1883 and initiating the Lebensreform movement. Copenhagen became a center for heliotherapy for which Niels Ryberg Finsen received the Nobel Prize in 1903. Hygiene exhibitions were curated in Vienna in 1906 and in Dresden beginning in 1903. Despite recurrent pandemic outbreaks, an "epidemic of health" (Paul Niemeyer) prevailed. This session is composed of papers that consider how this cultural saturation with medical matters was reflected in popular visual culture and art from the mid-nineteenth century through the 1920s, primarily in Germany. Presentations examine representations related to new medical practices, technology, and homeopathy, and explore visualizations of surgery, trauma in sick rooms, medical providers, and public health initiatives. Such images celebrated achievements as well as conveyed anxiety over medical innovations. Papers additionally consider how the art of medicine in this period intersected with ideologies of and debates about gender, race, empire, and class.

Illustrating Children's Healthcare in Late-Nineteenth-Century Europe
Amanda Brian, Coastal Carolina University/Department of History

As the fields of pediatric medicine, developmental psychology, and mass pedagogy emerged and professionalized in nineteenth-century Europe, children were targeted as key sites of disease and medical intervention. Visual images not only documented new interventions into children's health and hygiene, but they also began to shape medical relationships—how doctors and parents worked together to care for children, and how children were expected to respond to both. In this paper, I will analyze paintings and illustrations depicting child health practices in the late nineteenth century. Such diverse artwork, while spanning "high art" and "popular art," had different audiences and employed different mediums. However, collectively, in the words of architect Louisa Iarocci, they "encapsulat[e] both the 'bio-medical reality' and 'human

responses'" regarding healthcare for young children. The most famous piece in this regard is French artist Eugène Ernest Hillemacher's 1884 painting Edward Jenner Vaccinating a Boy, which depicts visually a triumphant moment in modern medical history. The idealization of the English physician Edward Jenner's first smallpox inoculation of a young child contrasts certainly with depictions of doctors caring for children by the popular and prolific illustrator, author, and paper engineer Lothar Meggendorfer (1847-1925). The German maker of movable children's books both mined the figure of the doctor for laughs from his young audience and presented model child patients turning to doctors for help and comfort. I present a spectrum of visual images at the turn of the twentieth century to unpack the visual culture surrounding children's health and hygiene.

Purification by Light: Photography and Phototherapy in Early Twentieth-Century Germany
Katerina Korola

At the turn of the twentieth century, the words "light, air, and sun" became a rallying cry for artistic, social, and environmental reform. This slogan functioned not only as a description of the world that reform culture sought to create but also as a prescription that received its most literal realization in the popularization of open-air nudism as a health practice. This talk examines how the photographic genre of the open-air nude (Freilichtakt) contributed to this cultural project. Taking the photographer Gerhard Riebicke's pictures of outdoor nudity as a starting point, it considers the open-air nudes of nudist visual culture as images that not only disseminated the movement's physical ideals, but also embodied the chemical affinities of nudism and photography as two cultural practices brought together by a mutual reliance on the light of the sun. Drawing on the medical discourse and aesthetic criticism published in nudist journals of the period, I argue that photography, in this context, functioned as more than just a means of representation. It also offered a material analogy for white European skin, imagined as a photosensitive surface whose technical perfection required regular exposure to sunlight. The open-air nude thus offers an opportunity to interrogate the intersection of nudism and photography in the early twentieth century, raising questions about photography's participation—and complicity—in a culture of health structured along classed, gendered, and racialized lines.

Vital Signs: Weimar Hygiene on Film (Selections from Gesolei)
Kathryn Carney

Scholars such as Andreas Killen and Curtis Scott have shown that German medicine instrumentalized cinema since the medium's inception for scientific ends. This paper analyzes a selection of medical and scientific films from 1922-1925 conserved by the Bundesarchiv and shown to a mass audience at the "Gesolei" Great Exhibition for Health, Social Welfare, and Physical Exercise in Düsseldorf in 1926. As not only the largest exhibition of any kind of the Weimar Republic but also the first major German hygiene exhibition to institutionalize film through its programming and exhibition space, Gesolei marks a watershed moment in both the

dissemination of hygienic thought and its public presentation. As something between scientific document and educational artifact, these films represented then-cutting-edge science's filmic distillation for popular consumption. Such films include the "scientific edition" of the infamous Steinachfilm and range in topic from strophanthin and muscarine therapy on frogs to instructional films on fighting venereal disease known as Aufklärungsfilme, or, "enlightenment films." By interrogating these films—as pieces of cinema (itself composed of animating, "vital" signs) as well as narrative representations of "life" and "health"—I hope to uncover the ways that hygiene was visually communicated through and constructed by film in the medium's relative infancy in attempts to re-vitalize the interwar German body politic. This work constitutes part of a broader project considering the visual culture of German hygiene exhibitions from 1911-1945.

Figment Phalloplasty: Christian Schad's Medical Imaginary
Jonathan Odden, Graduate Center, City University of New York

Originally appearing in UHU in 1930, Christian Schad's Die Operation is a well-known if under-studied painting. Emblematic of Schad's early period in Berlin, the style is distinctly sachlich, deceptively documentarian. Yet Schad himself claimed the work was produced not merely through observation, but also in consultation (beraten); consultations with doctors in which saw himself not as an outsider, but a colleague in his own right. How seriously we take this claim to collegiality is the hinge of this paper. Beginning with Schad's interest in medical pedagogy, his circulation in Viennese parlors with physicians and researchers, his collaborations with anthropologist-activists, and his attention to the nascent discipline of plastic surgery, this paper reveals an artist far more interpolated by contemporary medical discourse than previously understood. Instead of capturing "[die] scharfer Realistik den Moment des chirurgischen Eingriffs," Schad's painting opens unto something opaquer and more extended: an emergent modern medical imaginary. By reading Die Operation against several related projects, we see Schad engaged with selfhood and gender-affirming care (to use a ready anachronism) from the perspective not of an observer, but as an informed contributor. Artists, too, could play a role in the reimagining of the self. This argument, however, does not claim Schad to be a progressive forebearer of what today might look like radical trans care—he was not. Rather, through the problematic artist we glimpse a newly thinkable form of self-plasticity, a form of self-articulation—albeit a highly pathologized one—increasingly on the cusp of a more general imagination.

Highlights in Undergraduate Art and Design Research
STUDENT AND EMERGING PROFESSIONALS COMMITTEE

***Chair:* Emma Wingfield**, University for the Arts London

This panel, hosted by CAA's Student and Emerging Professionals Committee, invites current undergraduate students to submit papers showcasing their research in the fields of Art History, Design, Fine Art, or Visual Culture. Papers can be a portion of your dissertation, thesis, final major project, or explore a specific topic of interest in the form of a seminar or research paper. This session will highlight the creativity and intellectual curiosity of young scholars in art and design fields. We invite students to explore a wide range of topics that contribute to the advancement of artistic and design practices and research across mediums, time periods, and topics. Each paper will be supported by a respondent from a relevant field, providing new perspectives and mentorship. Please use the form to submit, or send your proposal title, 250 word abstract, and CV to Emma Wingfield (wingfield.emma@gmail.com) by August 30, 2023.

Harrie A. Vanderstappen's Legacy: Exploring his Impact on Students, the Smart Museum, and the Discipline
Zakaria Sadak

Harrie A. Vanderstappen was a professor at the University of Chicago from 1959 to 1991. Vanderstappen's tenure includes his chairmanship of the Department of Art from 1965 to 1970, a pivotal time during which the Smart Museum of Art was constructed. Given the broad scope of his three decades of work, my research maps Vanderstappen's effect on the formation of the Smart Museum, teaching at the University of Chicago, and Chinese art history. To explore this, I examined his personal papers in the University of Chicago Library Special Collections, exhibition and object files, catalogs, and publications from Vanderstappen and his colleagues. I learned that though his primary role was as university faculty, Vanderstappen was nevertheless a central figure in the development of the Smart Museum, his department, and discipline. As an educator, he harnessed the Smart Museum of Art as a teaching institution, pairing the close viewing of art with his connoisseurial approach to teaching. Coupled with his expansive interests across Asian art, Vanderstappen's foundational contributions to the study of Chinese painting and sculpture guided the museum's acquisition strategies and developed the Smart Museum and the University of Chicago's strength in East Asian art. As faculty-curator, he worked with donors to raise funds and assemble the Smart Museum's uniquely strong teaching collection of Chinese and Japanese paintings. This research begins the Smart Museum's self-reflective work undertaken in its 50th anniversary year and traces Vanderstappen's role in the development of contextual methodology in the Western study of Chinese art.

Regeneration for Whom? The Question of Spatial Regeneration for Communities or Capital in Contemporary London.

Gemma Louisa Adeler-Bjarnø Holdaway

Urban regeneration projects are not merely redevelopments of spaces but also of community identities. Previous research underlines the critical role of political and social contexts in shaping spaces, both improving and disrupting. However, examples of specific case studies of frameworks have not explicitly been provided. This dissertation explores the community-led regeneration project Blue Market Bermondsey in London, UK by practices Assemble and Hayatsu Architects to investigate the reality of such regeneration projects and the potential role of the project as a framework for future regeneration projects. To assess Blue Market Bermondsey in the context of the contemporary landscape of regeneration projects and the social meaning of spaces, the political foundation for the development of regeneration policies in London is explained in conjunction with theories concerning spaces as social products. Swiss architect Pierre von Meiss 'strategy framework for embedding identity in community-facing projects is used to dissect the elements of the project as well as observational ethnographic findings of local interaction with the space. It argues that Blue Market Bermondsey embeds the existing local spatial culture of the space in regeneration projects by actively involving the community through a variety of participatory design workshops and consultations, further cementing the continuous cultural and social heritage of the market space. Thus, Meiss 'framework stands out as a potential guideline to critically review government regeneration policies 'vague understanding of community engagement. The role of contemporary regeneration policies poses an open question of how similar frameworks can be adopted to minimise the neglect of communities.

A Pavilion of One's Own: The Intersection of Transnationalism and Slavic Pride in the Career of Alphonse Mucha

Lauren Woolf

Known widely for Art Nouveau poster design, Alphonse Mucha (1860-1939) was an artist who utilized international success towards the representation of his Czech, specifically Moravian, cultural identity. A lifelong advocate for Czechoslovak independence, the characteristic flowing lines, idealized figures, and lush color palettes of Mucha's style fueled financial success, captive audiences, and wide renown. Moving through Paris, New York, and Chicago especially, Mucha built a prominent transnational web of professional connections, whilst maintaining and promoting his own cause, simultaneously shaping tastes abroad and pushing for the formation of the First Republic of Czechoslovakia (1918-1938). The intermingling of personal drive and career goals crystallizes in his decisions to work abroad, including at the Art Institute of Chicago, collaborate with prominent non-Czech patrons, like Charles Crane, and in the creation of work that emphasized a Slavic aesthetic for a non-Slavic audience. "A Pavilion of One's Own" illustrates this significant intersection of motivations via imagery.

References include contributions to the Bosnia and Herzegovina pavilion at the Paris Exhibition of 1900, Portrait of Josephine Crane Bradley as Slavia (1908) as a motif on the first independent Czechoslovak currency, and his narrative ethnic masterwork, the Slav Epic (1911-1926). Originally developed as an overarching transnational microhistory of Mucha's pursuits, this research has evolved to focus on Mucha's footprint in Chicago. The trail of records left in the wake of Mucha's expansive career reveals that work beyond the borders of Bohemia, Moravia, and Slovakia was equally as significant to the development of a short-lived nation-state's artistic identity.

Athanasius Kircher in Rome, 1650-1656: The Jesuit Priest as Hermes Trismegistus.

Sarah Bahm

In 1633, the German Jesuit priest Athanasius Kircher was appointed to a new position as the Professor of Mathematics and Oriental languages at the Roman College, the prestigious university founded in 1551 by St. Ignatius of Loyola. Kircher spent the next forty-five years of his life researching and writing over forty manuscripts containing his intertwined proto-scientific discoveries and theological exegesis. As illustrated texts, Kircher's writings are of particular interest to the art historian. In this paper I explore the significance of the frontispiece engravings from three of Kircher's works: The Pamphili Obelisk (1650), The Egyptian Oedipus (1652), and The Ecstatic Heavenly Journey (1656). In these texts Kircher intentionally identified himself, both textually and visually, with the Greco-Egyptian deity Hermes Trismegistus. I argue that Kircher continually defined himself in relation to Hermes Trismegistus to provide credibility for his linguistic and scientific "discoveries" as well as deepening the connection between the ancient world and Catholic doctrine in order to reinforce the Church's legitimacy against dissenting Protestant sects. Using visual analysis and historical-critical context, I trace this relationship, beginning with the discovery and transmission of knowledge from Hermes to Kircher as shown in Pamphili Obelisk, continuing then with the exhibition and practice of this knowledge in Egyptian Oedipus, and finally by engaging with the political landscape of Counter-Reformation politics in The Ecstatic Heavenly Journey. The relationship between Kircher and Hermes demonstrates the complex systems of transmission and translation of ancient knowledge in the early modern period.

El Pueblitote

Jesenia Avila-Ugalde, Kentucky College of Art + Design

I am Jesenia Avila-Ugalde; daughter of Nelly Ugalde and David Avila. My art practice stems from the desire to remain deeply connected with my Mexican culture, while investigating the Mexican and Latinx community's psychosocial evolution. I would like to present my undergraduate thesis project, which reimagines the Preston Highway area of Louisville, branding it as El Pueblitote or "Little Mexico," thereby celebrating the cultural heritage of many local residents and encouraging visitors to see the area as a destination rather than an area to drive through.

My thesis project explores the Preston Highway corridor in Louisville as a living timeline of the concentrated Latinx and Mexican community and culture, reframing it as El Pueblitote. This project affirms a sense of place through an archive of stories and narratives, shown alongside artworks and design related to the rebranding of the neighborhood. Through mixed media, research, oral histories, design, and traditional art mediums, my project showcases pride, healing, and happiness as forms of resistance. Weaving in and out of virtual and physical space, I seek to reclaim conceptual space and continue the preservation of people and culture. My project takes the format of a collection, a website, a map, a directory, and an archive. This project is historical and educational, building community through conceptual space. In my panel presentation, I will showcase this project and discuss how reimagining and rebranding the urban landscape can present hope and happiness as a form of perseverance and resistance.

Tension at the Altar: Confronting the Erasure of Queerness in the Middles Ages and Appalachia
Lucas Biscan-White, Radford University

This paper and body of work explores how queerness has been suppressed in medieval history, while also comparing the erasure of queerness in Appalachian culture. The assumption by contemporary historians that the Middle Ages were strictly heteronormative demonstrates a serious lack of care for the diversity of the Middle Ages. Similarly, scholars of the Appalachia region have overlooked the necessity of recognizing the region's nuances, falling prey to the misinformed stereotypes issued by extractive industries. In both cases, the allure of stereotypes has clouded the history of queerness. The contradiction that queerness exists within these heteronormative fields has led to the vehement dismissal of its existence, despite the clear presence of queerness within historical records and contemporary realities. Queerness has always existed in spaces of hostility, and while queerness is not a new idea, the formal exploration of queer narratives through medieval Christian writings, and confronting the stereotypes of a singular Appalachia through radical artwork are needed novel approaches for challenging heteronormative institutions of power. This critic of the historical imbalance of power liberates the past by uplifting ignored narratives that are vital for not only our understanding of the past, but how easily that past can be erased.

Histories of Collecting, Displaying, and Caring for Pre-Hispanic Art

Chair: **Megan E. O'Neil**, Emory University

This session explores the histories of collecting, displaying, and caring for pre-Hispanic Indigenous arts of the Americas in private collections and museums. Questions that might be explored include the following: How have collectors or museums of various kinds differed in their practices, whether in one period or over time? What words have been used to categorize these items (e.g. art, artifact, cultural patrimony, ancestor's belonging), and what have their connotations been? When and why has collecting or displaying certain items been promoted, critiqued, or prohibited, whether due to taste, legislation, or dialogue among curators, museum leadership, activists, collectors, donors, and politicians? What role has the art market played in creating or shaping collections? Since such collections were often launched ahead of professional curatorial expertise, how did acquisitions influence practices, including academic training, and how did a new field for curators develop? Finally, what light can understanding these histories shed on the future of this increasingly broad and complex field? We encourage presenters to consider how pre-Hispanic art provenance studies might make new meaning for Latin America's Indigenous Heritage. This is a companion to the session, "Where Do We Go from Here?: Museums and Latin America's Indigenous Heritage."

Reconstructing Royal Tombs of Ancient Panama in Museum Collections
James Doyle, Penn State University Deprtment of Art History & School of Visual Arts and **Orlando Hernandez Ying**

This presentation addresses the history of collecting and displaying the ancient art of what is now the Republic of Panama from the nineteenth century to the present. Artists belonging to the ancient populations that flourished across the isthmus during the first millennium created elaborate burial assemblages accompanied by ceramics, and ornaments of gold, greenstone, shell, and resin, to lavish upon important deceased individuals in some of the richest entombments in the ancient Americas. Spanish accounts of ancient Panamanian gold are legendary, and findings during U.S. military actions and the construction of the interoceanic canal sparked collecting interests in anthropology and art museums. Scientific excavations at Sitio Conte (400-900 CE) and El Caño (700-1000 CE) in Central Panama's Río Grande valley have illuminated the complexity of the funerary traditions in ancient Coclé society. By examining provenance, reconstructing fractured assemblages in U.S. collections, and comparing them to excavated objects in Panama, we propose a new reading of archaeological and art-historical evidence for ancient Coclé political systems. We argue that English terms of "chief" and "chiefdom" do not sufficiently encompass the diversity and hierarchy of political leaders in this region who were peers with powerful individuals in the Andes and the self-proclaimed "holy" kings and queens of the ancient Maya. Evidence of intense

interaction between Panamanian societies and their contemporaneous neighbors to the north and south of the Isthmo-Colombian Area also necessitates a reexamination of the role of Panamanian archaeology in defining the study and comparison of complex civilizations in the ancient Americas.

Jean de Berry's "Peruvian Double" in London and its Implications for an Ancient Global History of Art
Lisa Trever, Columbia University

In 1909, the British Museum accepted a donation of 250 fine ceramic vessels made by ancient Moche artists of north-coastal Peru. The collection was part of a much larger trove of objects said to have come from a single cemetery in the Chicama Valley. The objects and the story of their discovery were sensationalized in New York and London newspapers. But acquiring curator Charles Hercules Read was more cautious in his defense of the "ancient Peruvian pottery" as fine art in The Burlington Magazine. Read laid out a sophisticated gambit of equivalencies between the Moche vessels and Greek vase painting, as well as medieval sculpture—taking a curious detour through Holbein's drawing of an effigy of Jean de Berry, which he argued was a "double" of a "portrait" bottle from Chicama. Read's rhetorical strategies were limited neither to text, nor to his calculated choice of illustrations. First-hand examination of this vessel and others in London suggests that some objects were physically manipulated—both before and after they reached the museum—in ways that exceed typical restoration practices of the time. In this paper, I consider the malleability of these objects and the aesthetic treatments they received as they were prepared for inclusion in the early construction of an ancient global history of art. The inherent mutability of some of their ancient bodily subjects afforded, but also denied, modern desires to identify aesthetic commensurabilities. In contemporary curatorial practice, an ancient global history of art might instead embrace radical incommensurabilities.

Drifts of the Hecht collection: from art market to legislation on archaeological heritage in Mexico during the 1950s to 1970s
Adrian Acosta Castro, Instituto Nacional de Antropología e Historia

The Hecht family played a pivotal role within the network of antique dealers, cultural brokers and collectors of pre-Columbian art from Western Mexico throughout the 1950s and 1960s. Based on their links with other collectors and antique dealers such as Eng. Mario Collignon de la Peña or Fernando Juárez Frías in Guadalajara, as well as Earl and Alfred Stendahl from the Stendahl Art Galleries in Los Angeles, California, my goal is to critically examine the role of collectors, antique dealers and cultural brokers in the transitional phase from the unregulated pre-columbian art market to the establishment of legislation regarding archaeological heritage in Mexico in 1972. I am interested in responding: How did the art market helped shape the Hecht collection? What was the argument raised by these actors in the context of the legislative debates prior to the federal legislation on monuments and archaeological sites of 1972?

What information can we obtain from the materiality of the objects, in relation to the history of the pre-Columbian art market? In what regard is it possible to think of the market and collecting practices as forms of value production that create tension within scientific, archaeological and heritage perspectives? What do the professional restorations and the interventions of these objects tell us about their values? Finally, I will outline some lines of reflection on how we could re-signify this collection, taking into consideration its materiality, genealogy, and the tensions that have arisen at different points of its circulation.

Reconciling the roles of a private "museum" in mid-century Mexico City
Payton Phillips Quintanilla, Getty Research Institute

Guillermo M. Echániz (1900-1965) was part of a particular class of collectors in mid-century Mexico City: those who established and maintained their own private "museums." His most legible legacies, shaped by his trajectory from everyday antiques dealer to well-known bibliophile and antiquarian, are the production and sale of Mexican codex facsimiles from his Librería Anticuaria, and the formation of a sprawling collection he named the Museo de Artes Gráficas. His less decipherable legacy—though arguably more sweeping, and decidedly more contentious—was the population of museums and private collections, in Mexico and abroad, with pre-Hispanic art (real, fake, and everything in-between). The physical space of Echániz' own Museo was a depot for illicit acquisitions, transactions, and exportations. It was also a significant and officially recognized repository of national patrimony and, to a certain degree, a source for scholars and national collections. What were the apparatuses and mechanisms that allowed for all these things to be true at once? Echániz' criticisms of Mexico's government-run cultural institutions have been touched upon in recent scholarship, as have his activities as an outspoken defender of the "rights" of art market actors, from subsistence diggers to collector-dealers. This paper will delve deeper into those subjects, but it will also highlight a blind spot in the research into this already understudied figure: his licit activities and legitimate relationships with key players and institutions in the Secretaría de Educación Pública, including the Departamento de Monumentos, the Instituto Nacional de Antropología e Historia, and the Museo Nacional.

Reconstructing the Kanter Collection in Highland Guatemala
Caitlin Earley, University of Washington and **Ulrich Wölfel**

In the early twentieth century, the German landholder Gustav Kanter assembled a collection of ancient Maya objects at his home in Chaculá in the highlands of Guatemala. According to contemporary sources, it was the largest private collection in the country, comprising thousands of works of ceramic, stone, and stucco, most from the Late Classic (c. 600-900 CE) period. After Kanter fled Guatemala in 1915, the collection was abandoned, dispersed, and partially destroyed, leaving a lacuna in the material record of the Maya highlands. In this paper, we use

newly digitized photographs of the Kanter collection, taken c. 1910, to examine its scope and legacy. We argue that the assembly and subsequent dispersal of the Kanter collection are key to understanding the practice of collecting and the production of art historical knowledge in twentieth-century Guatemala. We reconstruct the display of ancient Indigenous artworks in Chaculá, considering how their presentation shaped the reception of Maya art for contemporary viewers. We then trace the biographies of three objects collected by Kanter, examining their pre-Hispanic archaeological context, their exhibition history, and their current locations. Research into the Kanter collection allows us to reconstruct the unique ceramic and sculptural history of the Chaculá region; reveals international networks of object and information exchange; and interrogates the continuing role of works from the collection in the construction of Latin American Indigenous heritage, curation, and scholarship.

How Artists Interact with the Market - TIAMSA Business meeting

THE INTERNATIONAL ART MARKET STUDIES ASSOCIATION

Chair: **Joshua Jenkins**, Edinburgh College of Art

Artists are often viewed as being merely at the whim of the market in which they work. This assumption, however, is not entirely true. In fact, artists have much more agency than is often supposed. Scholars have noted historic examples of artists reacting to the market in several ways, whether it be the specialization of painting specific subject matter during the Dutch Golden Age in order to maximize efficiency and profits, the changes in style and topics John Everett Millais incorporated into his work so that he could attract a wider client base, or as shown in the work of Sophie Cras in The Artist as Economist, how artists of the 1960s used economic mechanisms themselves in the creation of art. There is indeed a long and rich history of artists adapting to the market that surrounds them. However, there remains room for further research and a greater understanding in regards to how artists interact with the market. This session, How Artists Interact with the Market, is an opportunity to examine the historic and contemporary relationship between artists and economics. The expectation for this analysis is to gain an increased understanding of the market generally, as well as how artists play a role in said markets, specifically.

'Before you buy, be sure to understand': Robert Smirke and A Scene from Samuel Foote's Play 'Taste'
Anna Myers, Edinburgh College of Art, University of Edinburgh

In the last decade of the eighteenth-century, the English artist known for his comic work, Robert Smirke R.A. painted, A Scene from Samuel Foote's Play 'Taste'. This paper highlights Smirke's work as a historical source for broadening our understanding of how contemporary artists perceived and engaged with the art market. Samuel Foote's play Taste, the subject of the Smirke's painting, had

premiered over twenty years earlier in 1752 at Drury Lane Theatre in London under the direction of famed actor, David Garrick. A high burlesque piece, the play ridiculed the current frenzy with which aristocratic collectors sought 'Old Master' paintings, and art objects and antiquities from across Europe and Asia. The theatrical work, and as such Smirke's representation, constitute cultural commentaries through which the author and artist held a mirror up to their contemporaries. Examining Smirke's painting in relation to its source material, this paper explores the artist's conceptualisation of contemporary notions of 'taste', collecting practices, and his profession. Attentive to the broader social and economic structures of the late eighteenth-century in which the painting was created, this paper positions A Scene from Samuel Foote's Play Taste' as a substantive intervention into the art market.

At the table with ultra-contemporary artists: Contemporary Strategies
Anne-Kathrin Gerlieb, Kunstakademie Duesseldorf

In the ever-evolving landscape of contemporary art market, artists such as Johanna Dumet and Charlotte Adams have embarked on a transformative journey that melds artistic expression with fashion, design, and architecture. Contemporary artists actively harness visual trends and incorporate them into their artistic narratives. Their approach centers around depicting scenes at the dinner table as a canvas, providing a captivating lens through which to explore the interplay between art and the market. By following the case study, we employ the dinner table as a dynamic setting to engage with lifestyle themes, where art converges with fashion, design, and luxury goods. Their creative adaptations breathe life into this traditional tableau and including us in the conversation about the closer ties of diverse markets. Notably, their adaptation of emerging trends showcases the dynamic nature of contemporary art practices. This session aims to shed light on these innovative strategies and distribution forms, which have reshaped the art market's landscape. By focusing on their use of the dinner table as a medium, we can better understand how they navigate the intersections of markets, weaving art seamlessly into the fabric of social media. Moreover, the transformative nature of their work prompts a reevaluation of research methods and a call for interdisciplinary exploration.

How do feminist artists care?

Chair: **Keren Moscovitch**, School of Visual Arts

Feminist care is an ethical position grounded in personal, ecological and political concerns. With the shifting ontologies of a world shaped by pandemic, climate catastrophe, artificial intelligence, and regressions in reproductive freedom, feminist artists have recalibrated what it means to care. Artists approach these urgent questions through the radicality of material practice, reshaping the world as they reshape both object and discourse. Care is transmuted into action, inquiry and relationships that are revealed in aesthetic interventions. What do we pay attention to when we center care in our art practice? In what ways do we take responsibility or demand accountability from others? How do we respond to diverse, pluralistic communities living through very specific contexts that may be historically marginalized, oppressed and ignored? How do we bring our communities together while maintaining necessary bounds of protection? This session inquires into how feminist artists care in the new era, and posits perspectives that may overturn long-held assumptions about the ontology of womanhood, femininity, and feminism itself. The panel seeks to open up a dialogue amongst a diverse set of voices that, collectively, suggest new directions for feminist ethics and the possibilities of radical aesthetic and poetic strategies of care.

Creating Cultures of Care
Merel Visse, Drew University, Caspersen School of Graduate Studies

As a faculty member, educational program director and program developer, my repeated travels through European and North American higher art education landscapes provide the experiential data to explore a care ethics approach to artistic research and reflection. In my contribution, I present my multimodal, interdisciplinary practice combining various mediums that generate sceneries of living the care ethic. I use collage, watercolor, drawing and photography, plus reading, observing, documenting and reflecting. These mediums are practiced iteratively and heuristically, unfolding through detours and allurements, meandering around the object of study, like traveling through a landscape, avoiding reliance on essentialism and representation. These unfinalized productions are not metaphors or representations, but can be seen as materialized, temporal experiences where the poetic, the real, and the imaginary interconnect and where gradually, a landscape is sketched in. In my contribution, referring to grant-funded programs, like Creating Cultures of Care, I reflect on how these sceneries of living emerged, fostering self-reflexivity and exploring positionalities and relationalities in socio-political landscapes.

Aesthetics of Care through the Queering of Death in Recent Puerto Rican Cinema
Jessica M. Rodriguez-Colon, School of Visual Arts

The word care tends to have connotations of the feminine while not necessarily feminist. Historically female bodied individuals have had to assert that they could do more than just care for another human being, but what does it mean to care from a feminist point of view? Furthermore, what does it mean to care for death and for the dead? Moreover, how this takes shape in a necropolis? (Mbembe). Rodomska, Mehrabi and Lykke, remind us that "the biopolitical agendas of Western modernity tend to present the death (of privileged citizens) as something to be eradicated altogether in favour of survival in a secular biomedical perspective" (5). While Bellacasa reminds us that "politics of care engages much more that a moral stance" (4). From this stand point this paper will illustrate how the aesthetic of two recent Puerto Rican films succeed to present feminist politics of care within a necropolis. I will present and analyze the visual artwork of the scenery of two recent Puerto Rican films, Perfumes de Gardenias and La Pecera. Both written and directed by Puerto Rican multi-disciplinary artists and filmmakers, Macha Colón and Glorimar Marrero Sánchez respectively. These films have a particular aesthetic that incorporates artworks as part of the story, bringing a multi-disciplinary aesthetic practice of care within each film. Both films bring forward "feminist ethics and the possibilities of radical aesthetic and poetic strategies of care" through the treatment of the story, but also in the series of installations and video art within each film.

Fighting for Emancipation: How Iranian Activist Artists are Shaping the New Feminist Revolution "Woman, Life, Freedom"
Fazilat Soukhakian, Utah State University

In September 2022, Mahsa Zhina Amini, a 22-year-old woman, died in the custody of the Morality Police in Iran after a hard-handed arrest for not wearing her headscarf properly. This instigated a strong response from the Iranian people and inspired a movement under the slogan "Woman, Life, Freedom." This quickly evolved into a feminist revolution aiming to return women's rights and strive for gender equality. Through the veil of anonymity, young artists from across the country have been able to express their emotions and respond to the chaos and violence around them by creating artwork. At high risk of getting arrested by the regime, they work from hidden, underground spaces and fuel the revolution with their art. The killing of Mahsa Zhina Amini has awakened the collective memory of Iranian women whose bodies, minds, and lives have historically gone through many forms of torture and brutality. After the Revolution in 1979, women, and especially their bodies, have been one of the focus points with which the regime hard-handedly upkeeps and safeguards its patriarchal system. This paper analyzes how art activists respond to different case studies of gender-based violence in Iran. Art activism is used as a tool to investigate the cultural politics of women's bodies in contemporary Iranian society. By investigating the politics of art activism and the relationship between aesthetics and politics, I will argue how art impacts society and how social change and justice have become the focus of artistic activism in Iranian society.

Intimate Reclamations: Aesthetic Practices of Care
Sandra H. Stephens, Pratt Munson and **Kelly Gawel**, Governors State University

In this paper, we draw upon our friendship and collaboration to bring the work of collective feminist care into conversation with contemporary female artists who are re-envisioning the care between male-identified and female-identified people. We draw on the work of the Spanish collective "Precarias a la Deriva" (Precarious Women Adrift), who have deepened the feminist project of politicizing the private intimacies of feeling and relation. Using the idea of a continuum of "care/attention/desire," the collective highlights the exploitation of racialized and feminized labor under racial capitalism and heteropatriarchy. They shed light on how these systemic dominations alienate care from attention and desire by limiting our capacities to feel and relate and the time we have to do so. These women, in their own words, say, "When work accumulates, you don't stop to eat," and that there is "no time for real life". They realize the need to fight for their spaces of care, and call for embodied, affective, and aesthetic changes that relationally re-constellate care/attention/desire. An exhibition at the Studio Museum, "On Care," will allow us to focus on how artists are slowing down time, showing spaces of rest, and reimagining the connection between men and women beyond the history of patriarchal structures, moving us toward better immediate futures. Work from Carrie Mae Weems and Njideka Akunyili Crosby, extending beyond the exhibition, will also be highlighted. We juxtapose their work with historical paintings that focus on the dissonance between certain men and women.

Illustrating Research, Illustrating History: The Role of Archival and Historical Research in Illustration Practices

ART LIBRARIES SOCIETY OF NORTH AMERICA

Chair: **Scott Davis**, Amon Carter Museum of American Art

Discussant: **Giana Ricci**, New York University Libraries

The role of research in contemporary arts practice, along with the visual arts as a form of research, is widely acknowledged Yet, comparatively little literature has been devoted to the role research plays in professional illustration and design practices. In highlighting this relationship this session aims to examine how illustrators and designers approach research and incorporate it into their practices. In operating outside of the traditional lens of art historical discourse, this session aims to explore how illustrators and designers engage with and disseminate historical and archival information unique to their medium.

Drawing Alongside Crumbling Ephemera: Combining Illustration and Research to Preserve Fleeting Histories
Ryan Hartley Smith, Fashion Institute of Technology

This presentation explores translating archival research into illustrated, historical-nonfiction visual essays and comics. It

grapples with the ethics of employing the ephemeral and subjective qualities of illustration to visualize legacies with limited documentation.

The Missing Nose: Surpanakha as a Spectacle of Violence
Shreyas R Krishnan, Washington University in Saint Louis

This presentation describes the process of researching and illustrating a comic-essay that examines comic illustrations of a single moment of gendered violence in Ramayana comics from the 1900s through 2017. It addresses both challenges and learnings from using illustration to interrogate and present illustration history.

Image and Story: Narrative in the Ancient Americas

Chairs: **Margaret A. Jackson**, University of New Mexico; **Beth Wilson Norwood**, University of New Mexico

Storytelling plays an important role in societies throughout the world, yet in ancient indigenous American societies, visual expression, pictorial images and performance contexts seem to have enjoyed relationships that differed in significant ways from those commonly articulated in Europe and elsewhere. What were some of those stories? How were they expressed and how were they meant to be understood by interlocutors and audiences? While some visual traditions may have developed modes of expression employing phonetically informed structures of signs and symbols, for example codices and inscribed texts, others were pictorially based, depending on oft-repeated icons, architectural contexts or systems of broadly understood social cues for transmission of information. Such narratives might be expressed as pictographies or as symbolic repertories integrated with costuming, special events and public performance elements. This session seeks papers that address the topic of narratives in Ancient American art. Papers may approach the topic of narrative in a variety of ways, including the identification of particular narratives in the Ancient Americas, the examination of graphic systems used to record narratives, the relationship that narratives have with oral traditions and performance, and the roles narratives and their retelling played within the larger community. We welcome papers from scholars working in all areas of the Ancient Americas through the early Colonial Period.

Decoding Narrative in Ceramic Sculpture from West Mexico
Beth Wilson Norwood, University of New Mexico

In 1972 Hasso von Winning described Late Formative and Early Classic ceramic sculpture from West Mexico as "anecdotal" providing a glimpse into the social lives of their creators. Over the past fifty-one years scholars have offered a number of varying interpretations of West Mexican ceramic sculpture suggesting, for example, that they depict shamans in the mist of spiritual battle, highly regarded ancestors, elites adorned in insignia of status, or an endless variety of

social and ritual activities. Few of these interpretations attempt to take into account the entire corpus of ceramic figurines and multi-figure tableaus by asking what, if any, patterns can be found by doing so? This paper presents preliminary research that takes a holistic approach to the study of West Mexican visual culture. Through an examination of a large number of ceramic sculptures, along with the application of a thematic approach which has proven useful to scholars working in other areas of the Americas, what emerges is a tradition that depicts a limited number of narrative themes. West Mexican ceramic narratives, which are most fully depicted in multi-figure tableaus, take place in actual architectural spaces such as ceremonial circles and ball courts, and are populated by a reoccurring cast of characters that are also represented as individual figurines. This presentation articulates new methods used to decode West Mexican ceramic sculpture, initial conclusions, and possible implications for our understanding of West Mexican ritual, performance and society.

A Reassessment of Moche's Botanical Frog in an Expanded Ecological Context
Breanna Reiss, University of New Mexico

Moche (200-800 CE) iconography is rich with examples of artists' keen observations of ecology, hydrology, and an artistic consciousness interested in understanding human relationships to the natural world. The artistic canon contains many botanical descriptors that when explored in depth, signal larger ecological narratives providing insight into what flora and fauna were significant to the active, calendrical cycles of Moche life. The Botanical Frog motif, a distinctive composite creature, most often seen on mold-made vessels, is a rendition of an anuran with various edible plants painted and affixed to its body and appendages. Its identification has included exploration of various frog species and potential relationships to the Amazon. Although its basic iconographic elements are known, this presentation takes an ecological and plant-centric approach to identifying the creature in order to provide an argument for a larger relationship between the plants depicted, Moche agricultural contexts, and temporal indicators implicit in the imagery. When the iconography is pieced together and explored in terms of lowland agriculture and the behavior of anurans at certain times of the year, the botanical "frog" becomes a narrative related to agriculture and hydrology and can be identified as the coastal toad (Rhinella Limensis), who functions as a harbinger of mountain water flowing through the irrigation canals in the austral spring and summer.

Nahua Women Emerge from the Mist: Reframing the Narrative
Alanna Radlo-Dzur, Princeton University

Women's voices are often rare or marginalized in the sources of sixteenth century central Mexico. As Cecilia Klein elucidated in 1995, European and Mesoamerican misogyny found congruencies during this period in their parallel notions of untamed, promiscuous, and witchy women. Even so, Nahua women appear as pivotal characters in a number of important narratives. Even leaving aside Malintzin's much

discussed role during the battle for Tenochtitlan, Nahua women appear incorporated throughout the narrative described in images for Book XII of the Florentine Codex. Women receive the news of approaching troops alongside the men in the tlatoani's palace. Speech scrolls fly between a woman discussing offerings with an elite warrior. Palace women prepare a pure amaranth dough ahead of Toxcatl festivities. A tiçitl (healer) attends to her patients during the epidemic of Ome Tecpatl (2 Flint, 1520). Up before dawn, a woman collecting water for the day raises the alarm when she sees prisoners escaping. Both women and men carry children through battle scenes, one family commandeering a boat to carry them away. A woman's body lies among the dead following a battle, her hair still tied in the distinctive axtlacuilli hairstyle. The detailed images of Book XII represent an narrative structure already unusual in the corpus of Mesoamerican documents. By incorporating so many images of women participating in nearly every aspect of the complex story, the tlahcuilohqueh highlight the presence and fundamental importance of women in Nahua society.

'Dibujado de mi mano': Inca Oral History Reimagined by Guaman Poma, ca. 1590-1596
Lisl Schoepflin

In the ancient and colonial Andes, oral history sits in places. Stories and animacy enliven the natural and manmade landscape through association and memory practices. A graphic Inca love story between the herder, Acoytapra, and the ñusta (Inca princess) and aclla (chosen woman of the sun), Chuquillanto, provides a unique case of creative syncretic reimagining of Andean and Christian sacred relations and memory in landscape during the early colonial period. The Basque Mercedarian friar, Martín de Murua, included the legend in two extensively illustrated manuscript versions of a chronicle on Inca history and Spanish colonialization, Historia general del Perú (1616). Before completing his own illustrated chronicle, the Christianized Andean author and artist, don Felipe Guaman Poma de Ayala, contributed numerous watercolor images with labels to the legend's retelling between ca. 1590-96. He imbued the images with Andean values and beliefs. This paper examines the Inca legend within the early colonial graphic chronicle form through three interrelated narrative themes: the idealized Inca aclla and Andean women in the sixteenth century; gendered animacy and memory in Andean landscape; and the legend's reimagination by Guaman Poma and Murua. The images reveal Guaman Poma's agency in a contested cultural process that documented both change and continuity in the sixteenth century. The legend betrays a complex process of cultural exchange, translation, and creative history-making between the two authors in a colonial borderland. Their entanglement exposes the contested and interwoven terrain of Spanish Christian hegemonic forces and native adaptations of their tradition and memory.

Imagination and Collage Artist Panel: Ctrl+C, Ctrl+V

SERVICES TO ARTISTS COMMITTEE

Chair: **Elyse Longair**, Chair, Services to Artists Committee, CAA

Discussant: **Danqi Cai**, University of Arkansas; **Brandon Bauer**; **Ron Buffington**; **John O'Donnell**, University of Connecticut

This four-part series builds on the exhibition, Imagination and Collage, featuring artists who work within the medium of collage. Come hear about their practice! Collage relies upon profound understandings of the images and materials being used, with the ability to see beyond the realities and meanings of the 'original'. It also invites us to recognize relationships made possible through (re)imagining already existing images in the world. The 'cutup' is a powerful medium to enact change and ignite imaginations, as is apparent in the history of modern collage from Cubism and Dadaism to contemporary exploration of collage that contends with the overwhelming abundance of readily accessible visual information. In General Ideas words, "Cut up or Shut up." A statement that has become increasingly valid with the rise of the internet and digital media, pushing the limits of how we think and approach the idea of collage. TheImagination and Collage exhibition and corresponding artist panels, bring together CAA artists to collectively value collage and collage aesthetics. With a specific focus on the important qualities of this medium, which are tied to social and cultural critique. As well as a way to (re)think and (re)imagine ideas of the present and the future.

Imagination and Collage Artist Panel: Into the Realm of the Imaginary

SERVICES TO ARTISTS COMMITTEE

Chair: **Elyse Longair**, Chair, Services to Artists Committee, CAA

Discussant: **Epiphany Knedler**, Northern State University; **Randy Cutler**, Emily Carr University; **Fernando Ramos**; **Carrie Ann Jones-Baade**

This four-part series builds on the exhibition, Imagination and Collage, featuring artists who work within the medium of collage. Come hear about their practice! Collage relies upon profound understandings of the images and materials being used, with the ability to see beyond the realities and meanings of the 'original'. It also invites us to recognize relationships made possible through (re)imagining already existing images in the world. The 'cutup' is a powerful medium to enact change and ignite imaginations, as is apparent in the history of modern collage from Cubism and Dadaism to contemporary exploration of collage that contends with the overwhelming abundance of readily accessible visual information. In General Ideas words, "Cut up or Shut up." A statement that has become increasingly valid with the rise of the internet and digital media, pushing the limits of how we think and approach the idea of collage. TheImagination and Collage exhibition and corresponding artist panels, bring together CAA artists to collectively value collage and collage aesthetics. With a specific focus on the important qualities of this medium, which are tied to social and cultural critique. As well as a way to (re)think and (re)imagine ideas of the present and the future.

Imagination and Collage Artist Panel: Materiality, Fragmentation and Abstraction

SERVICES TO ARTISTS COMMITTEE

Chair: **Elyse Longair**, Chair, Services to Artists Committee, CAA

Discussant: **Gretchen J. Beck**; **Roshanak Keyghobadi**; **Michelle Carter**, Northern Essex Community College

This four-part series builds on the exhibition, Imagination and Collage, featuring artists who work within the medium of collage. Come hear about their practice! Collage relies upon profound understandings of the images and materials being used, with the ability to see beyond the realities and meanings of the 'original'. It also invites us to recognize relationships made possible through (re)imagining already existing images in the world. The 'cutup' is a powerful medium to enact change and ignite imaginations, as is apparent in the history of modern collage from Cubism and Dadaism to contemporary exploration of collage that contends with the overwhelming abundance of readily accessible visual information. In General Ideas words, "Cut up or Shut up." A statement that has become increasingly valid with the rise of the internet and digital media, pushing the limits of how we think and approach the idea of collage. TheImagination and Collage exhibition and corresponding artist panels, bring together CAA artists to collectively value collage and collage aesthetics. With a specific focus on the important qualities of this medium, which are tied to social and cultural critique. As well as a way to (re)think and (re)imagine ideas of the present and the future.

Imagination and Collage Artist Panel: Shifting Space

SERVICES TO ARTISTS COMMITTEE

Chair: **Elyse Longair**, Chair, Services to Artists Committee, CAA

Discussant: **Symantha Jones**; **Lisa Oxley**, Otis College of Art and Design; **Rachele Riley**, University of North Carolina at Greensboro

This four-part series builds on the exhibition, Imagination and Collage, featuring artists who work within the medium of collage. Come hear about their practice! Collage relies upon profound understandings of the images and materials being used, with the ability to see beyond the realities and meanings of the 'original'. It also invites us to recognize relationships made possible through (re)imagining already existing images in the world. The 'cutup' is a powerful medium to enact change and ignite imaginations, as is apparent in the history of modern collage from Cubism and Dadaism to contemporary exploration of collage that contends with the overwhelming abundance of readily accessible visual information. In General Ideas words, "Cut up or Shut up." A statement that has become increasingly valid with the rise of the internet and digital media, pushing the limits of how we think and approach the idea of collage. TheImagination and Collage exhibition and corresponding artist panels, bring together CAA artists to collectively value collage and collage aesthetics. With a specific focus on the important qualities of this medium, which are tied to social and cultural critique. As well as a way to (re)think and (re)imagine ideas of the present and the future.

Imagination and Collage Exhibition (Opening Reception)

SERVICES TO ARTISTS COMMITTEE

Chairs: **Elyse Longair**, Chair, Services to Artists Committee, CAA; **Karen Gergely**; **Jevonne Peters**, Chair, Services to Artists Committee, CAA

Opening Reception Thursday 6:30pm to 8pm! Artist Replete Gallery, 835 Michigan Ave, Floor 2 Chicago Thursday 2:30pm to 8pm; Friday 11am to 8pm Collage relies upon profound understandings of the images and materials being used, with the ability to see beyond the realities and meanings of the 'original'. It also invites us to recognize relationships made possible through (re)imagining already existing images in the world. The 'cutup' is a powerful medium to enact change and ignite imaginations, as is apparent in the history of modern collage from Cubism and Dadaism to contemporary exploration of collage that contends with the overwhelming abundance of readily accessible visual information. In General Ideas words, "Cut up or Shut up." A statement that has become increasingly valid with the rise of the internet and digital media, pushing the limits of how we think and approach the idea of collage. The Imagination and Collage exhibition and corresponding artist panels, bring together CAA artists to collectively value collage and collage aesthetics. With a specific focus on the important qualities of this medium, which are tied to social and cultural critique. As well as a way to (re)think and (re)imagine ideas of the present and the future.

Impressionism and the Longue Durée of Empire

Chairs: **Alexis Clark**, North Carolina State University; **Simon Kelly**, Saint Louis Art Museum

While French Impressionism will undoubtedly be fêted with due fanfare in 2024 marking the sesquicentennial of the first independent exhibition of these artists, research has lately highlighted the degree to which Impressionism crossed national boundaries to become a transnational or global phenomenon. Spurred by postcolonial theory, calls to decolonize art history, and the urgency of the present, more recent discourse has interrogated Impressionism as a translatable and flexible stylistic language, operating within the wider context of empire and colonial expansion. Impressionism here served as an idea of modernity circulating in Europe and the United States but also in the Global South, including parts of Africa, Latin America, Asia, and the Middle East. Building on these current interests in studying Impressionism beyond its typically circumscribed geographical boundaries, this panel questions how French, British, and American Impressionism could be critical of but also complicit with imperialist projects. In tandem, this panel interrogates how Impressionism, as an artistic style and increasingly circumscribed canon of artists and artworks, came to be implicated in the European and United States culture of colonialism through institutionalized arts education, temporary exhibitions, and permanent museum collections.

Impressionism in 'England's First Colony': Art, Empire, and the Making of Modern Wales
Samuel Raybone, Aberystwyth University

Wales is often described as 'England's First Colony.' Invaded in the 13th century and formally annexed in the 16th, Welsh language and native traditions were systematically suppressed. By 1886 Wales was considered "merely a geographical expression" (William Basil Jones). The 1888 Encyclopaedia Britannica was even more concise: "WALES, see ENGLAND". On the precipice of linguistic, cultural, and national erasure, Wales was reawakened and reinvented through modern Romantic nationalism in the early 20th century. Yet, this revival of Welsh national identity was deeply implicated in British Imperialism. The south Wales coalfield literally fueled the Empire, and leading nationalist thinkers were also ardent Imperialists. National institutions drew upon the Empire's racializing discourses to define Welshness: the National Museum of Wales, founded in 1905, exhibited and collected 'Artists of Welsh Birth or Extraction'. Impressionism was imported to Wales by industrialists wishing to enlighten the toiling masses. Through new research in the Welsh newspaper archives, this paper identifies a distinctively Welsh interpretation of impressionism as profoundly shaped by the nation's ambivalent experience of Empire. Impressionism's modernity and foreignness fueled hopes that it would be a catalyst for national self-expression, overturning English colonialism. Yet, impressionist aesthetics also resonated with a racialized idea of the poetic Celtic soul, expressing

both the racial mindset of modern Empire and the myths of an independent, medieval Wales they referenced. In Wales, impressionism thus traversed a longue durée of empire spanning the medieval to the modern and encompassing multiple experiences of imperialism.

Co-Conspirators: Impressionism, Tourism, and the Invention of Modern Thailand
Hoyon Mephokee, Washington University

Thai impressionism represents a fascinating, albeit understudied moment in the history of Asian modernisms. Taught at the (then newly established) state-run Fine Arts University starting in the 1940s, the style dominated Bangkok galleries in the 1960s before disappearing from public discourse in the 1970s when the gallery system collapsed. In those ten years, impressionistic paintings were exhibited at the annual National Exhibitions and sold in galleries to Thai collectors, as well as to Western tourists and travelers, who purchased them as souvenirs. As an institutional style, Thai impressionism coincided with and supported a century-old westernization project through which the Thai state adopted Western institutions, practices, and values to appear "civilized." Thai artists, working in service of this goal, depicted sites of national memory through impressionistic painterly strategies to generate a modern cultural aesthetic that could communicate a Westernized, yet essentialized Thai identity. These paintings allow for a critical dissection of Thai historiography, which maintains that westernization was a defensive strategy reluctantly enacted to avoid colonization. While they communicated this nationalist history to domestic audiences, their popularity among Western viewers evidenced the degree to which Thailand saw itself through Western eyes. Significantly, they demonstrate that the Thai state enthusiastically re-presented itself as "Westernized" in order to envision itself as one among global hegemons in the Eurocentric pantheon. Thus, Thai impressionism's tripartite status as academic art, collectible asset, and touristic souvenir allows for a nuanced and multivalent analysis on how the Thai state used it to globally circulate its identity.

Sugar High: Collecting Impressionism and the Havemeyer Legacy
Elizabeth A. Pergam, Society for the History of Collecting

The most visible brand of sugar in America, Domino, has its roots in W. and F. C. Havemeyer Company founded in 1807. Cultivation and refinement of sugar has been identified as one of the most exploitative and is closely tied to slavery (see, for example, Khalil Gibran Muhammed, New York Times (Aug. 14, 2019)). Louisine Havemeyer is the American collector most closely associated with Impressionism. The Havemeyer name inscribed on New York's Metropolitan Museum of Art galleries of nineteenth-century French painting has successfully enshrined the family as most visibly linked to cultural philanthropy rather than Domino sugar and its colonial legacy. However, between 1993, when the museum staged the blockbuster exhibition Splendid Legacy: The Havemeyer Collection, and 2020, when a gallery of the museum's sesquicentennial

exhibition Making the Met was dedicated to the Havemeyer gift, there has been a sea change in attitudes towards how donor fortunes were made. This paper will examine these two displays to shed light on to the ways in which the New York institution has confronted the origin of the fortunes of major donors, from the date of the initial bequest in 1929 to the years of political correctness of the 1990s, to the Black Lives Matter reckoning of the beginning of this decade. In so doing, I will reflect on the centrality of French painting to the museum's understanding of modernism.

Inclusive Practices in the Art World
ART HISTORIANS OF SOUTHERN CALIFORNIA

Chair: **Meggie Morris**, San Diego Miramar College

The Art Historians of Southern California (AHSC) welcome proposals for presentations and interactive discussion topics revolving around inclusive practices across the art world. We seek to provide a space where professionals across the diverse region of Southern California and beyond can share ideas, theories, case studies, and implemented changes made in their practices in order to make the experience of art more inclusive. These topics could include changes made to presenting art in gallery and museum spaces to include a more diverse audience and address issues of inclusivity, activities and assessments in classroom environments for both in person and online courses to improve inclusivity for students, alterations made in studio or creative practices with the intention of making the process and viewing more inclusive, historical or contemporary cases of other art professionals engaging with the topic of inclusivity, and much more! We hope this session sparks a productive conversation on the topic of inclusivity across a broad range of physical environments and artistic practices, leaving presenters and attendees alike feeling more empowered to consider inclusivity in their own work as well.

Sensory Friendly Spaces and Programming in Art Museums
Monica Andrews, Harvard Graduate School of Education

Sensory Friendly design and programming interventions can make art museums more inclusive and engaging for the communities which they serve. In 2023, Shelburne Museum launched a Sensory Friendly Fridays pilot program to offer special viewing hours for featured exhibitions in a light and sound adjusted environment with visitor aids such as a multi-modal registration processes, a sensory cart containing tactile and educational materials, and digital/print support materials (social narrative, sensory conditions guide, physical accessibility guide, and communication aid/cue card). Created in consultation with Inclusive Arts Vermont – a local organization focusing on arts integration and disability advocacy – this program for children, teens, and adults alike was designed to offer a positive museum-going experience for visitors with varying sensory processing differences. Through an examination of this case study, Shelburne Museum's former Assistant Director of Education

and DEAI Coordinator, Monica Andrews, will explore how museum educators, curators, and exhibition designers can incorporate principles of Universal Design into art museum exhibitions and programming, create assistive print & digital materials, collaborate with local partners, and implement ongoing evaluation to enhance accessibility to create welcoming and engaging experiences for audiences with multifaceted needs.

Including the Public in Description: Enriching Access to Collections through Crowdsourcing

Jessica BrodeFrank, University of Illinois Chicago

Cultural institutions have experimented with, and invested in, crowdsourcing over the last decade; perhaps most notably on transcription projects such as the Smithsonian Transcription Center, Scribes of the Cairo Geniza project, and the Freedmen's Bureau project. Transcription is still one of the core tasks offered on crowdsourcing platforms, however, more tasks than transcription can be leveraged to enrich collections. This presentation looks at metadata crowdsourcing projects as a way to expand access points and enhance representation by framing these projects as a mission centric engaging activity with the public. As social justice movements challenge power structures, the ways in which cultural institutions create knowledge are also under scrutiny. Instead of using traditional top-down approaches to cataloguing, cultural institutions should be actively co-creating object metadata and research with the public. Using my doctoral research as a case study, this presentation centers on how public involvement enriches the narratives shared, building transparency and trust within organizations and the surrounding communities whilst increasing accessibility through diversified language and enriched image description. This case study will examine three prongs to crowdsourcing projects: the ability to engage a more representative and diverse public than is represented by museum staff alone, the promise of these projects to be a transparent and engaging experience for the public, and the opportunity tagging projects present to bridge semantic gaps between cataloguers and the public while also providing important image descriptions.

Contemporary Disability Art and Exhibition Design

Amanda Cachia, 2097 Tiffany Drive

In this paper, I examine the exhibition Smoke and Mirrors, where fourteen contemporary disabled artists and two disability art collaboratives develop clever way-finding practices and conceptual concerns which upend traditional spectatorship experiences in the museum. In doing so, their tactics offer the audience an increased awareness and re-sensitization of disabled embodiment and politics. For the average museum visitor, way-finding through a museum or an exhibition is a mostly straight-forward experience, with few obstructions. For disabled visitors, however, way-finding and experiencing exhibitions is challenging owing to barriers within the museum environment that are designed without disabled embodiment in mind. These barriers are typically invisible and rendered opaque for the visitor, unless the visitor is disabled. In this exhibition, artists offer work that not only parses out access, but they also conceptualize it

through humor, antagonism, transparency, invisibility, and access itself. In this exhibition, fugitivity is deployed as a strategy and a method in generative and transformative ways to play with the tension between revealing and concealing access. The complex framework of the fugitive is applied to the concept of access, so that blackness, indigeneity and disability fruitfully intersect, inform one another, and create generative collaborations and constellations. The artists and collaboratives included in the exhibition are Emanuel Almborg, Alt-Text as Poetry (with Bojana Coklyat and Finnegan Shannon), Erik Benjamins, Fayen d'Evie, Jjjjjerome Ellis, Vanessa Dion Fletcher, Jordan Lord, Carmen Papalia, Finnegan Shannon with collaborators, Liza Sylvestre, Aislinn Thomas, Corban Walker, Syrus Marcus Ware, and Sugandha Gupta with Jerron Herman.

Fostering Community Connections Through Co-Creative Youth Engagement

Samira Shiridevich, University of North Carolina at Charlotte

This presentation highlights an arts-based, human-centered design collaboration between an Iranian graphic designer/educator and a marginalized youth enrichment program. It employed co-design and asset mapping to uncover community insights and build sustainable relationships between youth and elderly residents in East Gainesville, FL. The project aligned with inclusive models valuing diverse perspectives. Through co-creative workshops focused on trust-building and storysharing, it equipped youth to lead community analyses and make decisions about representing themselves. This participatory process facilitated reciprocal intergenerational connections, fostering community ownership of solutions. By detailing the collaborative, iterative methodologies used, this presentation will emphasize the benefits of horizontal, democratized design practices that integrate marginalized voices. It will examine outcomes, challenges, and lessons learned from privileging human-centered narratives. Ultimately, this case study advocates for equity in representation and inclusive community engagement to drive social change. It will inspire attendees to incorporate participatory processes amplifying diverse stories and knowledges. The presentation underscores design's role in empowering people to shape their own representation through democratic collaboration.

INCS: Visualizing Incorporation in the Long Nineteenth Century

INTERDISCIPLINARY NINETEENTH-CENTURY STUDIES

Chair: **Nancy Rose Marshall**

The Interdisciplinary Nineteenth-Century Studies Association (INCS) is excited to announce its call for papers to the CAA conference in 2024. The theme of our panel is art and imagery related to the concept of "INCorporation," broadly construed in relation to notions of embodiment or the unification of parts to form a whole. Possibilities might include visualizations of emergent nationalisms; religious imagery; depictions of spiritualist practices; representations of that distinctively nineteenth-century form, the corporation; new forms of gender or race expressed through the body; or other subjects that portray the coming into being of something. Topics from any country or culture welcome. For more information and abstract submission, please contact Nancy Rose Marshall at the University of Wisconsin-Madison (nrmarshall@wisc.edu).

Subsidizing American Art? "An Act to incorporate the Studio Building Association in the city of New York" (1865)
Mary Okin, Living New Deal

Can a building and its short-lived corporation help unravel the whiteness, maleness, and geographic bias that structure the canon of American art and the writing of American art history? The "Mining @ Tenth Street" project, an emerging digital art history investigation of Greenwich Village's Tenth Street Studio Building (1857-1956), analyzes the nineteenth-century phenomenon of New York City's rise as a center of American culture and capitalism. Opened with great fanfare as one the nation's first "high-class tenement houses" (luxury apartment buildings), every studio in the building was rented immediately, many to well-documented and famous Hudson River School painters. By comparison its nineteenth-century corporate history, which contributed to its heyday of success and fame, remains largely hidden and virtually unstudied. This paper presents a view into the eponymous Studio Building Association, which was incorporated by the building's first owner in 1865. Looking closely at the men who raised its $500,000 of "capital stock" in two years, the paper examines how a powerful community of art patrons leveraged business acumen and inherited wealth to subsidize a local fledgling art industry that became the nation's art center. They granted themselves legal power to affect the lives of tenants in the building, such as lending tenants money, selling tenants' work, and building safety vaults that were rented to wealthy peers in the building's basement. Turning to evidence of this corporation's existence and activities unravels the relationship between canonical artists of the Studio Building and the business-savvy patrons who affected how their history was written.

Vital Substances: Jelly Molds and Colloid Science in Nineteenth-Century Britain
Sara Clugage, Dilettante Army

This paper explores the reflection of nineteenth-century scientific debates about the structure of gelatin in the era's culinary fashions for jelly and jelly molds, positioning jelly as a lay terrain where scientific and theoretical inquiries into the nature of life play out. In the 1860s, British chemist Thomas Graham inaugurated the field of colloid science with his investigations into viscous materials. Graham's primary example of a colloid was gelatin, a protein structure most often made from the bones and connective tissue of cows. His theories concerned the dynamics that incorporated gelatin's heterogenous component parts into a mutable, permeable substance; he claimed that gelatin had a vital force called "energia" that arranged its constituent parts into a mass with the distinct physical characteristics of life-giving matter. The ensuing surge of scientific interest in colloids' animating force paralleled a surge of culinary interest in jelly. Cookbooks of the time gave advice on disguising the traces of gelatin's source in living animal. By neutralizing jelly's color and flavor and straining it until clear of inclusions, the cook creates a substance that appears to be homogenous and divorced from its origins and yet retains a visceral quality. The cook is then free to re-imagine the jelly by molding it into a wide variety of shapes, including the bodies of other life forms. Contemporary new materialist theories often reference these nineteenth-century debates to ask what makes matter lively. This paper adds visual and material culture to that discussion to ask how matter becomes a body.

Hygiene Incorporated: the imprint of Eastern European communal bathhouses in the first half of the 19th century
Aleksander Musial, Princeton/CASVA

The paper examines the ideological implications of shaping Eastern European bodies and identities through representing public bath houses in the first half of the 19th century. An object of unprecedented scholarly, entrepreneurial, and artistic attention, bathhouses in the region would serve both to articulate their patrons' identity-formation and provide an illuminating case study within the changing notions of bodily physiology, on both practical and theoretical levels. By putting in a cross-national dialogue idealizing compositions by Mikhail Kozlovsky and their further reception with pseudo-ethnographic views of the Finnish sauna, I will re-examine the tension between classicizing imagery evoked by the scenes of socially-permissible collective nakedness and the orientalizing perceptions of bathing practices activated through voyeuristic framing devices. The self-referential use of printing techniques and text/image relationships within the publications would provide both expressions of allegiance to and resistance against the centralizing ideology of the Russian state. In this context the experience of shared embodiment inside the Eastern European bath houses would serve to reorient the regional custom into either a unifying denominator for diverging populations of the newly expanded empire and a space of dissent against such an agenda. By disrupting both the oppositions of ancient vs. modern, and the West vs. the East, the paper will question the agency dynamics within the dominant scholarly narratives on 'inventing Eastern Europe' by drawing attention to the period's emerging primitivising discourse of

anti-occidentalism.

Cry Babies: Inheritance and Descent in Victorian Paintings of Infancy
Keren Rosa Hammerschlag

Victorian painting is known for its saccharine depictions of children. Whether crying, sleeping, playing, gazing at bubbles or preparing for the afterlife, (middle-class) children appear as picturesque embodiments of youthful innocence, unburdened by the concerns of adulthood. But is there more to these pictures of infancy than just sentimentality? Do paintings of children from the Victorian period do more than tug at the heartstrings? In this paper I examine pictures of children, specifically babies, for what they reveal about the experience of coming into being. The question is: what is coming into being? Would babies grow to be like their mothers? Their fathers? Or some distant ancestor long forgotten? Those chubby toothless creatures painted by Simeon Solomon, William Blake Richmond, Ford Madox Brown, Edwin Long, Lawrence Alma-Tadema and others, I argue, embody the vexed questions of inheritance and descent, as they were being grappled with by biologists, anthropologists and eugenicists during the nineteenth century. In race science of the period, babies provided evidence for theories about the infancy of humankind and the future of the human race. In Victorian paintings, babies are often shown in the arms of their mothers, as secularised versions of the Madonna. A close look at these pictures reveals that some babies resemble their mothers, while others do not. This is especially the case in the numerous paintings modelled for by part-Jamaican and part-white mother of nine, Fanny Eaton.

Indigenous design? New perspectives on decolonising design
DESIGN HISTORY SOCIETY

Chair: **Marta Filipová**, Masaryk University

Part of the decolonisation call in the history of design is the acknowledgement that cultures are an ever-changing, organic phenomenon, and that they evolve and constantly interact with each other. The ability to adapt and adopt has often been crucial to the survival of some cultures in the face of colonisation. Such recognition challenges the notions of the 'traditional' and 'indigenous' in design and invites a provocative question: to what extent are they still valid categories today? While bearing in mind the terminological inaccuracy of the phrase 'indigenous design,' this panel invites papers that interrogate examples of such design, considered from the global perspective. It particularly welcomes views offered from the point of local communities across the world and those that offer new methodological approaches. Examples can range from adoption of indigenous design in dominant cultures, adaptiveness of indigenous design to modernity, recent changes in institutional practices of display and collecting, or attempts at preservation of traditional customs.

'AJRAK' AS AN INDIGENOUS TRADITION OF SINDH, PAKISTAN
Umaira Khan, Department of Visual Studies, University of Karachi, Pakistan

'AJRAK' AS AN INDIGENOUS TRADITION OF SINDH, PAKISTAN ABSTRACT Ajrak, the Indus Valley Civilization's indigenous form of Sindhi shawls have always seen as traditional Sindhi culture and as a source of expression in terms of wood block printing design and patterns. This indigenous tradition reflects ecological need and social values of native Sindhi people inhabited in Sindh and Thar deserts of Pakistan and India. The users devour Ajrak to interpret artistic sensibility according to their customs, social and spiritual needs. It is difficult to draw a line between old and new traditional process of making Ajrak; in terms of the indigenous materials, technique and designs. However, the institutional practitioners adopted this traditional and native Ajrak in new fashions without compromising their manifestation. The paper is an inquiry into the indigeneity of Ajrak as an expression of native art form of Thar. The focus of this study is, how the said indigeneity expresses a dialogue between Sindhi people of Thar using Ajrak in a native culture as an expression and its adaptiveness in modernity as a tool of representation. Ajrak, as a tool of expression, reflects the animate phenomenon of Sindhi culture, while Ajrak as a tool of representation, echoes native material malformed from their cultural context by modern designers. The paper explores the formal indigenousness of Ajrak and concludes its significance to encapsulate the societal, spiritual and edifying aspects. KEY WORDS: Ajrak, Sindh, Indigenous, Artistic sensibility, Expression, Representation

Resonant Belonging: Two Australian Indigenous Cultural Centres
Daniel J. Huppatz, Swinburne University

Resonant Belonging: Two Australian Indigenous Cultural Centres D.J. Huppatz Recently, Australian Indigenous designers and architects have developed protocols and guidelines for non-Indigenous designers, including the Australian Indigenous Design Charter (2018) and the Indigenous Knowledge components of the National Standard of Competencies for Architects (2021). While such guidelines are common today, this research analyses two historical projects designed by a non-Indigenous architect, Gregory Burgess, in collaboration with Indigenous communities prior to such protocols: the Brambuk Living Cultural Centre in Victoria (completed 1990, fig. 1), and the Uluru-Kata Tjuta Centre in central Australia (completed 1995, fig. 2, 3). Using documentation, sketches and photographs from the Burgess archive, this research focuses on the collaborative and participatory processes used for these two projects. In collaboration with Indigenous Elders, Burgess sought to design beyond the typical aesthetic adaptation of indigenous motifs – via forms, materials, or symbols – instead, aiming to design (as he described the Uluru Centre): "a resonant belonging, a responsive process and building that wove together living – spiritual and physical – connections with Uluru, the sacred

Country and its people" (Burgess, p.254). Importantly, both Brambuk and Uluru are living cultural centres (rather than institutions of preservation like museums) that both continue an ongoing Indigenous custodianship of the land and offer design historians a unique temporal challenge. Bibliography Gregory Burgess, "Between Worlds, Before Building: Reflections on Living Encounters in the Sacred Country of Uluru," in David Jones and Darryl Low Choy, eds., Indigenous Knowledge Systems and Yurlendj-nganjin, Newcastle-upon-Tyne: Cambridge Scholars Publishing, 2021.

Moqueca Capixaba and Paneleiras de Goiabeiras: What can we learn from ancestral knowledge and local design histories?

Victoria Gerson, University of Florida

The story of moqueca capixaba and the pot in which it's served is one of indigenous traditions that become intangible cultural heritage. Moqueca is a fish stew and the traditional dish of Espirito Santo, Brasil. Capixaba is the term for people from the state (ES). Moqueca is cooked and served in a pot called panela de barro (a clay pot). These pots are handmade in Goiabeiras, Vitoria, ES, by the Paneleiras de Goiabeiras, an association of artisans who carry on the tradition of clay pot making passed down for over 400 years by their families using indigenous techniques from Tupi-Guarani and Una cultural legacies. This artifact is so ingrained in Capixaba culture that it has become a part of the visual landscape of this region. Moqueca is always served in these pots, you find them represented in murals at the airport and stacked on shelves at rest stops to be sold. Although so engrained into the social fabric of its local place, the practice is continuously threatened by everyday urbanization in the region. Food is a cultural legacy passed down through generations. As the daughter of a Brasilian mother from this region, I am looking at this practice from an auto-ethnographic perspective. As a design educator, I am interested in what we can learn from this sustainable design and craft method that has been passed down for hundreds of years, and questioning the colonialist power dynamics that have pushed these stories towards the periphery and out of design practice discourse.

Posters That Sing
Brian Johnson, Polymode

Indigenous representation in poster history currently focuses on depictions and caricatures of Native culture that are used to brand and market products from baseball to butter, Fords to football; individuals are variously stereotyped between mystics to bloodthirsty savages, not worthy of sovereignty, culture, or language. In opposition to this flattening lens, Indigenous designers, fabricators, and printers have persevered, creating a legacy of vibrant, distinct, and exciting imagery that counters and subverts the dominant colonial myth-narrative. These works are dispersed, destroyed, and disregarded outside of the European Modernist Project for this very reason. Thematically, the collected works call and respond across time and space to address colonialization and land sovereignty, extraction, cultural erasure, assimilation, genocide, racism, and

disease. They enhance cultural excitement in native languages, typeface creation, flora and fauna documentation, storytelling, humor, ancestral pride, joy in Two-Spirit queerness, and multiple strata of production beyond the limits of socio-economic gatekeeping in silkscreens and printing presses. These pieces range from: language broadsheets, maps, war bond posters, movie placards, calendars, American Indian Movement lithographs, Akwesasne Notes centerfolds, proclamations on cowhide, Black Panther newspapers, The Longest Walk advertisements, ghost prints by Edgar Heap of Birds, dye charts, environmental protest graphics, billboards and social media messaging by Anna Tsouhlarakis, illustrated posters by Steven Paul Judd, and a poster pyramid by Jeffery Gibson. The research represents over forty tribes and nations, spanning four continents, from 1826 to 2022. Posters That Sing will be shown at Poster House, in New York City in the Fall of 2026.

Jim Crow, Recontextualized, 1870-1930

Chair: **Melody D. Davis**, Russell Sage College

Jim Crow, Recontextualized, 1870-1930 What merit is there in researching racialized pictures of the past? Should not the surfeit of racially demeaning images from the Jim Crow era be best left in archives and collections, tucked away from sight? From the years 1870 to 1930, racialized themes flooded the Western visual world, from comic journals to fine art circles. Appearing in drawings, prints, photographs, stereographs, paintings, collectibles, and various other media, themes of the racial inferiority of non-whites saturated the visual culture of the West, palliating fears that white dominance may wane. This session proposes that racialized images of the Jim Crow era are worth our scrutiny, precisely because their effects remain part of a transatlantic collective memory that distorts perceptions of others and the self. The Jim Crow image traumatizes even if it is not seen. This session calls for papers from art historians and artists who engage with recontextualizing the racialized image from the years 1870-1930 in Western culture. Recontextualization may be understood through critical and theoretical research, such as whiteness studies, critical race theory, Black history, and other theoretical models, or by reclaiming exclusionary histories for investigation in art practice. Research into Jim Crow era imagery presents an opportunity for the context of the past and the recontextualized of present inquiry to meet through a joint session of art historians and artists.

Eastman Johnson's Slavery Paintings: Beautiful Stereotypes
Jonette O'Kelley Miller, Independent

In Chapter 9: Recordkeeping and Societal Power in Archives: Recordkeeping in Society, Eric Ketelaar writes that racial classification facilitates control. Within the scope of "Jim Crow, Recontextualized, 1870-1930," my presentation focuses on how Eastman Johnson's genre paintings of formerly enslaved African Americans during the early 19th century helped to entrench the idea of white Americans'

superiority over people of color. Due to the beautifully executed works of formally trained artists like Johnson, the internalized idea of African Americans' racial inferiority both subtly and overtly continues in the present day. Johnson's paintings, such as "Negro Life in the South" (1859) of enslaved people cavorting in their master's backyard, gave the impression of his sensitivity to African Americans. Even though critics have viewed Johnson's paintings as uplifting the humanity of 19th century African Americans, I seek to analyze how his depictions of African Americans in aspects of daily life gave credence to African Americans being relegated to a particular 'place' in society. As part of the Jim Crow visual imagery including racist stereotypes, cartoons, caricatures, and product advertisements that proliferated during the mid 1800s - early 1900s Johnson's works benignly validated African Americans' lower social status in an inferred position as "Other." Several works by Johnson will be used as part of the presentation including Negro Life in the South aka Old Kentucky Home (1859), A Ride for Liberty - Fugitive Slaves (ca. 1862), Fiddling His Way (1866), The Lord is My Shepherd (1863) and Dinah, Portrait of a Negress (ca. 1867).

"Pullman Porter Blues": Black Sleeping Car Attendants in Illustrated Sheet Music, 1880-1925
Theresa A. Leininger-Miller, University of Cincinnati

Dozens of songs glamorized overnight train travel during the Jim Crow era and frequently featured Black male porters on cover illustrations for piano sheet music. Middle-class whites could have an upper-class experience of being waited on by liveried African American men who carried their baggage, shined shoes, and maintained sleeping berths. For a century, Pullman porters were exclusively Black. George Pullman sought formerly enslaved men to work for tips only on his "hotel on wheels." The job demanded a humble demeanor, sleep deprivation, and the humiliation of being called "George," as though Pullman's "boy" (servant). Nevertheless, the position was attractive and prestigious. Tens of thousands of men earned a steady income, travelled extensively, and became conduits of information and new ideas to their communities. They created the first African American union, the Brotherhood of Sleeping Car Porters, in 1925. Illustrated music covers capture comic song lyrics, often in dialect, addressing both the romance and frustrations of travel. While most images emphasize racial inferiority with physiognomic distortions, others, for sentimental tunes, depict Black men as authoritative, professional, and compassionate, yet always suitably distanced from white passengers. This paper analyzes the spectrum of such imagery in light of recent publications on porter labor history, an award-winning novel about a gay Canadian porter (2022), illustration studies, and similar illustrated ephemera, like railroad advertisements. I argue that study of such democratic material, typically purchased, displayed, and performed in homes by white women, offers unparalleled insights into American values and perceptions about racial identities.

Lost Among the 'Cannibals': A South African Musician in Jim Crow America
Melody D. Davis, Russell Sage College

In 1931, George K. Lewis took a stereograph of a Nguni man in South Africa, holding a bow harp, for the Keystone View Company's 1200 view World Tour. As the negative was processed in the Keystone office, it was labeled "Native Type Belgian Congo." Further misattributions occurred with the published stereograph, which labeled the man as a hunter and linked his image to cannibalism "in the past." This paper gives a true attribution to the stereograph as a portrait of a Nguni man, likely Zulu, who holds an umakhweyana. It was taken by Lewis in January, 1931, in South Africa. The colonialist construct of this stereograph's extended legend and title misinterprets a dignified portrait in terms of racialized themes in the Jim Crow era. By looking at stereographs of this time, I will demonstrate that the trope of "disordered eating" was prevalent among stereoview publishers from the 1890s through the early decades of the twentieth century. "Disordered eating" functioned to separate civilized people from those characterized as outside of civilization, and often was joined with the theme of punishment. This paper restores a Nguni man to his rightful place as a musician or craftsman of instruments, thus refuting the Jim Crow racialized construction.

Land and Image

Imaging Latin America: The Kodachrome Slide Project of Florence Arquin
Alivé Piliado, Art Institute of Chicago

Florence Arquin (1900-1974) is renowned for her color photographs of Frida Kahlo taken in Mexico City during the 1940s. However, her role as the leader of the Kodachrome Slide Project, a federal government-sponsored initiative, has gone unrecognized until now. By employing the innovative Kodachrome in 1943, she likely became the first woman to use this color technique in Mexico. She documented scenes of everyday spaces throughout the country and particularly focused on the work of artists exhibiting in Mexico City. Upon returning to Chicago, Arquin played a crucial role in expanding American cultural diplomacy by offering the Kodachrome slides taken in Mexico to various government agencies in Washington, DC. Envisioning the slides as educational materials for American schools, she garnered the attention of the American Council of Education and the Office of Inter-American Affairs. Assuming the role of Director of the Kodachrome Project in 1945, she traveled to several countries in Latin America. In Arquin's own words, the project aimed to "provide visual aids to stimulate the study of Latin America and contribute to the development of a discriminating appreciation of the cultural patterns existing in these countries today." Over two years, she captured over 20,000 Kodachrome slides, establishing an extensive slide archive that remains unpublished and unexplored in art historical circles. Using photographic slides and a carousel slide projector, this presentation will delve into the significance of Arquin's images in the study of Latin American art today, allowing us to appreciate the photos in

the manner originally intended.

Women Reframe Land: Contemporary Practices
Amanda Malmstrom, Thomas Cole National Historic Site and **Kate Menconeri**, Thomas Cole National Historic Site

This conversation with Kate Menconeri and Amanda Malmstrom, Thomas Cole National Historic Site curators, will explore the curatorial vision and contemporary artwork included in Women Reframe American Landscape: Susie Barstow & Her Circle / Contemporary Practices, the two-part and transhistoric exhibition originating at the Thomas Cole National Historic Site in Catskill, NY. In conversation with the first retrospective of the nineteenth-century American landscape painter Susie M. Barstow (curated by Dr. Nancy Siegel), Menconeri and Malmstrom co-curated a contemporary presentation of 13 artists—Teresita Fernández, Guerrilla Girls, Marie Lorenz, Tanya Marcuse, Mary Mattingly, Ebony G. Patterson, Anna Plesset, Wendy Red Star, Jean Shin, Jaune Quick-to-See Smith, Cecilia Vicuña, Kay WalkingStick, and Saya Woolfalk—to recenter women in the canon of American landscape art and expand how we think about land and landscape today. Responding to and at times challenging historical narratives, many of the artists worked closely with the curators to create unique, site-responsive installations at the Thomas Cole Site's 1815 Main House, 1830s studio, and outside. This talk will explore the organization of the exhibition, approached with an openness to possibility in a moment when the very terms in use—"landscape," "American," and "women artists"—feel inadequate, if not problematic, to fully represent the complexities of gender and our relationship with land and place. Menconeri and Malmstrom will also spotlight individual artists and their unique creative visions, which encourage a rethinking of landscape art in the United States as dynamic, multifaceted, and evolving, and as also created and interpreted by women.

Peak Exposure: Airborne Pollution and Visual Breakdown in Kim Abeles' Mountain Wedge (1985-87)
Joe Sussi, University of Oregon School of Architecture & Allied Arts

This presentation focuses on the photographer and multi-media artist Kim Abeles' early work Mountain Wedge (1985-87) and how the project negotiates between the visual representation and the bodily experience of toxicity in Los Angeles. From February 1985 to March 1986, Abeles took 274 photographs from her studio in downtown Los Angeles in hopes of capturing only a small wedge of the San Gabriel Mountain. Smog from industrial production and automobile use made photographing the mountain difficult, if not impossible. For Abeles, the absence of the San Gabriel Mountain in her did not simply disrupt a visual experience but eroded a sensibility of place. To eventually photograph the mountain wedge, Abeles walked sixteen-and-a-half miles as the crow flies to the foot of the mountain. Photographs of the mountain obscured by the smog and the arduous physical trek undertaken by the artist collapse into a techno-corporeal sensing of pollution within Los Angeles. With developments in environmental justice scholarship in mind, I

show how Abeles' work marks a significant disruption in how toxicity was represented and understood in the late 1980s. I argue that the overwhelming presence of toxicity, as represented in Abeles' photographs, meets a tipping point where the logic of solely visualizing pollution breaks down. The friction between the visual and bodily politics of toxicity within Abeles' work is reflected in broader categorical instabilities, including shifts in the representation of nature. To overcome visual representations shortcomings, I show how bodily ways of knowing provide an essential component in making toxicity sensible.

Landscape and Spatial Imagination in South Asia

Chairs: **Pooja Sen**, Yale University; **Tausif Noor**, University of California - Berkeley

Discussant: **Devika Singh**, Courtauld Institute of Art

Recent scholarship in South Asian history has documented the enduring physical and psychic trauma of the 1947 Partition through analyses of newspaper reports, speeches and writings by political leaders, novels, short stories, poetry, oral histories, artworks, films, and television shows. But before this turn to the analysis of political history, literature, and culture, Partition was broadly understood in public discourse as territorial loss. This panel focuses on the artistic representation of Partition's spatial imaginaries and its environmental effects as they are understood through landscape. In these artworks, landscape—distinct from nature by presence of human intervention—is as much about seeing a place and recording a site as it is about constructing ideas about identity and society, making sense of colonialism, and imagining a future after climate change. The study of landscape brings with it questions about how the oppressions of colonialism, caste domination, and environmental destruction are lived, expressed, and negotiated. How do artists reconsider a system of visual representation that had long been in the hands of British colonizers? Landscapes encourage conversations about the artist's eyewitness seeing. To what extent are such viewpoints fictional, representing what postcolonial subjects hoped to see? How do landscapes help us join with others in a community bereft of the old sources of belonging? Who is the assumed subject who represents the landscapes of colonial and postcolonial South Asia? Who is excluded, repressed, and erased? How can we make and study landscapes to end structures of oppression rather than reproduce them?

Photography and the mutability of the land in Akshay Mahajan's "People of Clay"
Akshaya Tankha, University of Michigan

In Akshay Mahajan's ongoing photo-based project People of Clay, the plasticity of clay in the riverine region of Goalpara in western Assam, India becomes a metaphor for visualizing the land in a manner that undermines the fixity of landscapes contained by territorial borders. Mahajan renders visible the multiple chronotopes that characterize the region's oral and craft narratives of being and belonging, through staged images of figures in masquerade on the

riverbank and in rice fields enacting the relationship between humans, animals, the water, and the divine. The photo-performances accompany images of public monuments, street graffiti, crafted figurines, political posters, and the aftermath of violence, and images from the colonial ethnographic archive, demonstrating the entanglement of myth, public memory, and history in the artist's narration of the land. Through a combination of artifice, excavation, and encounter, the artist's photographic assemblages enact a spatially and temporally plural understanding of land and belonging that challenges the post-partition reality of its halted contiguities with regions that fall within Bangladesh, Bhutan, Nepal, and India. This presentation explores Akshay Mahajan's People of Clay by situating it within his broader photographic work on Assam. Through a focus on the artist's use of the assemblage and its evocation of the spatial and temporal forms of the folk, it demonstrates that Mahajan's work highlights the contingencies that characterize the construction of the human and its continuities with the non-human, constituting an eco-critical spatial imaginary that pushes against the post-partition idea of territoriality that characterizes dominant narratives of northeast India.

The Dividing Line: Zarina, Abstraction, Representation
Swagato Chakravorty, Yale University

Landscape—as genre, as subject—has typically been taken up within histories of representation in literal terms, whether through painting, photography, drawing, or the moving image. This paper reconsiders landscape's relation to representation through the work of Zarina (1937-2020), an internationally-trained artist born in undivided India, whose decades-long exploration of Partition and related notions of home/land, territories, borders, diaspora, and displacement through the lexicon of modernist abstraction—in particular, the line and the grid—constituted a distinctive rupture with the tradition of landscape's pictorial representation. Zarina combined her early training in mathematics and architecture with an artistic practice primarily focused on printmaking, developed through studies in Paris and Tokyo in the 1960s and 70s. Her precise use of the line on handmade paper—frequently annotated with Urdu calligraphy—take on landscapes of displacement and conflict, both in South Asian contexts (Dividing Line, 2001) and internationally: These Cities Blotted into the Wilderness (Adrienne Rich after Ghalib), 2003. Other works like Atlas of My World (2001) and the woodblock series Home Is a Foreign Place (1999) combine the modernist grid with abstractions of interior landscapes: everyday architectures of domestic interiors that are dimly recalled in the aftermaths of geopolitical displacement. Zarina's use of abstraction to evoke histories of, and encounters with, enduring crises of nationalisms, borders, and un/belonging contest the colonial foundations of various technologies and systems of representation. They resist the violence intrinsic to (re-)producing land as landscape, instead offering a space of potentiality.

Spadework: The Artist Terraforms the Soil
Pooja Sen, Yale University

At Rabindranath Tagore's school in Santiniketan, new trees and soil promised to undo the damage of colonialism and to reintroduce trust and cooperation to Indian society. As a science fictional concept, terraforming has long been associated with settler colonialism, resource extraction, and land enclosure. But earthmoving and tree planting at Santiniketan was an anticolonial practice and politics. Terraforming at Santiniketan is useful to think with because it gives new life to the material analysis of the earth. The time is ripe for the study of the modification, mediation, and animacy of soil. In soil, we can see how the oppressions of colonialism, caste domination, and environmental destruction are lived and negotiated. For the artists in this paper—Nandalal Bose, The Otolith Group, and Uma Sen—soil is part of the struggle to reorganize the geography, politics, and culture of colonial and postcolonial India. In soil's constant reform and renewal, there is the possibility of terraforming new social relations in India and its diasporas.

Recalcitrant Landscape: Ritwik Ghatak's Subarnarekha (1965)
Tausif Noor, University of California - Berkeley

The Bengali filmmaker Ritwik Ghatak's loose trilogy of films concerning the 1947 Partition of India concludes with Subarnarekha [The Golden Line, which—in line with the rest of the trilogy—meditates on the plight of a singular family of refugees attempting trying to make their lives anew. Filmed on site in the rural terrain along the titular Subarnarekha River, the film mobilizes many tropes of the pastoral as an idyllic refuge that have become fixtures of the Bengali imagination, including the notion of the uninterrupted riverine landscape as a vital link between West and East Bengal. In Subarnarekha however, Ghatak's visualization of this landscape and the history which it evokes as a trope destabilizes this romantic ideal, marking instead the failure of landscape to provide adequate recourse, let alone restitution, to the violence of Partition. Through the film's aesthetics of rupture—which were crystallized through Ghatak's winding journey from literature to theater to film—and stylistic decisions that reject typical forms of narrativity and chronology and render the landscape unfamiliar and strange, Ghatak inverts tropes of the landscape to convey the impossibility of returning to a unified, pre-Partition Bengal. In so doing, Ghatak offered his viewers a way of understanding Partition not as a singular historical event, but a conjuncture that restructured the very understanding of history itself.

Language and Text in Feminist Art

COMMITTEE ON WOMEN IN THE ARTS

Chair: **Monika Fabijanska**

Discussant: **Kimberly Kay Lamm**, Duke University

This session will examine artworks exploring text and language from a gendered perspective—a subject that has lacked comprehensive treatment—to inspire new research in feminist art. It will analyze ways in which women (cis or queer) employ text and language as a means of feminist critique, across mediums—in works on paper, sculptures, neon installations, photography, video, sound art, and performance. There is a stubborn belief that feminist art focuses on the image of the body. Yet, the core of feminist art is conceptual or social practice; art that is designed not just to be looked at but also to be acted upon. Text or language-based art—including what Hélène Cixous called écriture feminine—has been its crucial component as women probe their erasure from historical texts, their objectification in law, their experience of speaking a second language as racialized and sexualized subjects, and the male-centrism of language, including AI and the internet. The session will provide an analysis of women's investigation of language as a tool and locus of their cultural oppression, erasure, and as the signifier and sign of their particular cultural experience. The panel seeks to fill a gap in literature about feminist art focused on language by privileging transnational, multigenerational, and intersectional comparisons. Scholarly feminist analyses will provide a comparative perspective with a geographic focus on the Middle East and North Africa, cutting across the region's various ethnicities and cultures. Artist Hannan Abu-Hussein will join the discussion.

"Body Text": Feminist Art in Traditional Spheres
David Sperber, Hebrew Union College-JIR

This paper highlights aspects common to feminist artists who create from traditional spheres. The diverse group of Israeli and Palestinian women artists whose work will be examined in this paper amalgamates the "social" with the "theological" through a fusion of sacred texts and the female body. By merging these, they present the body as a source of knowledge and memory, connecting private experience with community existence. Through their critical engagement with the sacred patriarchal text, they criticize the traditions and cultures in which they live and, at the same time, reclaim them for themselves on their terms. Despite their cultural and religious diversity, they seem much closer to each other than men and women who share the same religion or culture. By presenting the paradigm of "devoted resistance" as a prism for analyzing this artistic space, I will argue that these artists form a feminist "third space" that undermines the binary in which feminism and traditional worlds are viewed as antithetical.

From Writing to Vision: Palestinian Female Visual Artists Shaping Feminism through Language and Text
Nissim Gal, Haifa University

The lecture will delve into the gender discourse, specifically exploring the feminist position embedded in language

representation within Palestinian women's art. It highlights artists like Hannan Abu-Hussein and Anisa Ashkar, who strategically employ writing, language, and text to critique patriarchal structures. Abu-Hussein's "Texts-Tiles of Resistance" confronts verbal misogyny through explicit text works, challenging societal norms surrounding family honor and women's agency. Ashkar's "Feminist Textographs of Dissent" redefines women's representation, reclaiming autonomy over the body and resisting objectification through textual inscriptions on her face. These artists dismantle linguistic traditions perpetuating gender norms, resisting legal, religious, and societal frameworks that historically confined women. Their work contributes to broader conversations on gender, power, and socio-political structures, inviting a reimagining of language's role in understanding women's experiences and agency in Palestinian society.

Textual/Textural Translations: Recitation and Resistance in Shirin Neshat's Photographs
Erin Devine, Northern Virginia Community College

In the early photographs of Shirin Neshat, a woman's transcription of the words of women challenged the dominant discourses inscribed onto female bodies, recalling the processes of "écriture feminine" by Hèléne Cixous. In this session, I would like to explore not only the translatory significance of Neshat's appropriated texts but their surface effects, drawing viewers into an interpretive exchange with the image that underscore writing as a performative, resistant act. Writing is a projection of action, and the body bears the burden of textual meanings. Luce Irigaray, Trinh T. Minh-ha, and Gloria Anzaldúa have addressed the act of writing as a resistance to dominant forms of language inextricable from corporeal experience. Neshat's photographs resist patriarchal language not only in the adoption of women's words, but in the ways their inscription onto bodies recode the readings women have been forced to bear. Her handwriting functions as a recitation, symbolically replaces Qur'anic verse and inferring the bodies as sacred and cultural sites. With the body serving as the poem's page, the re-photographed images fused Neshat's writing with the emulsion, sealing the portraits with the texts. In her self-portraits particularly, Neshat is both the surface upon which the text lies and the absent body that writes it, implicating her writing as equally performative to posing in chador. In this session, I will analyze Neshat's selected writers and their translations as well as the conceptual and compositional strategies revealed in Neshat's photographs throughout her career, including her most recent series, Fury (2023).

Body & Type: The Relationship Between Body and Text in Contemporary Feminist Middle Eastern Art
Iris Gilad, Duke University

In 1814, Jean Auguste Dominique Ingres painted La Grande Odalisque, a reclining female figure inspired by the art of Jacques-Louis David and Titian. Ingres's representation of a Middle Eastern woman wears a headdress and nothing else, known for her unrealistic proportions and ivory skin. The Guerrilla Girls appropriated Ingres's concubine in Do

Women Have To Be Naked To Get Into the Met. Museum? (1989), swapping her headdress with their trademark gorilla mask, and leaving her body uncovered. Two decades later, in Les Femmes du Maroc: La Grande Odalisque (2008), Lalla Essaydi challenged the Western Orientalist gaze of her predecessors by covering the body of a fellow Moroccan woman with both fabric and Arabic calligraphy. Essaydi's photograph exemplifies that contemporary Middle Eastern artists have begun reclaiming their bodies after centuries of objectification, sexualization, and exploitation in Western art. Global artists like Essaydi, Shirin Neshat, Mona Hatoum, Anisa Ashkar, and Nava Levine Coren embrace diverse mediums—photography, video, drawing, performance—voicing their intersectional perspectives by enveloping the bodies with texts in Arabic, Persian, and Hebrew. Despite deliberate linguistic inclusions, scholarly discourse often dismisses these elements as ornamental, overlooking their power as instruments for cultural critique. This paper explores the integration of text in contemporary Middle Eastern art, created by a diverse group of multicultural women. The visual and linguistic meanings will be scrutinized within socio-political and gendered contexts. The spoken and written words are examined as active expressions of agency for Third World women, whose voices are often ignored, oppressed, and silenced.

Latin American Women in Art and Science

***Chair:* Paulina Pardo Gaviria**, California State University, Long Beach

With a focus on women artists working in Latin America since the 1970s, this panel seeks to contribute to studies that examine the visual culture of scientific and medical practices from a historical perspective. Interrogating the individual reception and historical repercussions of public health measures, it aims to dialogue with and broaden existing studies whose general geographical and chronological foci are on Europe, its colonies, and the United States at the turn of the 20th century, as reflected, for instance, in the scholarship of art historian Rachael Z. DeLue and Anna Arabindan–Kesson, scholar of African-American and Black diasporic art. Specifically, this panel aims to examine the artistic deployment of scientific aesthetics and methods by joining recent art historical efforts that have brought to light the work of women artists, including the groundbreaking traveling exhibition Radical Women: Latin American Art, 1960–1985 (2017–2018). Using different media and engaging with a wide range of aspects of social and medical sciences, the interdisciplinary orientation of Latin American women working on art and science may be expressed in their simultaneous pursuit of scientific careers, collaborations with scientists, and participation in public health initiatives. More broadly, the artistic practices discussed in this panel will speak to contemporary issues including anti-racist and decolonial efforts, reproductive rights, digital surveillance, and the general control of individual bodies by systemic power structures. Together, this panel's presentations will reveal interdisciplinary connections rooted in the historical engagements with both art, science, and technology undertaken by women artists in the Americas.

Carmen Portinho's Rio de Janeiro: A Legacy of Science-Based Accomplishments
Aleca Le Blanc

The story of postwar Brazilian vanguard art has traditionally been framed by the histories of art institutions, political upheaval, and the rise of internationalism, structures that lay the groundwork for our interpretation of contemporary artists, like those addressed in this panel. Until now, this history has not been contextualized in relation to Brazil's rapid industrialization, even though the worlds of industry and art expanded synchronously. Reorienting the narrative around this coupling not only brings new material to the fore—architecture, urbanism, and design all come into sharper focus—but underrecognized historical figures, like Carmen Portinho (1903-2001), take on new prominence. While Portinho's professional accomplishments were many—in Brazil she was one of the first female engineers, the first woman to be named an Urban Planner, and founded the Department of Public Housing—she was also a progressive thinker and one of Brazil's most prominent suffragettes, having personally lobbied Gétulio Vargas in 1930. In her capacity as Deputy Director at Museu de Arte Moderna, she oversaw the construction of the museum's campus, as well

as the landfill it sat on, and in 1963 she assumed the directorship of the newly founded Escola Superior do Desenho Industrial, a position she held for two decades. However, my motivation is not just to recover Portinho—although she is deserving—but to consider the legacy of her science-based accomplishments, now embedded in several of Rio's institutions, and how that has shaped successive generations of artists.

Teresa Burga's information systems: within and beyond artistic practice
Elisa Arca Jarque, York University

Teresa Burga is a Peruvian conceptual artist born in Iquitos in 1935. She is well-known for her installations structuring information in the form of intricate diagrams and blueprints, as well as sculptures, a diversity of material objects and signals transposed from abstract data (Biczel 2014) This paper, co-authored with José-Carlos Mariátegui, delves into Burga's artistic processes, spotlighting two projects: "Autorretrato. Estructura. Informe. 9.6.72." (1972) and "Perfil de la Mujer peruana" (1980–1981). They both confront the viewer with aggregated personal data (recognition systems) and collective data (census) respectively. Burga disappeared from the art scene for decades that she devoted to her work at the Customs office. She contributed to developing information systems for the Peruvian government, playing a role in establishing one of the nation's initial governmental information systems. The paper argues that this career turn aligns with her earlier work, raising questions about representation and control mechanisms in organizing and managing personal data, especially as the government increasingly adopts computerized systems. Burga's work anticipates concerns tied to such processes, echoing the evolving landscape of information handling and governance.

Subverting the Natural Sciences: Paulino and Palma's Contemporary Revisitations of Nineteenth-Century Scientific Illustration
Danielle Jean Stewart

This paper centers two female Paulistana-Brazilians' artistic responses to colonial discourses of natural history. Created by European-born artist-explorers, nineteenth-century illustrated naturalists' albums have had a profound impact on the development of Brazilian art since the Imperial period. In recent years, graphics from publications like Jean-Baptiste Debret's Historical and Picturesque Voyage to Brazil (1834) and Spix and Von Martius's Travels in Brazil (1817-1821) have served as the visual foundation for new projects of contemporary collage and artistic reinterpretation. Afro-Brazilian artist Rosana Paulino's História Natural? responds directly to this legacy by reappropriating the album format to highlight the subjugation of Brazilian peoples (gente), plants (flora), and animals (fauna). Violently deconstructing historical scientific imagery and re-suturing it in folio format allows Paulino to draw attention to the destructive legacies of indigenous genocide and the transatlantic slave trade. Mariana Palma's approach to Brazil's ecological visual traditions is less savage but equally subversive. Palma's watercolors and photographs combine Brazilian flora and fauna into languorous, twisting configurations that evoke

reproductive organs and genitalia. Eschewing the academic sterility of single specimens represented in stylized configurations that prioritize optical dissection and description, Palma's frankensteinian creations suggest a natural order unfettered by colonial scientific and cultural systems.

Artistic Practices as a Lens into Public Health Policies in Brazil and Beyond
Paulina Pardo Gaviria, California State University Long Beach

The cover of the first issue of Química Nova, published in Rio de Janeiro in January 1978, prominently displays the signatures of the founding, editorial board, among which is the signature of Letícia T.S. Parente. Despite pursuing a life-long career as scientist and publishing three books on chemistry, Parente is today recognized as a pioneer of video art from Brazil and her best-known video, Marca registrada (Trademark, 1975), is a canonical work within national narratives of contemporary art. While Parente maintained discreet professional identities as a chemist scholar, on the one hand, and contemporary artist, on the other hand, several of her artworks are rooted in scientific themes and methodologies. A close look into the political components of these artworks bring into focus Parente's political critique of the history of science. In this presentation, I argue that these critiques were aimed at several, interconnected targets: the popularization of eugenic theories at the turn of the century and its ongoing effects, the forceful application of public health policies in 1970s Brazil, and the alleged objective nature of scientific methodologies. Furthermore, bringing Parente's interdisciplinary practice in conversation with the artistic production of contemporaries within and outside Brazil who collaborated with scientists in different capacities reveal an artistic current that responded to the transformative public health policies developed and applied at that time across the hemisphere.

Latina Border Art in Theory

Chairs: **Kimberly Grimaldo**, The University of Texas Rio Grande Valley; **Kimberly Sandoval**, University of Texas Rio Grande Valley

Discussant: **Kimberly Grimaldo**, The University of Texas Rio Grande Valley; **Kimberly Sandoval**, University of Texas Rio Grande Valley; **Michel Flores Tavizón**, University of Texas Rio Grande Valley; **Laia Vite**, University of texas rio grande valley

Nepantla is a term coined by Gloria Anzaldúa in her book Borderlands/La Frontera: The New Mestiza that represents the "in-betweenness" of being Latino or Chicano in America. In Borderlands/La Frontera, Anzaldúa references Nepantla's Nahuatl origins and its correlation to "being in the middle" of bodies of water. This reference could lead to further discussion of the inbetweenness in the Rio Grande Valley and how its inhabitants are viewed, consumed, and appropriated. Anzaldúa also shares how "My job as an artist is to bear witness to what haunts us, to step back and attempt to see the pattern in these events (personal and societal), and how we can repair daño (the damage) by using the imagination and its visions" (Anzaldúa, 2015). Our panelists met while taking an ARTS Special Topics course titled "Art in Theory" with Dr. Christen S Garcia at the University of Texas Rio Grande Valley (UTRGV). Through the course, they challenged the ideas of Art and Art Theory in the Western world and how it affects the way Latina, Chicana, Tejana, Mexicana, and Border Art and culture are consumed, viewed, and appropriated. The panel will discuss ways we can decolonize Eurocentric ideals of art and culture in favor of more diverse and contemporary forms of art and creation.

Curandonos a Traves de Comida y Curanderismo
Kimberly Grimaldo, The University of Texas Rio Grande Valley

The U.S.–Mexico borderlands, specifically the Rio Grande Valley, is a culturally rich site that was deeply affected by colonization. Complex culinary and medical traditions once flourished in the Americas, but indigenous cultures and their knowledge of cooking, healing spiritually and physically were dismissed by Western science. Colonization rendered the borderlands with "una herida abierta," in the words of Chicana scholar Gloria Anzaldúa. Despite an open wound, there is potential healing that can be incited through colonial resistance. Artists such as Carmen Lomas Garza, Alexis Marie Ramos, and Debora Kuetzpal Vasquez are women of color whose works illustrates and reclaims the body's culinary and healing epistemologies, and cultural memory. These works challenge the colonial Western form of knowledge as they demonstrate decolonial embodied knowledge of healing through food and curanderismo. These artists partake in Anzaldúa's theory of the Coyolxauhqui Imperative, which is a symbol for reconstruction and reframing and allows us to put the fragmented pieces together in a new way. In this case, reconstructing and healing the "herida abierta" of colonization by remembering our cultural and embodied epistemologies. Kimberly

Grimaldo is a scholar from the Rio Grande Valley pursuing her MA in Mexican American Studies. Her research is shaped by Chicana scholar Gloria Anzaldúa and her work recognizes the decolonial and embodied form of knowledge that connects the body, food, and healing. This presentation will analyze Carmen Lomas Garza's Curandera (1977), Alexis Marie Ramos's art exhibition "Recetas, Remedios, y Raíces" (2022), and Debora Vazquez's Citlali: Cuando Eramos Sanos (2012) through a decolonial lens.

Mujer de Serpiente
Kimberly Sandoval, University of Texas Rio Grande Valley

Snakes in many cultures are often used as substitutions for women. Examples are Coatlicue and Cihuacoatl in Aztec Mythos, the White Snake in Chinese Mythos, Naga in Buddhist/Hindu Mythology, the Lamia and Gorgons in Greek mythology, and Mama Wati in South African Legend. These Non-Western cultures were often exoticized and considered "lesser" because the works they created did not fit Western Art Standards. This lends itself to the Western interpretation of the Book of Genesis in the Holy Bible. Specifically, in Genesis 3:12 the text states that "woman" is the reason for "man" partaking from the tree of knowledge. "Woman" is also said to be influenced by the serpent, which has been modernized into the snake. Art historically, the Book of Genesis, the work of Caravaggio, Michelangelo, and other Religious painters led to snakes being consistently used to denote evil, treachery, temptation, paganism, and satanism. Brownsville-based artist and scholar, Kimberly Sandoval, uses rattlesnakes as symbols and subjects within her oil paintings and video art to share her passion for their conservation and her autohistoria-teoria. The treatment of rattlesnakes in popular culture mirrors the treatment of women and Mexican Americans by the dominant culture of the United States. She has exhibited her video artwork in a Video Art Festival, ReKarya, in Indonesia in 2022 and 2023, and as part of a virtual gallery for CultureHub in New York in 2023. This artist talk will highlight how symbols and subjects can be used to theorize through practice and present a different take on Border Arte.

Exploring Nepantla at the Matamoros-Brownsville Border Through Art
Michel Flores Tavizón, University of Texas Rio Grande Valley

Printmaking is an art form heavily linked with activism and protest art. Movements like the Chicano Movement from the 60s used variations of printmaking such as screen print and relief to mass produce propaganda and art. Nowadays, printmaking is still a common practice among some artivists (a play on the words artist and activist) to showcase and react to issues like the border, migration, climate and more. The Chicano Movement had a huge influence on political art and literature through Mexican American queer scholar, Chicana theorist, and activist Gloria Anzaldúa. Anzaldua used her heritage and knowledge, being from Edinburg, Texas, to theorize about an Indigenous Mexican and Mexican-American's place in the United States and Mexico. Nepantla is a Nahuatl word meaning existing in-between

worlds, a term first coined by Anzaldúa in her book Borderlands/La Frontera. Anzaldúa refers to the borderlands as a space where the division is blurred, it's neither the U.S. nor Mexico. In this artist talk, Matamoros based artist and graphic designer, Michel Flores Tavizón (she/her) explains her artistic process as she uses printmaking to portray a reflection of self-identity, culture, "nepantla", her process of Americanization and sense of belonging. Flores Tavizón received her BFA in Art with a concentration in Graphic Design from the University of Texas Rio Grande Valley in 2021 and is currently pursuing an MFA in Design.

Forming Identity Through Visual Illusions
Laia Vite, University of texas rio grande valley

Through digital illustration mixed with traditional mediums, Laia Vite explores her bi-national and cultural identities through the lens of being a Mexican national living in the US. She examines the personal meaning of Nepantla through the exploration of Anzaldua's chicana point of view. Using a bright and bold color palette. Her vibrant colors accentuate social messages through abstract digital images and self-portraits. Inviting the viewer to lose themselves in illustrations by the way of Mesoamerican step fret imagery (Xicalcoliuhqui) used in architectural mosaics found in ancient buildings, tombs, and palaces. Step frets in architecture were distinctive and commonly understood as a symbol of who was allowed to come into a certain location.The step fret imagery in this case is being used as a lens one is invited to look through.

Latinx Art: Curating and Shaping a Field

Chair: **Rose G. Salseda**, Stanford University

U.S. Latinx art has experienced a boom in recent years due to the collective efforts of artists, curators, scholars, writers, and grant makers dedicated to advancing the field. In 2022, the Ford, Mellon, Getty, and Terra Foundations announced the Advancing Latinx Art in Museums (ALAM) program to support the field by creating and formalizing permanent early and mid-career curatorial positions at ten museums across the nation. The unprecedented program is the second phase of the Ford and Mellon Foundation's Latinx Art Visibility Initiative, which was launched in 2021 with the Latinx Artist Fellowship, a 5-year, $5 million initiative, and partnership with the US Latinx Art Forum (USLAF) to support 75 artists with $50,000 in unrestricted grants. "Latinx Art: Curating and Shaping a Field" will bring together recently appointed Latinx art curators whose positions are supported by the ALAM initiative. Panelists will discuss their curatorial practices and visions for shaping the future of Latinx art and discuss initiatives focused on building and nurturing marginalized fields. Case studies of exhibitions and artist projects will also emphasize how efforts to uplift Latinx art must also prioritize focus on its Black, Indigenous, queer, and gender-diverse communities.

Roundtable Discussion
Claudia Zapata, Blanton Museum of Art

Roundtable discussion panelist Claudia E. Zapata will speak about their curatorial practice working across the nation, including the Smithsonian Institution in Washington, D.C., and at community-centered art spaces in Texas. In July 2023, they will begin their newest position as the Blanton Museum of Art's first curator of Latino art. Claudia earned their Ph.D. in Art History at Southern Methodist University's RASC/a: Rhetorics of Art, Space and Culture program and a B.A. and M.A. in Art History from the University of Texas at Austin, specializing in Maya art from the Classic period (250-900 CE) and Chicano art. Zapata was previously the Curator of Exhibitions and Programs at the Mexic-Arte Museum, where they curated several exhibitions, including A Viva Voz: Carmen Lomas Garza (2009), Sam Coronado: A Retrospective (2011), and Fantastic & Grotesque: José Clemente Orozco in Print (2014). From 2018-2022, Claudia was a Curatorial Assistant of Latinx art at the Smithsonian American Art Museum, working on the award-winning exhibition ¡Printing the Revolution! The Rise and Impact of Chicano Graphics, 1965-Now. In 2022-23, Zapata served as a Chancellor's Postdoctoral Fellow at UCLA, where their current research analyzes Chicanx and Latine/x creators in Web3.

Roundtable Discussion
Joseph Valencia, Vincent Price Art Museum, East Los Angeles College

Joseph Valencia will speak about his curatorial activism supporting Latinx art and artists through academic art institutions, such as ONE Archives at USC Libraries and the Vincent Price Art Museum at East Los Angeles College. Since 2016, Joseph has co-organized numerous exhibitions, publications, and public programs at the Vincent Price Art Museum at East Los Angeles College, an institution with a decades-long history of supporting and exhibiting the work of Chicanx and Latinx artists. Valencia's curatorial work includes Sonic Terrains in Latinx Art (2022) and the first solo museum exhibitions of artists Laura Aguilar, George Rodriguez, Patrick Martinez, Guadalupe Rosales, and Gabriela Ruiz. He frequently contributes to Aperture, ARTFORUM, Contemporary Art Review Los Angeles, and KCET Artbound, and has taught art history and museum studies at colleges and universities across Southern California. Between 2017-2021, Valencia launched and co-directed the East Los Angeles College expansion of the Smithsonian Latino Museum Studies Program, a national internship designed to create new pathways into the museum field. Joseph is the inaugural Curator of Exhibitions at VPAM, a position supported by the Advancing Latinx Art in Museums initiative. He earned his M.A. in Curatorial Practices and the Public Sphere from the University of Southern California and a B.A. in Art History from California State University, Fullerton.

Roundtable Discussion
Alana Hernandez, Arizona State University

Learning from Trees: Artists and Climate Solutions

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

"Between every two pine trees there is a door leading to a new way of life." –John Muir Trees are the lungs and beating heart of our planet, a fundamental organism in the earth's stability and essential in showing us solutions to counter the adverse effects of climate change. Humans and artists have long been fascinated with trees, and they have been featured in the cultural imagination since time immemorial. Now, more than ever-–as we reach a pivotal decade in our human history for the sustainability of our planet-–it is vital that we learn from trees in ways that artists can teach us. This panel solicits papers that examine how artists have engaged with trees to reveal their unique subjectivity. Trees thrive in cooperative communities, communicate through underground mycorrhizal networks and emit chemical signals, and have a life span that is, on average, five times longer than our own. How can artists help us understand these distinctive attributes to embrace an ecocentric worldview? What do artists see in trees and forest communities that can guide us to live with each other and the world around us so that every living being can survive and thrive? Proposals will be considered that cover any art-making practice from any geographic region, time, and culture but must go beyond representations of trees to address what we might learn from trees. We are in radical need of a new way of life, and trees, the oldest living organisms on earth, may have the answers.

"Sun Eaters: How do we relate with the non-human plant world if our invisible similarities are made visible?"
Grace Grothaus

In her paper "Sun Eaters," artist Grace Grothaus explores how her electronic artworks enable individuals to perceive and engage with a tree's "heartbeat." This aligns with the panel's theme, "Learning from Trees: Artists and Climate Solutions," moderated by Martina Tanga. The session highlights trees' role as the planet's lungs and life force, countering climate change. Grothaus' investigation resonates as her installations unveil trees' distinct electrical patterns shaped by internal and external cues, connecting humans and plants. As a computational media artist, Grothaus collaborates to visualize environmental phenomena through sculptures, videos, and installations. "Sun Eaters" transforms trees' bioelectricity into visible light, offering a unique lens. The "Sun Eaters" installation offers a multi-sensory experience, specially crafted modules with sensors enable visitors to connect with trees' hidden rhythms. Sensors detect trees' bioelectric rhythms, reflecting health, processes, and hydration. Trees' electrical patterns respond to cues like time and season, revealing their dance with the environment. Grothaus' approach emphasizes trees' uniqueness and their contributions to the ecosystem. She explores art's potential as an interface for ecological understanding, bridging human and natural worlds. Her work aligns with the panel's goals of revealing trees' subjectivity and promoting an ecocentric view. "Sun Eaters" showcases

art's power to connect with nature, echoing the panel's vision. Her interdisciplinary approach, rooted in collaboration, offers insights into the intricate human-nature relationship, reinvigorating ecological balance.

BEING [with] TREES
Kendall Reiss, Tufts University

If we consider trees as ancestors, what can one learn from 100-million years of rootedness? What lessons are held in teachings of slowness and seasonality? What can we learn about adaptability and deep time from BEING [with] TREES? The great tulip tree sheds samara, blossoms, twigs and bark, the act of keeping and caring for them in the studio feels like an act of love. Artistic research that drifts into the realm of connection – somatic experience – knowing through cohabitation, through delicate touch, through compassion. The act of collecting a haptic approach to learn and understand, foster non-verbal dialogues, and cultivate a relationship of care and tenderness through touch. BEING [with] TREES is a collaboration – the trees are participants in a dialogue of exchange. The work takes many forms, objects, conversations, writings, exhibits, shared understandings, community workshops; all mycelial threads that support growth and cultivate a sense of wonder, acknowledgement and gratitude, center environmental stewardship and sustainable art making practices. The most recent works in the series consider the uncertainty of climate change alongside the geologic timefulness of trees from the perspective of both fossilization and fragility. Cast in a variety of materials, glass, metal, and porcelain, the objects are co-created with tulip and magnolia elders, trees that are in the range of 100-400 years old. The pieces in a series titled: "Objects-for-the-End-of-the-World" are vessels cast from tree parts, intended to be worn on the body as portable seed-saving containers. What will we need to carry with us?

Inhaling Consciousness: Talking Through Tubes
Clarissa Ribeiro, ART|SCI Collective and Roy Ascott Studio

Considering microorganisms as 'mediums' — from a 'shamantic' perspective (Roy Ascott 'Technoetic Aesthetics' 100 terms glossary, 1997) the contribution to the CAA 2024 panel "Learning from Trees: Artists and Climate Solutions" is an invitation to explore, through the work " Inhaling Consciousness: Talking Through Tubes" (2023) bio-eco-psychological aspects of the vital molecular trades between human body and biodiverse environments that include trees. The invitation includes meditating on how the awareness of the synchronicities between trees' microbial complexity and humans' gut-lung axis can potentially impact the search for climate solutions. Shamanic spells draw analogies between flows of air and various tangible and intangible flows of substances such as blood, breath, and sound that flow from tubes as the indices of vitality, energy, and generative capacity (Hugh-Jones, 2019). Foregrounding the semantic aspect of shamanism in the technoetic context, the term 'shamantic' (Ascott, 1997) relates to all that transcends macroscale. Placed on city trees in gardens, squares, and sidewalks, the trans-object that belongs to the series "Inhaling Consciousness" — tree (bark), flexible tube hose,

flexible PVC pipe, Arduino, dust sensor, LCD — is a cross-scale creative and critical exploration of manifestations of 'tube' as both object and concept, relating these to the body. The audience is invited to play with the tube, holding and moving freely, blowing air through the tube (an extension from the tree's body), or inhaling from its interior promoting microbial exchange between humans and trees' microbiota — helping healing broken biotic conversations in anthropogenic contexts.

Tree as Monument: Does Maya Lin's Ghost Forest Cultivate Hope as a Means of Coping with the Climate Catastrophe?
Shana Garr, Institute for Doctoral Studies in the Visual Arts

This paper examines how Maya Lin's Ghost Forest, a 2021 public art installation in New York City, facilitates a reckoning with mortality in the context of the ecological turn and recent scientific discoveries, such as the profound interdependence of the many living beings a forest sustains. Lin created Ghost Forest by relocating forty-nine dead, Atlantic white cedars from their original habitat, the Pine Barrens, New Jersey, to an eerily sited new 'grove' in Madison Square Park. The uprooted trees were placed into the ground, their leafless branches stretching hauntingly to the sky, contrasting the dense urban fabric beyond. Elegant reminders of a suffering ecosystem, Ghost Forest features a soundscape of endangered wildlife, created in collaboration with Cornell University's Ornithology Lab. This focus on extinction connects with Lin's project WHATISMISSING.org, an interactive resource that offers a place to share individual memories, information about vulnerable species, and solutions, including restoration and land use reform. Lin calls each tree in Ghost Forest a 'monument' to climate change. Proximal to the summer of unrest marked by the police murder of George Floyd, toppled Confederate monuments and worldwide protests for racial equity, Lin here redefines the term monument, recalling her experience as the internationally recognized, yet divisive creator of the Vietnam war memorial. Combining key ideas from Aristotle's description of tragedy, Nietzsche's "Natural History of Morals," Robin Wall Kimmerer's Indigenous philosophy, and post-humanist or extinction theory, I argue that Ghost Forest, as an ephemeral memorial to climate change, decenters humans while foregrounding forest ecologies.

The Mesquite Mile: Learning from Mesquite on the Llano Estacado
Travis Neel, Texas Tech University - School of Art

The Mesquite Mile centers the Honey Mesquite—the charismatic, thorny and creative protagonist of the Llano Estacado's ecological theater. The Llano Estacado of West Texas is home to the largest patch of cotton on the planet. Here, the Mesquite tree is considered an "invasive native," ranchers and cotton farmers of the Llano Estacado have spent billions of dollars trying to remove the tree from their property through chemical and mechanical means. In 2022, 74% of Texas cotton was abandoned because of megadrought. Yet, the Mesquite, where it was allowed to grow—flowered, fruited, and thrived. In an attempt to understand the Honey Mesquite, the artist Travis Neel and his collaborators Erin Charpentier, Kim Karlsrud, and Daniel Phillips have become enmeshed in a symbiotic association with the Chihuahuan desert and Short Grass prairie plant communities, their neighbors, ranchers, arborists, insects, bacteria, rainwater, the City of Lubbock, predictive climate mapping, and students at Texas Tech University. Together, this community of actors have manifested the Mesquite Mile, a project that works to demonstrate how human communities and culture can be good kin with nature in the urban core of Lubbock, TX. The Mesquite Mile has been described as many things: an urban afforestation project, a prairie restoration project, and a study in child-friendly urban design. For Travis and his collaborators, the Mesquite Mile models how human culture can contribute to the mutual flourishing of both humans and the more-than-human.

Eccentric Grids : Mapping the Mannaged Forest
Katerie Gladdys, University of Florida, School of Art + Art History

Drive in any direction away from town in north Florida, and individual rows of pine trees morph into the expansive grids of the pine plantations that constitute the rural landscapes of the southeastern US. Eccentric Grids: Mapping the Managed Forest documents my eight-year ongoing engagement with these complex, yet fleeting ecosystems. My art practice foregrounds the generosity of trees destined for extraction. I combine small format video and saw dust, creating a visualization that compares the tree density of managed commercial pine plantations harvesting for both pulp for paper products and board lumber with the natural spacing of the "trunk print" of old growth longleaf pine forests. Another project examines the historical culinary uses of the native plant understory through foraging and preserving plants in sugar, conflating food preservation technologies with the methodology of scientific collection. Site-specific collaborations document the consequences of deforestation on species such as the endangered red-cockaded woodpecker and investigate the history of manipulating forest densities for maximum yield and profit. Also critical to the mission is the Forest Art Colab Space (FACS), a 1953 galvanized steel Aerometer fire tower. Originally a conduit for the dissemination of information about the well-being of the forest the fire tower cab now functions as a mobile art gallery. My presentation of Eccentric Grids... invites the audience to consider the poverty of seeing trees as commodities rather than beings and the persistence of feral non-human networks in the most unnatural circumstance of lands managed for timber.

Love Conquers All: Visualizing Love in Ancient Art

Chairs: **Anthony F. Mangieri**, Salve Regina University, Newport, RI; **Rachel M Foulk**, Ferris State University

The Augustan poet Virgil claims, "Love conquers all" in his tenth Eclogue. This is no small boast in the Roman world where warfare was commonplace. In ancient Greece and Rome, a goddess ruled over matters of love and sexuality, and representations of Aphrodite/Venus and her retinue were popular in art. Love dominates ancient culture, from romantic poetry and magical love spells to erotic paintings and commemorative inscriptions. In myth-history, longing for Helen prompts the Trojan War. Achilles' love for Patroclus consumes the Iliad. While scholars have acknowledged the impulse of love as central to religion, literature, and myth-history, there is more we can learn from representations of love in ancient art. Images reveal new manifestations of this most human emotion for historical people. This session invites papers that explore how works of art create meaning around the concept of love. Especially welcome are papers that expand our understanding of the multifaceted aspects of love in the ancient world. Topics may include new interpretations of familiar works, identifying new representations of love, and analysis through interdisciplinary approaches. A broad understanding of "love" might include papers that discuss familial love, patriotism, romantic love, sexuality, erotica, same-sex love, marriage, and friendship. Papers may examine the visualization of love in ancient Near Eastern, Egyptian, Aegean, Greek, Etruscan, or Roman art. We hope that this session will contribute to a reassessment of love in antiquity. By examining the materialization of love in art, we can understand more fully how ancient people experienced and expressed love.

Loving Ariadne: The Wife of Dionysos and Hellenistic Conquest

Amanda Elaine Herring, Loyola Marymount University

Ariadne was a popular subject in Hellenistic Greek art. Yet, while in archaic and classical art, she was regularly represented both as a companion of Dionysos and as the heroine who helped Theseus defeat the Minotaur, in Hellenistic art, she was almost exclusively depicted as the wife of Dionysos. These artworks emphasize Ariadne and Dionysos' romantic relationship, frequently representing the intimacy between them through casual physical touch. Jewelry, luxury metal vessels, and terracotta statuettes depict the two leaning against one another with their bodies intertwined. The sleeping Ariadne statue type represents the heroine alone but alludes to Dionysos who will soon awaken her. While Ariadne's interactions with Theseus were fueled by love, it was Ariadne's love for him that drove the action. In the artworks with Dionysos, she is defined entirely as the god's chosen wife. This paper proposes to examine images of Ariadne in light of Hellenistic ideas of romantic love. Were depictions of Ariadne intended to glorify marriage with Ariadne as the ideal bride? Or were these depictions of a spiritual love accomplished through a marriage between a god and a human? What were the social and religious connections between Ariadne's immortality and changing views of romantic love? Why were images of Ariadne and Theseus no longer popular? This paper argues that changing ideas of romantic love in the period contributed to Dionysos's love for Ariadne becoming a symbol of conquest and imperialism popular on luxury objects commissioned by the wealthy elite across the Hellenistic east.

Catalyzing An Artistic Genre: Pothos' Role in Ancient Portraiture

Rachel Catherine Patt, Seeger Center for Hellenic Studies, Princeton University

In Plato's Symposium, the god of fire and forging offers a pair of embracing lovers the opportunity to be welded permanently together, eliminating the potential for any aching separations. Hephaistos' proposition to remove the yearning for one's beloved gestures towards the real pain triggered by the longing desire experienced in his or her absence, a sensation known as pothos in ancient Greek. Moreover, it introduces a problem in need of a practical solution (aside from divine intervention). Portraiture, I argue, was the solution that ancient Mediterranean society found to mitigate the ache of pothos. Anchored in an anecdote recounted by Pliny the Elder (Natural History XXXV.43.151), I cast the invention of this artistic genre in Greece and Rome as rooted in separation and longing, arguing that pothos catalyzed portraiture's genesis. In this story, the ur-portrait was created by a potter and his daughter in the face of the imminent separation between the young woman and her lover; the anecdote, this paper posits, tacitly claims pothos as the motivation for the first portrait. I explore pothos linguistically, philosophically, and iconographically, familiarizing the audience with this little-studied Classical concept before investigating its role in visual culture. In articulating pothos' related yet distinct nature from more familiar terms such as eros and philia along with storgē and himeros and in analyzing corresponding terms in the Latin language, I link the foundations of portraiture to this very particular ancient formulation of love, grief, and desire.

Te quoque tanget amor: Painted Cupids and the Tactile Recognition of Love in Rome

Charles Ro, University of Pennsylvania

How does one perceive love in art? Suggestive gestures, longing stares, and playful glances are some of the diverse visual signifiers today that lend beholders to recognize the loving dispositions of depicted figures. Among the likewise varied visualizations of love in ancient Rome is Cupid, the physical manifestation of love itself. The winged infant frequents the mythological scenes in wall paintings, divulging the amorous relationships between such figures as Hercules and Omphale, Bacchus and Ariadna, and Jupiter and Ganymedes. However, Cupid does not remain a mere visible personification—touching, pulling, and tugging at lovers, Cupid's physical presence is enhanced by his tactile maneuvers. Cupid therefore forces a recognition of love between both the lovers as well as the paintings and their beholder. The painted Cupids thus act not only as visual signifiers of love but also as tactile negotiators, conveying pictorial love to the somatosensory beholder. Indeed, such

forceful tactility of love reflects its perception outside the visual sphere, as the Romans are seized by love that "drags" (Verg. G. 3.292), "draws" (Ov. Am. 3.11b.33-4), and "touches" (Prop. 1.17.27). The sensational parallels of recognizing love as depicted in art and realizing oneself to be in love points to a broader epistemology of love in the Roman world.

Pero and Micon in Roman Arts: The Paradox of Filial Piety
Sarah Beckmann, University of California Los Angeles

In a Pompeian wall-painting now in Naples, a woman offers her breast to an old man. The pair sit in the shadows, with minimal light and a male viewer' gaze pouring down on them from the window above. The woman is Pero, a paragon of female piety according to ancient Roman authors. The old man is her father, Micon, whom she literally nurses back to health. The identity of the man in the window is unknown, his anonymity a proxy for viewers who cannot help but stare at this conflation of foreplay and filial piety. According to literary sources, "the eyes of men hung on and were stupefied by what they saw" (Val. Max. V.4.ext.1). To understand this jarring mythical juxtaposition of familial love, erotic attention, and sexual energy, my paper treats the voyeuristic gaze as a heuristic device. I am interested in the discomfort that images of this couple elicit, which I argue betrays the following conceit: for the female sex, many forms of love are reducible to physiological (versus, e.g., psychological) expressions of female sexuality, thereby underscoring their role as the less-dominant sex. With Pero and Micon, the intermingling of erotic and filial love results from the use of the female breast both for sexual stimulation and nutriment. The tension between female agency and passivity that this myth bring to the fore (and its possible subversive potential) is then borne out in the conclusion, which traces the iconography of this myth into the post-Roman period.

Makeshift Historiographies: Case Studies in HIV/AIDS Cultural Archives

Chairs: **Kyle Croft**, Visual AIDS; **Jackson Davidow**, Harvard Art Museums

For hundreds of artists who died of AIDS-related causes, only scant traces of their work—if any at all—exist in institutional archival repositories. Therefore, art-historical work revolving around the ongoing HIV/AIDS pandemic has often called for inventive archival methods that blend traditional forms of research with community work and emotional labor. Over the last fifteen years, scholars and activists have contended with the gaps and erasures in such archives as well as the geographic, racial, and gender biases that have characterized many historical projects. In so doing, many have necessarily drawn on and even created community-based repositories, personal collections, and oral history initiatives. The precarity and preciousness of such archives are central topics in recent scholarship, including Marika Cifor's, Viral Cultures: Activist Archiving in the Age of AIDS (2022), Jarrett Earnest's Devotion: Today's Future Becomes Tomorrow's Archive (2022), and Alexandra Juhasz and Theodore Kerr's We Are Having This Conversation Now: The Times of AIDS Cultural Production (2022). Indebted to these texts, our panel calls for papers focused on case studies elaborating on archival methods related to art histories of HIV/AIDS. Seeking to acknowledge the efforts of scholars, curators, and archivists who have worked to complicate this emergent canon and reimagine the terrain of AIDS cultural production, we welcome papers that reintroduce artists or their legacies into public and scholarly discourse, detailing the journey from discovery, inquiry, analysis, and sharing. We are especially interested in papers offering methodological reflections that might be of use to individuals engaged in parallel projects.

George Febres: Archives, Affectivity and Queer Culture
Eduardo Carrera, University of Pennsylvania

George Febres's (1943-1996) archive exemplifies the value and profound emotional impact of an archive that documents the emotional as well as the intellectual aspects of lived experience. Viewing the archives of a gay artist who succumbed to complications from HIV as a repository of emotion and trauma helps elucidate some of the archive's unique characteristics, including their queer nature. Febres's archive exists because of his and his partner's dedication to safeguarding these ephemeral materials as a testament to their shared life, both in personal and public dimensions. The archive contains materials accessible to the public that might not otherwise be readily available in libraries or institutions, including magazines, collages, and forms of mass culture often considered "camp." Personal items such as diaries, letters, and photographs are also included, adding further significance to the archive, especially as art history largely overlooks Febres's queer life.

Archiving the Intangible: Víctor Fernández Fragoso's Posthumous Legacy
Herbert Duran

At the time of his passing, Puerto Rican multidisciplinary writer Víctor Fernández Fragoso was believed to have succumbed to a rare form of late-stage cancer. The cause of Fragoso's death would later be amended as a result of complications from Acquired Immunodeficiency Syndrome (AIDS). Fragoso left behind poems, plays, essays, and recordings at varying levels of published and unpublished. His work remains invaluable, focused on homosexuality, gender roles, homelessness, Puerto Rico, and immigration. Reflecting on the practice of vital nostalgia from Marika Cifor's Viral Cultures: Archiving in the Age of Aids, Fragoso's collection transcends literary curiosity, instead acting as a form of activism just by existing. However, it is the absences in his collection that provoke questions of whether his papers have been purposely sanitized by him or his loved ones, or whether this absence is just a result of the process of creation and Fragoso's migrations from Puerto Rico to New York and back. This paper will discuss a holistic archival approach that seeks to interrogate what is missing rather than solely focusing on what is there. Fragoso's premature death is an echo, like many men in his community, a result of sexual autonomy, societal prejudice, and government inaction. As such, we have the responsibility to engage with the intangible parts of a person's life in order to honor their posthumous legacy and ensure that those engaging with what is left of the tangible record do so with respect to the intangible.

The Exploded View: Researching and Curating the Work and Life of Hamad Butt
Dominic Johnson

Between 1990 and his AIDS-related death in 1994, aged 32, the British-Pakistani artist Hamad Butt made a series of pioneering sculptural installations: glass books that burn the retina if stared at unprotected; a cradle of glass capsules filled with chlorine gas; fragile tubes of liquid bromine bowed to resemble an Islamic arch; a ladder releases toxic iodine vapours if climbed; and a cabinet of maggots that feed on texts to bloom into cycles of birth and death. Drawing on his papers at Tate Archives, and extensive oral histories I've conducted, I am curating the first retrospective exhibition of Butt's work, which tours to museums in the UK and Europe in 2024-25. Part of a vital context of diasporic British artists in London in the 1980s and 1990s, he made arguably the most sophisticated conceptual response to HIV/AIDS in the UK. Yet his work is now poorly remembered and rarely shown. I will narrate the pleasures and challenges of encountering and curating Butt's work. His work is impersonal and austere, yet riven with sadness, fear, desire, intimations of finitude, and flashes of humour. I theorise the problem of reinserting Butt into British stories of art, identity, survival and loss in the time of AIDS, while allowing him to claim what Édouard Glissant calls the dispossessed subject's 'right to opacity' (2020: 189).

The Art History of the Storage Unit: Or, Lola Flash's "Cross-Colour" Photography Out From Under The Bed
Alex Fialho, Yale University

Artist Lola Flash's "cross-colour" photography animates scenes of AIDS activism through their darkroom development that shifts color to inciting effect. Flash's photography represents impactful events including the unfurling of the AIDS Memorial Quilt on the National Mall in 1987 and ACT UP's 1990 demonstration at the National Institutes of Health. Flash's artworks also decenter the white masculinity often associated with AIDS activism, through their perspective as a Black lesbian at formative moments of AIDS history. Especially significant to a framework I term "the art history of the storage unit" is that, before recent museum acquisitions since 2020, Flash stored most of their cross-colour photographs under their bed for close to thirty years. The bedroom—a site of intimacy and sexual encounter—connects to Flash's images of queer affinity as the location for their photographs to have remained for decades. My research asks, how have AIDS-related artworks by African American artists been stewarded and cared for in personal and familial collections, outside the purview of museums and other collecting institutions that, due to erasure and white supremacy, have often overlooked these objects? These caretaking contexts are crucial, given that multiple examples of Flash's photographs perhaps no longer exist as vintage prints. The lost history of some of Flash's cross-colour artworks resonates with the AIDS-related loss that inspires their practice. Through visual and material analysis and oral history, contextualizing Flash's art and AIDS-related culture is a process of coming to terms with the fact that often, not all—the people, the photographic prints—are here anymore.

Medieval Ritual Representations: Model of or Model for?

INTERNATIONAL CENTER OF MEDIEVAL ART

***Chairs:* Robert S. Nelson**; **Alice Isabella Sullivan**

This session considers illustrations of medieval secular and/or religious rituals in any media and from any region or religious group. The goal is to understand the function and agency of representations, starting from the opposite poles of model or model for, as Clifford Geertz interpreted ritual. Some images may be evidence of "wie es eigentlich gewesen," as von Ranke put it, and the reality of medieval performances; others may be aspirational, describing ideal rituals overlaid with the ideological and political. How can we discern the function of medieval illustrations? How faithful are illustrations to textual sources or they to representations? To whom are these images addressed? Who sees them, when, and how? In sum, why illustrate medieval rituals? Papers may address representations of rituals from any corner of the medieval world, from all parts of Europe, the Mediterranean, and beyond, and from any religion, including Christianity, Judaism, Islam, and others.

Salvation on the Move: Relics and Epidemics in an Ottonian Manuscript
Jesus Rodriguez Viejo, University of Groningen

The manuscript Brussels, Bibliothèque royale de la Belgique, Ms. 9428 is an illuminated copy of the Gospels manufactured in the Abbey of Echternach from the eleventh

century. One of the key scenes of this overlooked, non-digitised illuminated manuscript is a striking representation of a contemporary procession in honour of St Stephen in Mainz on folio 160r. The image portrays a local ecclesiastical hierarchy led by a bishop carrying the relics of the saint inside a portable chest across an undefined path, perhaps the streets of Mainz itself. In the lower level of the scene, a group of people lying chaotically on the floor, seemingly suffering from some type of skin condition, while addressing with their hopeful gaze the procession marching past them. This paper aims to demonstrate the fundamental relation between the performance of the cult of saints and one relatively forgotten epidemic of medieval Europe then hitting the Rhineland and other neighbouring regions. Leprosy is famously known due to the skin symptoms and the people portrayed in the manuscript are likely suffering from it. As a matter of fact, eleventh-century Europe witnessed the creation of countless Church-managed hospitals to treat lepers. With the recent increase in cases of leprosy in Florida and across Latin America, this paper aims to look back in time, by analysing the textual contents of this manuscript and the overlooked correlation between the disease, belief, and the enactment of local religious rituals, thus considering this manuscript as a medieval pandemic tool for churchmen.

Representations of Performance in the Konstanz Holy Sepulcher

Matthew Sova, Johns Hopkins University

Located in the cathedral of the German city of Konstanz, a thirteenth-century Holy Sepulcher stands as significant material evidence for widespread medieval practices of architectural copying. Understood as a reconstruction of the Tomb of Christ aedicule in the Church of the Holy Sepulcher in Jerusalem, scholars emphasize the Konstanz Holy Sepulcher's reliance on the plans, dimensions, spaces, and structures of its illustrious model. These interpretations often downplay variations in appearance and function between the two microarchitectural objects, as well as regional contexts for these deviations in the Konstanz copy. Specifically, the Konstanz Holy Sepulcher features an extensive sculptural program of figures from Christmas, Easter, and the Early Church, which has no precedent in the Jerusalem Church aedicule. My paper investigates these sculptures, linking them to a local tradition of religious performances undertaken in and around the Konstanz Holy Sepulcher. Numerous medieval texts from Konstanz describe ritualized Holy Week reenactments in the city's cathedral, performed by the clergy outside of the Mass. These paraliturgical events emphasized the roles of the Three Marys, apostles, and angels, central figures in the Konstanz object's artistic program. I show that these sculptures not only visualized the scriptural events of Easter, but served as permanent, idealized representations of Holy Week performances. Consequently, I argue that the Konstanz Holy Sepulcher's sculptural program both enhanced the function of the copy as a stage for paraliturgical drama, and perpetually re-inscribed historical and spiritual connections between its associated medieval community and the site of Christ's Death and Resurrection in Jerusalem.

Ritual Practice as Community Building in the Birds Head Haggadah

Mark Harrison Summers

The Birds Head Haggadah (Jerusalem, Israel Museum, MS 180/57) (ca.1300), is one of the earliest illuminated Ashkenazic haggadot, or manuscripts that contain the ritualistic text recited at the Passover Seder. Throughout the manuscript, figurative illuminations occupy the margins, enacting the historical events remembered at Passover and performing ritualistic activities associated with celebration of the feast. On folios 24v-25r, a scene from the Exodus unfolds across the lower margins. Though the story here refers to historical events of persecution, the figures that receive loaves of unrisen bread and turn to follow Moses appear in medieval styles of dress. While the story relates the flight from Egypt and pursuit by Egyptian soldiers, the aggressors are likewise rendered as contemporary figures. On the next folios, 25v-26r, the marginal program presents a scene of the ritualistic practice of making unleavened matzo, an act of abstinence that makes the historical suffering of the Jewish people tangible for the duration of Passover. The figures animating this scene appear visually indistinct from the actors rendered in the previous opening. The approach in the visual program outlined in these openings creates a temporal elision connecting historical events with contemporary ritualistic practices. The result establishes the Passover Seder as a "metahistorical topos", or a kind of temporal interconnectivity that links past, present, and future events and practices for the book's users/viewers. In this paper, I consider how the representation of ritual in the Birds Head Haggadah engages with metahistorical narratives to build community and identity for its medieval users.

An Illustrated Armenian Law Book and the Ceremonial Mise-en-scène of the King's Body

Gohar Grigoryan, University of Fribourg

A miniature created in 1331 at the Cilician Armenian capital Sis depicts the young kingLewon IV (r. 1321-1341) at the tense moment of executing – according to the nearbyinscription – 'just judgment'. The full-page image serves as frontispiece to the oldesttextant copy of the Assizes of Antioch – a now-lost Frankish law code, the content of whichis available through a medieval Armenian translation, undertaken in the middle of the 13thcentury by the Cilician ruling family. An important monument of secular law, the Assizesof Antioch apparently exceeded in its implications the frontiers of the Principality ofAntioch and the crusader states, penetrating also the Armenian Kingdom of Cilicia(1198-1375). Its main purpose was the regulation of the relationship between the suzerainand his vassal lords, and it is exactly these relationships that are represented in theminiature in question, with the king seated on an elevated throne and executing justiceover his lords. Initiated by the king himself, the juridical image of Lewon IV was heavilycharged with realistic codes, idealizing symbols, and eschatological messages, theintended meanings of which will be tackled in the proposed paper. I will first focus onhow the king's painter, Sargis Pitsak, visualized the ceremonial mise-en-scène around thesovereign's imposing body and

how the latter's political agenda is reflected in this andother portrayals of him. The discussion will be continued with the questions of visibilityand the particular occasions – involving both law practicing and festive celebrations – atwhich the target audience could possibly see an emblematized image like this.

Migration Identity and Accumulation

Wedding Snapshots and Camptown Romance: Memory and Futurity in Korean American Family Albums

Amy Kahng, Stony Brook University

It is estimated that 50 percent of the Korean diaspora in the US is related to a Korean military bride. Through special visa status afforded to Korean women, known as yanggongju ("Western Princesses"), married to American servicemen, these women could evade stringent immigration restrictions against Asian individuals. Scholars and cultural leaders have mobilized photographs of yanggongju women with their American partners to further a gendered victimization narrative about the legacies of US military imperialism on the Korean peninsula. However, these small-scale, personal, romantic, and familial relationships between American servicemen and Korean women provide examples of women's resistance in the wake of wartime. In this paper, I analyze my personal familial photographs from the 1960s-70s of my Korean aunt, a yanggongju, and her former military husband as a case study to complicate a broadstrokes nationalistic victim narrative. My aunt's history begins from her experiencing a stigmatized interracial marriage, which is then followed by her relatively affluent American family life that obscured any references to escaping wartime contexts. These photographs that traveled over national borders uncover the traces of these fugitive women, normally relegated to the historical margins and camouflaged by the aesthetics of middleclass respectability. Engaging with different vernaculars of photography— including cheap studio portraits, professional wedding photography, and personal snapshots—my paper negotiates the recollection and remembrance of broader cultural, political, and social frameworks. The familial photographs saved in family albums serve as a counter-monumental site through which we uncover the hidden narratives and collective memories of an entire immigrant population.

Re-Membering Identity in Nepantla: María Berrío's use of collage, memory, and imagination

Alexandra Kader Herrera, School of the Art Institute of Chicago

Our current diverse and globalized times call for a reexamination of the conventional art historical methods that do not accurately address the interconnectedness that permeates our society as a result of migration. This research employs a collage methodology to address the work of Colombian-born and Brooklyn-based artist, María Berrío, specifically looking into her Aluna (2017) artwork. Migration is such a complex process that attempting to understand it with simplified methodologies directly attempts against the nature of migration. As such, this research departs from the idea that a collage methodology functions as a decolonizing method that reverts the linearity, over-simplification, and meta-narrativizing that the art history canon has historically encouraged. In this case, this research brings in different discourses and theories in the areas of feminist migration studies, the psychology of migration, and the implications of art-making within migration, that will enable multiple ideas, thoughts, and symbols presented in Aluna to thrive simultaneously. Significantly, this methodology will parallel Berrío's personal migratory experience to a better extent given that she draws from her personal repertoire of experiences in Colombia and in the United States, as well as from South American folk, history, and myth, to create collages that speak to such experiences. With this established methodology, this research considers the interdependent role that imagination and memory play in art created within the framework of migration. Furthermore, it evidences the ways in which Berrío's collage, Aluna, materializes and embodies the concepts of memory and migration.

White over.all Migrants' Bodies: Questioning Deportation and Alienation in Chile through photographic activism

Oriana Mejías Martínez, Graduate Center, CUNY

Displacement in the Global South has represented a challenge for the Americas Hemisphere. In the twenty-first century, Venezuelans and Haitians have fled their countries and chosen Chile as a destination in their pursuit of a dignified life. This presentation is about the digital artwork that activist Yiniba Castillo launched as her photographic response to the deportation of 138 migrants on February 10, 2021. Her self-portraits series condemns the irregularities and misbehaviors from arbitrary measures by the Chilean state. I argue that government policies to extract people from the country worked underexposing faces and bodies, which resulted in alienating migrants, making them disappear (Didi-Huberman 2014) to perpetuate ethnic terror (Segato 1998) within the region, exacerbated by COVID-19 context. In the pictures, Artist Yiniba Castillo wears a white overall with handwritten information about the expulsion event as a counter act, also wears a facemask since COVID-19 was at the background of these punitive measures. The photographed subject occupies public places (i.e. public transportation, parks) exposing herself to reclaim spaces that were denied to those deported. Castillo's visual and political gesture is accompanied by texts exposing both the xenophobic narrative bias from media coverage, and the national narrative of whiteness that the Chilean society has secured for decades.

Plants, Empire, and Botanical Gatekeeping in Nineteenth-Century British Art

Lindsay Wells, Getty Research Institute

Throughout the nineteenth century, the geographical diversity of British horticulture grew in tandem with the borders of the British empire. Thousands of new flowers entered Britain from abroad during this period, many of which arrived from South Africa, India, the Caribbean, and other regions of colonial activity. Exotic plants were, in turn, embraced by Victorian painters, though a handful of critics

maintained that native British flora ought to be prioritized in pictures over recent botanical imports. As plants from colonized territories became common motifs in Victorian painting, art writers waged debates about whether or not exotic garden flowers merited a place in British visual culture. This paper analyzes how prejudices against plants from the extra-European world jointly informed discussions of art and gardening in Victorian Britain. From the 1850s onward, art critics became increasingly vocal about the appearance of foreign flowers in British painting. Some writers, such as John Ruskin, insisted that artists should confine their interests to common wayside flora, while others published elaborate tirades against exotic flowers in history paintings and genre scenes. Though they differed in tone, these two camps of criticism shared a deep nostalgia for idealized visions of a pre-colonial past, be it for the gardens of medieval Europe or the forests of primeval Britain. As I will argue, this xenophobic art criticism finds a corollary in how the Victorian horticultural press advanced its own imperialist claims about the ostensible superiority of British plant life.

Migratory Modernisms: Race, Ethnicity, and Twentieth-Century Jewish Art of Latin America

Chairs: **Abigail Lapin Dardashti**, University of California, Irvine; **Chelsea Haines**, Arizona State University

While Jewish people arrived in the Americas as early as the sixteenth century, Jewish migration grew significantly across Latin America during the first half of the twentieth century in response to rising anti-Semitism around the world. This panel invites contributors to consider Latin American modernism by Jewish artists and/or about Jewish-ness in relationship to changing notions of race and ethnicity caused by migration. Being Jewish is an ethnicity as well as a religion that includes many racial identifications. How did artists think about their Jewishness as a marker of identity and/or inspiration for their creative practices? Did artists emphasize, minimize, or erase their Jewish backgrounds? How did they seek to express Jewish culture, migration, trauma, or history in their work? Finally, how have these artists' Jewish backgrounds been understood in art historiography? Examples may include: Diego Rivera's declaration that his marrano heritage was central to his art-making and politics; José Gurvitch and Lasar Segall's modernist meditations on migration and the Holocaust; Jewish refugees in the Caribbean during World War II; the construction of Holocaust memorials in Latin America; contributions of Jewish artists to international exhibitions such as the São Paulo Bienal and the Havana Bienal; and Latin American artists working in experimental practices whose Jewish identity remains relatively understudied, such as Gego and Anna Bella Geiger. We invite papers examining these and related questions through studies of individual artists, or thematic papers that consider the contribution of Jewish artists in twentieth-century Latin America.

Visualizing the Jewish Gaucho
Suzie Oppenheimer, Graduate Center, City University of New York

In the early twentieth century, anti-semitic persecution caused thousands of Jewish immigrants to flee Eastern Europe for agricultural colonies in the pampas of Argentina. There, they initiated a project of self-fashioning, explicitly seeking out an identity that would separate themselves from images of victimization and persecution. The "new Jew" would embody the vigor and vitality of the rugged, rural hero of the Argentine countryside: the gaucho. Dozens of photographs from archives in Entré Rios and Santa Fe show members of Jewish communities explicitly stylized in the dress of the gaucho—sometimes in studio portraits, other times within villages, and on other occasions at costume parties. Linking this local movement with popular literature, like Yiddish theater and Alberto Gerchunoff's Los Gauchos Judíos (1910), this project introduces a visual study of Argentine Jewish identity at the dawn of the twentieth century. It also examines how this type of imagery engages with the development of racialized whiteness in Argentina, including the ways that gaucho masquerade is intertwined with forms of oppression.

Mexican Artists Picturing the Holocaust: El Libro negro del terror Nazi en Europa
Beth M. Merfish, University of Houston-Clear Lake

This article is concerned with El libro negro del terror nazi en Europa: Testimonio de escritores y artistas de 16 naciones (hereafter, Libro Negro), published in Mexico City in 1943 under the auspices of the exile press El Libro Libre. The book, often referenced but never fully analyzed in current scholarship, was a collaborative project between Mexico's Taller de Gráfica Popular and the many German-speaking European leftist intellectuals who found safe haven in Mexico City during World War II. The Libro Negro, published in Spanish and ostensibly for a Latin American audience, is an encyclopedic account of Hitler's domination of Europe, constructed through both essays and images which provide persuasive arguments for anti-Fascist action. The large international network of leftists who contributed to the book is impressive; closer attention to the relationship between text and image reveals subtle fissures in the priorities of the contributors. The contributions of Jewish-born leftist European contributors are largely focused on political persecution and not religious persecution, but a number of landmark images of Jewish persecution, including Leopoldo Méndez's Deportación a la muerte (Deportation to Death), which has been identified as one of the earliest depictions of the Holocaust outside of Europe, reveal a strategy by TGP members to use Jewish imagery to galvanize their local audiences. This fissure, once revealed, demands a deeper evaluation of the roles of national identity and location and political affiliation in shaping the exile experience and identity politics in World War II Mexico.

The Collage of Memory in the Works of Ana Wein
Silvia Berger

This paper will focus on works by Costa Rican artist Ana

Wien who, by way of collage techniques, shows the viewer her interest in exploring the workings of Jewish history and memory within the broader Central American culture. In reference to her collection titled Renacer (To Be Born Once More) the artists explains that Jews "arrived in these faraway and unknown lands in search of a new life" (my translation). With enlarged old sepia photographs and her own bright-colored paintings, the collages are geared towards representing this Renacer. Since I approach this artist's work from the perspective of Latin American Jewish history, culture, and literature, I will be using as a theoretical framework studies on memory, history, and the power of creativity. Some authors I might use are Hayden White, Sander Gilman, Jean Paul Sartre and Michel Foucault, among others.

Between Argentine, Jewish, and Syrian Identities: Victor Chab's Surrealist Visions

Caroline "Olivia" M Wolf, Loyola University Chicago

As an Argentine artist of Syrian Jewish heritage, Victor Chab is known for his production within the Surrealist movement, characterized by the juxtaposition of haunting and often sensuous imagery. Yet the artist's engagement with fellow surrealist Jewish and Syrian artists, Jewish institutions (AMIA), and his own broader Semitic heritage remains underexplored. Born in Buenos Aires in 1930 to a family of Jewish immigrants from Damascus, Chab's largely auto-didactic artistic production was influenced by that of Hieronymus Bosch, Joan Miro, and Max Ernst, and a strong interest in the metaphysical. Throughout his career, Chab closely associated with Jewish and Syrian diasporic artists, patrons, and institutions. Key collaborations included his 1954 participation in the "6 pintores" show, where he exhibited alongside Jewish surrealist painters Roberto Aizenberg and Jorge Kleinman, as well as the display of his work at the Sociedad Hebraica Argentina in 1969 as part of the Grupo Boa show. Later in the course of his long career, Chab exhibited at the Asociacion Mutuo Israeli Argentina (AMIA) in an event marking the tragic anti-Semitic attack that took place there in 1994. This paper seeks to expand upon these identitarian aspects of Chab's oeuvre and its circulation, while also considering how the artist's layered Semitic heritage shaped his artistic production. Works such as Lejana e inmóvil of 1982 can be seen as a response to various genocides– from the Holocaust to the Argentine dictatorship– that impacted the artist's life, while his representations of women reflect a mystical embrace of female sexuality.

Miniature Designs and Worldly Simulations: Questions of Scale in Early Modern Arts

Chairs: **Wenjie Su**, Princeton University; **Yizhou Wang**, Hong Kong Baptist University

Amongst the expanding scholarship on the global circulation and appropriation of early modern arts, the creative manipulation of sizes and scales is one absorbing phenomenon that has received little attention. This session proposes to chart the connected visual sensation centering around miniaturization. From netsukes to folding fans, from snuff bottles to pocket watches, a diverse range of small-sized objects were transformed into elaborately crafted luxuries, whose global export lives often departed from their usages and implications in the original cultural contexts. Meanwhile, monumental structures from around the globe—including churches of the Holy Land, Chinese pagodas, and Greco-Roman ruins—were similarly reimagined on a miniature scale. These collectibles further recalled micro-architectural objects with religious and ritualistic significance, ranging from Christian reliquaries to Buddhist shrines and mandalas. During an age with unprecedented access to new places and resources, orchestrated practices of rescaling, modeling, sampling, and collecting were also central to the formation of new knowledge about nature and culture alike. Featuring four papers that respectively concentrates on Northern European devotional micro-sculpture (1400-1550), miniature figures made in North America during the French occupation, porcelain rooms and dollhouses curated in the Dutch Republic, and micro-scale inkstones from the late Qing period, this session explores the myriad supernatural realms, cultural fantasies, encyclopedic databases, and private sensations that were simulated and stimulated by miniature designs. By immersing into these intimate visual worlds, we also seek to explore new meanings and mentalities that emerged in the rapidly interconnected early modern world.

Safeguards of Memory, Deposits of Feeling: Emotional Engagement in Late Medieval Devotional Micro-Sculpture

Hannah Williams, University of North Carolina at Chapel Hill

In the period approximately 1400 to 1550, hundreds—perhaps thousands—of palm-sized, autonomous sculptures of myriad quality and material for private devotion were produced throughout Europe, but especially in the North. This paper seeks to understand what cultural work small scale does in the function, value, and popularity of these religious objects. In their size and tactility, devotional objects that could fit in the hand offered the late medieval or early modern devotee the opportunity to pursue devotional experiences that could not be achieved with larger, less intimate religious art objects. Gazing at and praying with a thumb-sized carving of the sorrowful Crucifixion or the Lamentation could transport the viewer into a different mental and emotional plane entirely, especially because of small scale's physical effect on the viewer. An early modern viewer physically would have had to position his or herself

different to engage with one of these objects than with other sorts of sculpture, and given the contemporary understandings of emotion and their localization in the physical self, these bodily manipulations might have produced different emotional reactions in turn. Considering this little-discussed class of objects as a genre that was of contemporary specialization, I argue that their popularity reflects early modern capitalization of small scale's specific affective quality and its value in personal, intimate, sensory devotion.

Marvels and Miniature Figures between Americas and Europe
Sara Petrella, University of Fribourg

This paper aims to analyze a unique case in early modern arts: miniature figures (or dolls) made in North America during the French occupation (16th-18th c.), now preserved in European museums. On the one hand, miniature figures can be analyzed regard to Indigenous arts: miniaturization is proof of traditional skills, technique and knowledge (porcupine quill embroidery, birch bark, etc), as they carry accessories in reduced size, such as little canoes, bow and arrows, jewelry, weapons, etc. However, in some cases, these figures were made in religious missions in contact with settlers (including nuns, such as the Ursulines): in these cases, traces could be found of an entangled material culture, such as the use of cotton to make reduced shirts or little glass beads for necklaces. Once exported to Europe, these miniature figures became "marvels" in cabinets of curiosities (Wunderkammer or cabinet de curiosités), a type of collection which brought together ecofacts (naturalia) and artefacts (artificialia) of all types and from all over the world: stones, fossils, ancient coins, maps, eggs, naturalized animals (including "monsters"), miniature canoes imported from Canada, feathered headdresses or plumerìa from Mexico, porcelain from China, and so on. From then on, miniature figures from Americas became self-portraits of First Peoples but also reductive embodiments of Indigenous worlds. My analysis of miniature figures of Americas will help to understand the vision of history we have inherited, while cabinets of curiosities are at the origin of today's museums and to rethink them through Indigenous arts and cosmopolitics.

Playing with Porcelain: Reimagining the Self with the Early Modern Dutch Dollhouse
Joyce Yusi Zhou, Yale University

Sometime between 1743 and 1751, a Dutch woman named Sara Rothé assembled two elaborate dollhouses. Writing in the accompanying notebook, Rothé describes a porcelain display room in one of her dollhouses, which survives today in the Kunstmuseum in The Hague. The room contains a variety of miniature arts, including miniature porcelain imported by the Dutch East India Company (VOC) from China and Japan, as well as domestic imitations in ivory and glass. Pioneered by Amalia van Solms, Princess of Orange (1602–1675), this practice of dedicating entire rooms to the collection and display of East Asian porcelain was associated exclusively with female members of the House of Orange. While Rothé did not have the status nor financial

means to recreate van Solms' porcelain display in full-scale, she was able to successfully do so in the intimate realm of her dollhouse. This paper explores the intersection of two early modern Dutch female collecting practices: the curation of dollhouses by wealthy Dutch women, and the formation of dedicated porcelain display chambers in Dutch royal circles. Building on the work of Hanneke Grootenboer and Susan Stewart, I argue that early modern Dutch dollhouses facilitated aspirational and imaginative thinking. Rothé's porcelain room, which encapsulates Dutch royal porcelain chambers on a reduced scale, was a controlled and manipulable space in which Rothé adopted an alternate subjectivity and engaged in imaginative play. Here, Rothé could take on the persona of a Dutch royal, handling the various fruits of global commercial exchange as she engaged in immersive self-fashioning.

The Reproductive Hand: Qian Yong (1759-1844) and the Making of "Miniature Steles" in Nineteenth-century China
Michelle Tian, Princeton University

In the absence of photography, how did Chinese antiquarians replicate the remote massive stone steles? What technologies were utilized, and how did these replicas spread among the educated class? This paper examines the nineteenth-century phenomenon of miniaturization in reproducing ancient stone monuments, focusing on the artistic endeavors of the Qing calligrapher Qian Yong. My analysis revolves around a series of palm-sized inkstones bearing his scaled-down renditions of stone engravings from the Longmen Grottos in Henan. I argue that making these replicas is best understood as a cyborg technology in which the human practitioner transforms himself—particularly his hand—into a machine through repeated imitative practice in writing, drawing, and carving on a micro-scale. The introduction of the "magnifying glass" from Europe in the sixteenth century, followed by its domestic production in China, was pivotal in refining this method, anticipating the emergence of modern Chinese typographic design. The completed artifacts encourage close-up viewing and tactile interaction, evoking fetishistic admiration for technical precision in minute details, and nurturing an intimate connection with the distant past. By examining their emulation of decaying stone monument surfaces and display in private spaces like studios, along with their reproduction and circulation as rubbings, this paper demonstrates that the nineteenth century marked a shift in the approach to antiquities in early modern China. Scholars and artists no longer solely adhered to textual transmission; they sought to ground their understanding of history through accumulating embodied knowledge, placing a greater emphasis on intimate engagement and tactile experience with epigraphic materials.

Monumental Debates and Racial Reckoning on the Symbolic Landscape at Colleges and Universities in the United States

PUBLIC ART DIALOGUE

***Chair:* Evie Terrono**

Debates on symbolic landscapes at institutions of higher learning in the United States have foregrounded the persistence of politically fraught public works of art that promoted and perpetuated racist depictions and narratives. Student and community activists alerted their communities to monuments associated with Lost Cause ideals, historical figures that espoused or benefitted from the institution of slavery and works that reinforced racist hierarchies. Since 2018, when protesters at the University of South Carolina at Chapel Hill toppled the statue of Silent Sam, institutions across the South and the North removed offensive and injurious markers and monuments and have renamed buildings honoring morally contemptible individuals, though not without opposition. Concurrently, institutions have enriched multivocal communal spaces with new monuments that address historical exclusions and seek to create more equitable and inclusive public spaces. In 2017, the University of Texas at Austin removed its expansive monumental program to actors of the Confederacy and supporters of slavery, and in 2021, it installed Simone Leigh's Sentinel IV, addressing the diasporic labor of Black women. The confrontations surrounding the removal of Ann Rice O'Hanlon's New Deal mural at the University of Kentucky, opposed even by Karyn Olivier whose 2018 work entitled Witness dialogued with O'Hanlon's work, are indicative of the complex negotiations occurring on college campuses. This panel seeks papers that explore controversies and debates over problematic monumental landscapes on university and college grounds or that foreground the didactic possibilities of new monumental undertakings in these spaces that strive for historical and racial reckoning.

Reckoning at Charlottesville: Contextualizing Museums, Monuments, and Memorials after the White Nationalists Rally

M. Jordan Love, The Fralin Museum of Art at the University of Virginia

In 2017 white nationalists descended on Charlottesville, Virginia and its university in response to the attempt by local government to remove monuments of Robert E. Lee and Stonewall Jackson. This singular event and its violent aftermath led to a nationwide re-examination of monuments and their messages across the country--particularly at universities--where counter-protests often led to the pulling down, or at least a call for removal, of monuments that had been in place for over a century. As an art historian, museum educator, and local witness to the events in Charlottesville, I used my annual University Museum Internship course to dive deeper with my students into the recent history of monuments and examine how they differ from memorials and museums in their purpose, compare them to other monuments globally, and deconstruct how

society has used and responded to them. Some confederate monument defenders have borrowed the language of memorials to justify their presence, for example. Others have argued that monuments have an educational or memory value similar to that of museums. However, I argue that monuments, memorials, and museums all have a distinct and recognizable character and identity, as well as separate goals. In addition, I examine for all three what appears to be a life cycle: rising, responding, and falling in relation to a changing and moving population.

What about George?

Mary Rogero, Miami University of Ohio and **Jeffrey Kruth**

Miami University in Oxford, Ohio is founded on the traditional homelands of the Myaamia and Shawnee people who were displaced following the Treaty of Greenville signed by George Washington in 1795. In the central academic quad of campus within the Department of Architecture and Interior Design building sits a statue of Washington, prominently displayed in the center of a domed rotunda. The statue, an 1860 bronze cast by William J. Hubard of Jean-Antoine Houdon's marble original, was gifted to the university by Confederate sympathizer Samuel Spahr Laws. In the wake of the removal of Confederate statues and a broader racial reckoning in the US, the artistic display of figures like Washington on university campuses present certain challenges. Both the historical figure of Washington and the statue hold their own complicated history in relation to the university, prompting artistic responses and pedagogical exercises from faculty and students starting in 2020 as part of a series of ongoing programming titled "The George Project." Alternative designs by architecture students for the rotunda, interdisciplinary classroom conversations, and an artistic installation titled "Under Construction" prompted university wide discussions as well as controversy. After these initial community engagements, the question remains for us as to what to do with the statue. In our presentation, we will describe the history of The George Project, and address the current ethical, institutional, and logistical concerns and merits surrounding the removal or relocation of the statue versus the potential merits of a more permanent artistic response to its presence.

Percent for Art: Reckonings in Public Art at York College in Jamaica, Queens

Emily Verla Bovino, York College, City University of New York

In the 1980s, the administrators of York College of the City University of New York in Jamaica, Queens, planned a public art project for its permanent site under construction in the underserved but ever resilient Southside. By the 1960s, when York was conceived, South Jamaica was one of New York City's largest Black neighborhoods; in the 1980s, it was in the tragic throes of the city's crack epidemic. The new campus displaced residents but also served the neighborhood with jobs and higher education. Financed by the National Endowment for the Arts and the Dormitory Authority, public art at the campus was curated to feature works by Martin Puryear, Sam Gilliam, Elizabeth Catlett and

Romare Bearden in response to concerns that its funds would create an exclusionary collection of white artists. In the presentation, archival materials about the project are explored in relation to Percent for Art legislation signed into law in the city of New York in 1982. York's campus is an example of an early effort to create a more equitable and inclusive public space in response to neighborhood demands; its short-comings, including the fact that -- though intended to be a long-term project -- commitment to art has waned, are critical to learn from. The paper describes decades of efforts to care for the collection and recent eco-art propositions by a faculty working-group seeking to build on the collection as it stands, while rethinking what constitutes public art and community engagement in decision-making about campus art today.

Let This Be Hallowed Ground: Remembering and teaching painful pasts
Melissa Kerin, Washington and Lee University

This paper, Let This Be Hallowed Ground, examines how my undergraduate seminar on the visual culture of memorials provides a platform for students to explore historical and racial reckoning at Washington and Lee University, originally Washington College. At the center of much of the university's identity and many of its memorialization practices resides Robert E. Lee. This is especially true for the University Chapel, the location of Edward Valentine's larger-than-life funerary sculpture of the "Recumbent Lee," that marks the site where Lee's remains were buried below in 1870. Thousands of "pilgrims" from Virginia and beyond visit the chapel every year to see the sculpture and the crypt below. This space—chapel, sculpture, and burial site—provides students with a tangible example of an active memorial space and its associated iconography, as well as the complex ways secular memorials can communicate sacred meaning. While the memory of Lee is well enshrined, there are others' whose memories are nearly forgotten. Students study primary sources from Washington and Lee University's Special Collections and Archives Department to see first-hand the school's involvement with slavery. Working with nineteenth century letters, newspaper articles, advertisements, ledgers, and broadsides students created an ephemeral memorial to honor the lives of enslaved individuals who realized and supported the institution at its inception and early existence. The resultant ensemble piece activates memory and brings awareness to a deeply painful past at the university and ends with this: "Here, at this place, let this become hallowed ground. Let their memories be sacred."

Moon is the Oldest AR (A Response to Nam June Paik)

***Chairs:* Craig J. Saper**, University of Maryland, Baltimore County; **Hannah B. Higgins**, UIC School of Art and Art History

Moon is the Oldest AR (A Response to Nam June Paik) Hannah B Higgins & Craig Saper University of Illinois Chicago (IDEAS) & University of Maryland, Baltimore County (Language Literacy and Culture) "Moon is the Oldest TV" (1965) is the name of an early video installation by Korean Fluxus artist Nam June Paik. For this benchmark video installation, Paik formed a circle of TV screens each showing one part of the lunar cycle. Standing in the middle, the rotation of the viewer animates the cycle. Paik was clearly interested in provoking disruptions to normally passive spectator behavior. This panel invites artists and scholars to address Paik's moon, or any other work by the artist, from a variety of undertheorized perspectives including, but not limited to, the perspective of augmented reality technologies that predate or postdate TV, of intellectual challenges to the Enlightenment's artificial clarity, of his idea of a University of Avant-Garde Hinduism, or shifting definitions of the augmented real. Paik would not want his work to sit still in the confines of its historic moment, rather this panel instantiates how some media experiments cycle eternally like the moon. "Moon is the Oldest AR" seeks papers, performances and presentations in any format.

The World's Complicity: Nam June Paik's Whole Earth Politics
Nicole Woods, Loyola Marymount University

This paper aims to rethink Nam June Paik's concept of participatory art as a "whole world system" central to both his theorization and invention of new media forms, and its historical tethering to the politics of communication, transmission, and televisuality in the emergent networked culture of the 1970s. More specifically, I compare Paik's investigation of the utopian promise of satellite technology encircling the globe in his multimedia video project inaugurating the opening of Documenta 6 (1977). Here he remixed imagery from the first international elite broadcast, Our World (first aired June 25, 1967) with a live feed from Kassel of re-performances he created with long-time collaborator, Charlotte Moorman, including TV Bra, TV Cello, and TV Bed. Unpacking this work next to, and against, the near-contemporaneity of Stewart Brand's Whole Earth Catalog (1966-1968), I examine both efforts as promoting didactic conceptions of community building via an exploration of new counter-cultural frontiers, with Paik's idea of a "total work" a more rigorously open and programmatic approach that aimed to shorten the distance between practitioners, tinkerers, world-savers, and their imagined audiences.

Fish (also) Flies on Sky
Stephen Vitiello

In 1997, I clipped an article from The New York Times, "Spectacular Shudders of Dying Stars." I wasn't sure why,

but it always made me think of Paik (it was actually an article about stars). Paik was often looking to the sky. There were numerous TV Moon variations, including one with Nancy Graves' footage of birds flying against the backdrop of a full moon. Paik loved Beethoven's Moonlight Sonata – I recorded him playing it and Jud Yalkut used the tape for screenings of Electronic Moon. It wasn't just the moon but there was also Fish Flies on Sky as well as the satellite broadcasts in the 1980s. In a conversation with Merce Cunningham and others, Paik once theorized that Nureyev could jump higher on the moon but also sex would be "four times hard" because of anti-gravity. He was looking where the rest of us were looking in the age of the moon landing but he was also seeing differently. Paik's images are vibrant. The glow of cathode-ray tubes is not film light, it is more. I remember bringing Paik's videos to be transferred to laser disc and he'd warn that the lab would want to reduce the chroma (vibrancy) but to tell them to increase it. I have to believe if he had lived long enough and gathered enough televisions, the light from his work would have been visible in space. Late in life, he turned to lasers - a brighter light that can travel that much further.

Lunacy: Machines, Moons and Madness
WJT Mitchell, University of Chicago

This talk will fly freely among lunatics, lovers and poets to explore the mechanisms of madness and the madness of machines.

Museum and Trauma: Theory and Practice

Chair: **Amy Nygaard**, University of St. Thomas

Trauma is endemic in modern society and art has always played a vital role in testifying to its presence and aiding in recovery. Artists have used their work to address and confront traumatic experiences, including war, genocide, racialized violence, ecological disasters, and personal trauma—among other forms. How should museums contextualize and display such art? Moreover, what, if any, role do museums play in the acknowledgment and negotiation of trauma and post-traumatic recovery? This session focuses on trauma and its potential resolution within museums and museum practices. Papers investigate how museums, somewhat paradoxically, are the loci of trauma but also sites of potential reconciliation through truth-telling, collaboration, and empowerment. The panel includes case studies of how museums have utilized institutional critiques, decolonial practices, and community engagement in order to acknowledge and redress harmful practices at the core of these colonial institutions. Some case studies may be successes, and some may not. Additionally, speakers may navigate new theoretical analyses of how trauma operates within collection and display practices.

History frozen in time. From Royal Museum of Central Africa to the AfricaMuseum in Brussels.
Georgi Verbeeck, Universiteit Maastricht

The prestigious Royal Museum of Central Africa, located in a affluent suburb of Brussels, has probably been one of the

most contested sites of memory, while at the same time demonstrating dramatically changing perspectives on the history of Belgian colonialism. Long after the end of colonial empire in 1960, it nevertheless remained until the turn of the millennium a museum 'frozen in time'. In 2018 it reopened under a new name AfricaMuseum, provoking new debates on history, memory and trauma resulting from Belgium's presence in Central Africa (1884-1960). The AfricaMuseum still has deep roots in colonial history. Established in late 19th century as a private initiative to showcase king Leopold II's 'civilizing mission' on the African continent, it slowly transformed into a modern institution more appropriately adapted to new postcolonial conditions. It nevertheless continues to spark debate, among historians as well as the wider public. This paper will look at both the achievements and persistent shortcomings of the thoroughly redesigned museum. It will look at the new forms of presentation, the broader mission statement of the museum, as well as the place of the museum in the broader public debate.

What Is There to Protect? The "Voces Para Transformar a Colombia" Case
Ana Maria Sanchez Lesmes, Universidad Nacional de Colombia

The Museo de Memoria de Colombia (Museum of Memory of Colombia, MMC) is a crucial example when considering the role of museums in peace-building and symbolic reparation during armed conflicts. As part of Colombia's complex transitional justice structure, the MMC, along with other institutions like the Jurisdicción Especial para la Paz (Special Jurisdiction for Peace, JEP), ensures victims' rights to truth, justice, reparation, and non-repetition. My presentation discusses the censorship allegations against the first MMC exhibition, "Voces para Transformar a Colombia," and the subsequent request to expand provisional measures before the JEP to protect MMC's museological initiatives. While provisional measures are commonly pleaded in international human rights law to protect fundamental rights and prevent irreparable harm, the petition for safeguarding an exhibition is indeed a sui generis procedure. I argue that although provisional measures are legitimate mechanisms for collective memory defense and its manifestations in museological processes, implementing them without proper understanding of the actual object/subject of protection could undermine the original intention of providing symbolic reparation to victims. Therefore, I propose more collaborative work models between experts, especially in challenging peace-building situations like in Colombia, in order to achieve a more thoughtful result that upholds the victims' rights to reparation and satisfaction.

Witnessing, Memory and Trauma: Re-thinking the Exhibit Space
Elizabeth Matheson

The Art Gallery of Greater Victoria (AGGV) has embarked on a five-year initiative examining the AGGV gallery building itself as it relates to intergenerational trauma and diverse communities impacted by processes of colonialization, and the WWII internment of Japanese Canadians. Cathy Caruth considers the exhibition space through the lens of bearing

witness to history and memory. Architectural historian Alberto Pérez-Gómez sees the gallery, as in fact "a theatre of memory" capable of uncovering truths while philosopher Giorgio Agamben also speaks to this in a radical of seeing built cultural spaces akin to the position of witnessing. The pandemic highlighted the essentiality of cultural spaces – large open spaces that provide safe environments for dialogue and even mass protests for social justice. Although acts of reckoning with loss is not new, communities are increasingly using the possibilities of built space to engage with historical and personal narratives, as well as representations of witnessing, memory and trauma. Matheson will draw a connection between galleries serving as spaces of reconciliation, alongside decolonization approaches to exhibit spaces and programming taken by the AGGV that will inform future research. --- Agamben, Giorgio. Remnants of Auschwitz: The Witness and the Archive. New York: MIT Press, 2007. Caruth, Cathy. Unclaimed Experience, Trauma, Narrative and History. Baltimore: John Hopkins University Press, 1996. Pérez-Gómez, Alberto. 'The Architecture of Richard Henriquez: A Praxis of Personal Memory', in Richard Henriquez: Memory Theatre, ed. Howard Shubert (Montreal/Vancouver: Canadian Centre for Architecture and Vancouver Art Gallery, 1993), pp.9-29.

Neuroarts and Museum Environments: Minimizing Trauma through Sensory and Neurological Considerations
Piper Hutson

Trauma is pervasive in modern society, and museums play a vital role in addressing its impact and aiding in recovery. However, contemporary exhibitions often prove discomforting for visitors, particularly the 10-15% of the global population who are neurodiverse. To create safe, comfortable, and relevant museum experiences for diverse audiences, this research explores the integration of neuroarts and sensory considerations in museum environments to minimize trauma and promote healing. This paper investigates the incorporation of clear wayfinding for diverse learning types and the inclusion of regulation spaces in museum designs to cater to the needs of neurodiverse visitors. Additionally, heightened awareness of sensory needs, breathing practices, health awareness exhibits, and destigmatization of regulation spaces are discussed as crucial elements in creating a supportive environment. By embracing neuroarts and integrating sensory and neurological considerations, museums can transform into cultural hubs that actively engage with their communities, fostering healing and reconciliation. This abstract contributes valuable insights to the larger discussion on the nature and function of exhibitions in addressing trauma and promoting inclusivity in contemporary museum practices.

Nepantla Modernism, 'Nepantlismo,' Aesthesis, and the Decolonial in the Work of Contemporary US Latinx Artists
US LATINX ART FORUM

Chair: Laura E. Perez

The panel surveys contemporary art production by US Latinx artists of New Mexico, Texas, New York, and San Francisco working with multimedia objects, needle-based art, murals, and photography. In Karen Mary Davalos' paper, Minnesota-based artist Dougie Padilla, Texas-born artist Rosemary Meza-DesPlas, and Portland-based artist V. Maldonado are considered through "nepantla modernism," the use of traditional epistemologies in their contemporary engagement of racialized ageism, consumerism, and trans spatial politics. Guisela Latorre advances a reading of the decolonial aesthetics of the community-based stitched projects of Texas fiber sculptor, Margarita Cabrera, who addresses colonial wounds of the US-Mexico borderlands through the fabric construction of domestic objects and local plants. Ann Marie Leimer reconsiders the murals of San Francisco's historic Balmy Alley within the context of the rapidly shifting demographics of the predominantly Latinx Mission District. And, Mariana Ortega looks at the "embodied memory-making" of the immigrant self in the photography of Ecuadorian-American New York photographer, Karen Miranda Rivadeneira.

Nepantla Aesthetics: Applying New Mexican Art Criticism
KarenMary Davalos, University of Minnesota, Twin Cities

This essay is an amplification and application of an aesthetic framework, nepantla, that emerges from New Mexican art history. The amplification is necessary because of the disproportionate attention to California Chicana/o/x artists in American and Chicana/o/x art histories, the latter to which the author has contributed. Though largely ignored by American and Chicana/o/x art histories, nepantla aesthetics account for the coterminous expression of traditionality and modernity. It illuminates art that critically reflects the structural realities of modern society, namely racialization, heteropatriarchy, and material precarity, through traditional epistemologies, methods, forms, and media. To demonstrate the utility of the framework, the essay examines three geographically dispersed and generationally distinct artists: Minnesota-based artist Dougie Padilla (b. 1948), Texas-born artist Rosemary Meza-DesPlas, and Portland-based artist V. Maldonado (b. 1976). Padilla creates calaveras (skulls) to access family memory and relations, using discarded materials to refuse the excess and consumerism of contemporary capitalism. Meza-DesPlas works with human hair to critique the fetishization of the female body, visualizing the intersection of racism, sexism, and agism as the orthodoxies of capitalism. V. Maldonado's artistic practice itself is an embodiment of nepantla aesthetics, a declaration of their trans, queer, Indigenous, and Mexican subjectivity through art that "takes up space" in normative

institutions. Rather than subordinate traditionality, nepantla aesthetics promotes a more capacious understanding of Chicana/o/x art, and by extension, art in the United States.

Sewing Visions of Justice: Margarita Cabrera's Radical Stitching Practice
Guisela Latorre

A needle punctures fabric to create a seam. A needle pierces textile to render a drawing made from thread. These are the basic principles behind sewing and embroidery. These are also the foundational gestures that make up Margarita Cabrera's radical stitching practice, one that she has employed to create sculpture and to forge community ties based on relationality and on shared nepantlismo. This presentation is dedicated to Cabrera's radical stitching practice which I define as an act of decolonial creativity that employs craft as a means of contending with the colonial wounds of border politics and policies. Through the symbolic and physical act of stitching Cabrera engages in a healing project that operates on a collective level. My focus is the stitched sculptures of household objects the Chicana/Mexicana artist created in the 2000s and the Space In Between project she began in 2010. The latter was a community-based initiative that created a large series of sculptures resembling cacti and other desert plants, species that are endemic to the US/Mexico border region including the trails that immigrants use to cross over to the United States. Not only was Cabrera celebrating the often-denigrated craft of sewing with these works, she was availing herself of the metaphorical quality of sewing and embroidering whereby every stitch stands for the actions of repairing, constructing, re-signifying and healing. Cabrera valorizes a gendered and racialized craft to assert an anti-racist and feminist vision of sculpture while at the same time problematizing the abuses perpetrated by the garment and fashion industry.

Ritual Performance in the Public Art of 1980's San Francisco
Ann Marie Leimer, Midwestern State University

Art historian Timothy W. Drescher surveyed mural production in San Francisco and documented the production of 445 murals from 1914 to 1990, making "The City" a site of "the highest per capita mural output in the world." Individual artists and artist collectives have made their marks on diverse neighborhoods including the Mission District. In 1972, Chicana artists Patricia Rodriguez and Graciela Carrillo first anointed an alley garage door with a mural, initiating what was to become an extensive mural program that eventually filled the length of an entire city block known as Balmy Alley. The following year, neighborhood children painted additional murals as part of an after-school program assisted by local artists, including Susan Kelk Cervantes. The expansion of the mural program began in earnest in 1984 under the direction of artist Ray Patlan, generated by the labor of the artists' group PLACA. By the summer of 1984, thirty-six people had completed twenty-seven murals. Later, community arts organizations integrated Balmy Alley as a site for the annual observance of El Día de los Muertos, where a ceremonial journey was undertaken by artists,

musicians, performers, members of the neighborhood, and its supporters who paused halfway through the alley to ritually recite names of those who had died that year. The research considers how the public spaces surrounding Balmy Alley have influenced the murals' forms and contents and how the site of this "block-long outdoor art gallery" has produced a sense of community identity in a rapidly shifting demographic area.

How Do You Remember What You Don't Remember? Re-membering in Karen Miranda Rivadeneira's Historias Bravas
Mariana Ortega, Penn State University

In this presentation I examine the nexus between memory, forgetting, embodiment and the photographic event. The photograph in Miranda-Rivadeneira becomes a locus of enunciation for a self in search of a past given a history of migration and liminality. To create Historias Bravas, the Ecuadorian-American photographer Miranda-Rivadeneira recreates with the help of family members scenes from her childhood in Ecuador, photographing these performances and thus effectively turning the photograph into an extension of self-making by way of embodied memory-making. With the aid of Gloria Anzaldúa's notion of re-membering from the stage of conocimiento Putting Coyolxauhqui Together, I read Miranda-Rivadeneira's photographic practice in this series as both as (1) establishing a sense of selfhood by way of photographic practice and (2) problematizing the veridical status of memory. In her practice, the past becomes a futural project written with light in which embodiment, imagination, desire, and nostalgia converge in an attempt to put a self together.

Never Submit!

Chair: **L Vinebaum**, School of the Art Institute of Chicago

This session reflects on the current state of academic publishing in the larger context of neoliberalism. Despite earning hundreds of millions (and in some cases, billions) of dollars in revenues each year, multinational publishing conglomerates still do not pay researchers and scholars to publish their works, while charging postsecondary institutions billions of dollars in journal and digital subscription fees. Concurrently, 68% of faculty at US colleges and universities hold precarious, gig economy-like adjunct and contingent appointments. This session explores structural similarities between for-profit scholarly publishing, and neoliberal, corporatized, and financialized higher education. Both rely on labor exploitation to minimize expenses and maximize revenues — profits for shareholders in the case of commercial publishers, and high administrative salaries and endowment revenues in the case of not-for-profit colleges and universities. Yet the imperative to publish or perish persists for faculty across tenured, non-tenured, contingent and adjunct ranks. What does it mean to have to publish (and potentially perish) under such conditions? What are the real costs of providing content to publishers for free? Is the system broken, or is it functioning as it's meant to? Has the time finally come to dismantle the system (or systems), and if so — how? This session presents case studies, propositions, and publishing models that offer alternative visions, subversive re-imaginings, and creative refusals.

Non Solus: The Oscillations of the Value Form in Academic Publishing
Alan Adams Smart

The crisis in academic publishing in the humanities is part of a more general crisis in academic publishing, which is then part of a crisis in the academy as a whole, as it is deformed and disrupted by neoliberalism—a force defined by and propagated through crisis. Central to neoliberalism is the externalization of costs and liabilities, the obscuring of the relations of value production, and the subordination of productive labor to rent seeking and speculation. These dynamics have the effect of inverting value relations between production and consumption, and production and reproduction so that what activities appear as paid labor, and what are the work necessary for the creation and maintenance of the self, or excess, libidinal enjoyment that must be paid for, is often turned back on itself or, even better for the masters of this new chaos, made to ocellate in a shimmering iridescence that allows them to have everything both ways as it suits their ends. The academy, with its hybrid functions of education, knowledge producing research, and cultural production, in which the dynamics of labor and value are often mystified and masked by romantic idealism, presents a target rich environment for neoliberal disruption. Beginning with the shift in academic publishing to open access revenue models, and efforts to apply formats of scientific research and publishing to all other disciplines, this

paper will map the inversions of the value form in academic humanities publishing to posit a background against which the panel's polemic can be figured.

The Journal is a Hungry Beast: Pursuing Equity without Extraction
Robin Veder, Smithsonian American Art Museum

In academic humanities publishing, most venues are non-profit yet the neoliberal values of competition, acquisition, accumulation, and extraction preside. When institutions provide students, staff, and faculty with research and publishing grants, paid leave, and structured writing support, the recipients often achieve increased publication acceptance rates, which improves overall career success. While for some scholars such opportunities accrue, for others disadvantages also accrue. It's hard to write a book when your teaching load is heavy; it's hard to get tenure when you didn't have time to finish your book. Recently, publishers started introducing initiatives to remediate inequitable conditions that impede success. For instance, the peer-reviewed journal American Art established the "Toward Equity in Publishing" pilot program with funding from the Dedalus Foundation. The program focuses on pre-submission guidance and editorial service for scholars who have experienced obstacles to academic publishing success, including precarity and marginalization. As the creator and director of this professional development program, I believe that editors, editorial boards, and other academic publishing entities may be able to meaningfully subvert structures of exclusion. Any ongoing publishing concern is by nature insatiably acquisitive. For our equity program to work, I am trying to create a structure of support that will not simply feed the beast. Consequently, participants are neither required to submit nor guaranteed acceptance to American Art. In this paper I will consider how programs that are pursuing equity in academic publishing might counteract extractive relations.

Antennae: Independent Publishing as Resistance
Giovanni Aloi, School of the Art Institute of Chicago

Antennae: The Journal of Nature in Visual Culture is an independent, triannual, hybrid, peer-reviewed publication inspired by, among others, early 20th-century avant-garde titles like Zenit, eshch (Object), and The Studio. It is not funded by institutions, not supported by grants or philanthropists and it is free to the public. The Journal's format and contents are informed by the concepts of 'knowledge transfer' and 'widening participation'. Independent publications share histories of originality, irreverence, and innovation. Antennae, in line with that tradition, has made substantial contributions to what today is fashionably known as the non-human turn in the humanities. The first issue of Antennae, published in 2007, coincided with the rise of human-animal studies; a field of academic inquiry now gone mainstream. The journal's independent status has given a broad and diverse range of scholars, students, curators, and artists a voice at a time when prestigious academic publishers dismissed environmental and other "nature-focussed" subjects. Today, 62 issues later, Antennae is among a handful of academically grounded

publications that provide artists and scholars with the opportunity to publish full-color portfolios of their work or richly illustrated essays at no cost to them or the readers. Antennae might not provide a publication model for other disciplines, but it has certainly proved that alternatives are still possible. Most importantly, in an academic world in which scholars have become addicted to institutional validation, Antennae reminds us that true radical thinking and important cultural shifts have never emerged from the approval and commodification of institutional powers.

New Approaches to Embodiment and Italian Art

ITALIAN ART SOCIETY

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

Representation and evocation of the bodies of people past have long been a principal concern of Italian Renaissance art and art history. The body had a central place in Christian theology; artists avidly engaged with the Classical nude; potentates and members of the middle class immortalized themselves in portraits; and court commissions provided opportunities for representing otherness. In recent years, research grounded in feminism, queer studies, somaesthetics, performance studies, disability studies, and critical race theory has challenged art historians to rethink early modern bodies, their representation in art, and the historical contingency of corporeal existence. Yet, while the body figures crucially in a vast range of studies on religion, politics, medicine, poetics, play, and many other topics, it is paradoxically all too easy to lose sight of historically embodied experience itself as well as the visual strategies that artists employed to make bodies "matter." Scholars are thus faced with a persistent and self-renewing challenge to develop methodologies for the study of art and the ever-elusive body. This panel seeks to expand the scope of inquiry into embodiment and Italian art through investigations of the mediating role of art in training the body; treating the non-human as though it has a human body; and the implications of adapting or altering the body through physical or spiritual intervention.

Agatha's Amputation: The Disfigured Body in Giovanni Andrea Coppola's The Martyrdom of Saint Agatha
Sara Kate Berkowitz, Widener University

This paper examines Giovanni Andrea Coppola's 1650 altarpiece, The Martyrdom of Saint Agatha in the Cattedrale di Sant'Agata in Gallipoli, Italy, which depicts two early Christian torturers violently amputating her breasts—an act of humiliation resulting from her rejection of the sexual advances of a Roman general. While other artists often portray the anticipatory moment before Agatha's breasts are severed, Coppola focuses on their removal and highlights her bodily disfigurement by depicting her already amputated left breast dangled over the saint's head by the nipple, dripping blood onto her, in what I argue visualizes her body's transformation from a strictly material form to a spiritual, otherworldly one through the allusion to both the eucharist

and baptism. The altarpiece's iconography is considered in light of early modern attitudes towards the body, and especially the intersection of medical and theological studies through surgical and torture treatises, in order to frame the work within its broader historical context. The altarpiece's position within the cathedral's larger artistic program is also considered to suggest that Agatha's bloodied breast was only visible from a close proximity. Through mapping the painting's sightlines within its original location, this paper accounts for how onlookers may have responded to saint's traumatic bodily transformation, and thus connect their own corporeal experience to the saint's. This altarpiece presents an opportunity to reconsider early modern attitudes on what constituted an intact female body, and how its elements, such as blood, occupied a blended spiritual, medical, and transformative status during the period.

The Binding of Personifications and the Image of the Enslaved, 1460–1560
Andrew Chen, Texas State University

This paper considers a selection of allegorical artworks, in which personifications are bound or fettered, in relation to images of enslaved people and prisoners broadly. A visual tradition that originates as a commentary on the power of love becomes, in the hands of Benvenuto Cellini, an assertion of the force of the artistic imagination. Milestones separating the love allegories of the fifteenth century from Cellini's designs for the seal of the Accademia del Disegno (1564) are the unearthing of the Laocoön, with its twisting snakes, and the making of Michelangelo's Schiavi. Drawing as it did on historical ideas about enslavement, imprisonment, and servitude, binding was the perfect metamotif for signifying the capture of concepts as figure.

Athletic Arts and the Early Modern Male Body
Kelli Wood, University of Tennessee

This paper considers the ways that development and expression of sport in sixteenth-century Italy not only literally and imaginatively shaped the bodies of early modern men and women, but also established foundational contours of art historiography from Winckelmann to Burckhardt. Girolamo Cardano classified sport as requiring two separate but intertwined abilities, "agility of body, as with a ball; or on strength, as with a discus and in wrestling." Such vigorous pursuits occupied the time and inspired the passions of gentlemen whose active leisure and spectacular performances appropriately served their health and befit their social standing. Exercises which emphasized agility over brute strength increasingly gained prominence as venues for the salubrious maintenance of physique and the performance of virtue. The real or potential corporeal dominance of a brawny artisanal class, this paper contends, a "rivalry not of birth, but of strength and ability, wherein villagers are quite a match for nobles," in the words of Castiglione, fundamentally influenced the regulation and representation of the body. The codification of the rules of those sports, far from simply reflecting a growing interest in athletics, responded to concern for bodies on display and created structures of supervision which consolidated control for powerful operators in homosocial networks. Adoption of

the aesthetic of the classical male athlete as an ideal for early modern men introduced enduring changes to why, how, and whose bodies signified and conveyed meaning in life, but also crucially in art and writing about art.

New Directions in the History of Early Islamic Art and Architecture

Chairs: **Theodore Van Loan**, Washington and Lee University; **Alexander Brey**, Wellesley College

With the passing of fifty years since the initial publication of Oleg Grabar's The Formation of Islamic Art, this panel invites/ presents papers that reflect on the recent developments in the history of early Islamic art and architecture from the time of the Prophet through the "Age of the Caliphates" (ca. 650–1050 CE). Significant archaeological discoveries, a broader geographical range, and the introduction of new methodological and theoretical approaches have expanded, challenged, or otherwise engaged Grabar's pioneering synthesis of debates about the first four centuries of Islamic art and architecture. This is a field that was and, in many ways, still is defined by a series of binaries including courtly/religious, continuity/change, public/private, and aniconic/figural. We invite papers that seek to reconsider or deconstruct these dichotomies. Topics may include processes of adaptation from various visual practices of Late Antiquity; new chronological frameworks based on material/socio-technical regimes; new areas of inquiry, including the performative object, space, or gaze; alternative ways of thinking through materiality, spectacle, audience, and authorship; as well as the complicated legacies of colonialism within the field. This panel offers a chance to evaluate how the study of early Islamic visual and material culture have changed since The Formation of Islamic Art and map out new futures for the field.

Russian Eurasianism & Early Islamic Art: Reflections on Oleg Grabar's Psychohistory and Agendas
Nadia Ali

Islamic art history is a discipline famously in and out of the closet. Yet, for all the vast industry of postcolonial critique generated in the field, scholars still hesitate "to out" the ideological affiliations, psychological contexts, or pathological investments of those who constructed the narratives of early Islamic art history. A case in point is Oleg Grabar (1929-2011), a double exile- as the child of a White Russian Orthodox refugee from the Revolution (André Grabar, the founder of Byzantine art history) brought up in France, who conducted his career as a European emigre in the United States. Profiting from the recent proliferation of important publications on Russian Eurasianism, this paper analyzes the filiation of Grabar's model for Umayyad art in Syria to earlier Russian Orientalist and Eurasianist attempts at studying the art of ancient Syria. I shall argue that Grabar transposed all the Eurasian fantasy of late imperial Orientalism in Russia (not to be confused with Edward Said's model of Orientalism - an Orientalism that was a discourse that animates the Eastern element of Russian identity) onto small Umayyad sites and projected the

narratives of the pre-Revolution past - made nostalgic by double exile - closer to the interface of Hellenism with Persia. Ancestralist ideology was projected into a space that never had anything to do with Russia to create a fantasy about worlds that were lost or just never existed. Ultimately, I will suggest that Grabar's 'secularism' was in part a reaction to his father's imperial Byzantinism.

Light as Structure at the Great Mosque of Cordoba
Maria Shevelkina, Stanford University

In the furthest depths of the Great Mosque of Cordoba, at the edge of the extensive mass of marble pillars and striped arches, light filters through the monumental ceiling via three ribbed girih domes. The Mosque's light dances through undulating arcades, across green and gold mosaics, and in between the crevices of carved marble plaques. At Cordoba, light and structure are inextricably entwined, simultaneously forming one another. This study examines the architectural features of the Great Mosque of Cordoba in tandem with the tenth-century Epistles of the Brethren of Purity, an encyclopedia widely disseminated across al-Andalus. Whether at the level of atomic geometry or at the level of architectural structured space, the Epistles evidence that divine actions and creations are made perceptible through the physical world. Thus, the tenth-century interventions and extensions at the Great Mosque of Cordoba reflected a geometric structure produced through the coordination of length, breadth, and depth: the necessary tools of total divine dimensionality manifest through light. Light acts as the architectural morpheme at the Great Mosque of Cordoba, the "smallest meaningful unit of the building" as defined by Grabar in The Formation of Islamic Art (p. 110). Considering the vast capacities of light in its structural, philosophical, spiritual, and religious manifestations, this study methodologically expands Grabar's thesis that early Islamic art was an accumulation and distribution of forms. Light as structure in the early Islamic architecture of Cordoba accounts for the period's deliberate reflection on the meaning and manner of creation.

Shaping Vessels in Shifting Economies: Unraveling Material Transformations of Tableware from Post-Yazdgerd to Samanid Times
Layah Ziaii-Bigdeli

Despite the waning influence of the Sasanian dynasty as a political power, theproduction of material culture continued. Elite members of Sasanian society already had access to luxury goods, and after the empire's destruction, different segments of society played essential roles in the integration process. Many sought to elevate their social status in the new socio-political milieu; those who successfully cultivated cultural and economic capital were rewarded with increased social power and stronger social relations. This pursuit of social elevation and status acquisition led to mass production and standardization, whichsimultaneously followed cosmopolitan artistic trends. Furthermore, the emergence of EarlyIslamic economies, intensified trade, technological innovations, and the adoption of Arabic as a lingua franca heavily exerted profound influence over the production of material culture.Among the myriad of objects

shaped by these transformative forces, tableware stands as aparticularly telling example serving multifaceted roles. Even in the Sasanian period, vesselsserved not only as symbols of prestige but also as practical implements within a complexsystem of taxation and monetary valuation. Focusing on tableware, this paper delves into theartistic trends of the early Islamic period, emphasizing narratives of continuity and evolutionwhile underscoring the paramount importance of cultural heritage during this epoch.Additionally, this study highlights some of the pivotal changes and elucidates thesocio-cultural and political factors that precipitated these transformations.

New Wave Global Blackness: Black Contemporary Art Without Borders

Chair: **Zamansele Nsele**

Discussant: **Zamansele Nsele**

Underpinning the new wave of Global Blackness is a consciousness of the transnational, unconfined operations of antiblackness and systemic racism. This renewed consciousness of the reproduction of racial capitalism at a global scale was rekindled and elaborated by the 2020 movements for Black lives. Wishing to address the myriad of ways this global awareness is shaping and imbuing contemporary Black art, architecture and performance, this proposal seeks papers that unflinchingly critique and explore the capacious symbolic relations and signifiers of global blackness and anti-blackness. This panel anticipates contributions connected but not limited to: dis/figuration, dis/possession, non/belonging, non/being, un/worlding, presence and absence as they link to the larger framework of global blackness. Global South and North framings of anti-colonialist, pan-africanist and afropessimist perspectives are welcome as this panel seeks to elaborate on contemporary art, architecture and performance that evokes visual solidarities and their limits. While the aim is not to undermine localized geographic specificities and the historical hierarchies that determine geopolitical centers and margins; rather the motive is to deepen an understanding of the nuances, and tensions— by tracking where they converge and diverge. The aim is to illuminate and engage the new wave of global black aesthetic solidarities, imaginaries and their affective consciousness.

Destruction and the Anti-Spectacular in Simone Leigh and Madeleine Hunt-Ehrlich's Conspiracy
Jamie Marie Danis, University of Cambridge

This paper elucidates the role of destruction and the anti-spectacular in Simone Leigh and Madeleine Hunt-Ehrlich's 2022 film Conspiracy, with particular attention to its complex, global range of historical, theoretical, and social engagements; through the apparently destructive act the film records, I argue Leigh in fact constructs a new ceremonial practice to simultaneously refuse the historical spectacularization of Black (especially Black American) communities and instead foreground the worldbuilding potential of global Black feminist community practices. The paper tracks two primary historical antecedents: first, Leigh

and Hunt-Ehrlich's explicit invocation of the Martinican Carnival tradition of burning Vaval, and second, Leigh's engagement with Beverly Buchanan. Turning to theory, the paper examines Conspiracy through Leigh's explicit, sustained engagement with a wide breath of Black feminist practices, with particular attention to Christina Sharpe's theorization of the wake and the vessel, Saidiya Hartman on spectacle and spectatorship, M. NourbeSe Philip on memorialization and ritual, and Édouard Glissant on opacity. Together, these theorists elaborate the ways in which spectacle has always been central to the ongoing crisis of Black death and murder especially in the United States, emphasizing the ethics of looking and participation. Finally, concerning community, the paper holds that Leigh's insistent interweaving of these historical and theoretical engagements confronts the violence of colonialist archives and epistemologies for Black communities; in its place, Leigh explicitly offers a generative project. Ultimately, Leigh's construction of an anti-spectacular form of community building for Black women proves constitutive of and grounded in her Black feminist practice and ethics.

The Beauty Supply Store: Afro-Asian Connectives through Capitalist Critique and Proximal Relations
Kai Hatcher, Stony Brook University

An alternative site as a means of accessibility, the Beauty Supply store exists within the nexus of marginalization and lucrative capital. Cordoned off in a segregated section lies what is labeled "ethnic" across a corporate landscape that exploits black consumers at their most intimate expressions of identity—hair. These sections heighten the already hyper visible state of blackness and support it with the hyper surveillance of these demarcated areas as determined through the products and the consumers that seek them. Alternatively, the beauty supply store becomes a commons for two marginalized communities occupying roles of the Asian merchant and the black consumer. The tensions felt between these communities that persist today beg an analysis beyond the confines of the "minority complex" and to engage in a deeper discourse that starts with the historical excavation of the immigrant and the diasporic condition. As a geographic inquiry into communities in proximities, how can the site of beauty supply store generate solidarities and promote inter-ethnic networks that operate towards each other rather than deflect outward to the larger system of capitalism at work? This paper explores Dana Davenport's Dana's Beauty Supply (2021) to engage in a larger critique of the systematic powers that determine and disconnect Black and Asian Americans. I analyze this installation through its mobilization of elements in store construction, black hair care products, the materiality of hair, and the application of Davenport's own bi-racial identity to argue for modes of futurity in solidarity.

The Work of Performance Art and the Crisis of Social Reproduction
Chloé Faux, Columbia University

This paper investigates the recent and growing treatment of sexual violence in the performance works of South African artists' Gabrielle Goliath and Carin Bester in order to traces

connections between the spectralization of the value-form, the logic of culture and figuration of "the black female body" in the institutional and intellectual developments in Art History. Taking Goliath's Personal Accounts and Bester's She had a Name as scenes for reading symptomatically the crises and aporias of self-consciously critical aesthetic qua ethical practices in which efforts to make the black woman appear can butreproduce her absence--theatricalizing, staging, re-presenting the field that disappears her. I excavate in these efforts of memorialization, historicization, and witness, the black female imago as a site of over-identification that effects a substitution akin to the condensation and displacement characteristic of the dream-work. Remarking a homology between originary accumulation, Frantz Fanon's elaboration Negro Myth, and the incest taboo, the paper situates the concept of "rape culture" as the figuration of the limit of the anthropological axiom that culture is premised on the legitimation of some forms of violent access to women and the foreclosure of others via the incest taboo. While rape confuse this boundary, opposing rape through recourse to the rights of women is coextensive with the system that permits both the legalization and the confusion of the law of violence against black women—in capitalist colonial modernity.

Negative Kin-aesthesia: On Global Black Aesthetic Sociality Beyond Suture.
Mlondolozi Zondi

This paper considers global Black aesthetic collaboration by reading Saidiya Hartman's Lose Your Mother: A Journey Along the Atlantic Slave Route (2008) alongside Ralph Lemon's Geography: Art, Race, Exile (2000) as texts that concept I theorize as 'negative kin-anesthesia'. I engage their meditations on transatlantic slavery's rupture of kinship and geography that endowed modern aesthetics and its material inheritances. Their relative itineraries (critical fabulation for Hartman and "falling and collision" for Lemon) each provide a map against the routine procedures of Afro-diasporic suture and intimacy, privileging the praxis and consciousness of tending toward (contrary to mending) blackness' fractal condition. I am interested in the political and aesthetic philosophical lessons gleaned in their formal methodological, and rhetorical-performances choices.

In the wake of Carlos Martiel: towards an Afro-Diasporic experience
Maria de Lourdes Marino, Temple University

Christina Sharpe's book In the Wake: On Blackness and Being (2016) describes "the Wake" as a profoundly personal experience and, at the same time, a political awareness to understand current injustice, a knowledge that doesn't come without pain. Throughout this essay, Sharpe's "the Wake" concept will elucidate Martiel's harrowing performances as a way of caring and thinking about the Black bodies' condition. Other essential authors will be Hortense Spillers and Jose E. Muñoz. Spillers' crucial distinction between body and flesh in her influential article Mama's Baby, Papa's Maybe: An American Grammar Book (1987) will be fundamental to considering Martiel's actions against their own physicality during the performances. The rejection of the body's

symbolic integrity to approximate the state of oppression of a human subject as flesh is essential to understanding the power of Martiel's performative practice. Carlos Martiel's performance strategy disassociates his body from the gendered condition to represent the unnamed, the undocumented, and the out-of-the-system life drowning in the sea. Additionally, Muñoz's theory of "disidentification" developed in his book Disidentification: queers of color and the performance of politics (1999) will be vital to analyze possible theoretical frameworks to engage with Martiel's work. I will analyze Martiel's performances: Integracion, 2009; Prodigal Son, 2010; Hacerse olvido, 2017; and Monumento, 2021. In the wake of Carlos Martiel: towards an Afro-Diasporic experience is part of my dissertation Performing disidentifications in transnational Cuba: Carlos Martiel, Susana Delahante, Yali Romagoza and Luis Manuel Otero Alcantara (2009-2021).

Notes on the Archive: Alternative Assemblages and Fringe Imaginaries

Chair: **April Nicole Baca**, CSU, San Bernardino

This session solicits contributions that foreground alternative archival practices with particular emphasis on artistic interventions into traditional institutional collecting spaces. The notion of the archive has inarguably been expanded in recent decades from physical storage spaces to virtual desktop institutions. The hyper-sanitized objects and ephemera that line the shelves and storage containers of physical archival spaces now have virtual avatars at the ready, including jpegs, pdfs, and dead links, leaving what Douglas Crimp described as an "enclosure of decaying and dead objects" in the museum (On the Museum's Ruins, 1993). Despite its myriad institutional shortcomings, the virtual archive has similarly provided novel models for using and understanding the archive, its contents, and allusions towards an objective and collective memory. New media artists such as Elisa Giardina Papa, for instance, draw on the personal archive as a novel forum for fringe knowledge production. The personal archive is understood in this context as a temporal assemblage and forum for intimacy; an archeon that houses both personal proclivities and professional obligations. Here, the archive acts as an enclave for ghosts; memories compounded by time that were founded through a "compulsive, repetitive, and nostalgic desire for the archive" and what it might offer. How do alternative archival practices, including those that are paradoxically both extant and obsolete, elicit the opportunity to rethink traditional collecting practices, archival assemblages, and memory-making practices? This session will argue for the urgency of personal and alternative archival practices as a critical forum for collective memory, fringe knowledge, and authorship.

Engaging Art as Information through Critical Art and Archival Practices
Courtney Richardson, University of Illinois, Urbana-Champaign

Art as Information (a subfield of study within Information Sciences) engages artmaking as an information technology

—exploring arts' roles within knowledge production: how we craft, document, process, and circulate information through making art. Approached as an information technology, artmaking provides additional pathways (extending beyond traditional or text-dominant forms) to explore what is informative and how we are informed through creative processes. Among the numerous roles of art, I highlight how art functions as a cultural, generative, and living archives. In this session, I will demonstrate how art practices—within graphic design and fabric-textile arts—may be incorporated into the everyday acts of reading and knowledge production (such as storytelling and personal archiving) from an artist's perspective. Practice and theory presented here stems from my dissertation entitled "Art as Information: Re-reading Quicksand"—a micro-study of an African American narrative through artmaking. I intersect auto/bio/fiction, archives, art pedagogy, and Black feminist thought to reinterpret and analyze stories and archives embedded within Quicksand (1928)—a fictional and autobiographical novel by Nella Larsen. Larsen's life and creative storytelling provide paths for how we may study cultural heritage(s) and knowledge(s) concerning African American womanhood and wellness. My overall aim with this approach is to examine how we may review such stories that have been historically silenced and disfigured by demonstrating the liberatory aspects of artmaking to intercept and dismantle exploitative narratives affixed to marginalized groups.

The Semiotics of Brown Paper
Christina Corfield, University at Buffalo SUNY

As the presence of cardboard (brown paper) in our homes increases, making our habits of online consumption more visible to us than ever, brown paper packaging has become a material with complex signifying power. Cardboard is a material site where meaning can be produced and negotiated around issues including consumerism and capitalism, labor and corporate responsibility, environmental sustainability and convenience culture and as such can expand the parameters of what we understand the spaces and materials of cultural production to be. Although cardboard artifacts, especially those crafted in intimate, domestic settings for private enjoyment, are not always recognized as important cultural objects, the pandemic demonstrated how important craft practices, vernacular materials and the sharing of the objects produced via video streaming were at a time of crisis. Beyond the crisis, however, what does cardboard signify to us? How can amateur and professional artists use cardboard to produce texts that emphasize or interrupt that signification? How can we think of cardboard objects from the e-commerce era as important cultural and historical artifacts that rematerialize our perceived immaterial actions online? Bringing together media studies and craft studies to assess the role of cardboard in the digital era, this paper focuses on how cardboard objects, like the cardboard box, can be thought of as alternative creative sites that produce ephemeral texts, from aesthetics-driven craft projects to protest signage, that, as malleable makers of meaning, document vernacular and historic events alike.

The Work of the Archives: Notes from the Baltics
Inesa Brasiske, independent

Ariella Aïsha Azoulay argues that "intervention, imagination and transmission are the main practices through which researchers and artists today exercise their right to (the) archive, that is, the right to share the archive, the right to make use of the archive in ways that do not take it (merely) as a depository of the past, storing materials that document what is over and done with." (Azoulay, 2019). In my paper, I explore how artists and researchers from the Baltics have intervened, imagined, and transmitted the archives thus complicating historical narratives and engendering new political agents. I look at the work of Lithuanian artist Aurelija Maknytė (b. 1969) who treats family archives, found anonymous material, and television archive, as both information repository and a framing device. Alongside Maknytė's work, which encompasses video and installations, I take into account a recent surge of rediscoveries and reactivations of the elusive archives of the mostly female artists in the Baltics. Historical image accumulations, attesting to their makers' concern with the autobiographical, the marginal and the quotidian, as much as the fact of their revisiting by researchers today manifest conceptual tensions between the public and the private in the artists' archives as well as raises the question of the social function and contemporary agency of the once private imagery. These artists, I argue, create conditions to face (any) history as a constructed entity and thus negate what David Joselit calls the unidirectional historicization in favor of multiple temporalities.

Weaving (m)others: Discursive Aporia and Spectropoetic Irruptions in Natalie Harkin's Archive Fever Paradox 2 Whitewash Brainwash
Selby Perkins, The University of Georgia

Natalie Harkin's Archive Fever Paradox 2 Whitewash Brainwash (2014) uses the medium of video to display a basket which was made as a part of her Archival Poetics series. The basket, woven from torn and twisted strips of the letters Harkin's great-grandmother wrote in response to the state-sanctioned trafficking of her eight-year-old daughter, demonstrates how obfuscation, omission, and instrumentalization are essential qualities of colonial archives. By placing Harkin's video into dialogue with Derrida's concept of hauntology, Bakhtin's concept of the chronotope, and Deleuze's concept of the fold, this proposal explores how Harkin dislodges the idea of the archive as something static. Harkin's video gives voice to the archive's silences, erasures, and distortions and invites viewers to consider the ways in which the archive's effect will either reify existing power structures or rectify historical injustices. By illuminating the complexity of the structures that build collective memory, Harkins challenges viewers to question dominant narratives, expand their historical consciousness, and think critically about the stories—and lack of stories—that influence their understanding of the world.

Nuthin' But a "G" Thang: Branding Hip Hop

Chair: **Sam Romero**, Florida Southern College

Over the past 50 years, the influence of Hip Hop has been seen and heard around the world. It's sound has evolved, along with its visual language. Who is responsible for shaping the way we view the culture of Hip Hop? Who are the designers that created some of the most iconic record label logos, album covers, and posters? How do we teach the complexity of its culture? This panel will critically examine the visual language of Hip Hop and proposals will include case studies, discussions of design professional's own work, and design pedagogy practice, among other topics.

Bling Bling: Examining Elements of Wealth and Power within Pen and Pixel Album Covers
Kaleena Sales

> When examining the visual language of Hip-Hop, one cannot deny the impact of Houston-based design firm, Pen & Pixel, who's over-the-top, blinged-out, heavily photoshopped, layered designs dominated the 1990s southern rap scene. As the house design firm for Cash Money Records and No-Limit Records, Pen & Pixel developed album covers for rap superstars, Master P, Juvenile, Snoop Dogg, and many more. The designs mirrored the coarse, cunning, and sharp lyrics of the artists, and represented oral inflections with distressed brush strokes, grit, scale, and audacity. In The Black Arts Movement and Hip-Hop, author Marvin J. Gladney, dissects some of the cultural happenings that impact hip hop visual expression. He explains how Black rage, anger, and cultural expression have been used as a coping mechanism for trauma, resulting in conceptual work. As an extension of Gladney's findings, my research into Hip-Hop visual language seeks to test suppositions about urban aesthetics and its relationship to wealth, power, marginalization. Through Critical Visual Discourse Analysis (CVDA), I examine how and why images are constructed, and what impact those images have on its audience. This presentation will seek to address the following questions: 1) How does systemic oppression, socio-economic class, and cultural sense-making inform the making and viewing of Hip Hop visual language? 2) How do experiences of marginalization, efforts to attain power, and proximity to poverty present itself as the extravagant fonts, colors, styles, and iconography within late 90's southern rap visual language?

Album Artwork Creation: Fostering Student Self-Expression in the Design Classroom
Grace Hamilton, Baruch College, City University of New York

> In design education, fostering individuality and creative expression is essential for students' success. This abstract explores the use of album artwork creation as a tool to liberate students from conventional design constraints, with a particular focus on hip-hop album covers. Conventional design education often relies on established rules and structures, limiting students' exploration of personal

aesthetics, especially those who may struggle with traditional design principles like Swiss or European minimalism. In contrast, hip-hop album artwork challenges these norms, reflecting the boundary-pushing nature of hip-hop as both a cultural and artistic movement. This project encourages students to explore various design elements—typography, color, symbolism, and narrative—without the constraints of traditional guidelines. Hip-hop album artwork also connects graphic design with cultural studies, encouraging students to delve into the societal and historical influences that shape design aesthetics. In my Design course, this assignment involves students selecting albums they resonate with, critiquing their effectiveness in conveying the album's message, and researching the artwork's background. While the genre choice is open-ended, a majority opt for hip-hop artists. After research, students choose one album cover to redesign, infusing their unique design preferences and backgrounds. This project empowers personal expression compared to traditional assignments. In the final phase, students create a campaign featuring their artwork, allowing them to see their visuals in action. This assignment is consistently popular because it enables students to develop personal design aesthetics that break free from the confines of traditional design rules.

Objects in Diverse Spaces

Chair: **Catherine Burdick**, Universidad Mayor

Strategies for Influential Interactivity in the Physical Domain
Reina Mun, Massachusetts Institute of Technology

> The proliferation and accessibility of technological tools have facilitated the emergence of innovative, creative practices that blur the boundaries between conventional design and art fields. At the crux of these practices lies the notion of interactivity, which has become ubiquitous in both theory and practice over the last half-century. Nevertheless, the frequent and indiscriminate usage of the term 'interactive' without well-defined parameters and pragmatic implementations has incited me to scrutinize the significance of interactivity and the authentic essence of interactive experiences. Despite several decades of development in interactive arts and design there remains a pressing need to focus more intently on the affective and cognitive impacts these systems engender. The discourse surrounding design and media arts must give greater weight to the roles of cognitive and emotional factors, as they fundamentally shape our perceptions, reactions to reality, and our processing of information on both emotional and intellectual levels. The paper seeks to contribute to this critical emphasis by exploring the creative possibilities of interactivity beyond the mere construction of feedback loops with technology. Crucial factors contributing to the formulation of efficacious interactive strategies are discerned through an analysis of influential interactivity, an investigation of the philosophical underpinnings of emergence, and a synthesis of multi-sensory experience. By probing the complexities of components within both the

interactants and the interactive system, the paper advocates an open-ended approaches to the act of making, while concurrently addressing the inherent limitations of technology as an instrument for crafting interactive experiences.

Amazonian vessels here and there: art and political ecology in the work "Resgate" (1992) by Roberto Evangelista.

Gabriela Paiva de Toledo, Southern Methodist University

In 1992, at the quincentenary of Columbus' arrival in the Caribbean, Amazonian vessels landed on Antwerp, a former Spanish port, during the exhibition "America: Bride of the Sun." Blocking the passage flow, visitors encountered hundreds of gourds at the Royal Museum of Fine Arts entryway. Made of a fruit commonly found in the Amazon, those vessels contaminated the building's Neoclassical asepsis. They belonged to Brazilian Roberto Evangelista's installation "Resgate." In June of the same year, Evangelista executed a second version of "Resgate" for the Earth Summit in Rio de Janeiro. This variation was a happening and involved the participation of local people from Manaus (capital city of the state of Amazonas, Brazil). This public performance included collective chants and gestures and the release of gourds into the Negro River, referencing indigenous practices. In this paper, I will analyze these two versions of "Regaste" as two moments of the same work. I am interested in understanding Evangelista's strategies in relation to the specific contexts of production and display and how the two versions of the work conserve conceptual coherence while varying the media and techniques. I argue that Evangelista's formal variation intended to mobilize interrelated political-ecological questions linked to the sites. They ultimately correlate ecological crisis and Amazonia's long history of colonization and exploitation.

Local Tendencies in the History of Collecting: Paintings and Engravings in the Domestic Spaces of Santiago de Chile, 1650-1750

Catherine Burdick, Universidad Mayor

Local Tendencies in the History of Collecting: Paintings and Engravings in the Domestic Spaces of Santiago de Chile, 1650-1750 Dr. Catherine Burdick The era between 1650 and 1750 in Santiago de Chile experienced a vibrant culture of private art collection and exhibition, particularly of paintings and engravings. In this town, members of the privileged classes maintained a phenomenal number of paintings and engravings in their homes, thereby harnessing the prestige of images to enhance social standing and convey religious and political leanings. The systematic study of over 350 private art collections in colonial inventories registered in Santiago and its outskirts suggests several questions. What subjects were collected and did thematic tastes change over time? Where were artworks displayed within the home? Given that Chile lacked its own production centers for paintings and engravings until the early nineteenth century, from where did Santiago's private collections originate? One critical finding is the presence of registry entries in which pictures are described by their place of origin, thereby

providing an inroad to the partial reconstruction of regional and transatlantic circulation trends. Notably, this subset of artworks with identified origins provides evidence for shifting trends in private collection practices during the final decades of the seventeenth century, with a new predilection for interregional markets that favored images 'del Cusco'.

The Art of Recalling the Past: A Cross-Cultural Comparison of Artistic Revivals in the Ancient Americas

Sara Morrisset, California State University Long Beach

Although widely explored in the context of European and Euro-American cultures, few have investigated the rich evidence of artistic revival in the ancient Americas. This presentation will outline different case-studies of revivals across the ancient Americas, specifically in the context of the Mexica (Aztec), Maya, Moche, and Ica societies. The artistic revivals discussed in this work include the media of freestanding sculpture, painted ceramic, murals, and bas-relief frieze. Spanning across time and space in Latin America, these case-studies will demonstrate that the analysis of artistic revivals in the ancient Americas must be based on Indigenous ontologies and different cultural notions of time, which are often non-linear. For example, the study of revivals in Mesoamerica link revivalism to specific cyclical worldviews related to cosmic beginnings. In the case of the Andean region, I will argue that revivals materialize circulatory views of time and space whereby calling on the past can result in the realization of a desired future. The case-studies presented will compare how peoples of the ancient Americas viewed and interacted with their own (or other) ancestral art through the study of artistic revival as well as the topics of "antique" collecting, spolia, and heirlooms. The topic of how Indigenous peoples of the past perceived and interacted with ancestral art is an underdeveloped area of research in the Latin American region. As such, this work will yield valuable insights into the dynamics of artistic revivals, social memory, and Indigenous ontologies in the ancient Americas.

Objects, Ritual, and Personhood in Ancient Ritual Worlds

Chairs: **Lindsey Mazurek**, Indiana University Department of Art History; **Patricia Eunji Kim**, New York University Gallatin School of Individualized Study

What roles did visual and material cultures play in facilitating ritualizing actions and extending personhood in ancient worlds? This session seeks to understand how objects enabled and enacted ritual, religious, and divine experiences within sacred spaces from different cultural contexts in ancient worlds. Over the past two decades, scholars like Alfred Gell, Donna Haraway, and Catherine Bell have turned towards non-human objects and their agency, prioritizing questions of materiality over form. More recently in 2018, Milette Gaifman, Verity Platt, and Michael Squire co-edited a special issue of Art History, expansively examining the embodied object in ancient Greek and Roman contexts and rethinking the boundaries between "bodies" and "objects." Similarly, scholars (e.g. Jörg Rüpke) have started to consider the implications of object-oriented approaches on studies of ancient religious texts, considering material agency to better understand the phenomenological world of religion. Building on these robust conversations, this panel welcomes global perspectives that examine the role of objects in extending personhood within sacred spaces. Case studies would ideally examine objects across a variety of materials and media; engage with the various temporalities of objects; and consider multiple kinds of engagements that ancient peoples could have with objects, from making and tinkering, to (be)holding and dedicating. By foregrounding the ritualizing work that material and visual culture could do, the panel also invites contributions that analyze the stakes of such methodological frameworks on our current understandings of ritual and its relationship with matter, individual and/or collective identity formation, and sacred encounters in ancient worlds.

Athenian "Women's Vases" as Ritual Agents and Memory Objects

Sheramy Bundrick, University of South Florida

Athenian vases of the fifth century BCE have often been mined as informational sources for religious practice. Wedding scenes on loutrophoroi (containers for nuptial baths), for example, or funerary scenes on lekythoi (pitchers for liquid offerings) are noteworthy for their portrayal of women's ritual activities, on vases women would have used. While women can be discussed merely as viewers and subjects of iconography, however, I foreground their agency as consumers—acquiring, filling, carrying, emptying, and engaging haptically and kinetically with vessels as containers. This approach emphasizes the blurred lines between "public" and "private" religion; the critical roles women played in a household's seminal moments; and the complexities of visual imagery beyond documentary intent. This approach also privileges the agency of the vases themselves as participants in and witnesses to ritual actions. Processed through city streets and dedicated at shrines, loutrophoroi helped legitimize marriages when written

documentation did not exist. Left at tombs, lekythoi attested proper performance of funerary rites, a sacred and legal responsibility. Their audience comprised both the living local community and the unseen: the gods, and in the case of lekythoi, the deceased. Intertwined with their status as ritual agents was the ability of vases to serve as memory objects: to embody past, present, and future through their mobility and materiality, including their decoration. This function, I argue, highlights women as keepers of family memory as well as practitioners of family ritual.

The Power of Clay: Communication, World-Building, and the Materiality of Religion in Hellenistic Babylonian Seal Impressions and Figurines

Stephanie Langin-Hooper, Southern Methodist University

The visual arts of Hellenistic Babylonia and the Hellenistic period provide evidence of considerable cultural and religious interaction. This is typically studied through analysis of style and motif, rather than materiality. In contrast, this paper explores how the use of clay as a material impacted the discursive potential, visual diversity, and religious meanings of miniature artworks, particularly seal impressions and terracotta figurines, from the Hellenistic period in Babylonia (southern Iraq, c. 330 BCE – 200 CE). Although clay had been an important substance throughout Mesopotamian history, this paper will argue that the communicative and creative possibilities of clay were heightened during the Hellenistic period due to the introduction of alternative technologies and multiple choices for visual representation. The accentuation of clay as a material opened new potentials for social world-building and identity construction. Seals owned by Greek people, and bearing Greek motifs, pressed into the clay of a cuneiform tablet extended Greek personhood and cultural background into Babylonian space, but in a manner legible and subordinated to Babylonian values and priorities. The use of clay figurines was a rare overlap in cultural practice – this clay welcomed both Greeks and Babylonians into the mutual shaping of social identity, in contrast to how the architectural clay of Babylonian ziggurats and temples reinforced the primacy of local traditions in official cult practice. Overall, this paper will argue that clay in Hellenistic Babylonia was not just a medium for meaning-transmission, but a mode of communication and religious practice in and of itself.

Votive Objects in Water Sanctuaries of Ancient Gaul

Gretel Rodríguez, Brown University

Haptic contact was one of the ways in which ancient peoples absorbed the powers of objects they considered sacred. In the ancient Mediterranean world, healing rituals often involved touching, sleeping with, and wearing artifacts that had been in contact with divine images or spaces, as a means to extend their sacredness. Worshippers flooded temples with votive offerings in the form of body parts in exchange for good health and prosperity. This paper examines the ritual agency of objects looking at the water sanctuary at Nîmes in modern Provence, a garden complex known today as Les Jardins de la Fontaine. Originally an indigenous sanctuary dedicated to the local water deity,

Nemausus, this ritual space was monumentalized and consecrated to the cult of the emperor after the Roman conquest, sometime in the late first century BCE. Considering the architecture of the site and the corpus of votive offerings found there, I argue that haptic engagements with the water—and everything it touched as it circulated throughout the space—were essential shapers of the religious experience worshippers sought when visiting the sanctuary.

The Ritual Ecology of Metaponto: Pantanello, Tomb 126
Savannah Marquardt, Yale University

In the late fifth century BCE, a child was buried just outside the Greek colonial polis of Metaponto in southern Italy (Pantanello, Tomb 126). Accompanying the child was a collection of grave goods: ceramic vases, a bronze mirror, and two surprising terracottas: a female bust and a pair of feet. Scorch marks on the grave goods suggest that the grave's entire contents were burned in situ. Tomb 126 is unique – at Metaponto and when considered alongside inland native Italic sites and burials throughout the greater Greek world. Recent scholarship on anatomical votives and female busts found at South Italian sanctuaries raise questions about how terracotta can extend the human body beyond the limits of its flesh (Draycott and Graham 2017; Croissant 2009; 2017; Huysecom-Haxhi and Muller 2015). But though both scholarly conversations provide clues, neither explains why these votives would be included in a grave. So what happened here? How did these terracottas facilitate proper care for the dead, and what can they tell us about objects' ritual efficacy in colonial Southern Italy? This paper argues that the supposition that certain ritual cultivation facilitated latent capacities of particular objects to act on the world around them (in ways more contingent than a blanket notion of "agency") allowed the culturally heterogeneous community living in Metaponto to adapt familiar objects to new functions. Drawing on archaeological records, ecocritical theory, and contemporary theoretical physics, this paper argues that the unique deposition of Tomb 126 reveals a "natural law" of funerary ritual ecology.

Office Hours: Open Discussion Between Students and Professors

Chair: Nicole Marcel

Discussant: Matthew E. Kolodziej; **Elyse Longair**, Chair, Services to Artists Committee, CAA; **Theresa Avila**, California State University Channel Islands

Join us for a wide-ranging discussion between students, early-stage professors, and senior professors. Potential topics include practical advice, what we wish we knew before entering the field, essential tools for success, and the mentor/mentee relationship. There will also be an open forum for audience questions and dialogue. All are welcome to attend.

Open Session for Emerging Scholars
ASSOCIATION FOR LATIN AMERICAN ART

Chairs: Gabriela Germana, Independent Scholar; **Savannah Esquivel**, University of California Riverside

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. The panel focuses on the regions, periods, and themes related to the Latin American and Latinx experience, including pre-Hispanic/Ancient American art, colonial/viceregal art, the art of the long nineteenth century, modern art, and contemporary art, in a variety of forms and expressive manifestations from what is today Latin America, the Caribbean, and the U.S. Collectively, the panel's papers showcase the contributions of underrepresented genders, ethnic groups, and social classes.

Plazas Beneath Patios: Suchilquitongo's Tomb 5 as Monte Alban's Main Plaza
Katherine Schumann, University of Texas at Austin

In the Classic period (200-800 CE) Valley of Oaxaca, Mexico, Zapotec nobles constructed lavish, multigenerational tombs beneath their palaces as legitimizing statements of their connection to the divine. In 750 CE, Suchilquitongo's Tomb 5 emerged as a testament to this tradition of subterranean artistry. The tomb is unique for its vibrant murals, where figures process, sing, play music, and square off for the Mesoamerican ballgame in a choreographed celebration of the sacred dead. Intriguingly, the tomb's floorplan mimics that of the main plaza in the city of Monte Albán, a center teetering on the brink of collapse. Organized as the symbolic center of creation, this plaza had served for 1,300 years as the administrative hub of ruling authority in the Valley. Suchilquitongo's Tomb 5 murals portray Monte Albán's Main Plaza at the peak of its ceremonial glory but also, by design, challenged the centralized authority of Monte Albán by appropriating a particular vision of that city, its inhabitants, and its traditions. I explore the tensions in this artistic program, in which Suchilquitongo elites re-envisioned a centuries old Mesoamerican mural tradition and utilized it to communicate an urban ideal, yet nevertheless situated it within a domestic family crypt. The murals invite consideration of messaging, audience, visibility, and secrecy. They also, I argue, provide insight into the ways in which elites in this period conceptualized—and crafted a representation of—the idea of a city, and utilized it to express messages of social and political authority.

Ceramics from "the other coast": An Intercolonial Case Study of Blue-and-White Talavera de Puebla
Kristin V Enright, University of Colorado Boulder

This paper examines how blue-and-white seventeenth-century Talavera de Puebla ceramics traveled west- and south from colonial Mexico's 'second city' to the distant Viceroyalty of Peru. Though trade between the Viceroyalty of

Peru and New Spain was outlawed by the Crown for most of the seventeenth century, Talavera de Puebla was present as contraband in interviceregal shipments. After departing "la otra costa," as South American merchants and sailors referred to Pacific Mexican and Central American ports, the ceramics acquired new, shifting meanings as they journeyed through the diverse communities, landscapes and climatological conditions of coastal and interior Central and South America. This case study of the contraband trade of the Puebla ceramics combines visual and material analysis of museum objects and excavated pottery fragments from along this route with examination of notarial and court documentary sources. These documents detail the diverse business ventures of Puebla potters, their reliance on African slave labor, maritime ceramic shipments, and the roles of rural communities in transportation to reconstruct how Puebla loza was enmeshed in a complex Pacific, interviceregal network that was shaped by and gave shape to global imperial policies and practices. In this way, it sheds light on an underexamined Pacific trade route that diverges from the typical East-West axis considered in most studies of this colonial Mexican craft.

"Land Divided, World United:" The Panama Canal, Transpacific Migration, and the Photographs of Carlos Endara

Maria Beatriz H. Carrion, The Graduate Center, CUNY

Ecuadorian artist Carlos Endara (1865-1954) arrived in Panama City in 1886 to work for the French company in charge of the construction of the Panama Canal. Within twenty years, he had become the country's most influential photographer. Trained in Quito, Paris, and Rochester, Endara depicted Panamanian elites and average citizens, as well as immigrants from Jamaica, China, and the U.S., who, like him, had relocated to work on the canal. His production differs from most Latin American studio portraits: Rather than create popular or anthropological types, he depicted the country's diversity through a dignified approach. Regardless of their national origin, socio-economic status, or racial identity, his sitters appear respectable and empowered before his lens. This approach greatly contrasted with the lived reality of migrant workers, who endured a system of racial segregation while working on the canal. For example, remuneration was differentiated according to one's ethnicity, as was access to living facilities and education. This presentation examines Endara's depictions as a parallel archive that captures not the ways in which the canal as an institution shaped the lives of workers, but, rather, the ways in which workers fashioned their membership to Panama despite institutional structures. In applying Ariella Azoulay's ideas on photography and citizenship to the Latin American context, I argue that Endara's studio portraits embody the medium's potential to create alternative ways of belonging that challenge prevailing socio-economic and racial hierarchies.

Watery Bodies: Harmonia Rosales and the Syncretic Deity

Emma Oslé, Rutgers University-New Brunswick

Afro-Cuban artist Harmonia Rosales (b. 1984) creates masterful works that reimagine key syncretic deities of the Lucumí (also known as Santería) religion, such as Yemaya and Oshún. While Oshún occupies the sweet waters of herbs and birth, and Yemaya occupies the salty waters of the sea, these powerful figures are intrinsically connected, fluctuating through and across space and time to tend to the whole of the watery world. Through the concepts of water and fluidity, this paper presents an interpretation of Rosales' imagery that is grounded in the ecological and the concept of "in-betweenness". It reflects on primary theories such as Neimanis' hydrofeminism and Brathwaite's tidalectics, bridging them to employ a narrative that centers these figures as ecological sites, particularly relevant within Caribbean island and diasporic space. Bringing an ecological approach through the element of water to Rosales's imagery draws attention to the fluid nature of these syncretic figures, highlighting their status as supreme border crossers who walk between worlds so rigorously that they transcend time, bridging disparate locations and cultures together. By arguing that these artworks employ water as a formative construct, we stand to gain an understanding of Afro-Caribbean diasporic space through the eyes of the artist, a space that is understood as multi-faceted and dichotomous, liminal and borderless at once.

Operational Visibility: Trans and Queer Digital Hybrid Art Practices

***Chairs:* Chelsea Thompto**, Virginia Tech; **Anna Campbell**, UW-Madison

In the hybrid ecosystem we navigate as queer and trans cyborgs, drawing on the work of Susan Stryker, Shu Lea Cheang, Mackenzie Wark, micha cárdenas, Paul Preciado, Urvashi Vaid, and others, we ask: How do queer and trans perspectives and embodiment manifest in the generation of digital/physical hybrid art practices? What convergences exist between the emergence of digital ubiquity and queer culture post Stonewall? How do vectors of visibility operate to platform trans and queer people, while at the same time presenting new dangers? How do vectors of invisibility provide cover even as they reintroduce the constrictions of the closet? LGBTQ communities often use punk / hacker / DIY / DIT approaches to produce community-specific media from the physical (chapbooks, newspapers, zines, and magazines) to the digital (forums, chatrooms, and websites). Operational Visibility draws on these traditions to explore digital/physical hybrid art practices driven by trans and queer approaches, theories, and people. We seek to assemble a panel of practitioners, theorists, and historians whose work addresses mechanical, analog, and IRL interfaces with digital technologies and environments. We are excited to focus on: work born out of our increasingly marbled experience of the virtual in everyday; investigations of the digital not as display conduit but as logic itself; intersectional interventions by BIPOC artists and theorists and their accomplices; the (re)consideration of influential early digital art works; and processes and workflows that loop between/through the digital and physical.

Creeping into myself: textile and digital mediums as trans orientation

S Godfrey, University of Exeter

My practice-based research uses sloppy craft techniques, smocking and pleating tools, and abject materials to re-imagine transgender orientations outside of institutional parameters and language. As an interdisciplinary researcher, I use different making methods and public presentations of the work as 'mundane strategies' with the aim of developing the idea of creeping as a trans creative research methodology. The etymological connection between the word 'smock' and 'creep' forms the basis of my inquiry, and my research examines how folding, using craft and digital materials, can re-imagine the relationship between trans visual art, and the wider textile and trans studies fields. Through creating immersive digital underwater environments and textile installations that one must 'creep into' and find ways to move through, the work resists the categorisation of trans artists within visual arts studies and offers the possibility to 'creep' across taxonomies that cannot contain us. The audience is invited to move and adapt their bodies to the space in order to interact with it, and this intentionally places focus on tactile interaction as well as strange and new bodily interventions. In this presentation of my work, I aim to examine the relationship between the digital and physical elements of my work, focusing on its role and importance in the exhibition format and collaborative process with other trans and non-binary artists. This will be highlighted through two specific installations, 'love letters to watery others' (2023) and 'kelp reflection room ii' (2023 – currently in progress).

"Feminist and Queer Self-Portraiture"

Gigi Otalvaro

This presentation is an autotheoretical text concerning a central methodology in my current book project, Erotic Resistance: The Struggle for the Soul of San Francisco (UC Press, 2024). The book is an homage to the city and those who have grieved the loss of its unique character. Artists, writers, and activists alike have mourned and contributed to conversations about this loss, which I examine through the lens of eroticism. I have intentionally chosen to document erotic, and therefore deeply embodied performance cultures, because they have influenced the ethos of the city since the era of the Barbary Coast. I cull from the perspectives of dancers, artists, and activists who performed in strip clubs, burlesque theaters, and in the performance and visual art scenes. My primary focus is on women artists who were active in these milieux from the 1960s through the 1990s. In order to have a better sense of their perspectives and to prepare for my fieldwork, I employed practice-based research, in which I developed an exotic dancer persona. The first step in developing this persona was to visualize her by way of my self-portrait entitled Alchemy: Performing Myselves and the Everyday Practices of Subjectification/Objectification (2016), which is the primary subject of this presentation. I discuss this work through the lenses of feminist autotheory and the "artist as ethnographer." In my attempt to "frame myself within the frame" (Foster), my

intention with this work was to understand the implications and concerns regarding the intersection of ethics and artmaking.

When You've Never Seen a Lion: Halo Starling on Visually Representing the Intricacies of Queer and Trans Life

Halo Starling, USC School of Cinematic Arts, Department of Media Arts + Practice

It is no coincidence that the most recent crises faced by democracy and empire have been accompanied by a dramatic increase in queer and trans visibility in the visual arts. The continued success of major entertainers like Laverne Cox and RuPaul, and "art world" stars like Wu Tsang and Tourmaline, in troubling the gender binary—a source of so much pain and oppression—offers new ways of being precisely at a moment of global upheaval. As a person walking the slippage between binaries, I have often found that my work—evolving from drawing, painting, and sculpture to video, performance, and plays, and finally now to film and television—defies easy categorization. However, I also have a desire to be made legible, and to touch a larger public—especially of other queer and trans/non-binary individuals—with my work, which has led me to codify my art into increasingly mainstream forms. The challenge for myself and my peers is to preserve the queer wildness of our work—the intricacies of queer and trans life that are so unintelligible to the cisgender, heterosexual majority that often sets the boundaries of what is considered "mainstream"—while accessing the resources, and the recognition, necessary for such work. In this presentation, I will explain how these issues are tackled in my practice—particularly in my MFA thesis film, PONY—and the practices of my moving-image peers, in the process creating a New Trans Cinema.

Outside the Lecture Hall: Community Engagement in the Art History Curriculum

NORTHERN CALIFORNIA ART HISTORIANS

Chairs: **Mya B. Dosch**; **Rachel Miller**

Research shows that community-based service-learning projects improve student outcomes on assessments of critical thinking, communication, civic responsibility, and global understanding (Robinson and Prentice, 2010). In addition to clear benefits to student learning, such projects can help community arts organizations satisfy unmet needs and build relationships with young audiences. While the journal Art History Pedagogy & Practice offers a few excellent essays on community-engaged art history (Borland and Siddons, 2018; Kingsley 2019), most pedagogy conversations focus on the classroom and not the community. This panel will disseminate adaptable models for community-based art history projects. We ask: How do we build community-engaged art history projects? How do they support our existing learning outcomes? How do we ensure that community-based art history is done ethically?

WAM x University: Creating a Community-oriented Art History Podcast
Kristina F. Wilson, Clark University

Clark University has a curriculum requirement called a "Problems of Practice" course. In the Art History program, we designed a shell course that each professor could tailor to their interests, but that would be anchored around the idea of a research project done in collaboration with a local arts organization. The goal of the class is, on the one hand, to give students an opportunity to create art history knowledge that will have a public audience, and, on the other hand, for their research product to be helpful to the organization. Over three years that I have taught this course recently, I have partnered with the Worcester Art Museum; working with different members of the curatorial staff, we have guided students in the creation of a podcast called WAM x University that is intended to expand access to various parts of the collection. In Season 1, the students created episodes focusing on the Abstract Expressionist painting collection; in Season 2, students explored the postwar sculpture collection; for Season 3, the students are working on objects in the contemporary photography collection. During the course, students meet staff from the curatorial, education, and marketing departments in order to develop a deeper understanding of how the podcast product fulfills multiple needs for the institution. The course instills a sense of intellectual agency in students by giving them the opportunity to determine accessible content and responsible interpretations. I have learned and grown with the project over the past three years also.

Collaborative Ethnographies: using digital field notes to conduct community-based art historical research.
Emma Wingfield, University for the Arts London

Collaborative Ethnographies: using digital field notes to conduct community-based art historical research. This talk discusses how I designed and utilized a flipped classroom model using the digital platform Miro to foster students research-led community-based art and design projects. I used Miro to facilitate a "field day" for final year BA students working across art historical and design research disciplines. This field day allowed students to learn by doing by conducting individual research within community environments aimed at teaching them how to visualize and communicate their research processes. The students then curated a visual ethnography exhibition to showcase how community-based research can inform art history and design projects. This flipped classroom design developed and delivered more effective teaching methods rooted in Helen Beetham and Rhona Sharpe's (2020) notion of pedagogy as a dialogue between teaching and learning. Not only did the shared field help students visualize their research, but the collaborative nature of Miro's digital platform created an additional community space for students to learn from and be inspired by their peers' research. For the purposes of this talk, I understand learning as rhizomatic (Winn et al., 2020) and embrace collective learning (Wingfield 2023) as a way to work towards generating community engagement. Learning, both inside and outside the classroom is a continuous process that entails not only remembering what has been learned in the past, but also the ability to re-contextualize and push diverse fields into the future.

Sight-Sound-Touch: Accessibility in Visual Art Exhibition
Maggie Murphy, University of North Carolina at Greensboro and **Nicole F. Scalissi**, California State University, San Bernardino

This presentation will introduce a collaborative, multi-year public art project centered around disability and accessibility in Greensboro, North Carolina. Funded through a community-engagement grant, the project matched employees of the Industries of the Blind (IOB), a not-for-profit manufacturing company that employs people who are blind or low vision, with students from UNC Greensboro's College of Visual and Performing Arts, in order to produce original artworks that could be accessed by sight, sound, and touch. Our discussion will focus on our roles as faculty members working with students in art history to develop core disciplinary skills of visual analysis, clear writing, and effective verbal communication to serve the public through the related, but distinct, skill of Audio Description. The IOB Project demonstrates how methodological rigor across art history, reflective community-engaged scholarship, and disability studies can produce useful output that is meaningful to the communities who produce it and use it

"Two Berkeley Neighborhoods"
Margaretta Lovell, Univ Of California-Berkeley

This public humanities course involves research concerning two very different parts of Berkeley, California, both developed by Mason McDuffie Co. in 1906, one an historically Asian and African-American neighborhood in the flats, and one in the hills known for its architecturally notable structures, ecologically-oriented platting, and evidence of millennia of Native American habitation. The intent is to give students the skills and the opportunity to engage with primary sources on the one hand and with the community on the other, write original research, and help draft Historic Districts nominations for these two very different sites. Originally taught fall 2021 (and again in 2022 and 2023) this writing-intensive undergraduate seminar has resulted, to date, in two published student essays, 400 files on individual parcels, and the incorporation of 20 community volunteers (trained by one of the students as well as myself) as researchers. The team has created micro-histories of hundreds of properties based on primary sources, and interviews with current and former residents. Its first goal is to teach students (and some community members) literacy in "reading" streetscapes and understanding--in human, material, social, aesthetic, and financial terms—what we see, recognize, and value today, as well as what we can know about the past. The second goal is to introduce students to radically disparate kinds of writing, and third, to establish both neighborhoods as Historic Districts. The research is based on census data, building permits, historical maps, legal documents, sidewalk surveys, historical newspapers, oral histories as well as pertinent secondary sources.

A Night at the Art Museum and the Museum's Visit to Campus
Ernest Jolicoeur, Salve Regina University and
Anthony F. Mangieri

In the fall of 2022, an Art History professor and a Studio Art professor partnered with the Newport Art Museum (NAM) to co-teach an advanced community-engaged Art History course called Engaging Communities: New Experiences in Art History and Museums. Through the auspices of this partnership, the class curated an exhibition of select works from NAM's collection in the university's gallery, and students organized a College Night at NAM . Both of these community-engaged projects empowered a group of Art History students to explore new directions for interactivity in galleries and museums, and the possibilities for community outreach, and continued learning in public art spaces. The class of 28 students researched and mounted on campus the exhibition Character Appeal: Portraits from the Newport Art Museum, a show of seventeen artworks organized around the issues of likeness, identity, and personality. The students also organized, promoted, and hosted the first-ever College Night at the Newport Art Museum, which welcomed college students from across the state to the museum. As part of their coursework, students researched artworks and developed activities, games, and apps designed to expand the public's involvement with exhibitions and reimagine the larger community's experience of art. This community-engaged course engendered collaboration between students and museum professionals, working together to explore art collections and to develop a deep understanding of art spaces and the varied audiences they serve. Each student experienced firsthand the many problems and aspirations facing art institutions today and the power of art outside of the lecture hall.

Linking Campus to Community Through the Creation of Barn Quilts
Julia K. Dabbs

Connecting art history students with their community can be challenging in general, but perhaps especially so for first-year students in a rural location. In this presentation I will share my two experiences teaching an art history community-engaged learning course at the University of Minnesota, Morris in which we tackled this challenge. The primary project for the course was a barn quilt, which students created in small groups. Barn quilts are a popular form of public art in the Midwest, and feature symbolic quilt block designs painted on plywood, and which relate to their intended site. Although they are traditionally hung on barns, they actually can be installed on any structure, and are relatively easy and inexpensive to do. However, before any painting was done, the students learned about the field of art history, the cultural significance of quilts, and the community for which the quilts would be made. In the most recent iteration of the course (Fall 2023), barn quilts were made for three organizations in Morris that serve life-long learning functions: the history museum, the public library, and the center for developmentally-challenged adults. Through their work in the course, students achieve campus learning

outcomes such as being "community collaborators" through their interactions with these organizations, and career-ready scholars" through the skills they gain in visual literacy, critical thinking, research, proposal writing, presentation delivery, and team-building. This project is one that would be readily adaptable for other locations (including urban), and is immensely rewarding for all involved.

Asian Art History in the Elementary School Classroom
Alison J. Miller

In 2023, university students in Arts of Asia (introductory survey) taught stand-alone hands-on lessons to local elementary school students in Sewanee, Tennessee for the fifth consecutive year (absent fall 2020). By setting up a sustainable, annual relationship with the local public school, and creating an easily repeatable group speaking project within the art history classroom, this community engaged learning assignment has impacted over one hundred university students, primarily non-art history majors, while providing an even greater number of local elementary school students with both college-age role models and exposure to the lesser taught subjects of Japanese prints, Chinese bronzes, Indian miniature painting, and Chinese literati painting. This presentation will explain the logistics of the project, including the scaffolded group work leading up to the presentations and assessment strategies for both individual students as well as the project as a whole, with the intention of applicability and scalability on other campuses.

Palpably Present: Data Visualization, Art History, and the Tactility of Information

Chairs: **Katie Anania**, Society of Contemporary Art Historians; **Dorota Biczel**, Barnard College

Recently, the field of data studies has looked to "data physicalization" to mobilize an important truth: that the felt properties of information are as important as the seen. These emerging technologies that encode data through objects invite re-considerations of computational tools that have done this for centuries or even millennia, such as string-based recording devices like quipu. We might also attend to contemporary artistic practices that harness the haptic, generative qualities of tools and materials. This panel offers new methods to probe the seemingly irresolvable quandary at the center of contemporary data visualization: that data is the stuff of empirical proof—a method of condensing experience and time into numbers—and that its visualization is a deeply rhetorical mode of image-making in and of itself. The talks will proceed from the position that data has been made artificially visual, and that its connection to more embodied ways of knowing have in fact been available all along. They uncover the ways that data operates in relation to critical design studies, art practice, and art history; three fields that offer their own lively discourse on evidence and proof. Starting with art historian Johanna Drucker's assertion that every data visualization "model[s] interpretation", the papers call on feminist and Indigenous methods for finding our way back to tactile forms of data processing and more affective and complex ways of knowing. What possibilities arise when we think and feel our way through data's origins and its constitutive tools?

Moving Threads, Twisting Time: Tactile Knowledge Against Futurism
Dorota Biczel, Barnard College

Tactile matter and its physical manipulation have historically been and continue to be the foundational material and method for data gathering, processing, and interpretation. Melody Jue, for example, emphasizes the importance of hand-assembly in the generation of oceanographic models and gleaning of knowledge even if they ostensibly rely on such advanced technologies as remote sensing and satellite imagery (2021). One of the main thrusts of the emerging field of data physicalization (that is, making what is traditionally rendered on a two-dimensional display or page physical) is to improve analytical outcomes and, ultimately, influence decision-making and policy. However, colonial structures underlying decision-making and policy are rarely called into question. Neither is the assumption the two are motivated by rational, disinterested, knowledge-informed approaches. In comparison with the attempts at institutionalization of this emergent field, I examine the practices of three artists who summon what can be considered an anachronistic example of data physicalization —pre-Columbian quipus: Cecilia Vicuña (Chilean, b. 1948), Eduardo Villanes (Peruvian, b. 1967), and Paola Torres Núñez del Prado (Peruvian, lives in Sweden, b. 1979). The three artists mobilize plasticity, tactility, and kinetics inherent

to quipus in emphatically unruly ways to act upon viewers through affect. By invoking living Indigenous cultures and their peoples' histories, these artists' goal, I argue, is to change the relation to other (human and other-than-human) beings and to reconceptualize the notion of time; and thus, to upturn the structures of belief that undergird both decision-making and entangled with it ideas of "improvement" and "progress."

Materializing the Entanglements that Haunt Data Visualizations
Jessica L. Santone, California State University East Bay

At the 2023 Conference on Biological Stoichiometry, artist Vaughn Bell (in collaboration with myself and biologist Hal Halvorson) devised a participatory workshop, Visualizing in the Messyverse, where researchers were prompted to play with pipettes of blue and yellow watercolor to tell new stories about their research. The project focused on challenging the way that normative scientific visualization strategies isolate and "tidy" data from the messy spaces of their collection. This paper considers a set of recent artworks that similarly intervene on potentially disembodied abstractions of data through rendering information in tactile and intimate material forms. The artists' experiments with touch and scale operate at a juncture between data collection and data visualization that call into question hegemonic ways of seeing the organisms, substances, and computational patterns of scientific investigation. Projects like Terry James Conrad's Psammochthonica anoxiki (2019) and Brooke Singer's Site Profile Flags (2018-ongoing), which derive dyes from foraminifera testing and soil sampling respectively, ask viewers to engage more directly with microscopic organisms and their colorful ecosystems. And artworks like Sarah Rosalena Brady's Above Below (2020) and Stacy Levy's Collected Watershed (2020) interrogate approaches to mapping, of Martian topography and the Chesapeake Bay watershed respectively, with materials that invite more intimate ways of looking at and connecting to vast terrain. All of these projects, I argue, encourage broader "arts of noticing" and aim to generate more complete stories of complex ecological situations (Tsing 2015).

This Visualization Called My Back: Mediating Information Across the Spectrum in the 1980s
Katie Anania, Society of Contemporary Art Historians

Two parallel but related breakthroughs in publishing occurred in the spring of 1983. In one, Gloria Anzaldúa, an unemployed writer and teacher living in the Bronx, and Cherrie Moraga, a former waitress with a degree in feminist writing, re-issued their jointly edited anthology of essays, This Bridge Called My Back: Writings by Radical Women of Color, with the Kitchen Table Press. This new press, which Moraga herself had co-founded two years earlier in response to the dearth of publishing opportunities for women of color writers, allowed them to completely redesign this second edition so that it included illustrations and visualizations. Meanwhile, in Cheshire, Connecticut, a young adjunct professor of statistics at Princeton University was bridging a gap of his own, one similarly related to vision and

visualization. His illustrated book The Visual Display of Quantitative Information had been delayed—not because of a lack of representation for his writerly voice, but because he could not find a publisher who could include his wide variety of tables, charts, and illustrated data visualizations dating from the 11th century to the present. Tufte took out a loan to produce it in his garage, and his own field-changing book was the result, one that gave him "fresh new eyes for the intellectual and aesthetic joy of visual evidence, visual reasoning, and visual understanding." This paper examines these concurrent shifts in publishing as constituting a radical, emergent moment for creative visualizations: one that imagined anew the printing apparatus as a tactile partner for contemporary data.

Distorted Landscapes: The Bleeding Colors of Matthew Brandt's Chromogenic Prints
Cooper Stiglitz

Matthew Brandt's chromogenic prints in his Lakes and Reservoirs (2011-2014) series provide direct representations of natural landscapes in addition to visualizations of the water chemistry of the specific sites where the photographs were taken. Brandt's process of taking water samples from the locations where he shoots allows for the prints to be developed in the very water that they are visually representing. However the unique development process employed by Brandt results in the individually colored emulsion layers to separate and bleed. The final distorted landscape challenges traditions of romantic or sublime landscape depictions while also engaging alternative modes of data visualization. Due to the unique chemistry of every water sample, each location's prints are distorted in different ways. Though not statistically produced, Brandt's photographs give a greater agency to the chemicals of the water and the colors of the c-print's emulsion layers in how they interact in the development of the print. Simultaneously disorienting yet quietly representational, Lakes and Reservoirs uses color to make visible the ecological data that is hidden by traditional landscape photography.

Peer Review Futures

PUBLICATIONS COMMITTEE

Chair: Alpesh Patel, Tyler School of Art, Temple University

By its nature, peer reviewing does not carry the same weight as (ironically) the reviewed text. How can we counter a culture of invisible or unacknowledged labor within the peer review process? How might peer reviewing be (better) recognized? What can we glean/model from other fields (i.e., investigative journalism, curatorial) that center, make visible, and value the collective team ("the many hands") in the work? Can we reimage how peer review counts in promotion (shifting it from service to research)? Editors and Board members of CAA journals will discuss these questions and some ideas they are piloting. We welcome others to share their thoughts on the future of peer review.

Roundtable Participant #1
Eddie Anthony Chambers
Roundtable Participant #1

Roundtable Participant #2
Grace Ali, Florida State University
Roundtable participant #2

Roundtable Participant #3
January Parkos Arnall, Lucas Museum of Narrative Art
Roundtable participant #3

Roundtable Participant #4
Nicole Archer, Montclair State University
Roundtable Participant

Photography and Africa: Primary Sources

Chairs: Antawan Byrd, Northwestern University; **Phil Taylor**, George Eastman Museum; **Leslie Wilson**, The Art Institute of Chicago

Since the emergence of "African Photography" as a subfield of art history in the early 1990s, critics and scholars have increasingly sought to respond to and account for how photographic images interfaced with other technologies of reproduction and circulation. Advertisements, album covers, billboards, books, calendars, ID cards, newspapers, oral testimony, passports, popular magazines, postcards, posters, pulp fiction, textiles, and the surfaces of domestic interiors, bureaucratic offices, and outdoor spaces, have all constituted sources for analyzing the aesthetics, display, and movement of historical photographic images (whether "vintage" or "modern") in and of Africa. When considered alongside the profusion of contemporary art practices that employ the photographic broadly conceived, it becomes clear that the practice of photography in Africa has and continues to exert enormous pressure on any effort to adhere to "proper" interpretive protocols or research methodologies rooted in the conventions of Western art history and/or anthropology. This panel aims to address and map how scholars of African photography engage primary sources to better understand the medium, including photographic objects that can be construed as unconventional, i.e., that exceed traditional market and museological demand for unique or editioned prints. Key questions include: How do these sources compel different accounts of African photography? How does this engagement shift our understanding of the very concept of "medium" in African contexts?

Who is Mr. Drum?: On Authorship and Collective Image-making in Apartheid South Africa
Imani Roach

Histories of photography in Africa typically highlight the networks of authorial control within which images were produced and circulated. Drawing upon existing archival materials and collected oral histories, this paper addresses the problematics of authorship relative to the popular Johannesburg-based monthly, Drum magazine, during its

heyday, the 1950s. Published and partially edited by European expatriates, Drum nonetheless became one of South Africa's foundational platforms for Black photojournalists working under apartheid. I will attempt to read key images from the landmark publication against the complexities of collective work and the presumptive racial hierarchies at play within the Drum offices themselves.

Mapping Photography's Centrifugal Relations: The Senegalese Practice of the Xoymet
Giulia Paoletti, University of Virginia

This talk focuses on the "xoymet," the Senegalese practice of curating photo-walls in a woman's room in vogue at least since the 1940s in the city of Saint Louis. The xoymet has seldomly been photographed and little researched, and yet, as an archival form, intermedial practice and optical experience, it has the potential to reorient and reorganize how the photographic is theorized and historicized moving beyond Western paradigms. To prepare the xoymet, photographs were borrowed from neighbors and friends. A specialist would assemble this temporary installation, with each photograph hung in a specific position, and placed in relation to those around it. The final work included a variety of media including framed photographs, remediated images, textiles, glasswork and incense. Oral and music performances would happen as part of the xoymet. The term itself offers more clues, indicating a quick, revealing action that entices the viewer, as in the case of sabardancing. In short, the xoymet offers a cartography of the histories of photography and a way to look at them, in a manner which discloses, rather than encloses, photography's relations. With its centrifugal inclination, instability, and openness, such provisional practice differs greatly, for instance, from the atlas of images that Aby Warburg or André Malraux wanted to fix and compile. While the xoymet is no longer practiced, it continues to live, decades later, in the work of contemporary artists such as Ibrahima Thiam and Serigne Ndiaye, as a device and a way of seeing, which continues to renegotiate the visible.

Spazio Disponibile
Dawit Petros, School of the Art Institute of Chicago

Spazio Disponibile examines the links between colonization, migrations and modernism. The term – Italian for 'Available Space' – scrutinizes historical gaps in European memory, particularly that of modern Italy. Alluding to vacant advertising sections that appeared in Rivista Coloniale, a widely circulated early 20th century magazine and organ of the Italian colonial project, the title is also a reference to the colonial gaze that viewed the lands of Africa as 'available' space to occupy and exploit. The project reflects ongoing research into the complex layers of colonial and postcolonial histories connecting East Africa, Europe and North America. Composed of a multimedia installation of serigraphs, photographs, sculptural works, a film and soundscape, the works highlight the ties between the contemporary resurgence of nationalism and a displaced colonial past.

Photography in the Age of Artificial Intelligence
THE PHOTOGRAPHY NETWORK

Chair: **Sarah M. Miller**

Whither "photography" in the age of Artificial Intelligence (AI)? The medium has experienced many identity crises since the 1830s, but the current one may be its most urgent. Increasingly, AI can produce images that convincingly mimic the look of photographs and trade on photographic credibility—inducing fears of deepfake deceptions, challenging notions of photographic labor and artistry, provoking accusations of copyright and privacy violation in the training sets used for machine learning, and opening both exciting and troubling frontiers in human-technology collaboration. But most existentially, AI throws open the question: what is (now) a photograph? This session invites scholars and artists to contemplate the status and identity of photography as we enter the era of ubiquitous artificial intelligence. How should we understand AI-generated images that look like, and are received as, camera-made photographs? Ought we to police a boundary between photography and AI, or revise photography's ontology to encompass AI? Which methodological tools, philosophical debates, or case studies from the history of photography can aid us in navigating this new landscape? Is our field missing historical accounts that would aid analysis—for example, of the digital turn that made AI possible? What concepts might we draw from contemporary art, media studies, and other fields to theorize the desires, possibilities, and dangers attending photographic AI? How do AI algorithms reinscribe—or subvert—cultural biases already established by, or in, photographs? What forms might a critical artistic/photographic practice take now, vis-a-vis AI's social, ethical, and artistic implications?

AI's Lens and Photographic Indexicality
Josh Azzarella, Indiana University Southeast

In an evolving context, the introduction of Artificial Intelligence in image making necessitates a reevaluation of the indexical nature of photographs. My current photographic project, Untitled #310, focuses on indexicality and the boundary between the signifier and signified. The project consists of a weatherproof housing containing a camera sensor, lens, microphone, and a single-board computer. The computer continuously monitors its environment, running an AI audio model trained to detect the acoustic signature of a gunshot. When this signature is identified, the computer triggers the camera to immediately capture an image of the sky above it. The device also converts the related audio into a visual waveform and identifies the three primary detected audio classes with their confidence levels. While the images produced don't depict the gunshot event itself, they function as an index for it. This artwork, and works by other artists which use AI to produce photographs, examine the shift from traditional indices to AI-generated representations, questioning the established, yet wavering, parameters of photographic authenticity. For this session, I will present insights from my work at the

intersection of AI and photographic theory. My intention is to contribute to the discourse by introducing a contemporary application of indexicality in the age of artificial intelligence.

RealSense and Discorrelated Bodies
Ekalan Hou

Tracing a history of real-time shooting algorithms that automatically alter the photograph as it is being taken on mobile devices—from Microsoft Kinect and Intel RealSense to Apple Deep Fusion (which does not merely average frames from before and after the moment of shooting, but employs a neural engine that chooses the "best parts" of each photo and merges them together)—I speak to how, in the past decade, mobile photography generates images that are always already an average of what is seen through the viewfinder, crowdsourced social media data (what photos receive the most likes, views, and the highest "interesting ranking" on Flickr), and metadata such as GPS and timestamp. Computational vision anticipates, predicts, pre-visualizes, and pre-formats our vision at speeds and scales that are immune to our perception. Apple executive Phil Schiller frames computation's imbrication with and automation of photography as an inevitability, stating: "increasingly, what makes incredible photos possible aren't just the sensor and the lens but the chip and the software that runs on it," but I hope to question the terms upon which photos' "incredibility" is measured. If credulity is associated with the spectator's sense of non-mediation and computation's operation is one of "soothing us with illusions of immersive presence, interactive power, and expanded bodily and cognitive autonomy," in the words of Shane Denson, perhaps the AI-composited, smart-HDR-determined "incredible" photographs betray their intermediation—activating discorrelative potentials that help people resist total capture.

The Work of Art in the Age of Computational Creativity
Rashed Haq

Since 2016, I have combined my experience as a software engineer specializing in artificial intelligence with my photography-based artistic practice. In this essay, I take a praxeological approach to consider the affordances of computational creativity available through custom machine learning algorithms and generative AI applications, with a particular focus on those images that look like photographs. I situate the discussion within the context of my photographic artistic practice to create a better understanding through comparative analysis: affordances that are new to generative AI, affordances that are the same as for photography and affordances of photography that are not available to generative AI. I discuss the implications of these affordances on artistic practice, intent, authorship and the notion of creativity, focusing on those affordances that I believe are particularly novel.

Photojournalism and the Ontology of the Digital Photograph
Helen Lewandowski, The Courtauld Institute of Art

In April 2023, photographer Michael Christopher Brown unveiled his controversial new AI-generated project 90 Miles. This was not Brown's first industry provocation. In 2013, his successful nominee application portfolio for Magnum Photos consisted solely of iPhone images, a first for the agency, and which passed by only one vote. Brown's 90 Miles project went much further: eschewing camerawork entirely, it consisted of curated 'A.I. reportage' fuelled by the program Midjourney. Responding to Brown's prompts, the program produced photograph-like images, which draw upon many common tropes in photojournalism to provide, at first glance, realistic photographs of Cuban life and exodus. In the last two decades, there has been fierce debate by practitioners and critics on the extent to which digital images can or should be considered 'photographs'. In this paper, I consider these debates through the creation and reception of Brown's work as well as through wider scandals surrounding digital manipulation in photojournalism. Echoing John Tagg, David Campbell has framed digital photography itself as a computational process 'in which there is no original image' and questions the relevancy of comparisons with the late-twentieth-century dark room. The industry's reluctant integration of digital image-making with its analogue and humanist antecedent is further entrenched by such AI-generated 'photographs'.

Place-based Positionality and the Public Sphere
COMMITTEE ON DIVERSITY PRACTICES

Chairs: **Cory Pillen**, Fort Lewis College; **Megan Alvarado-Saggese**

Discussant: **Yang Wang**, University of Colorado at Denver

As individuals, we occupy multiple identities that are contextually situated and dynamic, being continuously amended and reproduced. These positionalities influence our personal and professional lives. They are also political points of departure. The environments we live and work in are important and often understudied components of this positionality, joining race, class, gender, and other aspects of identity to affect what we and others see, hear, know, and document. Building on the scholarship of writers such as Linda Martín Alcoff, Paula M. L. Moya, Satya P. Mohanty, Michael Hames-García, and Marisa Elena Duarte, this panel explores the ways that current debates on identity politics intersect with the public sphere, impacting the ways we teach, research, and create. In the midst of revived debates on academic freedom, the time is ripe for a reevaluation of this critical standpoint. This panel invites papers that explore the place-based positionality of the researcher or the researched as a foundational component of historical interpretation, artistic practice, theoretical inquiry, and/or pedagogy that promotes diversity and inclusion.

Considering practicality and potentiality within a place-based MFA program
Kara Smith, University of Nevada, Reno

The MFA-Interdisciplinary Arts program was founded seven years ago by artists working in the Tahoe Basin at Sierra

Nevada College (the program is now part of University of Nevada, Reno). It was and still is underpinned by a theory of "embodied place." Courses are taught with an emphasis on embracing and challenging the experiential, site-specific, and place-located. Being a low-residency program, students in the program are situated in mostly non-urban locations from across the United States. Engaging with one's own community developed as a core tenet of the program. But what does curriculum look like that encourages community engagement in an interdisciplinary context? Pulling from recent syllabi and core courses within the MFA-IA program, a model begins to emerge that culls from contemporary theory, practice, and pedagogy with an increased emphasis on the ethics of care and social justice. However, questions still need to be explored: how can equity and inclusion be built into such a program? What potentiality does place-based or community-engaged curriculum hold for producing compassionate resilient artists, and thus citizens? Further, what role does "rigor"—which distinguishes academic art programs across the country—hold in this space? This case study will both offer solutions and explorations to understand how one institutional space—that of a degree program—can be a lens onto a broader contexts and questions around what place-based means in relationship to artistic practice.

Reviving Female Power to Challenge Patriarchy
Marjan Khatibi, San Jose State University

Female power in ancient Persian mythology, embodied by figures like Anahita, symbolizes Mother Nature, the protector of Earth and humanity. This research explores how these historical, mystical, and supernatural representations can be pivotal in reviving women's essential positions in modern society. Anahita, often revered as the Mother of Gods in ancient Persian culture embodies fertility, purity, creation, and affection. As a woman in Iran, I have experienced the limitations imposed by patriarchal norms, including the legal and cultural restrictions that treat women as their fathers' property and enforce a mandatory "hijab" dress code. Legendary stories of goddesses associated with fertility, motherhood, and purity have given me the strength to confront these oppressive conditions. This research project draws a compelling parallel between these mythological female role models and contemporary feminist values, offering a critical examination of the patriarchal constraints faced by Iranian women daily. This project uses cutting-edge VR technology to produce an interactive social fiction visual narrative in a virtual environment. Composing these technologies with the stories of powerful female characters from Persian mythology offers a powerful critique of the prevailing patriarchal conditions in modern Iran. VR serves as a tool to empower participants, enabling them to explore an imagined world that transcends the limitations of reality. It reiterates the significance of reviving female power to challenge patriarchy and inspire societal transformation.

I was(n/t) there. Is it enough? Is it legitimate?
Georgia Traganou, Design Studies Forum

Over the past fifteen years, I have been working on the role of space, materiality and embodiment in prefigurative social movements in a variety of historical and geographical settings. The presentation will focus on my efforts as a white, New York-based, female academic of hyphenated identity to articulate my positionality in relation to my research. I will interrogate the legitimacy of my research, especially in places I don't come from, on movements I wasn't a member of, and on struggles I didn't participate in. Do I have the right to write about them? How does this compare with my academic credibility when writing about places I come from and about processes I witnessed or took part in? In the CAA session, I will perform readings of and reflect on my positionality writings concerning my studies of social movements and autonomous spaces such as Occupy Wall Street in New York, Standing Rock in North Dakota, Greenham Common in the UK, Christiania Freetown in Copenhagen and Free Autonomous Theater Embros in Athens, considering also the responses and reactions to my work by fellow academics and conspirators in various settings. These writings combine autotheoretical approaches with creative forms, such as memoir and poetry. I will attempt to complicate the above questions while also asserting that the academic and political spaces I hold affinity with are porous and inclusive.

Empowering Design Education: From Controlled Structures to Horizontal Methodology
Shaza Jendi, Harvard Graduate school of Education

This illuminating panel convenes a Middle Eastern design educator to trace an impactful transformation in pedagogical methodologies. She charts a trajectory from the confined "Controlled Structured Design" of her early education to the liberation of the "Horizontal Approach" that shaped her graduate work and teaching philosophies. Controlled structured design is an expert-driven methodology with predefined themes limiting community input. Conversely, the horizontal approach is a participatory methodology where communities directly provide input and decide their representation. Constrained by social and cultural limitations, her undergraduate classrooms enforced predefined themes and restricted creative freedom, disconnecting design from real-world relevance. However, pursuing her MFA in the United States marked a paradigm shift, as she embraced community engagement and co-creative "Horizontal Design." This facilitated critical dialogues and enabled the addressing of complex societal concerns. As an emerging design educator, she translates these experiences into inclusive, collaborative pedagogies that empower students to tackle personal passions and hone creative skills for social impact. This proposal clarifies the exclusivity of the "Horizontal Design" concept and tailors its framing and content to resonate with both educators seeking participatory teaching strategies and students wanting purpose-driven learning. By bridging theory with practice, the panelist offers actionable insights to cultivate socially conscious designers. Attendees can expect an enlightening, inspirational discussion highlighting the progression from restrictive design education to the liberation of student-centered "Horizontal Design." Creative leaders will gain practical tools to infuse their classrooms with transformative and inclusive practices that drive social change.

Plant Politics: vegetal ecologies and sustainable futures

Chair: **Giovanni Aloi**, School of the Art Institute of Chicago

Over the past ten years, contemporary artists have engaged with the sessility and silence of plants—the attributes that widely contributed to their historical objectification—in new and challenging ways. Through innovative aesthetic and speculative conceptual strategies, they have endowed plants with an undeniable physical presence, foregrounded the importance of alternative creative models, envisioned collective forms of intelligence and wisdom, and collaborated with plants to remedy ecological degradation. Grounded in the theoretical framework of Critical Plant Studies, this panel aims to deconstruct the foundations of the ideological base that today defines human-plant relations on the grounds of historical processes shaped by colonialist, capitalist, and ecological forces. Informed by Indigenous Knowledge, Black Humanities, Queer Ecologies, and Anthropocene Studies plants today proliferate across artistic media as, among others, emblems or resilience, reminders of past exploitations, indelible markers of cultural identity, or problematizers of social and cultural categories and hierarchies. This panel invites contributions that critically address recent curatorial efforts as well as artist practices and approaches in which plants feature as agentially charged catalysts promoting positive and actual change.

Fruits of the Future: Queer Lineages in Soñ Gweha's Plant-Based Storytelling
Abigail Celis

Over the past decade, artists like Sammy Bajoli (Untitled 2018) and Jonathan Jones (untitled (transcriptions of country) 2021) have traced how the collection and commerce of plants was woven into the capture and exploitation of indigenous peoples during European colonization. Soñ Gweha's multiform Safou Stories projects joins this larger corpus of botanical critiques of colonialism and holds two propositions at its core. First, that the structures of commodification and the colonial imaginaries that govern the circulation and perception of "exotic" fruits in Europe run parallel to those that govern the bodies of postcolonial BIPOC immigrants. Secondly, that for diasporic communities, intimate, sensual, loving relationships with fruits grown by one's ancestors are a way of making sense of one's place in the world and finding nourishment in a toxic environment. Gweha focuses on the safou (African pear), to explore this fruit's role in the Cameroonian struggles for independence and in the contemporary life of immigrants in a neighborhood in Paris. While the Safou Stories project includes workshops, talking circles, and mixed media installations, the paper will focus on two sound pieces stitched from interviews with Gweha's mother, music, and fabulation. In these iterations, the safous appear not as commodities but as agentic beings – matam – that transform the body of a young girl into a human-plant assemblage and endow her with special forces that challenge a heteronormative, patriarchal society. Gweha's storytelling

combines Cameroonian mythologies, futurist fables and plant cultivation techniques to imagine queer, decolonial lineages and futures.

What do weeds know? Plants as storytellers in the works of Karolina Grzywnowicz
Marta Wódz, KU Leuven

Although plants in western culture were traditionally depicted as weak, innocent, and intellectually undemanding as subjects in art, in recent years there has been a growing recognition among artists and scholars about the valuable knowledge that can be generated by plants. As an example, artist Karolina Grzywnowicz turned to the local flora to recount the history of displacements that occurred in southeastern Poland after World War II. However, in her search for plants that could provide testimonies, she did not turn to trees alone, which might intuitively be envisioned as majestic, long-standing witnesses to history. Instead, she focused on vegetation, which is often dismissed as useless and undesirable. The artist subverted hierarchical perceptions of plants based on their utilitarian or decorative value by directing her attention to those often situated at the lowest rung: weeds. In Grzywnowicz's project 'Weeds' (2015), the knowledge provided by plants enabled the recreation of a map of uprooted villages along with their topography. In this manner, sessility of plants and their intricate connection to the environment, rather than indicating weakness and dependency, are exposed as valuable assets. The project prompts further inquiries into the possibility of not merely casting plants as bystanders, but rather involving them as participants in the process of writing histories. Histories, understood after Anna Tsing as "the record of many trajectories of world-making, human and not human", that may profoundly challenge our preconceived notions about temporality, past and future.

Organic Landscape in Human Geography
Marco Guagnelli, School of the Art Institue of Chicago

The research methodology encompassed the conceptualization and embodiment of a character named "plant man." This character was embodied through a full-body suit designed to contain living plants. I used this suit to engage and talk with people in public spaces and rural areas. This character become into a personal laboratory, delving into the inquiry of my relationship with my own nature. The voluminous and intricate nature of the suit rendered it uncomfortable to wear, prompting a visceral response that probed the realms of organic and inorganic connections with plants, and how this dynamic is intricately interwoven with technology across political, cultural, economic, and social strata. From this praxis, an array of workshops and site-specific performance emerged, gradually becoming into a diverse repertoire, culminating in a lecture performance who condensed all my research. This trajectory was rooted in a methodological exploration that navigated the complexities of personal identity within the wider ecological and sociocultural context.

Learning from Plants: New Growth, 2019-2025
Denise B Oleksijczuk, Simon Fraser University

This paper examines the placemaking function of x̱aws shewáy̓ New Growth 《新生林》, a forest garden of flora Indigenous to the Pacific Northwest Coast. The living artwork was created by T'uy't'tanat Cease Wyss a Skwxwú7mesh/Stó:lō/Hawaiian/Swiss artist and ethnobotanist with the help of youth collaborators in Vancouver's Chinatown in 2019. I argue that for those open to the teachings of Wyss, the plants, and the pollinators, x̱aws shewáy̓ offers an alternative cosmology, one that urges us to adopt a new plant consciousness. For Leanne Betasamosake Simpson and Glen Coulthard, the term "grounded normativity" describes an ethical way of relating to the land that involves "Indigenous processes that are inherently physical, emotional, intellectual, and spiritual" (2016, 254). Grounded normativity is the "home of resurgence," and exists in opposition to a colonial and capitalist regime founded on the commodification of everything. In response to the tremendous loss and suffering caused by colonial dispossession, and environmental damage, x̱aws shewáy̓ functions as a five-year experiment to put a grounded normativity into practice from a tiny sliver of unceded Coast Salish territory. The public garden includes plants traditionally used for food, medicine, and ceremony. In my analysis, I combine Indigenous philosophy and sensory studies, drawing on interviews, field observations, and immersion in the garden—attuning my ears, eyes, and breath to the singularity and biodiversity of indigenous plant species growing in the once vacant lot. My paper traces the multitudinous effects of a garden that signals the rebirth of an ancient ecosystem.

Polycrisis and Design: Ethics, Intervention, Possibility

DESIGN STUDIES FORUM

Chairs: **Anna Talley**, Edinburgh College of Art; **Craig Martin**, Edinburgh College of Art, University of Edinburgh

The term 'polycrisis' is a recent coinage (Morin, 1999; Tooze, 2022), intended to highlight the intersection of multiple crises that cause systemic risk to contemporary planetary ecosystems and social cohesion: from climate collapse, to the rise of far-right populism. Reflecting the growing recognition of both design's complicity in (Fry and Nocek, 2021; Martin, 2022) and challenge to the polycrisis (Rawsthorn and Antonelli, 2022), this panel will explore designed objects and systems from any point in history, including the present, that have amplified or in part caused specific crises (for example, planned obsolescence and unsustainability) or have worked to help alleviate intersecting crises. The papers in this panel consider both dimensions—creating polycrisis or mitigating it—and focus on design's past, present, and future. Further, the papers engage in the intersections of multiple crises. Designs and design practices under discussion may be formal or informal, global systems or locally produced, and test the authoritative role of designers in addressing these challenges as professional practitioners. The panel aims to raise complex ethical discussions about the role of design and designers in both creating and alleviating the seemingly numerous, intertwined global crises facing societies today and throughout history.

Midcentury America in Crisis and the Promise of Integrated Design
Robert Gordon-Fogelson, Rochester Institute of Technology

The term "midcentury modern" has become a catch-all for an array of aesthetic principles and ideals that dominated design in the U.S. and other capitalist countries during the mid-twentieth century. Yet its inclusiveness and often utopian tenor have obscured a constellation of crises that threatened the very integrity of modern life. Some of these crises, such as economic depression and nuclear warfare, were either new or unprecedented in scale. Others, such as class conflict and racial injustice, were deeply embedded in the nation's history and social structures. Despite differences, these crises posed a shared danger of disintegration, threatening to destroy the fragile social, economic, and political foundations on which democratic society rested. This paper examines how midcentury designers worked with business leaders and social scientists to conceive what they commonly referred to as "integrated design." Intentionally ambiguous and therefore readily adaptable, integrated design centered on the pursuit of visual and spatial cohesion to address problems posed by unfettered industrial, technological, and urban development. Drawing together a series of projects by prominent designers, including Will Burtin and Lester Beall, and influential institutions, including the Museum of Modern Art

and the International Design Conference in Aspen, I reframe midcentury modern design around the ideal of integration. In addition to laying the groundwork for universal, ecological, and systems-based design approaches, integrated design has resurfaced in numerous recently established degree programs at institutions such as MIT, UT Austin, and USC, suggesting that the crisis of disintegration, and the promise of integrated design, endures.

Professional Polycrisis : Trust and Risk in Industrial Design

Leah Armstrong, University of Applied Arts Vienna and **Ali Ilhan**, University of Cincinnati

As a profession founded on the values of obsolescence, without any disciplinary or professional structure, industrial design has long been operating in 'polycrisis' mode. This paper unpacks the dynamics of this crisis of professional expertise in sociological and historical perspective. Within this, two tenets of expertise emerge: trust and risk. By the 1960s, trust in industrial design was plunged into crisis, as sociologists and cultural critics delivered a damning critique of the 'manipulative professions', and the negative effects of a consumer society. The first part of the paper presents the dynamics of trust and risk driving this crisis, focusing on debates by C Wright Mills at the International Design Conference at Aspen and George Nelson, who identified risk as one of the most distinctive- and vulnerable- features of the industrial designer's expertise. Moving into the present day profession, the second part of the paper explores trust and risk in sociological perspective. Trust is fundamental to expertise, but it remains incredibly vague and complex. As Ulrich Beck noted, no one can be a definitive expert on risk, yet expertise is entangled in measuring it. The dual challenges of defining trust and accurately assessing risk underscore the intricate dynamics that shape our understanding of expertise. Combining sociological analysis with historical case study, the paper presents the qualities of trust and risk as central to the failures within the industrial design profession that precipitated in a perpetual crisis of identity from the 1960s onwards and from which, arguably, it would never fully recover.

"It was close, but we made it!": Polycrisis and venture utopianism in 2038: The New Serenity

Alexis Zanghi, University of Minnesota Twin Cities

In March 2020, as the COVID-19 lockdown began, visitors to the website of the Copenhagen Architecture Film Festival learned that CAFx's website had been "#HackedbyTV." Transmitted from the year 2038—in which "the crisis" was over—were short films with architects, writers, academics, and world leaders (including Eyal Weizman, Kim Stanley Robinson, and Donna Haraway) promised a future of "degrowth" in which "the crisis"—deployed broadly, synonymous with "polycrisis"—was over. Basic needs were allocated with principles of redistribution and alternative economies provided secure dwelling for all. Cities had gone from centers for wealth to centers of welfare, in which precarity was replaced with "transnational solidarity," and property was now managed through cooperative "disownership." Instead of a produced utopia—instead of

cities in the sky, dwelling-machines, living houses, earth-sheltered homes, geodesic domes—2038 imagined a narrowly avoided dystopia: a near future in which polycrisis was over and humanity retrieved, a scenario that was perhaps more in keeping with humanity's hopes (if not expectations) in 2020. (One advertising slogan read: "It was close, but we made it!") Through a close reading of 2038: The New Serenity's representation of "crisis" across platforms (print art zine, Vimeo viral videos, Google cloud, German pavilion atArchitecture Biennale) I examine how this multimodal exhibition uses narratives of polycrisis and narrowly-averted dystopia as tools to propagate discourses of degrowth and alternative economies, and to imagine a better present.

Should we scare our students?

Gabi Schaffzin, York University and **Zachary Kaiser**

The late anthropologist David Graeber wrote (2013), "The ultimate, hidden truth of the world is that it is something that we make, and could just as easily make differently." As our state of polycrisis weighs down heavier and heavier, who better than a burgeoning designer to be tasked with this desperately necessary remake? Every day we go into the classroom, we face a cohort of talented and driven individuals who are being made ready to build the world to come. In the past decade, our field has seen meaningful efforts to imbue design curricula with equity—be it design justice, decolonizing design, ontological and pluriversal design, design for disability, and more. These often radical initiatives, meant to help us contextualize the day-to-day decisions of a designer in their resulting cultural implications, could not have come sooner. And yet, at the start of every class, we still know: these students must survive. They must be marketable and employable so that they can subsist under the oppressive regimes that are actively leading to their world's demise. How do we, as educators, find the balance to ensure our students can subsist while also making it clear how important it is that they fight the same systems upon which they must depend for income? In this presentation, we lean on Freire's (1970) theories on pedagogy, calls for degrowth (Kallis 2014; Kaiser 2023), and systemic approaches to design (Meadows 2008), alongside our own experiences struggling with the fine balance between scaring and preparing our students.

Portrait of the Contemporary Artist

DIASPORIC ASIAN ART NETWORK

Chairs: **Sarah J. Magnatta**, University of Denver; **Yi Yi Mon (Rosaline) Kyo**

In Spring 2023, the Hirshhorn Museum and Sculpture Garden partnered with MTV and the Smithsonian Channel for the series The Exhibit, a reality show highlighting the processes and works of seven artists as they competed for a solo exhibition at the Hirshhorn. The final episode asked artists to present their versions of a self-portrait, a seemingly straightforward task that was anything but. In a way, the entire series became an exercise in discursive definitions of self-portraiture as the artists grappled with how to best present themselves to an audience perhaps unfamiliar with their work. Interspersed with the weekly statements of self were issues of social justice, social media, and imaginings of possible futures. Ultimately, Baseera Khan, an American artist of Muslim and Afghani-Indian descent, won the competition through a reinterpretation of traditional South Asian expression of feminine power. Although the series has been criticized for various reasons, the production did require that we continue to consider these intersections and recognize the inherent "self-portrait-ness" of contemporary art. This panel takes this notion raised by The Exhibit as a point of departure to consider how diaspora Asian artists today grapple with issues of process, identity, or social constructions through self-portraiture. How does technology and social media factor into these images? What can we gain by examining and re-examining self-portraiture through the lens of the diaspora experience? We welcome papers which examine conventional notions of self-portraiture as well as those that expand the boundaries of what might be considered a self-portrait.

Performance as Self-Portrait: Proclamation of My Korean Identity Through a Six-Year Artistic Process
Yoonsik PARK, New York University Abu Dhabi

As a Korean diaspora artist analyzing his site-specific performance Intergenerational Conversation Series: Lakwon Park (b. 1940) on the Korean War, Life's Big Choices, Love, Religion, and Death (UAE) relating to his experiences of migration and journey to self, I argue for an expanded definition of 'self-portrait' to include 'performances.' To briefly describe my performance, the audience sits in a Concrete Tent (Sandi Hilal and Alessandro Petti's sculpture exploring permanent refugee-ness). On one wall, a projection begins footage of a fictional academic-institute presentation where I moderate a chat with my grandfather about his life. However, because he is already dead, he is not physically present to address questions. That is when I come into the Tent to invoke his spirit through a Korean traditional ritual for the dead and introspect the answers. In this paper, I analyze my performance through the lenses of performance art (Arabian Gulf), archival art, diaspora studies, and then elaborate my process (self-portrait photography, ethnographic research) to explain how the performance can be characterized a self-portrait. Yet, this reveals important complexities: (1) When does a performance become a collective self-portrait instead

of an individual self-portrait? Can we still consider self-depictions of a group as self-portraits? (2) What if a 'performance self-portrait' is adjusted between different iterations? Is it still a self-portrait? Do self-portraits need to be a static and unchanging piece? By addressing these, I argue that performances can also be considered as temporal and multidimensional self-portraits in cases that they are proclamations of self-identity by individuals.

Self-portrait in Liminal Space: Mo Bahc's Fast After Thanksgiving Day (1984)
JooHee Kim, University of Maryland

On November 25, 1984, Korean artist Mo Bahc (also known as Yiso Bahc, 1957–2004) initiated a silent walk from Pratt House in Brooklyn to the Brooklyn Bridge, with a plastic cauldron around his neck. This was the third day of his fast, which commenced after a Thanksgiving dinner gifted by an American family. His performance, Mo Bahc's Fast After Thanksgiving Day, contrasted with the quiet New York streets, usually teeming but now empty for the holiday. By walking these streets, Bahc projected his immigrant experience onto an emblematic American scene. Scholarly interpretations of this act have predominantly connected it to capitalist critiques. Art historian Nan Ji Yoon, in her 2020 piece, views it as a reflection of the economic struggles artists face. But this focus sidesteps Mo Bahc's diasporic narrative—his journey as a Korean in America, entwined with memories of another homeland. Such capitalist-centered interpretations potentially oversimplify Bahc's multifaceted identity portrayal. Theories of the diaspora, however, provide a lens to examine the spaces between. By employing diaspora theories, my analysis delves deeper into the performance's themes of liminality—between life and death, mobility and immobility, past and present, outsider and non-outsider. Examining Bahc's 1980s and '90s notes and sketches, I posit that Mo Bahc's Fast illuminates the in-between space he carved for his self-expression in a foreign metropolis.

A Mother, A Mask: Synonyms of Self in Tommy Kha's Semi-Self-Portraits
Delaney Holton, Stanford University

This paper examines Tommy Kha's body of work Self-Portraits (Half) (2013-2021), a series of (self-)portrait photographs of / with / by the artist and his mother. Analyzing the ways these photographs explore and perform the relationship between immigrant parent and child as a negotiation of self and other, I suggest that the specificities, intimacies, and opacities of family history might help us to identify alternative horizons for contemporary Asian American sociality beyond the vanishing points of wholeness and collectivity.

My/Our Collection: (우리 수집): forging "authentic" identity and self-representation through the Wunderkammer
Mirae Rhee, Staatliche Museen Zu Berlin

The artist Mirae kh RHEE invites us into the long history of the collector and collections from both Asia and Europe with an exploration of the concept of the Wunderkammer as self-

portrait and self-realization. The artist's interest in princely collections coupled with the critical examination of European acquired ethnographic objects takes us along the historical path of Jesuit priests who landed in the Portuguese colony of Macao to journey to the Beijing court of Ming Dynasty, the site of cultural exchange with Joseon Korea in the 17th-18th century. Interrogating presentation and collection practices of the male ruling elite and examining works from collections that extend from the famed Green Vault in Dresden to the Metropolitan Museum of Art in New York, RHEE fashions her own Wunderkammer. Wunderkammern, or cabinets of curiosities, arose in mid-16th century Europe as repositories for wondrous objects but gradually appeared in 17th-18th century Qing China and Joseon Korea in the form of Chinese treasure boxes (Duobaoge) and Korean still-life genre painting of books and the scholar's room (Munbangdo). Serving her in the very same way it served its European and East Asian kings, princes, clergymen, and scholars, the collection signifies and expresses her place in the world. It establishes an identity and intellectual aspirations, forging a legacy and destiny. Despite her unknown ancestry, as an abandoned South Korean "paper orphan," through the act of collecting as the originator of a Wunderkammer, RHEE invents her own genealogy and her place in the world.

Sehnsucht (Longing): Sonam Dolma Brauen's Installations Commemorating Her Parent's Passing
Yi Yi Mon (Rosaline) Kyo, University of California, Santa Cruz

This presentation examines Sonam Dolma Brauen's installations My Father's Death (2010) and her installation in progress titled Sehnsucht (Longing, 2023), While the first strives to reach closure from her father's death many decades prior to the installation's making, the second work commemorates her mother's death while also seeking to reconcile the loss of familial connection to her homeland of Tibet. Both work as forms of self-portraiture that connect directly to her diasporic experience. Sonam Dolma Brauen first fled Tibet to India at the age of four, and then emigrated to Switzerland at the age of nineteen with her mother. With both iterations of My Father's Death currently installed at the Museum der Kulturen (Basel, Switzerland) and the Nelson-Atkins Museum (Kansas City, Missouri), she is finally getting the much-deserved recognition after a decades-long career. Brauen's works not only create social critiques but also provide the audience glimpses into herself.

Portraits Across Time

"What's in a Face?: Haitian Portraiture, Evolutionary Aesthetics, Black Modernity"
C.C. McKee, Bryn Mawr College

This presentation examines a suite of seemingly staid realist portraits by the Haitian painter Louis Rigaud exhibited during the 1884 World's Cotton Centennial in New Orleans. These paintings portray Haitian heads of state from Toussaint Louverture to Lysius Salomon, who was president during the exposition. I am most interested in the eccentricities of

Rigaud's paintings, which I characterize as a proto-modernist form of Black internationalism. Among these seventeen canvases there are prominent stylistic and anatomical deformities: tropical chiaroscuro backgrounds at the edge of dissolution, architectonically stiff uniforms, clumsily rendered hands, eyes set askew on the face, and physiognomies that verge on caricature. I position these paintings within the discussion of evolutionary aesthetics to interrogate the value of deformity, as an errant articulation of subjecthood, for black peoples in the ongoing struggle for personhood. Rigaud's paintings form a unique node within the evolutionary theory and racial anthropology that emerged with slavery's abolition in the Atlantic World. First, they strike a key with a note from Darwin's manuscript which intimates that "Deformity is required" in the aesthetic evaluation of beauty. Second, Rigaud's portraits presage the work of Haitian anthropologist Anténor Firmin, who, drawing from Darwin, would affirm the humanity and the beauty of African diasporic individuals by asserting that "an esthetic evolution can be accomplished in a race under the empire of the imagination." Distinct from both of these positions, Rigaud's portraits divert the conventions of Western portraiture to represent a modern free black citizenry askew from eugenicist mobilizations of evolution.

A Black Man Among the White Marbles: Depicting the 'Other' in Late Nineteenth-Century Visual Arts
Nikos Pegioudis, Hellenic Open University

Christos o Arapis (Christos, the Black Man, 1873) is a sculpture by the Greek sculptor Ioannis Vitsaris (1844-1892), depicting an Afro-Greek resident of Athens, Christos Monastiriotis (or 'Arapis', i.e. the 'Black Man'). The work was exhibited in Athens at the Third Panhellenic Olympia Exhibition in 1875 generating negative responses. Christos also sat as a model for renown contemporary Greek painters such as Nikolaos Gyzis (1842-1901) and Nikiforos Lytras (1832-1904), whose portraits of the Afro-Greek sitter enjoyed success unlike Vitsaris's creation. Neither the painted nor the sculptural portraits of Christos have been studied in Greek art historiography, despite the fact that Vitsaris's work constitutes the only documented portrait of a Black man in nineteenth-century Greek sculpture. This lacuna is related to the general absence of studies on the role of race in Greek visual arts. Contributing to the filling of this gap, this paper will apply a reading informed by Post-colonial and Critical Whiteness Studies to Christos's visual portraits - with a special focus on controversial 1873 sculpture - to reflect on the relation of race, white supremacy and the construction of the Other in the visual arts of the then young Greek state. Particular emphasis will be given on the role medium-based conventions and issues of decorum played in Orientalist painting and Neoclassical sculpture. Were Black Bodies received differently in painting than in sculpture? To which extent white marble as the preferred medium in Neoclassical sculpture shaped the reception of the non-white Other?

King and Saint in the 'Golden Age': Spanish Equestrian Portraits and/as Santiago 'Matamoros'
Andrew Schulz, The University of Arizona

This paper excavates an overlooked aspect of seventeenth-century Spanish equestrian portraiture: its connection to the topos of Santiago [Saint James the Greater] at Clavijo. According to legend, the mounted saint appeared at the eighth-century Battle of Clavijo and guided the Asturians to a spectacular triumph. Beginning in the Middle Ages, the Battle of Clavijo acquired mythic status as a key episode in the "reconquest," the centuries-long, episodic struggle between Muslim and Christian polities on the Iberian Peninsula. With the emergence of the exuberant style often described as the 'High Baroque', Spanish artists fully exploited the dramatic possibilities of the miraculous appearance of Spain's patron saint as a Christian warrior, and began to link this iconography to kingship. In Francisco Rizi's monumental portrayal (c. 1657), the apostle's robes flutter to reveal ceremonial armor characteristic of Spanish royal portraits. Two hovering angels hold his helmet and shield, echoing another aspect royal equestrian portraiture. The convergence of royal portraiture and Santiago also occurs in the opposite direction, as in a portrait of Charles II, painted by Giordano c. 1693. The mounted king, dressed in royal armor and in the flowing robes of Santiago, tramples Muslims underfoot, while two angels hover above, holding a chalice and a cross, attributes that underscore the confessional basis on the conquest. In imaging the Hapsburg monarch as a Christian warrior, this and other works rely on the potent iconography of Santiago at Clavijo to immortalize the Spanish monarchy at a time of significant political and economic decline.

Listening to Juan de Pareja: An Ecocritical Approach to Baroque Portraiture and Material
Nicholas Bennett, Hunter College, CUNY

In this presentation, I will establish an ecocritical methodology to analyze Velázquez's portrait of his enslaved assistant Juan de Pareja (1650); paintings by de Pareja after he was granted his freedom from Velázquez; and material (metal) decorative objects from the Spanish Baroque period. Inspired by the exhibition Juan de Pareja, Afro-Hispanic Painter (The Met, New York, April 3–July 16, 2023), I will argue that historiographical analysis can illuminate areas of art history that have not been given a level of attention that other more popular areas have received. I will ask and explore questions such as: What can be gained by applying Tina Kampt's concept of "audible frequency" (Listening to Images, 2017) to Velázquez's portrait of de Pareja? How do material and representation embody and convey value in de Pareja's The Calling of Saint Matthew (1661) if we are to consider value through Fred Moten's writing on Marxist materialism ("Resistance of the Object: Aunt Hester's Scream", 2003) or Fred Wilson's striking juxtaposition of material both as decorative arts and slave shackles (Metalwork, 1793-1880, Mining the Museum, 1991)? In addition to providing biographical information and art historical analysis, I will argue that works of the Baroque era occupy a type of ecology connecting the late Renaissance and pre-Enlightenment to our current moment. Reconsiderations of art, race, and ecology in the field is crucial as we are currently living through the Sixth Mass Extinction.

Post-Rational Visuality

Chairs: **Ted Hiebert**, University of Washington Bothell; **Duncan G. Mackenzie**, Columbia College Chicago

"Reason, n., an imaginary process onto which the responsibility for thinking is off-loaded."—Rene Daumal This panel invites a look beyond the rational and towards the use of artistic method as a form of knowledge creation not bound to conventional metrics of thought. We are interested in in strategies to reinvigorate the relationships between art, politics, philosophy, and play as tools for moving beyond the confines of the real in order to create new possibilities for thinking about art, imagination and social context. In our view, a post-rational conceptualization of visuality offers to rejuvenate contemplation, to carve out space for the suspension of disbelief in a contemporary climate marked by suspicions of proof and disregard of evidence—holding space for alternative worldviews. This is "post-truth" not as a way to confuse or make dangerous political claims but as a harkening back to aesthetics as a strategy for sharing unrealized social and philosophical possibilities. At stake is the possibility of a form of contemporary art that is informed by intuition, play or irrationality, gesturing beyond the over-determining tendencies towards a totalizing sense of rationality. This panel explores what it means to engage in aesthetic practice after the so-called end of truth. We are particularly interested in those working with alternative aesthetic forms including but not limited to: Afrofuturism, Novelty Bio Arts, Contemporary Absurdism, Bureaucratic Realism,, Comedic Objects, Queer Visuality, Play Based Aesthetics, and practice that uses aesthetics to seek possibilities, rather than reinscribe stable value.

Fictitious Devices: The Extra-Embodied Experience of Kate Hartman's Wearables
Sarah Mills, San Jose State University

Kate Hartman's "fictitious devices" or wearables exaggerate the experience of quotidian social communication. Ear Bender consists of a soft knitted cap attached to a large funnel extending from the wearer's ear. When spoken into it amplifies the sound and visual effect of talking a person's ear off. While donning the Glacier Hugger suit one can passionately embrace a glacier. Audience Jacket, designed with the Social Body Lab of OCAD University, where Hartman is Director, plays the sound of hundreds of people applauding when the wearer lifts their arms. While electronic textiles often perform in light of a biological absence—smart bras monitor heart health or electric socks generate heat—Hartman's wearables amplify and estrange natural bodily behaviors, awakening us to the emotional experiences of ordinary human interaction. Interestingly, Hartman's work emerges at a time when such experiences are censored by technologies (earbuds, video calling, email) designed to advance communication. The contemporary philosopher L.A. Paul suggests that in lieu of a transformative experience, a process of self-deception must occur for one to change their values. Such an event she argues is intrinsically irrational. With these contentions, one could

conclude that conspicuous masquerade serves as a critical antidote to the isolating and angst-producing entrapments of the current technosphere. This paper uses Paul's work on (ir)rationality to situate new wearable art, such as Hartman's, in a speculative context, where a sequestering of self in the extra-embodied experience represents a surreal desire for another future.

Art as Post-Rational Inquiry: Reimagining Creativity through AI-Generated Aesthetics
Natia Ebanoidze

The "linguistic turn" in contemporary thought has significantly influenced our understanding of rationality, resulting in human experiences taking a back seat to the dominance of discourse, and the subordination of iconicity to semantics. Later shifts in philosophical method, referred to as "visual and interpretive turns", acknowledged the importance of embodied experience and a pre-reflective, non-conceptual cognition in artistic understanding. This offers significant insights into the phenomenology of art as a creative practice and adopts the view of art as "constitutive, not merely illustrative, of basic mental operations, such as intuiting, inferring, associating, hallucinating, feeling arousal, and categorizing" (Stafford). Artistic practices, ranging from surrealism and abstract expressionism to conceptualism, have reimagined preconceived boundaries of artistic expression beyond the purely rational. However, today, as another profound shift – the "generative turn" - is evolving and various artists are incorporating machine aesthetics into their practices, using machine learning models not only as a tool but also as a collaborator, the conventional notions of creativity and rationality are being challenged to a greater extent than ever before. This paper brings forth questions such as how artistic practices that use "unsupervised learning" – the mode of machine learning that allows for unmediated processes – challenge conventional artistic paradigms and the traditional view of creativity, how they defy traditional rational interpretations in their departure from prevalent artistic norms and conceptual frameworks, and what new and unconventional perspectives they introduce in the realm of artistic creation.

Social Logistics in the Heart of the Shipwreck
Annie Simpson, Harvard University Graduate School of Design and **James A Enos**, The University of Georgia

In this session, artists and spatial practitioners James Enos and Annie Simpson will reflect upon their ongoing project Port Futures + Social Logistics, as well as subsequent efforts to develop an artistic methodology rooted in suspending belief in any singular spatial theory as a way of knowing. The presentation offers a research strategy for artistic production concerned with connecting circulation studies / struggles to notions of polycrisis and planetary urban critique. Calling for both the collective and inductive study of the material present, Enos and Simpson will emphasize conjecture and speculation through forms of artistic fieldwork where practitioners are themselves passenger-travelers working to displace the classical duality assigned to the sensible/intelligible, abstract/concrete, or rational/irrational. Rooted in a study of the Southeastern

United States' historic material interests, Enos and Simpson will trace edge conditions and connections across territorial divides in opposition to known tropes or scales: from volcanoes, to nuclear tests, to vast infrastructure, and through voids constituting global energy transition. The presentation will focus on film, drawing, literary, and diagrammatic analysis to consider, perhaps anecdotally, how claims like Robert Smithson's "nobody wants to go on vacation to a garbage dump," calls for artists to enter the ruined and infernal regions where the systemic meets ground.

"Aboveness"
Jane Blocker, University of Minnesota Minneapolis

Alfredo Jaar's controversial entry in the 2022 Whitney Biennial, 06.01.2020 18.39, installed in its own black box gallery, consisted of a black and white video projection on one wall showing Black Lives Matter protesters assembled in Washington, D.C. on June 1st, 2020, as they attempt to remain upright despite the terrific wind created by a military helicopter suspended only a few feet above their heads. As the viewer is absorbed in the video of this infamous incident in which then-President Donald Trump ordered the dispersal of protesters by the National Guard so that he could stage a photo op in front of St. John's Church holding up a Bible, powerful fans, suspended from the ceiling of the gallery, switch on, turning the room into the site of a minor tornado. Strongly criticized for what a few reviewers believed was its appropriation of Black suffering and others described as its "fun house special effect[s]" and its similarity to an IMAX movie, the work was maligned as overly theatrical. It was, in a word, untrue. This paper reexamines Jaar's work from the perspective of post-rational visuality to argue that it creates a kind of knowledge that we might call "aboveness," a word that attempts to capture the prevailing sense of fear and panic produced by the calamities that occur increasingly from overhead—drones, planes, helicopters, satellites, the digital cloud, and the sky itself in which an overheated sun bears witness to increasingly devastating climate catastrophes.

Print on Demand: Evolving Tools for the Creation and Distribution of Activist and Extremist Printed Ephemera.

Chair: **Alex Lukas**, UCSB

In the run-up to the 2016 election, "This Machine Kills Fascists" stickers were affixed to Risographs, laser printers, and relief presses across the country. Broadsides featuring the phrase were posted in the windows of cooperative and academic print shops alike, and printmakers' social media feeds were peppered with repurposings of Woody Gutherie's famous slogan. Print, the adage supposed, would save democracy. Flash forward to the first 2020 presidential debate, where then-President Trump urged the Proud Boys to "stand back and stand by." Merchandise pairing the phrase with the hate group's name was available for purchase online almost before the debate concluded. Through a proliferation of direct-to-garment print services and web-based drop-ship companies, right-wing political movements have effectively embraced printed ephemera to advance ultra-conservative ideologies. This panel discussion will examine the uses of print-on-demand and increasingly affordable low-run printing technology as integral to a resurgence of a far-right, authoritarian political discourse. As these printmaking technologies continue to spread, a medium that appeared firmly in the camp of leftist, progressive, and countercultural movements now feels hijacked. Where has Print gone wrong, and how might print-based artistic practices respond to this proliferation? This panel discussion brings together artists, art historians, and cultural theorists to critically examine the mechanisms through which speedily produced one-off and low-run print-on-demand merchandise has become integral in spreading domestic hate movements and far-right ideology and asks how historically subversive, radical, and far-left printmakers can best position their presses to counteract this printed toxicity.

POD as Wide-Partisan Business Model: Fashioning (Print) Choice in the Abortion Debate.
Martha Poggioli, Colorado College

Increased access to online tools and print-on-demand services have expanded access to hyper individualized political statements in the form of myriad wearable paraphernalia. In the wake of the Dobbs decision in 2022, the abortion debate has once again risen to the surface of public conversation in the form of billboards, bumper stickers and picket signs. Where slogans and catch-phrases were once deemed a crucial mode of political transmission, has overuse rendered what we now see invisible by virtue of over-exposure? In 2023, Colorado Christian University trademarks 'Pro-Life U', subsequently plastering the slogan on its branded college sweats. Fineartamerica.com makes available for sale both pro-life and pro-choice t-shirts side-by-side. As corporations and faceless web-retailers enter the conversation through brand association, product offerings and public statements, has the tinge of late-capitalism muddied the waters of political passion to the point of complete obscurity? This presentation discusses and maps

a trajectory of mediums, platforms and statements across this crucial fight for choice, access, equity and education around reproductive freedom. It introduces legal, trademark and regulatory language as critical forces that shape the consumer products which feed this perpetual cycle of production and consumption. Through a survey of recent events, tactics and strategies will be identified towards potential methods of inverting, and ultimately unhinging prevalent hegemonic forces that seek to imprint power onto and into bodies today.

The Benign Bunny: Arnold Print Works as Precursor to Print On Demand
Sally Clegg

While print on demand products help to visualize contemporary partisan movements, a precursor shedding light on the origins of this trend in the US may be the lithographic cloth doll patterns produced first by Arnold Print Works in North Adams, MA starting in 1892. APW is famous for selling prints of cats and rabbits that were meant to be cut out and sewn into three-sided plush dolls, some of the first mass-produced stuffed toys. Less famously, other patterns included soldiers, women, and comic book characters, as well as racist brand mascots and caricatures. Like other toys, books, and advertisements of the time, these provide a visual cross-section of ignorant and hateful social currents in America. Yet unlike other areas of popular culture that aggregated and reproduced such imagery, these patterns also act in part as metaphors for themselves; by design, they involve a profound flattening and distortion of the figure. My presentation for Print on Demand: Evolving Tools for the Creation and Distribution of Activist and Extremist Printed Ephemera, will focus on the sometimes arbitrary and harmful ways that the dominant culture was tapped for product development and profit, explore the role of historical print processes and technology that once dictated the form and reach of these products, and offer a survey of my studio-based inquiry on how images-cum-objects can help to visualize the concept of narrative and political "sidedness."

Step Right Up! Your Voices, Your Votes
Erika Nelson, Woodpecker Archives

"Step Right Up: Your Voices, Your Votes" was an artwork created for Wormfarm Institute's 2020 Farm Art Dtour, a 10-day 50-mile self-guided tour through rural Wisconsin, enhanced by site-specific artworks, farm stands, and performances. The installation consisted of a conjoined donkey and elephant Pushmi-Pullyu. Self-serve ballot cards with open-ended questions occupied four star shapes along the sides of the 10' x 16' form presenting concept questions, accompanied by a hole punch. Participants cast their ballots in a nearby collection point, receiving an "I Voted?" sticker. The intersecting planes of the Pushmi-Pullyu were created with 4'x8' sheets of coroplast, printed with designs based on political yard signs and carnival posters. Keeping with a nonpartisan theme, the 'posters' were renderings of noncandidates and slogans, real enough to be believed. Drawing on a Warholian tradition of design from the real world, coupled with a Cash for Your Warhol sensibility, the

design work reinforced the theme while pulling the subject into a realm of exploration and questioning, presenting something familiar while diffusing the traditionally polarizing effects of campaign signs. The questions focused on people' perceptions of the power of their own voice, the election, and the act of voting itself: "How Sure Are You? (No Doubt – Just Guessing)" "Which Word Do You Like Better? (Yes/No)" "Where Are You? (Fearful – Hopeful)" and "Would You Trust Your Neighbor To Vote For You? (Yes/No)". Participants' votes were gathered and posted daily, resulting in a cumulative community-based snapshot of the then-current climate surrounding the 2020 election.

Signs of the Times
Elaine Lopez, Parsons School of Design

On November 7, 2018, exactly two years after Donald Trump became president, I reached out to my network through text messages, asking if their lives had been affected by the 2016 election. I aimed to share their responses in a way that would connect with a wide audience. Inspired by the familiar and direct language found on "bandit signs" in lower income neighborhoods and dense urban areas, I designed and printed the replies using signsonthecheap.com's automated design tools. These signs borrowed aesthetics from landscaping services, election campaigns, and real estate brokers to convey deeply personal messages. The signs included a phone number for viewers to call, where they could be asked how their lives had been affected by the 2016 election, providing context for the sign and encouraging them to participate. This project demonstrates how the POD aesthetics may be subverted and taken back from the far right and other predatory services like exploitative real estate entities to express sincere and unexpected human emotions.

Queer and Trans Visual Citations

Chair: **Cyle Metzger**, Bradley University

This panel explores how queer and trans art histories are constructed and preserved through visual citation—defined here as instances where artists incorporate works or visual strategies by other artists into their own work. Queer and trans histories are riddled with stories of persecution, censorship, and erasure, and the method of visual citation is one strategy that queer and trans artists have deployed to resist censorship and erasure. Visual citation also offers members of queer and trans communities ways of communicating with each other that are designed to evade detection by authorities as a way of resisting suppression. These frequently become defining features of queer and trans cultures and a way of creating history. By incorporating each other's work into their own or appropriating visual tropes within fields that have significant impacts on queer and trans lives, the queer and trans artists presented in this panel assert their existence as more than singular, isolated examples of queerness and transness in a boundless field of art history. This panel brings these artists together to explore the complex and intersectional networks of queer and trans history their works make possible. This panel asks what might art historians learn about queer and trans art histories when we observe the embedded connections between works by queer and trans artists.

The Queer Art History in George Platt Lynes's Scrapbooks
Ann M Tartsinis, California College of the Arts

In 1955, only months prior to his death from lung cancer at age 48, queer American photographer George Platt Lynes destroyed a major portion of his archive, targeting his commercial negatives, prints of fashion images and society portraits. Curating his own legacy, Lynes spared certain portraits of his preferred models, his large corpus of erotic male nudes, and a series of scrapbooks or albums, the contents of which largely comprises photojournalistic images, society portraits, fashion photographs, and reproductions of artworks excised from mass-media periodicals. Taken together, these disparate images document Lynes's attempt to collect, recollect, and reconstruct a past that resists consolidation. From "Rail Shooting on the Delaware" (1876) by Thomas Eakins to Marcel Duchamp's 1921 assisted readymade "Why Not Sneeze Rose Selavy?" multiple, unstable, and seemingly incommensurate narratives surface through the peculiar image relationships in these volumes to expose the instabilities of art history's categorical boundaries and Lynes' own queer relationship to them. Likely assembled for private consumption among Lynes' intimates, this eccentric collection of cut, cropped, and glued fragments reconfigures the period's accepted narratives of modernism and anti-modernism into a kind of queer cosmology of American art. Roland Barthes has characterized the scrapbook as "a varied collection of reflections and items (press cuttings for instance) whose mere notation leads to certain meaning" ("La Bruyère," 1963) and, in this paper, I suggest that these

visual notations, or rather appropriations, reveal this collection to be a perpetual staging area for the signification and re-signification that animates Lynes's practice.

Gays, Lesbians, and Queers, Oh My!: Tracing the lineage of David Wojnarowicz through the work of Every Ocean Hughes and LTTR
Alexis Bard Johnson

What does the work of gay male artist and AIDS activist David Wojnarowicz have to do with a feminist genderqueer artist collective? This is the question posed, and perhaps answered, by the artists of LTTR placing Every Ocean Hughes' (fka Emily Roysdon) untitled (david wojnarowicz project) on the cover of the first issue of the magazine in 2002. Hughes's image specifically mirrors a photograph from Wojnarowicz's series, Rimbaud in New York (1978-1979). Just as Wojnarowicz invents a future for Rimbaud, Hughes brings Wojnarowicz into their own time. In this act of replication with substitutions, Hughes does not simply build on the past but collapses the past into the present. Untitled (david wojnarowicz project) invokes a gay past and incorporates it into a lesbian, queer, and trans present. The work's combination of elements and identities both contains and explodes these categories. Hughes creates an image where identities can neither be separated nor completely eliminated. Each identity offers a history and lineage that is essential to the current construction of a queer identity. Placing this image on the cover of LTTR's first issue, aptly named, "lesbians to the rescue," furthers these histories. This paper explores this commitment to artistic citation and argues that this act allows for the examination of the complex and fluid relationships between lesbian, gay, trans, and queer identities. This act of lineage creation is one that is distinctly queer—the kind of queerness that resists its ever-growing capaciousness through historically specific connections to lesbian, gay, and trans histories.

"American and Barrio Gothics in the Work of Laura Aguilar"
Alexander Lalama

In this paper, I identify the use of what I call the Barrio Gothic within Laura Aguilar corpus of work, focusing in particular on her Plush Pony Series. The framing of the photos recalls Grant Wood's American Gothic, which Wanda Corn argues "evoke[s] so many mythic strains of our national experience" (206). Through portraiture, Aguilar cites Wood's canonical piece, transporting his Gothic elements from the Midwest to inner-city experiences of the East Los Angeles barrio: marginalization, entrapment, and isolation--all hallmarks of the American Gothic genre and aesthetic mode. My notion of the Barrio Gothic extends the views of the Gothic as it represents the reality of barrio existence that also ensures survival, both in the present, material world, as well as in leaving residual, spectral evidence of queer Latinx pasts that serve to validate, inform, and empower, queer, Latinx futurity. Occupying a queer, brown, Chicana body, Aguilar is herself subjected to the Barrio Gothic. Her complicated feelings about her own work impose and project the way she internalizes this Barrio Gothic existence; but, she is also haunted by the result of the images of joy that she produced, photographs that become nearly supernatural in the way they celebrate entrapment in the space of the bar. The precarious nature of the thin veil between the Plush Pony photos and the Gothic forces in the barrio become haunting in their beauty and queer jubilance.

Talking Back: Greer Lankton's Medical Magic and Harry Benjamin's Transsexual Phenomenon
Cyle Metzger, Bradley University

Greer Lankton's works from the 1980s and 1990s intrepidly address her own experiences of gender transition and demonstrate visual art's unique capacity to not only expand discourse on transgender histories in the United States but also reflect the absurdity of gender norms altogether. In Medical Magic, an artist's book, Lankton restores subjective experience to sterile medical discourses by directly citing the visual language of 1970s-era medical approaches to transsexuality. Lankton made this book for a class assignment at the Pratt Institute in 1981, and it is now in the collection of the Leslie-Lohman Museum of Art in New York. The cover features a punk-inspired collage of two illustrated images of Lankton's own figure—one in profile facing left and one from behind. Lankton presents herself clothed only in a pair of light-colored, high-waisted underpants and with her eyes concealed by the fading ink of a black marker. Striking out the eyes to conceal the identities of individuals was a technique used by many medical texts that described the treatment of "transsexual" patients. Most famous among them was Dr. Harry Benjamin's book Transsexual Phenomenon, which documents anonymized patients as examples of the methods and results of sex and gender transformation that he helped develop. This paper looks closely at Medical Magic to describe how and to what end it renews discourses on surgeries that have been sidelined in transgender discourse in recent years.

Queer Monuments

Chairs: **Blake Oetting**, New York University, The Institute of Fine Arts; **Nicholas C Morgan**, Hampden-Sydney College

In the 1990s, queer theory generated a nuanced framework for considering the intertwined roles of gender and sexuality within, and in tension with, the public sphere. This session considers how these aspects of queerness's critique of citizenship, the subject and normativity—and its associated prioritization of flux, flow and fragmentation—rub up against the monument, a format associated with both permanence and didactic, authoritative communication. This session considers questions such as: can we speak of the formal aspects of a "queer monument," and how might these distort received notions of memory and historicization? How have monuments played into artistic responses to the loss or erasure of queer spaces? In the midst of the AIDS crisis, how did artists use and abuse monumentality? Can queer approaches to monumentality dialogue with recent research into monumentality and white supremacy? What lessons do we learn from state-sponsored monuments related to queer sites and struggles versus those produced "from below"? Topics will include realized and proposed monuments, ephemeral monuments, monuments to LGBTQIA+ figures or movements, anti- or counter-monuments (as in Lauren Berlant and Michael Warner's influential notion of "counterpublics"), and critiques and understandings of monumentality articulated from queer and trans theoretical perspectives. Papers will focus on sculpture, photographs and papercuts, among other media, produced in a wide variety of geographic regions and social contexts in the twentieth century.

Future Objects: Photographic Monuments on Oregon's Lesbian Lands
Raechel Root, University of Oregon

On Oregon's lesbian lands, separatist communities founded by lesbian collectives beginning in the 1970s, the collective memory of the past is not referred to as "history," but as "herstory." As artists, many of these women sought to revise the absence of lesbians in canons, archives, and popular media – but, like they left behind the masculinist vocabulary of "history" for "herstory" or "seminar" for "ovular," so too they transformed the material container for collective memory, leaving behind stone sculptures and the "monumental" scale for ephemeral, collective, circulatory monuments of paper. Rather than seeking to insert their bodies into public spaces, as a traditional monument might do, lesbian land photographers built a counter-public, through mailing-lists and feminist bookstores, which used representation differently. The camera became their tool for both battling the archival erasure of women and especially of lesbians, as well as building a visual vocabulary through which queer, feminist futures could be imagined. Specifically, this paper examines the "Ovular" photography workshops held from 1980 to 1984. Taught by lesbian photographers such as Ruth Mountaingrove, Tee Corinne, JEB, and Carol Newhouse, the Ovulars were short summer workshops

hosted at the lesbian land Rootworks. Each year the workshops culminated in The Blatant Image, a magazine of feminist photography that ran from 1981 to 1983. I argue that the photographs created in the workshops and their circulation in The Blatant Image exemplify the lesbian land artist's radical approaches to photographing as a means of both memorializing queer histories and making possible queer futures.

Memory in the Closet? Queer Memorials after National Socialism
Simone Stirner, Vanderbilt University

The Berlin "Memorial for Homosexuals Persecuted under Nazism" (Elmgreen & Dragset, 2008) and the Munich "Monument to the Gays and Lesbians Persecuted under the Nazi Regime" (Ulla von Brandenburg, 2017) each constituted an important step in Germany's efforts to publicly remember the persecution of LGBTIQ* individuals under National Socialism. This presentation complicates the narrative of successful integration of LGBTIQ* memory into Germany's culture of remembrance. Focusing in particular on elements of containment and abstraction in the design of both memorials, I suggest that both reproduce rather than reduce elements of public invisibility and marginalization that have long characterized the position of gay, lesbians, trans- and intersex people in Germany. This invisibility holds stakes not only with regard to remembering the past but also for claiming queer spaces in the present. Drawing inspiration from vernacular modes of (queer) memory that are not limited by state-sanctioned competitions, my piece ends by speculating about how the urban—and by extension the social—environment in Berlin and Munich might be transformed if the two memorials were to remember out loud, rather than keep memory in the closet.

Queerly Traditional. Possibilities and Limits of Figurative Monuments
Laura König, Universitat Hamburg

In October 2021, Düsseldorf unveiled a monument dedicated to the Memory and Acceptance of Gender and Sexual Diversity, a bronze sculpture by local artist Claus Richter called Ein seltsam klassisches Denkmal (fig.1). It joins an ever-growing number of queer monuments in Germany, but stands out as one of the rare figurative works. Formally reminiscent not only of heroic victory monuments but also of anti-fascist and socialist art, the sculpture aims to recode the traditional figurative monument from the point of view of people experiencing violence and discrimination, occupying the visual language of male heroism in a display of a struggle for human rights. All of this poses the question why figuration isn't more widely spread in a movement where representation and visibility seem to be the most important factors. By placing Richter's work into the larger queer monumental landscape, I want to explore the possibilities of figurative art as well as its limits. I am particularly interested in the disappearance of the body in abstract art and will draw on David J. Getsy (Abstract Bodies), Jack Halberstam (The Queer Art of Failure) and Che Gossett (Silhouettes of Defiance) to consider if challenging the tradition of the monument with its own tools

is at all possible.

Xiyadie's Gate: Anti-monumentalizing Tian'anmen and Papercutting Queer Endurance
Jay Buchanan, Washington University in St. Louis

Papercuts have a close historical tie to Shaanxi, where Xiyadie grew up, and where Mao's Communist Party rose to power in the decades before the artist's birth. In his 2016 work Gate, Xiyadie seizes the medium as well as the official iconography of Tian'anmen Square and the Gate of Heavenly Peace. Xiyadie's work occupies the same milieu as 80s and 90s dissident artists in China, working toward queer political ends within two parallel radical traditions: the appropriation of the image of the Gate and endurance art. The result is an anti-monumental treatment of Mao and Tian'anmen, a celebration of queer joy, and the practice of an embodied folk tradition. Xiyadie's delicate anti-monument demonstrates the recurrent force of the queer on modern China, making queer bodies monumental while queering notions of monumentality and endurance.

Queer Visual Practices of Southwest Asia, North Africa, and the Middle East

***Chairs:* Anne Marie Butler**, Kalamazoo College; **Andrew Gayed**, OCAD University`

This roundtable presents three new and forthcoming projects - a monograph, an edited volume, and an international art exhibition - in the field of queer visual practices of Southwest Asia North Africa (SWANA). Such practices are achieving unparalleled global visibility in the 21st century. However, increased visibility is not equivalent to nuanced perspectives, recognition of Indigenous epistemologies and ontologies, or embodiment of methods and practices from Global Souths. Through presentations about these projects that contribute to the shaping of a nascent field, this roundtable explores questions such as how artists and visual creators negotiate in- and hyper-visibility, cultural relativism and cultural requirements, and histories and presents, within the "glocal." Dr. Andrew Gayed will present his newly published book, Queer World Making: Contemporary Middle Eastern Diasporic Art, now available from the University of Washington Press. Queer World Making illuminates contemporary understandings of queer sexuality in the Middle Eastern diaspora, focusing on the visual works of artists who create political art about queer identity. Sascha Crasnow and Anne Marie Butler will discuss their forthcoming edited volume, Queer Contemporary Art of Southwest Asia North Africa, featuring a foreword by Dr. Gayatri Gopinath. This volume presents contemporary perspectives on queer visual culture in the SWANA region from artists and scholars. Drawing on her curatorial project, Queer Islamic Art, opening at the National Museum of Norway in Spring 2025, Noor Bhangu will reflect on key questions concerning queer and Islamic visual practices and share insight on diverse curatorial processes involved in bringing them together.

Queer World Making: Contemporary Middle Eastern Diasporic Art (University of Washington Press, 2024)
Andrew Gayed, OCAD University`

This new book interrogates the performances of queerness, Arabness, and their intersections by reflecting on modern sexual identity, its relationship to colonialism, and how contemporary queer visual artists disrupt linear identity narratives. Premodern archives from the Middle East show rich and diverse homoerotic worlds that were disrupted by the colonial imposition of Western models of sexuality. Dr. Gayed traces how contemporary Arab and Middle Eastern diasporic artists have remembered and reinvented these historical ways of being in their work in order to imagine a different present. In focusing on the diaspora in North America and Europe, this research emphasizes themes of migration, displacement, transnationalism, and examines how queerness is performed within artistic practice and how culturally diverse contemporary artists operate within the context of the West. Dr. Gayed focuses on analyzing visual art by Jamil Hellu, Ebrin Bagheri, 2Fik, Laurence Rasti, Nilbar Güres, Alireza Shojaian, and others. Gayed seeks to articulate a Western and non-Western modernity that works beyond the dichotomy of sexual oppression, stereotypically associated with the Middle East, versus sexual acceptance, commonly attributed to North American norms. Instead, Gayed traces how diasporic subjects create coming-out narratives and identities that provide alternatives to inscribed Western models. Queer World Making decolonizes, and thus queers, Western neo-orientalist and racist projections of the Middle East, North Africa, South Asia region as a zone of sexual oppression. This book serves the urgent need to respond to the violent orientalizing global formations that currently frame the queer Middle Eastern subjects in the Global North.

Beyond Borders and Binaries: Queer Contemporary Art of Southwest Asia North Africa
Sascha Crasnow

This presentation discusses the forthcoming volume Queer Contemporary Art of Southwest Asia North Africa (Fall 2024). The editors will articulate the challenges, successes, and importance of this volume, to highlight its interdisciplinary and transnational foci. The volume presents new perspectives on queer visual culture in the SWANA region from queer artists and scholars who work on queer themes. Perhaps because queerness is often thought to be an anathema to the SWANA region and because queer people must sometimes prioritize their safety over visibility, queer visual culture from the SWANA region has not yet been comprehensively presented for a wide audience. With contributions from both scholars and artists, this volume demonstrates that queer visual culture in the SWANA region is not only extant, but is also entering an era of exciting growth in terms of its versatility and consciousness. The volume focuses on artworks produced in the contemporary era while recognizing historical and contextual connections to Islamic art and culture within localities and regions from the pre-modern and modern eras. By framing this volume as unambiguously located within queer studies, the editors

challenge existing literature that merely includes some examples of queer studies or queer representation, but does not necessarily use queer studies as a lens through which to engage with visual culture and/or with the SWANA region. Through four interrelated sections - Gender and Normativity, Trans* Articulations, Intersectional Sexuality, and Queer SWANA - this volume probes several previously unexplored academic areas, namely the intersections of queer studies with other fields.

From Islamic to Queer, Or How to Pursue a Queer Turn in the Curation of Islamic Art
Noor Bhangu, Toronto Metropolitan University and York University

This paper employs the critical historiographical method of curating to visualize queer continuities and discontinuities within the field of Islamic Art. The space of the curatorial might first appear to be a curious methodology to use in the interrogation of both queer and Islamic worlds, as it was once the central stage upon which epistemological and physical violences against the sexual and racial others were carried out. Yet, I draw on it, in its historical and material sense, to understand if it is indeed possible to recover historical ruptures and reorient past repertoires. In other words, can the canon of Islamic Art be restored through post-colonial, relational, and above-all, queer politics? Or has the process of exhibition making already exploded these histories into isolated corners that are no longer retrievable. Drawing on my curatorial project, Queer Islamic Art, opening at the National Museum of Norway in Spring 2025, I will reflect on key questions concerning queer and Islamic visual practices and share insight on diverse curatorial processes involved in bringing them together. I will discuss lectures, readings, and community consultations leading up to the production of the exhibition in 2025. Further, I will present on two commissioned artworks by contemporary artists from the SWANA region, to trace ongoing concerns about the curatorial in bridging the gap between the queer and the Islamic.

Radical archiving for radical art histories: against a positivist rhetoric of discovery.

Chair: **Hilary Robinson**, Loughborough University

Complex narratives around art's production and reception can emerge from studies of studios, art schools, artist-fellowships, collectives and milieux. But these histories often rely on dispersed collections and perspectives, including archives of artists, collectors and critics. Independent, grassroots, liberatory and radical thinking has developed archival practices for recording and preserving histories often overlooked in authorised heritage organisations (Flinn, Stevens, Shepherd 2011). This has highlighted the non-neutral and political aspects os archives, and the activist potential of archiving, as a 'process of selecting, ordering, and preserving the past - in short, of making history.' (Latimer, 2013). Prompted by Feminist Art Making Histories (FAMH), our oral history project to archive stories from UK and Ireland, 1970s-90s, this panel focusses on the political considerations that underlie inventing, making and organising an archive. It will explore how repositories represent radical organising in, around and adjacent to the visual arts. We seek contributions that address questions or offer case studies arising from different political and methodological engagements with the production of archives and art histories. How can the discipline Art History learn from the decades-long practices of radical archives that have preserved histories overlooked by authorised heritage organisations? How can radical practices of archiving impact canon-formation? How can archives make visible interconnections across their collections using digital media? How might we write more complex histories of artistic and political movements and their interrelations, or biographies that take into account changing alliances, affiliations and solidarities across a lifetime? What does radical accessibility to archives look like?

Negative archive/archive of negatives: mining the impenetrable past in Chinese contemporary photography
Qiuyang Shen, University of Pennsylvania

How do we understand an archive of historical photographs that makes its content hardly legible? This paper explores this questions via two case studies, namely Negatives (2015) and 17 18 19 (2019). In 2015, Chinese photographer Yong Xu released a daring photobook titled Negatives, featuring photographs that he took in the 1989 Tiananmen student movement and only dug out from his archive almost three decades later. Strikingly, the artist decides to display the film negatives in their original form – reversed from left to right, from light to dark, and colors inverted to their opposite hue. Four years later, in a similar approach, French collector and artist Thomas Sauvin published a photobook titled 17 18 19, showcasing salvaged negatives from his archive that are anonymous mugshots of evidence taken in a detention center in Beijing between 1991 and 1993. This paper seeks to grasp the role of film negatives as an aesthetic device in archival practices and their political valence in negotiating with a turbulent past. Attending to materiality and affective engagement, I consider how the negatives invite the viewer

to either imagine their appearance as a historical photograph in positive or to perform with digital technology for their resuscitation, both of which are ultimately met with disappointment. I argue that negatives reveal a paradoxical status of being simultaneously testimony to history and to the impenetrability of history. Ultimately, this paper aims to comprehend how film negatives could redefine the notion of authenticity and historical truth in a historical archive.

Dissident Carceral Archives
Keren Zaiontz, The University of British Columbia

Two months before the full-scale invasion of Ukraine, the NKVD records belonging to my paternal grandfather, Mikhail Zaionts (1905-1984) were released by the Ukrainian authorities. (The NKVD is the precursor to the KGB.) On February 28, 1936, Zaionts was arrested in Kyiv, indicted for "counter-revolutionary agitation," and sentenced to three years in the gulag coal mines in Vortuka. His file was part of a large-scale release of NKVD and KGB records to surviving family members of the Great Terror. It was also a political counterpoint to the Kremlin. On December 28, 2021, the Russian Supreme court ordered the closure of International Memorial for violating Russia's Putin-era "foreign agent" laws. The organization was known for its work in uncovering the history of political repression under Stalin. My paper seeks to move between the Soviet past and Putinist present and engage in a comparative analysis of familial and feminist carceral archives and their oppositional subjects. I will examine Zaionts's secret service archive--which I have reclaimed as a "family" archive despite the ways in which it abstracts my grandfather--alongside the dissident archives of Nadya Tolokonnikova and Sasha Skochilenko. Tolokonnikova, a co-founder of feminist art collective Pussy Riot, and former political prisoner, and Skochilenko, a St. Petersburg queer artist currently on trial for her text-based anti-war action in support of Ukraine, have created archives of their carceral experiences. These archives range from personal accounts to deliberately defacing official state documents. Taken together, archive and activism will reveal the performances that authoritarian rule cannot contain.

Radical archiving as a feminist-led methodology in the web-platform 'collective herstories'
Alessia Cargnelli

My paper contribution focuses on 'collective herstories', a web-platform that I have recently developed as part of my practice-based PhD research at Ulster University in Belfast. The research considers three case studies - The Irish Women Artist Group, the Northern Irish Women Artists Group and the Women Artists Action Group - with the aim of articulating the crucial role played by feminist-led and women-led advocacy groups based or connected with the island of Ireland. In the absence of a comprehensive literature on the subject, the study analyses these for too-long overlooked collective self-organising practices through the exploration of personal archives and key interviews with artists collaborators. The web-platform 'collective herstories' further validates the research's main objective, which is make women's herstories visible on their own terms. The research outcomes are presented through an interactive,

non-hierarchical presentation of layered resources, which includes mostly unpublished archival materials, a timeline of activities, and the research questions with excerpts of qualitative interviews. In line with the feminist-informed methodology of the research project, the design of the web-platform facilitates an experiential-driven fruition of the research's contents, making the work of the women artists advocacy groups easily accessible for researchers, artists, and anybody with an internet access. Feminist herstories exist in an ephemeral, delicate, state: this paper draws attention on the radical power of activating and disseminating artists/activists' personal archival practices as a necessary strategy to tell herstories, validating personal experiences and complex political/cultural identities, thus challenging discourses of exclusion and omissions of underrepresented art histories.

Shifting Time: Archiving Contemporary Black Art During the Pandemic
Klare Scarborough, Klare Scarborough, Ph.D.

The production of archives is critically important for contemporary Black artists, particularly in the U.S. where systemic racism still presents challenges to arts access, training, and representation. While growing interest in DEAI has opened opportunities for exhibitions, public programs, and interpretive catalogs, many artists remain concerned about leaving archives to ensure inclusion in future art histories. As an activist curator, I have contributed to the documentation, producing POD exhibition catalogs and books. But in spring 2021, after a year of COVID-19 and a roller coaster of political and social events, I decided to embark on an independent project to record the lives of African American artists during the pandemic. I teamed up with my co-editor friend Berrisford Boothe, former curator of the Petrucci Family Foundation Collection of African American Art, and together we created Shifting Time: African American Artists 2020-2021, a beautiful book highlighting over 70 artists and 164 artworks, available through Amazon POD. The publication functions as an archive, a memory book, and a time capsule of primary resources, featuring a historical timeline, essays and poetry, excerpts from virtual salons, a catalog of artworks, memorial tributes, and artist bios. While the contents came together organically based on the contributions received, my co-editor and I made many decisions which had dated political implications, including how we even defined 'African American' or 'Black' artists. The project offers an interesting case study of the role of activism and politics in creating a contemporary art archive.

The Women's Art Register: Archiving feminist community
Caroline Phillips, Women's Art Register

The Women's Art Register is Australia's living archive of women's art practice. Our collection policy is guided by a framework of non-hierarchical self-identification, ensuring the past and future can shift or collide with each situated encounter. Through our projects, programming and active outreach we have built inclusive models of engagement and participation to broaden, challenge and evolve our community's narratives and collections for use and reuse

into the future, sustaining a thriving and accessible living archive. This paper outlines three case studies that articulate the radical nature of this grass-roots, feminist archive. It Comes in Waves is an intergenerational conversation series featuring discussions between early-career artists and longstanding members of the Women's Art Register. Developed in response to the recent pandemic, women and non-binary artists and professionals address themes including trauma, care, community and identity, as an opportunity for knowledge sharing, critical discussion and intergenerational support. This Is W.A.R! is a digital map containing stories from our archive and beyond, generated from community contributions and volunteer research. By quite literally putting women artists on the map, their art practices are situated and contextualised across sites, and decades, through diverse stories that connect communities, ideas, bodies, practices and legacies. Leaving Your Legacy: A Guide for Australian Artists was designed as a professional practice forum, advice hub and workbook, outlining the complexities of estate planning. Not only assisting us to build our archive, this project unpacks the barriers faced by women artists, and empowers them to shape their own legacy.

Radical Roots: Rethinking the Imperial Imaginary Through Plants

Chairs: **Andrea Rager**, Case Western Reserve University; **Lindsay Wells**, Independent Scholar

How might the history of art and empire in the long nineteenth century be reimagined through the history of plants, not merely as symbols or decorative adornments, but as active agents of change and environmental witness? This panel investigates new ways of conceptualizing the artistic and botanical legacy of imperialism in light of recent scholarship in critical plant studies. How have plants, plant cultivation, and horticulture shaped national and imperial imaginaries, from the nineteenth century to now? How have plants signified the exoticized other or served as indigenous markers of home and memory? How have plants operated as drivers of industry, as well as indexical markers of ecological destruction? While functioning as extracted resources fueling the imperial circulatory system, how might plants also suggest alternative networks of resistance, resilience, restoration, and renewal? As raw materials transmuted into pigments, woven into textiles, molded into supports, and applied as ornaments, how have plants shaped artistic practice in and through the operation of empire? This panel seeks to disrupt accepted narratives of imperial history, identity, and art by centering plants and vegetal life. Individual papers adopt a wide selection of ecocritical methodologies and interdisciplinary approaches to both the environmental and plant humanities. They also embrace a broad geographical scope across a range of media. This panel advocates for an expansive definition of art and empire that acknowledges the urgent need to enact decolonial strategies to confront this past and its ongoing consequences.

a haunted botany
Gwyneth Jane Shanks, Colby College

This presentation focuses on Shanks's collaborative performance-cum-printmaking project, a haunted botany. Undertaken with AB Brown, it aims to reveal how colonization, empire-building, and capital accrual have indelibly imprinted our present. The two artists shift attention from the ways coloniality violently imposed Enlightenment and human-centric ideas of being and knowing to how our present can be reimagined when we consider colonialism through human relationships with plants. Their work is rooted in James Cook's 1769-71 voyage and an anecdote from the ship's botanist, Joseph Banks, who would arrange plants on the ship's sails, laid on the beach, to dry and preserve them. In their work, they re-animate this practice by creating (to scale) the ship's sails. Each is pre-treated with cyanotype chemicals, and on it they arrange a series of objects that illustrate the properties and histories of a given plant species. The resultant sail prints highlight transnational dynamics that instrumentalized plants to justify and naturalize colonial relations and persist into the present. Using the duos first sail performance—focused on logwood —as a case study, Shanks explain how they understand cyanotype-as-decolonial-method. While in use, sails are buffeted by rain and debris, and imprints from these encounters remain on the fabric. Through creating the cyanotypes, objects' imprints become sites/sights for imagining otherwise from the way histories impact our present. By making the print-making process public and performative, Shanks and Brown reveal how shared, embodied witnessing is necessary to contend with colonialism's residues.

The Expense of Plants: Benjamin Henry Latrobe's Corn, Magnolia, and Tobacco Orders
Jennifer Chuong, Harvard University

What do plants promise—and what do they require? In the early nineteenth century, the British-born architect Benjamin Henry Latrobe designed three architectural orders for the United States Capitol, each featuring a different indigenous plant: corn, magnolia, and tobacco. As acts of settler-colonial appropriation, these capitals urge us to consider each species' actual and symbolic significance—the uncomfortable necessity of corn (given its close association with Native American lifeways), the lofty beauty of magnolia, the violent profit of tobacco—and their specific utility for the early United States. For all of their diversity, however, the capitals are also strikingly similar, and consequently they highlight the promise of plants as a category that white Americans associated with growth and expansion. In our own time, this idea of a system defined not by scarcity but by abundance has been theorized by Georges Bataille as the "general economy." Notably, Bataille argues that among all growing things plants are the most exemplary examples of excess: "they are nothing but growth and reproduction." However, Bataille's theory is flawed in its emphasis on the sacrifices of consumption rather than production: in antebellum America, at least, the production of surplus relied upon practices of dispossession, extraction, and exploitation.

Rather than use a universalizing, neutral term like the general economy, in this context it is better to consider Latrobe's orders as emblems of an expense economy—that is, an economy whose botanical resources fueled its exponential growth, but at a great and involuntary cost paid by indigenous and enslaved subjects.

Art Botany: The Natural Philosophy of Christopher Dresser
Sarah A Alford, Alberta University of the Arts

"Art botany" was a central practice in nineteenth-century British design reform. It aimed to develop the mind's perception of the hidden correlations and patterns within plants which would allow designers to produce objects and interiors that were ideal, based on a priori patterns or types. The presentation begins with a discussion of Victorian botanist John Lindley (1799-1865) and his role at the Royal Botanic Gardens (Kew) which was at the center of British Imperial plant transfers, his post-Linnean/pre-Darwinian version of plant classification, and the way in which these came together to become the backbone of art botany. It then addresses art botany's role in the designs of Christopher Dresser (1834-1904), and his adaptation of botanical morphology to realize his principles: "Unity in Variety" and "Adaptation to Purpose." Unity in Variety reflects the desire to discover a monistic explanation for natural phenomena to explain the diversity of the world in simple and elegant terms, such as the cell. Adaption to Purpose addresses the macrocosm, the entire planet, and the interdependence of its ecosystem. These principles prompt the designer to create domestic spaces in the same way nature creates a landscape. It concludes with a discussion of Dresser's contribution to Owen Jones's The Grammar of Ornament analyzed as a botanical text, a mid-point in the process of art botany in which one observes plant life, distils these forms into plant types, then develops these ideal forms into patterns, or an entirely new architectural style.

Red Hot Pokers in the Herbaceous Border: The Imperial Garden of Gertrude Jekyll
Sarah Mead Leonard, Yale Center for British Art

The garden designs of Gertrude Jekyll (1843-1932) have come to be seen as quintessentially English, enduringly popular for their masterful combination of artistically informal planting, vernacular materials, and native flowers such as the primrosed she bred at her home and nursery, Munstead Wood. Yet, Jekyll's designs were also characterized by the use of plants collected across the globe, from the Asian rhododendrons that bloomed in her woodland walks to the African Kniphofia (red-hot pokers) that punctuated her herbaceous borders. While the presence of colonial plants is widely acknowledged as a defining characteristic of the Victorian garden, the broader implications of this presence are often left under-explored. Studies of Jekyll and her fellow Arts and Crafts garden designers, meanwhile, tend to emphasize the local, vernacular aspects of their work rather than their place within imperial systems of trade and taste. This paper will take a critical approach to Jekyll's English garden, viewing her work as a dual fruit of imperial expansion: a product of both the global industry of plant collecting and the late Victorian and Edwardian desire for a vernacular, historicized Englishness that was, and continues to be, an aestheticized fiction.

Re-Imagining the Black Atlantic

Chair: **Crystal am Nelson**, Penn State University

In 1993, Black British scholar Paul Gilroy published The Black Atlantic: Modernity and Double Consciousness, which highlighted "the paradoxes and overlooked narratives of modernity" (Tanya Barson) by positioning the Black experience not as solely African, American, British, or Caribbean, but as a Black Atlantic culture that exceeds ethnicity and nationality. And this transculturality of the Black Atlantic makes modernity readily comprehensible. Furthermore, it is Black expressive cultures, in part, that bolstered this Black Atlantic structure; however, Gilroy was primarily interested in music and the role it played in the creation, articulation, and reproduction of the counterculture. Yet, images have long held powerful roles on both sides of the Atlantic in defining the inseparability of modernism and Blackness. This is strongly evidenced by the groundbreaking 2010 exhibition inspired by The Black Atlantic called Afro Modern: Journeys through the Black Atlantic. In honor of Gilroy's book, this panel invites reconsiderations of The Black Atlantic that center visual culture. Submissions may address but are not limited to the following questions: How does visual art fit into the overall discussion about the Black Atlantic? What role does the concept of diaspora play in Black Atlantic visual cultures in a post-Black Lives Matter, post-COVID moment overdetermined by social media? What are some characteristics of Black Atlantic visual expression that distinguish it from dominant conceptions of modernity? Finally, how are Black artists negotiating the terrain in the remaking of the Americas and Europe in view of new global migratory movements?

Before The Black Atlantic: Paul Gilroy, the GLC, and the Black Film Workshop Movement
John Beeson, Columbia University

From 1981 to 1985, while a PhD student of Stuart Hall's, Paul Gilroy worked in local government. As a staff member in the Greater London Council's Police Committee Support Unit, Gilroy responded to the "crisis of policing" by helping produce a monthly newsletter and commissioning Sankofa Collective to create a film on the subject. A chapter of 1987's 'There Ain't No Black in the Union Jack': The Cultural Politics of Race and Nation is addressed specifically to posters and billboards by the GLC. If early cultural studies held that theoretical and creative work could only be understood in terms of the "conjuncture" within which it intervened, then the Black Film Workshop Movement and the ensuing conservative backlash against the GLC informed Gilroy's efforts to conceive race and nation anew. By drawing on documents from the London Metropolitan Archive, I study the relation between Gilroy's writings, the institutional conditions of film production, and local politics. Indeed, thinking about representation motivated the GLC to fund the Workshop Movement. However, while artists and

writers went on to articulate a deeply political critique of representation, the institution that enabled this work was subject to a conservative attack. As Hall put it in 1984, the GLC had become "the most important front in the struggle against Thatcherism." In 1986, Thatcher abolished the GLC, and with it their socialist cultural policy. By reconstructing this conjuncture, we can better understand not only the content, but also the context, of The Black Atlantic.

Daughters of the Dust: Julie Dash and the role of women in the formation of Black Atlantic studies
Emily Clare Casey, University of Kansas

Julie Dash's landmark film Daughters of the Dust was released in 1991, two years before the publication of Paul Gilroy's The Black Atlantic. In development over the 1980s, the film's production was immersed in contemporary intellectual and artistic discourses about the Black Atlantic. Daughters of the Dust creates a lush visual and sensory landscape of transatlantic Black history that is formed and tended to by women. The film drew together Dash's own artistic ambitions with the aesthetic sensibilities of artists Arthur Jafa and Kerry James Marshall who both worked on the set. The theatrical re-release of Daughters of the Dust in 2016 sparked extensive coverage on Marshall's influence on the film. However, little attention has been paid to how collaboration with Dash was a meaningful influence on the painter's work. Many of the pivotal works that Marshall made in the years immediately after working on Daughters are informed by images and themes distinct to Dash's vision. This perpetuates a gender bias within early iterations of Black Atlantic studies—present in Gilroy's text—that marginalized the role of women as cultural contributors. Thinking through Dash and Marshall's early work together opens up a space to consider Dash's extensive influence on Black artistic production and her own role in the formation of the Black Atlantic as a cultural space of study. In doing so, this paper will also consider the intersectional nature of race and gender bias in different sectors of the art world that have privileged some artists and intellectuals over others.

Reassessing Gilroy
Abbe Schriber, University of South Carolina

Paul Gilroy's discipline-shattering text The Black Atlantic is rightly lauded as a landmark in Black Studies and beyond. This text laid the groundwork for the transatlantic slave trade as integral to modernity, and elicited a storm of scholarship that re-spatializes the ocean as at once a zone of rhizomatic cultural contact, a site of unimaginable terror, and a beginning point (e.g. see Katherine McKittrick, Christine Sharpe). Though Gilroy popularized it, the original phrase "Black Atlantic" belongs to Robert Farris Thompson, historian of African art and theorist of African retentions in the arts, which is a position commonly understood as at odds with Gilroy's interest in "routes" over "roots." This paper reassesses Gilroy's legacy by way of Thompson, who in the 1980s and 1990s wrote frequently about contemporary artists of African descent who he perceived as extending Black Atlantic spiritualities and visual traditions, including Jean Michel Basquiat, Charles Abramson, David Hammons, and Jorge Luis Rodriguez. Focusing on the latter three artists, I further distinguish between Black Atlantic and "diaspora," which is not limited to the paths of the Atlantic slave trade, and has a distinct genealogy. I analyze Abramson, Hammons, and Rodriguez, both collaboratively and individually, as exemplary of the creolized, multiplicity argued for by Gilroy, yet not so far removed from Thompson's desire to locate Black Atlantic heritage practices.

Confronting coloniality: the Black Arts Movement and the Argentinean Neo Avant-Garde
Agustin Ricardo Diez, Universidad de Buenos Aires

In 1968, a group of Argentinean artists developed Tucumán Arde [Tucumán is burning], a project to denounce the social and economic crisis in the province of Tucumán that resulted from the policies of the dictatorial government of Juan Carlos Onganía (1966–70). Considered one of the most well-known works in Latin American art, Tucumán Arde's strategies were initially misread from the perspective of European and North American conceptualism. Using archival documents, this paper will present another perspective on Tucumán Arde that frames it as part of the international exchange between the art scene in Argentina and the Black Arts Movement in the United States. In particular, I examine the transnational links between these two radical initiatives through the analysis of Le Roi Jones' manifesto "Communication Project," published in the magazine The Drama Review in 1968, and the letters between the magazine's editor, Richard Schechner, and one of Tucumán Arde's protagonists, the Argentinean artist Roberto Jacoby, in which they discuss the TDR issue dedicated to the Black Arts Movement. This paper will comparatively explore the common countercultural and decolonial perspectives found in both initiatives through the conceptual framework of the Black Atlantic. What consequences could this relationship have on the way we understand Tucumán Arde? To what extent could these simultaneous strategies that confronted the racist structures of Modernity help us trace the significance of the Black Arts Movement in non-Black contexts of resistance? Finally, how does this connection help reshape our understanding of the transnational and transcultural, as elaborated by Gilroy?

Re-thinking Indigenized Religious Painting: Retablos, Sanctuarios and Ex-Votos in 18th 19th-Century Mexico

Chair: Emmanuel Ortega, University of Chicago at Illinois

Discussant: Rick Lopez

Since its inception in New Spain, the precarious role of indigenized artists in European painting practice was contingent on new laws, which constrained their participation in the guild system. Indigenous creativity, as noted by historian Serge Gruzinski, was only recognized, "if it knew how to stay invisible," effectively obscuring these considerable contributions from art history's canon. Work deemed "popular" dominated the late eighteenth- and nineteenth-century unofficial painting market. One significant contribution is the syncretic manifestations of religious iconography that continues to dominate today's so-called religious folk art market such as ex-votos and retablos. "Popular religious painting" has been examined by scholars primarily for its documentary value, disregarding the aesthetic, ethnographic, and religious value it presents for the study of Novohispanic and Mexican history. The theoretical position of indigenized art as neither fine art nor historic(al) document arrests it to a fixed place as "curious" and "naive" expressions of the past. This panel will re-consider the nomenclature and academic positionality surrounding "popular religious painting," by recentering the study, collecting, display, and making of ex-votos within the context of the spiritual and creative life of indigeneized communities. We posit that, in ways both unlike and similar to their academic counterparts, these paintings conveyed historical and spiritual narratives, demonstrated popular religious practices, depicted surrounding environments and objects, all while offering a means of healing, closure, and spiritual expansion for those who doubted the power of faith.

"Super-Artifacts: Displacing Ex-votos from the Traps of Art History"
Emmanuel Ortega, University of Illinois Chicago

Ex-votos are small tin plates depicting scenes of suffering individuals praying for one or more saints to intervene during moments of hardship such as accidents, sickness, or disasters. For the past half a century, a series of exhibits in the U.S. and Mexico have effectively placed them as "popular" manifestations of Mexican religious culture, based on art-historical categories that have failed to encompass their potentiality beyond artistic merits. Their position as neither fine art objects nor historic(al) documents arrest them to a fixed place as "curious" and "naive" works of the past. This logic stems from the European Enlightenment and affects our understanding of this body of work. By inserting ex-votos, and other so-called "popular" manifestations of religious painting into a system of material culture, defined by Anthropologist Victor Buchli as "super-objects," art historians and anthropologists have effectively reinforced colonial hierarchies of artistic production. Ultimately ex-votos as "super-artefacts," fall below European classifications of

art and assert a colonial order that arrests indigenized Mexican communities, their art and artists, as stuck in the past. In this presentation I will demonstrate how much of the visual culture of "popular" Mexican religion represents the culmination of pictorial technologies introduced in the Americas in the early sixteenth-century. By inserting ex-votos and retablos into a larger history of Spanish colonial painting, and by displacing obsolete artistic categories, one can re-assess the importance of this genre of art, which continues to be practiced to this day.

Nation-Building, Nomenclature, and the Mexican Ex-Voto, from 1920 to the Present Day
Lucia Abramovich Sanchez, Museum of Fine Arts, Boston

In this presentation, I will explore the shifts in the consideration of ex-votos over the past 100+ years, from the development of the genre known as "arte popular" (popular art) to the present day. This genre emerged in the art historical lexicon following the Mexican Revolution (1910-1920). Its promotion formed part of an attempt by cultural leaders to unify the country and establish a new national identity through reconnecting to Mexico's Indigenous ancestry. The writings and exhibition displays of ex-votos produced by prominent cultural figures such as Dr. Atl and Roberto Montenegro ascribed these works to the Mexican art historical canon while simultaneously cementing their contemporary assignation as "folk" art. Despite early efforts to promote ex-votos and other forms of popular art, their display in more recent museum contexts does not reflect their complexity or value. Through recounting the recent history and current standing of ex-votos within the genre of Latin American popular art, I establish how their designation as "folk" objects impacts their meaning and value.

Experience, Display, and Vision: Re-thinking Ex-Votos through the Psychology and Belief in the Miraculous
Eleanor Laughlin

Ex-votos, or artwork created to pay homage once a prayerful request has been granted, display discreet scenes of devotion and gratitude. But what are the psychological benefits of the creation process of ex-voto imagery? How do the acts of painting the image and writing the narrative help the artist? What are the effects of presenting this story to the faithful's community through display in a church or sanctuary? While ex-votos certainly demonstrate the artist's thanks and piety, they are also imbued with a sense of closure and often profess miracles. In this paper, I examine studies that shed light on the psychological benefits of revisiting traumatic incidents and documenting their conclusion in image and word. Additionally, many ex-votos are displayed in church settings, ensuring that the artist/author's experience is seen, and that community members bear witness, thus expanding the viewer's consciousness with the creation of new neural pathways enabling them to believe that miracles are possible.

Transcendent Giveaways. Possession, Bequeathing and Private Display of Religious Images in Nineteenth-Century Rural Mexico
Juan Morales-Garza, UCLA History Department

As early as the sixteenth century, indigenous people in New Spain started bequeathing imágenes, a blanket term for representations of catholic saints (Lockhart, 1992). This practice continued throughout the Colonial period and, as this presentation will demonstrate, it kept as an important practice well into nineteenth-century Mexico as seen in various testaments. These personal goods were neither valuable from an economic perspective nor were "productive assets." Their value was symbolic; although they were more than decorative or sentimental. They were linked to specific spaces of the house complex called santocallis or oratorios, "prayer rooms" (Pizzigoni, 2012), which attest to their hidden, non-evident value and meaning. The imagenes considered in this presentation were known as images de lienzo, which were paintings of popular saints painted either on canvas or on tin plates of various sizes. Although testaments are sources rather silent about the pictographic aspect of religious paintings, they contain a wealth of other information that is useful to understand these objects as ethnographic and religious documents. The goal of this presentation is to investigate the private contexts of display and use of popular religious paintings as a way to understand the larger social context of indigenized religious iconography.

Realism in the Anti-Colonialist Century

Chairs: **Özge Karagöz**, Northwestern University; **Pujan Karambeigi**, Columbia University

What promises did realism hold for artists during the anti-colonial movement? Building on the recent urgency to decenter histories of twentieth-century art and the debates in epistemology over post-colonial interconnecting versus "decolonial delinking," to use Walter D. Mignolo's term, this panel invites contributions that rethink realism through its entanglements with histories of anti-colonialism. At the same time, this panel hopes to draw attention to the internal multiplicities of anti-colonialism, understanding it not just as a struggle for national independence but more broadly as a crucial ingredient of various socialist, anti-imperialist, internationalist, and federationalist projects, ranging from Négritude to the Non-Aligned Movement and Pan-Arabism. Realism has been divergently understood, among other descriptions, as a social critique; an affirmative aesthetic; a specialized skill set; a measure of reality; a style; a relentless portrayal of everyday life; a choreography in allegorical typification; or a prophecy of an idealized future to come. This panel asks questions such as: How did anti-colonialist embraces of realism relay and reconfigure its nineteenth-century (chiefly French) precedents? What were the infrastructures through which realism circulated across nation-states, cultures, and ideological divides? How did the import and export of realism relate to the project of modernization and the concomitant discourse of modernism? What are the ways in which attention to affects and feelings can reframe accounts of realism and its political methods? With an aim to foster comparisons across cultures, ideologies, and regions, this panel solicits submissions that conceptualize realism from a broad array of geographies and contexts.

Alexandria – Odesa: A transnational approach for the history of realism
Maria Mileeva, The Courtauld Institute of Art

This paper returns to a forgotten exchange of two contemporary art exhibitions between Alexandria and Odesa in 1965 and 1966. The exhibitions placed the idea of the Mediterranean, as a binding concept for reviewing the North – South cultural relations, whilst ostensibly declaring Soviet support for anti-colonial movements across the Global South. Reviewing the work of a number of contemporary Egyptian artists from Alexandria on display in Odesa, this paper will ask how Soviet art criticism imagined and theorised the development of modern Arab art after independence. Specifically, it will assess the significance given to realism in painting, sculpture and graphic arts in the processes of nation building. The list of artists on display included Mahmoud Said, Mohammed Naghi, Akhmad Osman, Adham and Seif Wanly, Mariam Abdel-Aleem, Clea Bodaro, and Ahmad Osman, amongst others. In reviewing the reception of their work in Odesa and contemporary Soviet journals, the paper will argue that the study of anti-colonial struggles and artistic developments in North Africa provides an opportunity for rethinking Soviet socialist realism

and its relevance to global art history.

Mexican Muralism as Model
Nikolas Drosos, OCAD University

This paper seeks to trace the establishment of Mexican muralism as a dominant model for realist art across multiple anti-colonial contexts in the 1950s and 1960s, ranging from post-independence Egypt to the American South during the Civil Rights Movement. Given the USSR's official alignment with many anti-colonial and anti-imperialist movements, Soviet socialist realism was initially well positioned to serve as an inspiration for politically engaged art across multiple such contexts during the period. Still, in practice, it was often Mexican artists such as Diego Rivera and David Alfaro Siqueiros that captured the attention of artists engaged in anti-colonial struggle. Mexican art's centrality cannot be explained by geopolitics alone: I argue that specific strategies, such as the systematic dissemination of Mexican art through international exhibitions and publications, played a key role. Most importantly, it was the Mexicans' own open and direct critique of the Soviet art establishment that allowed for a modern, non-aligned, politically engaged realist practice to emerge. Siqueiros' Open Letter to Soviet artists from 1955, as well as Rivera's lesser-known late works produced in Eastern Europe, all pointed to new possibilities for realist practice, beyond official Soviet formulas. It is thus not surprising that Mexican art also served as a model for the de-Stalinization of art in socialist Eastern Europe after 1956; I will finally argue that, by centering Mexican art in the discussions of postwar realism, we can discover the deeper affinities between the separate artistic projects of de-colonization and de-Stalinization that remain to be studied.

Realism After Independence in Nigeria: Photography, Truth and Memory
Perrin M. Lathrop, Princeton University Art Museum

In 1971, the first-generation modern Nigerian artist Akinola Lasekan painted Nigeria at Independence. The largescale history painting harnessed photographic realism to retrospectively reimagine Nigeria's independence from colonial rule in 1960. The composition collages photographic scenes circulated in the press that documented the 1960 independence festivities. Though the source photographs, which the artist had presumably collected and retained since their original publication, recorded different moments throughout the celebratory events from a decade earlier, Lasekan's painting claims to represent the exact moment of Nigeria's independence, the midnight flag raising at the Lagos Race Course on October 1, 1960. Lasekan thus used the painting to play with the politics of temporality offered by realism as a visual language, exploiting the "truth value" of documentary photography to imagine and re-present historical events, memorializing and remembering the already-lost promise of independence. This essay traces the origins of Lasekan's commitment to realism to the writing and practice of earlier pioneer Nigerian colonial modernists and investigates his skepticism of the so-called "abstraction" that pervaded the work of the younger postcolonial generation of artists in the 1960s. Lasekan, self-trained as a painter, illustrator and political cartoonist, continued to insist

upon realism rooted in the modernity and documentary quality of photography as the formal language that would secure an African Renaissance. As the crisis in the postcolony took hold with the onslaught of the Nigerian Civil War from 1967 to 1970, Lasekan continued to employ photographic realism in paintings that exhibited ambivalence toward the nationalist project.

Rebellious Creating: Opacity as Praxis in the Contemporary Caribbean

Chairs: Nicole Marcel, Temple University; **Malene Barnett**, Temple University

Martinican poet and philosopher Édouard Glissant famously demanded the right to opacity, or the right to be unseen, unknown, or unindexed. Opacity negates the oppressive colonial gaze; opacity allows for wholeness; opacity resists a single transparent reading of a work of art, a way of being, or identity. Opacity is wayward, it is radiant, it is living. This panel attends to the rebellious and generative methods of creation used by artists, makers, and scholars in the Caribbean and its diasporas. Through these creative practices—the sharing of stories, myths, rituals, and experiences—the collaborative aspect of making and creating not only disrupts Western linear timelines but also establishes mappable networks of kinship. This robust and complex nature of creating inherent throughout the Caribbean demands we establish and take seriously new models of seeing, theorizing, and being.

Blueprints of Empire: Underwater Specters and Unsweetened Legacies in Andrea Chung's Cyanotypes
Cecilia Gonzalez Godino, University of Pennsylvania

The Caribbean archipelago has been heavily defined by a visual economy with a strong predisposition to flatten, petrify, and render bodies transparent and intelligible, whether they be bodies of flesh, of nature, or of knowledge: long tied to physical mechanisms of control, conceptual regulation has all too often been used to justify the (over)exploitation, dispossession, and violation of these bodies, always effectively reinforced by western forms of representation and models of figuration. In this presentation, I argue that Andrea Chung's reappropriation of cyanotype—a visual technology popularized by the British empire in the 19th century for botanical research and the representation of nature—both exposes the violence indexed in these representational dynamics and hints at their structural silences and specters. Using sugar as the bleaching substance, the artist addresses the material intersections and residual entanglements of the sugar cane trade that still permeate the present, highlighting the contemporaneity of plantation economies and the afterlives of their structures of labor. A technique paradoxically reliant on process, texture, and depth, instead of surface intelligibility, this paper examines how Chung's use of cyanotype establishes a geo-poetic connection between the mystified abyss of the ocean, the transatlantic trade routes of objects and bodies, and the multiple dimensions of colonial invasion. Particularly relevant in the context of climate vulnerability, this project destabilizes

linear accounts of insular history by deepening into the methodological and material legacies of colonialism—into the hidden blueprints of imperial expansion.

Growlight: Samantha Box and Caribbean Diasporic Photography
Mia Laufer

Samantha Box is a Jamaican-born, New York-based photographer. Of Black Jamaican and South Asian Trinidadian heritage, she creates complex images that explore a multitude of questions around diasporic identity: how are cultures, knowledge, and identities transformed across borders? How can one define space-for-self within multiple diasporas? Her art complicates received notions of a singular home or place or origin. An amalgam of self-portraiture, landscape, and still-life, Box's photographs assert her right to opacity by creating layered images that are too complex to be legible, that continually slip between places and times. Box's imagery often evokes the seventeenth-century Dutch still life tradition, but actively rejects the "treasure hunt" mode of viewing that assumes images have a neat symbolism that can and should be decoded. For Box, opacity is a practice of illegibility that resists the viewer's ability to see, name, and know. As Box has explained, her work "examines the ways in which diaspora is an active term: to be in diaspora is to be engaged in the act of constantly fabricating worlds." This paper provides an in-depth study of Box's artistic practice, situating her work within the broader landscape of diasporic Caribbean photographers such as Deborah Jack and Juan Sanchez.

Madras as Embodied Medium in Martinique
Nyugen Smith, Bundle House Worldwide

In 2017, madras was my medium for community engagement, performance, research, and praxis in Martinique. Circa.1851, Indians from the city of Madras among others, were brought to Martinique as indentured servants bringing with them, a handmade fabric called Madras. The material became a part of the social fabric of the descendants of enslaved Africans. I learned history of the material and documented its placement on a variety of commercial products, and other ways it existed across the landscape. I was curious about the Black population's cultural relationship to the fabric and the contemporary use of Madras in the country, apart from commercialized products and souvenirs. I wondered about: a) relationships between the politics of madras and that of the three flags that are most commonly seen and used in Martinique; the French flag, the Martinican flag, and the flag of the Independentist movement. b) the parallels between Dutch wax fabric that was brought primarily to West Africa (1855-1872), and madras fabric brought to Martinique by Indians ca. 1851. c) the use of madras as a symbol/signifier for tourism in Martinique. Through a series of interviews, performances, public interventions, and query-based actions, there was a collective discovery of new futures for madras and an expansion of community across the Caribbean diaspora. The lens-based evidence and the singular object that was created during that time, co-exist in

their states-of-being. In my presentation, I will peel back the layers of this collective experience as we consider madras as a "non-traditional" tool for liberation.

Some of Us Chose the Sea: Ancestral Archives, Ritual Technologies & Monument Making in the Caribbean
Michael Wilson, African American Museum of Philadelphia

Artists throughout the African Diaspora have engaged in various counter-archival practices that not only re-read the colonial archive but challenge epistemes often forming from them. Recently these practices extend to revisiting colonial monuments and the overall act of monument making. For example, the Centennial commemoration of Transfer Day, Denmark's agreement to sell the then Danish West Indies to the United States, resulted in a series of artistic interventions critically reimagined how the colonial past is memorialized. This project looks at the individual and collaborative work of Danish Trinidadian artist Jeannette Ehlers and St. Croix based artist La Vaughn Belle who revisit this past through monument making and archival documentation to simultaneously transform public space both in the Caribbean and in Denmark. I focus on ritual and insurgent commemoration, as decolonial aesthetic modalities, to identify how Ehlers and Belle interrogate public space in ways that disrupt what I call the Danish Colonial Imaginary. Belle, for example, utilizes embodiment to revisit maritime maroonage acts within the archive to create experiential monuments to freedom. Ehlers utilizes Afro-caribbean mythology to create performative monuments that challenge Danish history. Both artists rely on ritual as a methodology to expand the possibilities of public art, as well as the sea and the act of crossing, as strategies for spiritual return and ancestral connection across time and space. As a result, their works create new ways of looking at the past and positioning oneself in the present.

Recognizing Others

The Disappearance of One's Own Image: Depiction of Women's Body in Public & Private Space in Works of Contemporary Iranian Female Artists
Delaram Hosseinioun, Utrecht University

Shadi Ghadirian (b.1974), Sepideh Salehi (b.1972), Arghavan Khosravi (b.1984), and Gohar Dashti (b.1980) adopt a hybrid form of art to confront the restrictions imposed on women of their generation. Focusing on motives as the objectification and censorship imposed on women's public and private image, and lack of ownership over their identities and bodies, their art depicts the decline of women's rights. Inspired by the events of their lives, the artists not only confront patriarchy but also shed light on the constraints that entangled Iranian women for decades. As a researcher and artist grown up in Iran, through my interviews, I trace the metamorphosis of the feminine voice and image in modern Iran. I extend Michael Bakhtin's concept of polyphony or the plurality of contradictory voices, Judith Butler's views on giving an account to oneself, and Henri Lefebvre's notion of public and private space to

analyse the impact of art in retrieving one's voice versus the socio-cultural Otherness imposed on women. I argue how the artists depict the collision of restrictions, trauma, and violence through the individualistic and collective lens. Ghadirian chose nostalgia to depict the regression of women's liberty, while Dashti focuses on the fragmentation in their generation and the disappearance of a safe space. Salehi focuses on the convictions that deprived women of ownership over their bodies, while Khosravi highlights the ramifications of the sociocultural bans through a surreal lens. Each selected collection embodies a new wave of feminist ideologies resonating with the Women, Life, Freedom movement in Iran.

Visa without a Planet: Collective Solidarity in a 1980s Exquisite Corpse
Lindsey Reynolds, Southern Methodist University

From 1983 to 1990, while living in exile in France, the Iraqi-born surrealist poet and artist Abdul Kader El Janabi circulated his defunct passport among a network of fellow radical creatives from around the globe similarly steeped in the aesthetics of Surrealism. Deploying the passport as the canvas for a cadavre exquis, more than seventy artists contributed drawings and messages and, in doing so, entangled themselves in a revolutionary act of defacement as well as a public display of support for one of their own. This paper will explore the role of collaboration, global networking, and solidarity in this project, which came to be called Visa sans planète (Visa without a Planet). By considering Visa sans planète within a legacy of Surrealist responses to exile and as part of a far-flung yet interconnected system of politically-minded artists, many of them migrants themselves, I argue that the project is predicated on the contributors' mutual beliefs in the revolutionary call of their movement and that by compounding their individual political agency through a collaborative document, they could launch a potent collective response to the injustice of displacement.

Female Voices in Art: A Study of the Representation and Empowerment of Women in the Art
Roya Nazari Najafabadi

This project aims to investigate the role of feminist painting in the emancipation of Iranian women, despite social and legal limitations. It explores how Iranian women have used this art form as a means of self-expression and representation. The project delves into the impact of feminist painting on Iranian culture and the feminist movement, shedding light on its transformative potential in art creation, exhibition, and appraisal in Iran. Using qualitative and quantitative methodologies, including in-depth interviews with feminist painters and analysis of gender balance in major art institutions and galleries, the research examines the challenges and achievements of Iranian women in the art world. Drawing inspiration from the complex emotional experiences of Iranian and Iranian immigrant women, the paintings created as part of this project celebrate the power and resilience of Iranian women, aiming to foster empathy and understanding towards their inner lives. The findings of the research will be shared with art organizations,

institutions, academic publications, and conferences to raise awareness about the importance of gender equality in the art industry, particularly for Iranian women. Ultimately, this project contributes to the advancement of gender equality in the field of art, highlighting the significance of feminist painting as a tool for activism and empowerment for Iranian women. By recognizing the achievements of Iranian women artists and exploring their contributions to the feminist art movement, this research sheds light on the transformative power of painting and assemblage in the context of feminist art, particularly for Iranian women.

Reconsidering the Secular in Art

Chair: **Nathan K. Rees**, University of West Georgia

Scholars of religious studies have complicated the superficial binary of "religious" vs. "secular," revealing how constructions of the secular have been employed to define a specific range of cultural practices as acceptable in a modern pluralist world, while castigating other practices as inimical to secular modernity. While maintaining the boundary between secular and religious is critical to separating church and state, the semantics of secularism frequently naturalize hegemonic religious views and practices in ways that make them invisible as religion, while suppressing the public expression of the practices and perspectives of marginalized groups. Although religion has long been a focus of art-historical inquiry, scholars have devoted less attention to the secular in art. This session seeks papers that explore the tensions animating constructions of the secular in historical and contemporary art. How have public artworks promoted religious viewpoints while framing their content as secular—or how have artists navigated the constraints of the secular when representing religious subjects in civic commissions? Where is the line between simply representing religion vs. advocating it, and what consequences have artists faced in crossing it? Most studies of the secular in art have focused on the US and Western Europe, but how is "secular" understood in colonial or non-Western contexts? When has valuing secularism helped promote underrepresented voices—and when has it silenced those voices? Reconsidering the secular in art offers an opportunity to provide a more nuanced view of the contested intersection of art and religion.

Face and Myth: On Some Soviet Theories of the Portrait
Samuel Johnson

Charles Taylor's description of secularity as the neutral background for all moral, spiritual, and religious experience in the modern world does not apply to the Russian case. Before the October revolution, Orthodoxy was both the official state religion and, among the liberal opposition, the basis of an attempted rejuvenation of civil society. After the revolution, the secularization of the state and education system were followed by anti-religious campaigns that Austrian writer Rene Füllop-Miller described as proof "that Bolshevism itself may be treated as a sort of religion, and not a branch of science." This paper examines secularization in the State Academy of Artistic Science (GAKhN), an

institute charged with creating a 'scientific' theory of art, which employed several major figures of the pre-revolutionary intelligentsia who enthusiastically embraced Orthodoxy. It looks at the concepts of myth developed by GAKhN members Nikolai Zhinkin and Aleksei Losev, who argued that myth is not an artifact of the past, but a living element in both scientific and religious thought. The paper shows how this notion of myth was woven into GAKhN's contemporaneous studies of portraiture. Where Losev characterized myth as the personalistic attachment to the face of things, Zhinkin claimed portraiture emerged from myth and remained touched by it. These critical debates will help us understand an unusual 1929 poster by El Lissitzky, made from a photograph published in Füllop-Miller's book, which referenced two distinct portrait types: the futurist "simultaneous portrait," showing a subject in motion, and the mixed-hypostatic, or "three-faced" icon.

"Susan Sontag's Queer Jewish Immanentism"
Gabriel Chazan, University of Wisconsin-Madison

Responding to scholarship on Jewish secularism, particularly Laura Levitt's description of a "secular Jewish spirituality" of "a this-worldly focus," this paper proposes that Susan Sontag's arguments for an immanent and close engagement with art and the body in the present is a theological one. The critic and writer would issue a call for an "erotics of art" in Against Interpretation (1966) and point out in Illness as Metaphor (1979) that "illness is not a metaphor, and that the most truthful way of regarding illness—and the healthiest way of being ill—is one most purified of, most resistant to, metaphoric thinking," with her own formalist descriptions of this style of thinking aiming for a "liberation" from metaphors. The aim of this paper is to aim is to complicate usual interpretations of Sontag's texts by refusing a clarity of separation between secular, religious and queer through close analysis of Sontag's writings on art.

Reframe, Recast, Rewrite: Sculpture and the Historical Narrative

Chairs: **Christine Garnier**, University of Southern California; **Kate Sunderlin**; **Kelvin Parnell**

In his work Hanödaga:yas (Town Destroyer), Alan Michelson (Mohawk) projects videos onto a replica of Jean-Antoine Houdon's iconic neoclassical bust of George Washington to question how sculpture participates in fortifying cultural icons. Dustin Kline's coordination with Black Lives Matter to reclaim the Robert E. Lee Monument also transformed the work from looming figure to projection screen, from an unfiltered symbol of the Confederacy to one on which a more inclusive history was being played out. Alternatively, Elizabeth James-Perry (Wampanoag) and Ekua Holmes's garden in response to Cyrus Dallin's Appeal to the Great Spirit at the MFA-Boston placed the presumed permanence and immobility of bronze in stark relief with other ways of marking space. As communities and institutions continue to grapple with the power of sculpture in both public and private spaces, this panel invites conversation around how installation has helped rewrite a history of sculpture. How are artists, institutions, and communities mobilizing installation to adapt histories around sculpture across the globe? What strategies are being developed and executed to challenge how we think of sculpture as a permanent art? Can these animations or extensions help shape scholarship and revise our expectations of sculptural studies going forward? We invite papers by historians, critics, educators, and artists who are thinking through this tension between past assertions of sculpture's permanence and the dynamism of installation across time and space to reshape both academic and public discourses around sculpture's many histories.

Reading The Greek Slave's Installation(s): Tensions in Reframing Narratives at the Intersection of Racial, Gender, and Sexual Justice
Catherine M. Roach, The University of Alabama

This presentation analyzes current installation strategies for the iconic American statue at the center of 19th-century transatlantic abolition debates: Hiram Powers's The Greek Slave. The sculpture has received renewed attention in the last decade through innovative scholarship and exhibitions, especially since #BlackLivesMatter sharpened focus on racial justice in museum curation and public-sphere art (Beach, 2022; Droth and Hatt, 2016; Henry Moore Institute, 2022; Newark Museum of Art, 2023). This presentation—from an in-progress book and arts-research collaborations—adopts a decoloniality and gender studies perspective to address the panel's central question of how installation strategies change narratives around American sculpture. I traveled to the five museums where original versions of The Greek Slave are exhibited, along with other sites featuring 3/4-size versions, busts, miniatures, and other work by Powers and contemporaneous sculptors such as Edmonia Lewis. Comparing (re)installation decisions (e.g., the National Gallery's invocation of Frederick Douglass versus de Young's emphasis on historical protests of the statue's

racism versus Newark's exhibit that centers yet de-emphasizes the sculpture in potential sexual objectification versus the Leeds exhibit contextualizing it with sexual and racial anxieties) demonstrates how institutions actively mobilize framing practices to rewrite the history of the sculpture and adapt its complex historical reception for today's audiences—in some cases by ignoring that very complexity. These limits inspire an experimental community art project. With the statue recast in 3D-printing, de-installed and de-institutionalized, a new narrative emerges that rewrites her body as site of resistance and feminist talk-back at the intersection of racial, gender, and sexual justice.

"'All of the Stories:' Settler Monuments and the Possibilities of Digital Installations"
Meagan Anderson Evans, University of Oklahoma

In her 2009 TED Talk "The Danger of a Single Story," Nigerian writer Chimamanda Ngozi Adichie asserts, "It is impossible to engage properly with a place and a person without engaging with all of the stories of that place and that person. The consequence to the single story is [...] it robs people of dignity [...] it makes our recognition of our equal humanity difficult. It references how we are different, rather than how we are similar" (Adichie, 2009). Accounts of settler colonialism privilege a single voice; material manifestations of that power become evident within settler monuments, markers of empirical victory erected to claim physical space and historical narrative. Through an analysis of the collaborative online exhibition "Casting Identities: Race, American Sculpture and Daniel Chester French," sponsored by the National Endowment for the Humanities for the National Trust for Historic Preservation's site of Chesterwood to which I contributed, this talk demonstrates the ways in which digital installation, and its accompanying tools and platforms, serves a significant role in re-approaching the history of sculpture. With a particular emphasis on French's "Africa," revealed in 1905, this talk interrogates the digitally produced installation's transitory function, rooted in countering historically pervasive ideas that consider monuments passive and permanent, along with the ability of the digital installation to challenge the hierarchy of engagement intended by an artist through the presentation of contemporaneous viewpoints. The confluence of digital installation and the study of sculpture provides a space to engage with "all of the stories."

Seeing Emancipation through a Veil: Sanford Biggers in Dialogue with Thomas Ball
Janine Boldt, Chazen Museum of Art

In his sculpture Lifting the Veil (2023), Sanford Biggers reframes the popular narrative of emancipation by depicting it as a moment of White ambivalence and ignorance in direct contrast to historical monuments of the same subject. Lifting the Veil represents Frederick Douglass holding the scales of justice and lifting a veil of ignorance from Abraham Lincoln, who sits barefoot looking down at the Emancipation Proclamation in his lap. Biggers draws on the iconography of Thomas Ball's Emancipation Memorial (1876) and the Booker T. Washington monument, Lifting the Veil of Ignorance (1922) by Charles Keck. Ball's monument

presents the moment of emancipation as an act of White power, a gift bestowed on a kneeling, nude Black subject. Ball's composition reifies racial inequality in a national monument to emancipation. Keck's monument similarly represents a crouching nude Black man emerging from a veil of ignorance being lifted by Booker T. Washington, who promoted education as a pathway to equality and was criticized for his conservative politics by contemporary Black activists. Biggers' work presents a different "truth" about emancipation and education: that it was/is White Americans who were/are ignorant and that justice is decided by Black Americans. Biggers unveiled his sculpture midway through a temporary exhibition that reframed Ball's monument, a circumstance that affected its reception and historical intervention. This presentation will discuss Biggers' composition, its discursive relationship to monuments, and its ideation and installation at the Chazen Museum of Art to address how contemporary sculptures that rewrite historical narratives present new interpretative challenges.

Emancipation in the 21st Century
Margaret Adler, Amon Carter Museum

While John Quincy Adams Ward's The Freedman (1863) may have been an aspirational idea of freedom gained by force of one's own will in its own day, the continued presence of shackles still evoke today's structures of surveillance, incarceration, and mechanisms of inequity. Recognizing the eloquence of Ward's work while bringing it into a context directly resonant with today's issues, contemporary artists are often the best interlocutors of the past. This talk focuses on the Carter's exhibition Emancipation: The Unfinished Project of Liberation, for which seven contemporary Black artists were invited to make work based on their own conceptions of emancipation (or lack thereof) in the 21st century. Sadie Barnette's multimedia practice speaks to the collective issue of repression and surveillance. Alfred Conteh explores the detrimental effects of history, systemic racial oppression, and socioeconomic inequality. Maya Freelon's installations made from tissue paper, a delicate yet deceptively strong material, symbolically encourage reflection about where strength lies. Hugh Hayden worked directly from The Freedman to imagine how subtle shifts in setting or clothing can transform interpretation of the sculpture. Letitia Huckaby's works connect the significance of faith, family, and legacy to freedom. Jeffrey Meris's work addresses the challenge of healing in relation to bodily disintegration. Sable Elyse Smith emphasizes unacknowledged forms of violence in relation to incarceration. Collectively, these artists illuminate the continued power of Ward's sculpture, the elasticity of interpretations of emancipation, and how critical historic moments continue to resonate in contemporary times.

Reimagining Connections with Communities: Socially Engaged Curating & Teaching

Chair: **Megan Arney Johnston**, Minneapolis College

We live with change–the pandemic, social unrest, discrimination, displaced populations, migration, and rapid global consumerism. In response, the landscape of art making and art historization in museums, organizations, and higher education have shifted. No longer are institutions assumed to be neutral. For curators, artists, and educators, we now are part of a seachange in how and what we do. Communities–in the most diverse, broad and deep understandings of the word–are at the core of what this shift means. Our communities (audiences and students) are asking to be included in our work. Some institutions have responded to the sociopolitical landscape with programming. And socially engaged practices and what has been called the educational turn in curating is now commonplace. Higher education has been transfigured. Calls for inclusion, equity and anti-racism initiatives are now an imperative and radical pedagogy is becoming more accepted. Social justice, equity and inclusion are part of our daily work. But have these approaches been embraced by institutions? How do we conduct this work? What strategies can we use to encourage a new way of working within institutions? This session calls for presentations by curators, artists, and educators on how care, anti-racism, social justice, compassion, and reciprocal relationships can be engendered and reimagined with audiences, communities and students. We hope to share ideas, projects, courses, and other examples. Papers based on case studies in the field of museums and higher education are encouraged, however, even conceptual, imagined proposals will be considered.

Curatorial Activism and Asian Art: From Passive Waiting to Community Uniting
Huixian Dong, Arizona State University

In a landscape overshadowed by the COVID-19 pandemic and a disturbing rise in anti-Asian sentiment, the need for safe spaces for Asian artists has grown increasingly urgent. Addressing this gap, the Li Tang Asian Art Community was founded in New York City in 2020. As the academic advisor to this organization, my role was to cultivate an inclusive, non-judgmental platform for Asian creatives. Employing a diverse jury of art professionals, we inaugurated a series of online exhibitions and dialogues that gained international attention. In August 2023, we advanced to a new phase by curating our first on-site exhibition at Roosevelt Island Visual Art Association. The exhibition, Echoes of Home, was realized in collaboration with eight galleries and showcased the talent of 27 Asian artists. My presentation will be segmented into: 1) A genealogy of the Li Tang Community, contextualized within larger paradigms of social justice and anti-racist practice; 2) An analytical overview of the curatorial methodologies adopted for 'Echoes of Home,' focusing on its venue at Roosevelt Island Visual Art Association; 3) A qualitative assessment of the social resonance of our initiatives both within the Asian artistic community and

beyond. This presentation aims to enrich the panel's discussion by contributing empirical and theoretical insights on how art communities can serve as microcosms for larger social change, particularly in the realms of anti-racism, inclusivity, and justice.

Applying Design Pedagogy to Highlight Local Community Social Justice Issues
Ellen Christensen, San Francisco State School of Design and **Sana Khan Hussaini**, San Francisco State University

Our design program is located within a minority-majority public institution with a social justice mission and we have recently updated our program learning outcomes to reflect this mission. Our research investigates how our teaching methods can draw attention to social justice issues by encouraging our students to engage with communities surrounding our institution. We focus on two undergraduate design courses as case studies. Both courses encourage students to bring in their own unique perspectives on complex social issues in our city. Student agency over the initial content selection, ideation and research, and final outcome is prioritized, cultivating a sense of belonging in a classroom community that consists of multiple diverse voices. Students in one course explored the narrative potential of historic labor materials—many of which commemorate pivotal sites of social protest, strikes, and activism that have shaped our city. Students chose sites that resonated with them and were asked to bring these labor and social justice landmarks to life through varied mediums including motion graphics and augmented reality. In the other course, students learned different human-centered research methodologies to explore social issues of their choice and then shared the stories of their process and learnings in written and visual formats. Our presentation offers suggested tactics for encouraging student engagement and empowerment through a social justice-focused curriculum.

Drawing in Social Space: an artist-led model for sharing ideas and authorship of work
Kelly Chorpening, University of Nevada, Reno

This presentation will consider the stakes different constituents, such galleries, educational institutions, community groups, and artists, have within collaborative projects. What sort of importance is ascribed to physical outcomes, versus more ephemeral ones? How is shared authorship understood and valued, compared to individual statements? And what can we learn from projects, in terms of their critical importance to how we create and experience art in future? Drawing in Social Space encompassed four, artist-led projects that placed emphasis on collective, iterative processes, leading to shared authorship. 'Drawing' was re-imagined as a tool for thinking, discovery, storytelling and communication, which created new connections to explore identity, politics, mapping and place-making. 'Social Space' referred to projects set outside traditional exhibition spaces, where participants constituted a broad range of disciplines, interests, ages, ethnicities and nationalities. In these projects, Mujeres Creando, Gluklya, Al Hassan Issah

and AZ OOR, all working remotely, inspired participants with ideas and work. Ranging from school children, parents and babies, to students and lecturers, transformative processes of dialogue and creativity have inspired work out in the world. The most challenging aspect of this project was the discovery that institutions and organizations - all purporting to be supporters of socially engaged work – seemed designed to make it difficult. And at the conclusion of Drawing in Social Space, we must contend with the fact that many outcomes have been ephemeral – some work has even been lost – thereby presenting challenges to how the project is valued overall, as an artistic endeavor.

Reimagining Columbia College Chicago with Indigenous Voices
Onur Öztürk, Columbia College Chicago and **Joan M. Giroux**, Columbia College Chicago

Chicago's emergence as a modern American city is intertwined with colonial myths of progress built on omitting, erasing, and replacing indigenous communities that flourished in this region for centuries. Today, through various initiatives such as the Field Museum's "Native Truths: Our Voices, Our Stories," exhibit and the recently founded Center for Native Futures, indigenous artists, curators, and creatives speak their truths and invite us to listen. In 2023, recognizing the importance of hearing these indigenous voices, and bringing these histories and perspectives into our classrooms as an essential aspect of a holistic and truly diverse education, a team of Columbia College Chicago faculty launched an initiative to collaborate with the creative minds behind these exciting projects. In this paper, we report on campus events such as the "Reimagining Museums" lecture with curator and researcher Dr. Meranda Roberts, a reading from Heart Berries by award-winning author Terese Mailhot, and "Sustenance: From Art to the Field Museum to Center for Native Futures" with artist and community organizer Debra Yepa-Pappan. Events such as "Indigenous Heritage, Community, & Art" a presentation by alumni Samsoche Sampson allow further opportunities to make space for our students and community to engage with these stories. Additionally, we will present our college-wide collaborations to 'curricularize' these events by designating an anchor course and creating and sharing educational resources. Finally, we will discuss how our own scholarly, creative, and pedagogical perspectives evolved as we reflect on the first year of this initiative.

Reinterpreting Buddhism in Contemporary Art

Chair: **Mina Kim**, University of Alabama

Discussant: **Youn-mi Kim**, Ewha Womans University

Since Buddhism appeared around the 5th century B.C., it has gone beyond the role of religion and established itself as a discipline that gives philosophical teachings to many people. After the 20th century, Buddhism has gone beyond being a representative ideology of the East and continues to be a social and cultural inspiration for many people worldwide. This panel intends to examine in detail how traditional Buddhism contributes to the universalization, conceptualization, and communication of contemporary art. The reinterpretation and visualization of Buddhism, which began in earnest as Fluxus, one of the pioneer artistic trends in contemporary art, expanded into a concept for universalization and induced sympathy for new globalization. It also explores how Buddhism is being reinterpreted and visualized by contemporary artists today, becoming a work of art for the public, not art for the few. For instance, the works of contemporary Korean artists, such as Jeong Hwa Choi, Kimsooja, and Do Ho Suh, do not start from the political and economic leadership but the personal life stories of artists living as one of us. Thus, this panel provides how contemporary art shows humanist, participatory, empathic, diverse, and global aspects, connects with people's long-familiar religion, and conveys multilayered messages. This expansion of art today also provokes the value of human dignity and the importance of the world as one community.

Nam June Paik as a Zen Master
Shan Lim, Dongduk Women's University

This presentation analyzes Nam June Paik's art as the practice of a Zen master. Nam June Paik, known as "the father of video art," revealed characteristics resembling a Zen master while experimenting with various forms of experimental art. This exploration is observed in his pieces such as Zen for Head, Zen for Film, Zen for TV, and TV Buddha, wherein he integrated the spiritual enlightenment derived from Zen Buddhism into his artistic expressions. During the Zen-boom era, many Western artists conveyed their connection with Zen Buddhism through their artistic creations. However, Paik stood out by revealing a profound and extensive level of understanding of Zen Buddhism. His performance art emerged as a manifestation of Zen teachings. His aesthetics of Chance and Indeterminism expressed not only conveyed the ethos of Fluxus utopia, seeking the unification art and everyday life but also encompassed the principles of annica and enlightenment. Moreover, the contemplation of images embodied by the electrons of video technology contained Zen Buddhist teachings such as practice, experience, and emptiness. As a result, Paik's video artworks transcend the realm of mere sensory reactions to the observable and tangible world. Instead, they encapsulate teachings parallel to those imparted by a Zen master, catalyzing a profound understanding of one's self, the nature of reality, and the

interwoven universe. Through an exploration of Nam June Paik's sage-like methodology, as evident in his Buddhist-inspired creations, our objective is to reevaluate the historical significance of both Nam June Paik himself and his artistic oeuvre.

Visualizing Buddhism in Contemporary Korean Art: The Works of Jeong Hwa Choi, Kimsooja, and Do Ho Suh
Mina Kim, University of Alabama

Since Buddhism appeared around the 5th century B.C., it has established itself as a discipline that gives philosophical teachings to many people beyond religion. After the 20th century, Buddhism has gone beyond being a representative ideology of the East and continues to be a social and cultural inspiration for many people worldwide. By focusing on the artworks of three Korean artists, Jeong Hwa Choi, Kimsooja, and Do Ho Suh, this study explores in detail how Buddhism inspires artists to visualize self-reflection and transnational identity and how traditional Buddhism contributes to the universalization, conceptualization, and communication of contemporary art. It also discusses how Buddhism is being reinterpreted and visualized by contemporary artists today, becoming a work of art for the public, not art for the few. Their artworks that are inspired by Buddhism, thus, provide how contemporary art shows humanist, participatory, empathic, diverse, and global aspects and conveys multilayered messages.

Ven. Seongpa: Defending Nation with Buddhism and Solidifying Culture with Art
Sunglim Kim, Dartmouth College

Ven. Seongpa (b. 1939), the 15th Supreme Patriarch of the Jogye Order, is the chief monk of Tondosa, one of the Three Jewels Temples in Korea. Of all his respectful accomplishments, Ven. Seongpa's artistic achievement is praiseworthy. A born artist, he masterminded the Tripitaka Koreana project as a sincere prayer for national unification. He also re-produced the petroglyphs of Ulsan Bangudae with colorful lacquer technique underwater. In this presentation, we will explore Ven. Seongpa's artistic accomplishments, examine his artistic philosophy, and understand the long living relationship between Buddhism and art in Korea.

Contemporary Buddhist Art Exhibition: Śūnyatā
Hyejeong Choi, Hangang Museum

Contemporary Buddhist Art Exhibition: Śūnyatā was held at Seosomun Shrine History Museum in 2020. In this exhibition, the giant hanging scroll of Shakyamuni Buddha at Hwaeomsa Temple (National Treasure No. 301) and the works of thirteen artists who interpreted and expressed Buddhist teachings in artistic language were displayed. Participating artists in the exhibition are Noh Sang-kyoon, Lee Yongbaek, Lee In, Lee Su-yea, Lee Jong-gu, Jeon Sang-yong, Lee Joowon, Yoon Dongchun, Kim Kira, Kim Tai Ho, Chun Kyungwoo, Kang Yong-meon, and Kim Seung Young. Their works were the product of reflections on political and social issues, ecological and environmental challenges, and individual lives. Despite the diversity of content and expression, all works in this exhibition revolved around the concept of Śūnyatā, the core and fundamental teaching of the Heart Sūtra, and Mahāyāna Buddhism The topic I will be presenting is "Contemporary Buddhist Art Exhibition: Śūnyatā", which specifically shows the reinterpretation and visualization of Buddhist teachings in the context of contemporary art. This presentation explores how the encounter between traditional Buddhism and contemporary art is facilitated through a variety of media, including painting, sculpture, installation, video, and sound. This presentation also addresses the ideal of universal truth realized through artistic practice, focusing on the influence of Buddhism on contemporary art as a device for communication and sharing. Through this process, it presents how Buddhism has built its own realm as a religion and philosophy with perspicacity and vision on humans and the world.

Rematriation: Indigenous Lands, Return, and the Aesthetics of Turtle Island

Chairs: **Kristen Dorsey**, Department of Gender Studies, UCLA; **Kendra Greendeer**, Oklahoma State University

Rematriation is a term for an Indigenous women-led movement re-establishing Indigenous feminist practice in all aspects of Indigenous culture. While this is a new term, it is based on Indigenous practices before settler-colonial interaction. In art, the aesthetics of Rematriation center on Indigenous women's issues, land, memory, care, and restoring pre-settler colonial ethics. In this session, we will discuss the needed role of Rematriation in Turtle Island (or North America). How does Indigenous feminist thought influence the art-making process? How is the Indigenous woman and non-binary person depicted in art? What are the more profound implications of material connections to Land? How are efforts of return impacting/promoting/prolonging Indigenous knowledge and practices? What role does rematriation have in art, art history, or museum practices? How have Indigenous artists incorporated aesthetics informed by Indigenous philosophies? How can Indigenous feminist futures be imagined? This session invites contributors that engage with Indigenous arts and practices. Indigenous perspectives are encouraged, as well as contributors informed by queer, critical race, feminist, decolonial, and eco-critical methodologies.

Rematriation and Revitalizing Choctaw Basketry
Megan Baker, Northwestern University

Throughout time, Choctaw women have maintained the practice of Choctaw basketry and consequently facilitated contemporary cultural revitalization efforts. In the Choctaw Cultural Center's newest temporary exhibition, "Bok Abaiya: Practiced Hands and the Arts of Choctaw Basketry," we have highlighted the powerful contributions of Choctaw women basketmakers who have helped to retain and share important traditional knowledge. Once integral to Choctaw life, baskets served as everyday household items and later became an item for trade with Europeans. After the Trail of Tears and the advent of Oklahoma statehood, baskets

became less common in everyday Choctaw life. Nevertheless, generations of Choctaw women have worked to ensure that the knowledge never went away. Not only have they maintained the knowledge of weaving baskets, but they have also maintained knowledge of the plants, land, and traditional ways of life which are best transmitted through the process of making and weaving baskets. In this session, we will share some of the stories of collaborating with Choctaw women basketmakers on the exhibition as well as how generations of Oklahoma Choctaw women have influenced Choctaw basketry as an art form and source of artistic inspiration. Furthermore, we will share some of the curatorial choices behind the exhibition to illustrate the power of rematriation.

EMBODIED TERRITORY: INDIGENOUS CONTEMPORARY ART IN ABYA YALA,
Miguel Rojas-Sotelo, Duke University

This presentation brings the embodied, situated aesthetic practice of a group of Indigenous and non-Indigenous cultural producers from Abiayala into dialogue with decolonial approaches and Indigenous and Native American Studies from the North American academy. The notion of embodiment derives from the way each subject literally carries its territory and develops a critical yet sensible individual and collective interruption in the way academic disciplines look at cultural products, categorizing and compartmentalizing them in taxonomical exercises of capture and control. I use trans-Indigenous and decolonial practices to identify critical departures from coloniality (the beyond, expressed in the prefix "trans-") and the points of origination in coloniality itself. These producers work on intercultural dialogues and do not make what we consider art (in conventional terms) but mostly perform acts and events that interrupt spaces within and outside academic locations, supporting ways of exercising aesthetic sovereignty and forms of liberation. Their work, however, is read within the realm of visual studies. Regarding "trans-Indigenous," I follow Allen's definition (2012): "Trans-Indigenous may be able to bear the complex, contingent asymmetry and the potential risks of unequal encounters borne by the preposition across. It may be able to indicate the specific agency and situated momentum carried by the preposition through" (xiv). Because it goes beyond Indigeneity, and across geographies and nations, into intercultural practices, where we, non-Indigenous people, can operate and at times translate/transmit knowledge, in academic spaces.

Anishinaabe Pane Gwa Maampii Nii-yaami (Anishinaabe will always be here)
Mary Deleary

This paper explores rematriation as a process of aesthetic engagement, artistic production, and methodological approach for collections-based research. Nancy Deleary, Anishinaabe Kwe from Chippewas of the Thames First Nation, creates large scale murals that reference Anishinaabe Ojibwa stories and oral histories. In this presentation I focus on a mural she created in 2022 titled Anishinaabe Pane Gwa Maampii Nii-yaami (Anishinaabe will always be here). This mural is situated in her First Nation

community and references relationality and the community initiatives of re-learning and re-making ziiyaagmide, maple syrup. Gina McGahey is a grandmother and community leader whose life work has been focused on the recovery and re-making of Anishinaabe aadiziwin (Anishinaabe life) and the transfer of Anishinaabe knowledge. Even though she never thought of herself as an artist, her beadwork and artistic reflections represent over five generations of makers in her family. I share parts of her story from an interview I conducted with her in 2022. In addition to the exploration of rematriation as a mode of making, I situate rematriation as a process, a methodological approach to collections-based research. I share how I engaged with rematriation in museum collections and archive spaces which included intimate moments of prayer and reflection and the inclusion of family and community in a journey to locate and recover gete-anishinaabeg (the old ones).

Rematriation and Collective Memory in Kay WalkingStick's Patterned Landscapes
Holly Buchanan, Indiana University Department of Art History

In Hearts of Our People: Native Women Artists, Jill Ahlberg Yohe and Teri Greeves illustrate how most Native artworks in museum collections were created by women deeply connected to cultural knowledge systems. Through a research process involving the study of Native art in collections, contemporary artist Kay WalkingStick (Cherokee) paints landscape diptychs overlaid with Indigenous designs from pottery, beadwork, textiles, and parfleche that were traditionally made by women. In this paper, I will draw on both decolonial and Indigenous feminist theory to discuss how Kay WalkingStick's patterned landscape diptychs suggest processes of rematriation. These landscapes represent the reciprocal, embedded relationship between Indigenous communities and the land; even further, they more specifically acknowledge the role of Native women in collective memory, sovereignty, and stewardship. The traditional patterns in her paintings are visually returned to their sites of origin, Indigenizing the landscape and asserting Native presence, resiliency, and ancestral connections. This visual rematriation serves as one step in a larger process of advocacy for restoring land and Native art to Indigenous people and ensuring an extension of Indigenous knowledge into the future.

Witnessing, Visiting, Rematriation: The Intersubjectivity of Jessie Kleemann's Homage to Soil for Scoresbysund
David Winfield Norman, University of Wisconsin-Madison

Throughout her four decade-long career, Kalaaleq Inuk performance artist Jessie Kleemann has worked to reclaim sovereignty over her own body through performative action. In one work enacted in 2015, she also used her body to assert the presence of another. At the Anchorage Museum in Dena'ina Ełnena, Kleemann diligently gathered her audience into a temporary community for the purpose of honoring a departed colleague: the Iik photographer Pia Arke. Throughout the performance, Kleemann lay beside, kneaded, and cared for a mound of soil gathered in the

museum's atrium. Her hands labored to recreate and respond to a project Arke produced two decades earlier, which focused on Arke's personal history of reconnecting to her home in Kangia (East Greenland) from which she was displaced as a child. As an individual action, Kleemann used this performance to honor a friend's personal history, but by using her body to elevate the experiences and memories of another artist of a previous generation, she also highlighted the broader significance of intersubjectivity to Kalaallit feminism. My presentation will introduce the work of Kleemann, Arke, Måliâraq Vebæk, and other Inuit artists in and beyond Kalaallit Nunaat (Greenland), who have all asserted that her individual history is intertwined with Inuit women's collective history. Whether through performatively re-telling stories gifted by a grandmother, identifying women depicted in colonial photographs, or performing the role of host in a way that affirmed Indigenous land ethics, each of these artists has worked toward reclaiming Inuit women's histories.

An Očéti Šakówiŋ Feminist Praxis and Indigenous Feminisms
Clementine Bordeaux

The broadly Indigenous feminist practice of reflexive writing transforms the retelling of harm and allows us to share our everyday actions – taken to operate alongside colonial structures – through creative form. While feminisms and feminist praxis do not begin to encompass the broad framework of tribally specific relationships, the terms are adequate placeholders for the points I am trying to make about the ways Očéti Šakówiŋ relatives focus on gendered narratives and disruption of Western norms. My use of Indigenous feminisms – always grounded in a particular place and land – attempts to situate Očéti Šakówiŋ creative practices as relational and provides a framework to interrogate the use of stories and non-academic theoretical writing and the creation of collaborative installation art. Indigenous feminist scholars have tirelessly examined and indicated the link between heteropatriarchy and settler colonialism as deeply problematic for tribal communities. However, Indigenous feminist scholars have continued to speak about the challenges of using terms like "feminist" and "feminism" while articulating the gendering and Western social constructs we face as members of tribal nations operating alongside, against, and within settler colonial empires. In my discussion, I provide self-reflexive examples of the ways that Očéti Šakówiŋ artists utilize feminisms (or shy away from the term) and how Očéti Šakówiŋ art practices and collaborations disrupt settler logics. Within my articulations, I continue to build upon the long legacy of Indigenous feminisms, which links land, people, and language to demonstrate nation-building and self-determination for tribal communities.

Remedy and Remediation in Chinese Art

***Chairs:* Quincy Ngan**, Yale University; **Aurelia Campbell**

Jadeite carved in the shape of a bronze vessel, an ink rubbing of a stele preserving remarkable calligraphy, and a handscroll depicting craggy scholar's rocks in lifelike detail. What these three instances have in common is remediation, or using one medium to represent a medially different art. Considering the linguistic root of the word, "remediation" is also a "remedy" for counteracting or eliminating the limitation of a medium. While a robe dyed with safflower will quickly lose its color due to sun exposure, a painter can use cinnabar, thanks to its lightfastness, to remediate and capture the allure of the scarlet textile. When writing out a poem, calligraphers employ the visual form and the semantic meaning of words to better express themselves, demonstrating the power of "imagetext." To remedy the emperor-patron's desire to convey limitless wealth and opulence, interior furnishings of tropical hardwoods, lacquer, mother-of-pearl, and marble are represented in an illusionistic manner on the imperial palace walls. In this case, pictorial illusion circumvents a material shortcoming in that the actual furniture is much more costly than painted representations of it. The aesthetics of these remedial practices are as much transmedial as political. They evince the visual and material intrigues of simulacra and call up the dictum "medium is the message." We welcome papers that seek new understanding of the historical contexts, theoretical complexity, and material dimension of remediation in any period of Chinese art.

The Divine Omen Stele: Simulacra and Remediations
Amy McNair, University of Kansas

For the history of calligraphy in pre-modern China, Baudrillard's notion of the "precession of simulacra" offers a new path. This construct may be helpful in analyzing the history of the Divine Omen Stele, an anonymous inscription engraved in stone in the year 276. Set up by Sun Hao, last emperor of the Wu Kingdom, it announced the discovery of a message supernaturally etched in living rock that declared his rule would unite China. "Remediation" and "simulacrum" are useful categories to discuss relationships between the heaven-sent message, what Sun's court scholars were able to decipher, and what was ultimately written in Chinese characters on the stele. Much celebrated over the centuries, the fragmented stones were destroyed by fire in 1805. Subsequent remediations allow engagement with Baudrillard's notion of successive phases of the simulacrum. I will discuss three types of remediation or reconstitution in other media: 1) In printed books, epigraphers collected all legible characters and lacunae from various ink rubbings of the Stele to reconstitute the text. 2) In stone, epigraphers re-engraved new steles based on a single ink rubbing, reconstituting the stone but not the text. 3) In multi-media albums, fragments, transcriptions, and testimonies work to create a simulacrum of a work of art that exists no more.

The Pictures of Ancient Playthings 古玩圖 *Revisited: remediated art for the afterlife?*
Ricarda Brosch, The Courtauld Institute of Art

Among the most famous Qing court paintings are two scrolls in the Victoria & Albert and British Museums depicting 'Ancient Playthings' 古玩. The monumental handscrolls are dated to emperor Yongzheng's reign (1728 & 1729). Depicting archaic bronze vessels, jades, porcelains, glass, even lacquer cabinets against a plain background, the paintings have left scholars puzzling over their meaning and purpose. Today, they are thought to be pictorial catalogues of antiquities from an imperial palace. Such reading, however, does not resolve the many remaining questions, including why they bear no foreword, postscript, or seal, and why there is no order to the objects. Through a close study of materiality and object history, I propose a new reading of the paintings as remediated and repurposed for an afterlife at the western Qing tombs (Xiling). I will show that the handscrolls are composed of individual paper sheets depicting antiquities, made during Yongzheng's reign, which were subsequently remediated into consecutive handscrolls during the reign of his successor, Qianlong. The remediation from sheets to scrolls thus occurred when a change in purpose took place: the Qianlong emperor sought to offer the paintings to his father's mausoleum, Tailing. As such, Qianlong transformed his father's 'leftover things' (遗物 yi wu) into 'lived objects' (生器 sheng qi), meaning both the paintings and the antiquities depicted within them now performed new roles in the imperial afterlife. Such reading opens a broader discussion about the reasons why remediation might occur and what it does to the purpose and function of objects.

Diplomacy in Hand: Wu Dacheng's 1886 border negotiation and its commemorative inkstick
Michael Hatch, Trinity College

In 1886, the government official Wu Dacheng (1835-1902) renegotiated the Qing imperial border along the Tumen River at Huichun, at the boundaries of Czarist Russia, Qing China, and Chosŏn Korea. In the following decades, each of these governments would collapse in the face of revolution or annexation. But at this moment, Wu's reclamation of disputed land that granted Qing access to the Sea of Japan was hailed as a diplomatic success. It proved that the adaptations of the Self-Strengthening Movement could see the empire through rapidly shifting dynamics of proto-national diplomacy in the region. To mark this boundary, Wu ordered the erection of a bronze pillar with a large inscription, written in his archaic seal script calligraphy. As one of the preeminent antiquarians of his era, Wu naturally turned to the visual languages of the past to establish authority in the present, even, and perhaps especially, in a time of growing internationalization. Though the original bronze pillar has been destroyed, its likeness is preserved in the form of inksticks that commemorated Wu's diplomacy, commissioned from the famous Hu Kaiwen ink factory by Hu Chuan. The small, portable column of ink made the monumental intimate. When used by Wu's hand or that of a friend, it also reduced the solid whole to a liquid, transmuting the columnar shape into brushstrokes of ink on paper. This talk explores the production of Wu's inksticks and their remediation of monumental foreign diplomacy into interpersonal literati relations in the late Qing dynasty.

Mao's Many Faces: Photography and Remediation in Socialist China
Menglan Chen, Harvard University

This article analyzes two photobooks of the People's Republic of China's founding leader Mao Zedong (1893 - 1976), one published in 1945 as the first visual monograph featuring portraits of Mao, the other published in 1977 and distributed worldwide as his visual eulogy. Photographs from different stages of Mao's life appear in both albums, but underwent different extents of cropping, retouching, and coloring. Analyzing and historicizing the remediation of the same photographic images across time and media, I ask: what do these two photobooks tell us about photography's significance in the socialist revolution? How can this particular example from socialist-realist visual culture, instead of being an "alternative" to "Western" conceptions of photography, help us understand the limitation of the notion of "photo-realism"? First, I situate the two photobooks in the global remediation of Mao images, especially among works by Gerhard Richter and Andy Warhorl. I then zoom into the two photobooks' three primary sites of alteration: Mao's gestures, colors, and sartorial details, all constituting an ongoing cosmetic work for Mao's symbolic and political afterlife. Lastly, I turn to accounts from the artists and craftsperson behind the making of Mao's portraits and tease out how they saw, believed in, and imagined through photography. This article proposes ways to go beyond the fiction-fact dichotomy dominating discussions of socialist visual culture and photographic ontology, and re-think photography's malleable potentiality as archives, masks, and traces.

Rethinking the Landscape: Future Imaginaries in Environmental Art and Eco-Art History

INTERNATIONAL COMMITTEE

Chairs: **Uranchimeg Tsultem**, Herron School of Art and Design, IUPUI; **Sarena Abdullah**, Universiti Sains Malaysia

Discussant: **Jane Chin Davidson**

While the concept of the Anthropocene has become central to the discourse on climate crises, several scholars have criticized the essentializing use of the Anthropocene thesis, offering alternative terms, such as Capitalocene or Chthulucene (e.g. T. J. Demos 2017, Donna Haraway 2016). T. J. Demos, a leading scholar in environmental art history, considers the issues of climate change as "first and foremost a political crisis (italics are original)" that is perpetuated by colonialist attitudes of "destructive and utilitarian, idealized and exoticized...structuring of nature" (Demos 2016, 12). This panel proposes to examine diverse approaches to the ongoing global environmental crises in addition to critiques of neoliberalism from scholars, artists, and critics. How do we rethink art-historical methodologies, curatorial assumptions or practice-led research to consider Donna Haraway's post-individualist approach to engage with non-human agents who exemplify interdependent and entangled agencies that are "involved in climate chaos as much as its antidote"? The panel invites submissions that engage critically with such topics as: Relational Aesthetics (Bourriaud 1998); planetary health, Land/Earth Art, which has recently inspired Land Art Biennales; landscape or environmental themed artworks and other projects, including, but not limited to, participatory and team-based works such as social practice, performance or film. The International Committee is especially interested in hearing from voices that represent the regions often deemed as peripheral or excluded from art-historical master narratives offering alternative views to the largely western scholarship on the subject of environmental art and eco-art history.

Artful Tactics of Converting the Gaze: From the Anthropocene to the Neganthropocene
Jung E. Choi, Duke Kunshan University

This essay explores the concept of the Neganthropocene by Stiegler (2018) as a transformative and 'care-full' discourse in art history in response to the Anthropocene. The Neganthropocene signifies a shift towards a shared affect and care for the planet and other species. It emphasizes the conversion of our collective gaze and promotes non-anthropocentric approaches that connect and integrate human, non-human, and nature. Inspired by the concept, this study focuses on contemporary Chinese artists and examines how their works embody Neganthropocenic thinking, emphasizing the interconnection of ecosystems in their technological interventions. These artists promote care and vulnerability, highlighting human dependence on the environment. The essay identifies three approaches to connect—manifesting the Symbiocene, materializing the

inhuman nature, and addressing the other-than-human—as ways of 'doing' the Neganthropocene and reconciling technological advancements with ecological concerns. Through this analysis, the study sheds light on a transformative shift in collective perspective and offers insights into navigating the challenges posed by the Anthropocene in art.

On the Path to Abstraction: Visualizing Animals in the Early Pastoral Societies of Central Eurasia
Petya Andreeva, Parsons, The New School

The Iron-Age nomads of the Eurasian steppe produced metalworks and textiles adorned with images of counterintuitive composites. Known by the umbrella term "animal style", this imagery resided at the edge of cognitive chaos: it defied taxonomical classifications and disrupted one's ideation of animal anatomy. The nomad's zoomorphic fabrications were generated in a pars-pro-toto mode of expression, bordering abstraction but never completely committing to an adamant rejection of ecological reality. In this image corpus, stylized antlers substitute deer, horns allude to wild goats, mane stands for felines. These visual synecdoches were often fused in a unique zoomorphic juncture, structurally distinct from the Chinese "taotie" or the European "mischwesen". In the formative stages of nomadic art (8th -4th century BCE), animals were dissected and reconfigured to create an alternative biotic order in which fauna was at the mercy of the human maker, and which reflected the nomad's psychology of structured mobility. Animal bodies were highly stylized fabrications, but overall they remained a distant echo of steppe ecology. However, the elite nucleus of later (and larger) nomadic alliances (3rd c BCE-1st c CE) such as the Xiongnu initiated a transition toward the geometricization and abstraction of animal style. This paper argues that once on the way to forming a steppe empire, nomadic patrons embraced abstraction to make their zoomorphic designs more intelligible to outsiders and thus transmittable to newer markets and sedentary Eurasian powers. Image-making was reinvented as a symbol of global legibility yet still echoed the concerns of the pastoral nomadic lifestyle.

Decolonizing Eco-Art: Customary Norms (Adat) and the Work of Handiwirman Saputra
Katherine Bruhn, University of California, Berkeley

In 2010, Indonesian artist Handiwirman Saputura (b. 1975) began his production of what remains an ongoing series titled Tak Berakar, Tak Berpucuk (No Roots, No Shoots). Like most of Saputra's work, this series was sparked by the artist's curiosity with and subsequent investigation of mundane objects part of an everyday experience. In this instance, it was the artist's encounter with a stretch of river near his home in the city of Yogyakarta where bits of trash and cloth had become entwined in the roots of a bamboo grove. In this paper, I take this encounter as a point of departure to examine how, in the last decade, Saputra has demonstrated a keen attention to the environment in his practice that exemplifies the notion that "nature acts as our teacher." In doing so, I position Saputra's work as an example of eco-art, where eco-art refers to art that

emphasizes ecological interconnectedness and often engages with issues and themes like sustainability and environmental justice. As I will show, my interest in Saputra not only arises from what his work contributes to this body of literature but even more so calls to decolonize the Anthropocene by foregrounding local or non-Western ways of being in and seeing the world. For, as I will explain, the adage that "nature acts as our teacher" is understood as the central tenant of Minangkabau culture and customary norms (adat), where Minangkabau refers to Saputra's ethnic and regional origins.

We Live Here: Collectivization and Art in the Field in South Korea, 1970-80s
Soyoon Ryu, University of Michigan

This paper foregrounds the Korean term hyeonjang to conceive the relationship between artistic collectivization and the natural environment in South Korea in the 1970s and 80s. Roughly translated as "the field of presence," hyeonjang can be defined as a site – both physical and imaged – where any artistic production is premised on artists' somatic engagement and bodily commitment. Among the number of groups who used the term, the paper focuses on two cases: yaoehyeonjangmisul ("outdoor field art") coined by Yatoo Outdoor Art in the Field Research Association and hyeonjangmisul ("art in the field") by realist art groups including Dureong. Construing hyeonjang as the rural land from which artworks emerge, the former group departed from conventional exhibition venues in Seoul, organized artists in a region bereft of community and material wealth, and brought to life collective presence by letting performative artworks unfold in a shared time and space. The latter group used the term to describe sites of state-sanctioned capitalist violence, including protest sites and factories, where artists themselves were agents of collective struggle. Their divergent ideological orientations notwithstanding, both models demonstrate a shared desire to perform certain ethics of praxis – that is, an eagerness to place not only the artists' works but also their bodies in sites of environmental and socioeconomic production. The need for collectivization in the 1970-80s thus arose from this conviction in hyeonjang, where artistic minds transcended egocentrism and coagulated into a commitment to the environment and its political economy of the here and now.

Rethinking the Roman Empire for the Classroom

Chairs: **Kimberly B. Cassibry**, Wellesley College; **Austen Leigh LaRocca**, University of Wisconsin - Stevens Point

Discussant: **Barbara A. Kellum**, Smith College; **Jenevieve C. DeLosSantos**, Rutgers University

In introductions to Art History, the city of Rome typically dominates discussions of the Roman Empire. Yet Rome governed one of the largest empires in world history, with territory stretching across northern Africa, western Asia, and Europe. Recent research has recovered the rich and complex negotiations of tradition and innovation that occurred in these territories, whether in Egyptian temples where emperors were portrayed as pharaohs, in multicultural Palmyra where more portraits survive than in any other Roman city, or even at Pompeii where an ivory figurine from India has been found. This session asks how we can draw on current understandings of the empire's art and architecture to reframe the Roman realm for students in a broad range of survey courses. We welcome papers that foreground decolonial theory, heritage and preservation critiques, digital applications, and other current approaches. We also welcome teachable case studies that represent under-studied areas, present well-known sites in new ways, and offer precedents for the art of other empires addressed in the art history curriculum. We invite colleagues with a broad range of specializations to contribute to the panel's concluding discussion about the shared challenges and opportunities of rethinking the Roman Empire for the classroom.

Teaching through Continual Coloniality in the Art of the Ancient Roman World
Erin Peters

In an effort to reframe understanding of the diversity and dynamism of the ancient world, I am designing a new version of the undergraduate survey of Roman Art at Appalachian State University. The Art of the Ancient Roman World will explore the whole of what the ancient Romans understood as the oikumene - the known/inhabited world - by examining art and architecture across the empire. The course traverses the northern point in Britain/Scotland, southern point in Africa, and eastern point in West Asia. Through key themes of trade, travel, conflict, and collaboration, I will set the stage empire-wide for students and challenge centrist and colonialist underpinnings of the classical tradition. While the course described above aligns with many students' interests in decolonial frameworks and social justice issues, I find that students can be frustrated by differences in what they believe to know about the ancient world and what is revealed through new approaches. This disconnect begs the question: how do we navigate change in the classroom that supports students and the unlearning of the biases of our disciplines? I propose one way is to teach through continual coloniality, which I will pilot with a case study of the Augustan temple of Dendur by tracing the

postcolonial process of deconstruction and reconstruction of this monument from Roman Egypt now held by the Metropolitan Museum. I hope that continual coloniality presents a workable structure that supports students as they process the unfamiliar and work towards the future of our disciplines.

Rome Beyond Rome: Roman Art and Architecture in a Global Perspective
Francesco de Angelis

This paper will provide an overview and critical discussion of "Rome Beyond Rome," a lecture course at Columbia University that approaches ancient Roman art and architecture from a perspective that is programmatically not centered on Rome and Italy. The course adopts two main vantage points. In its first half, it considers the art and architecture produced in the provinces of the Empire roughly between the late third century BCE and the fourth century CE. Through a regional survey, it analyzes the various mechanisms by which local contexts responded to their incorporation in the Roman empire—by maintaining, refashioning, and/or inventing their own visual traditions, by adopting and adapting models emanating from the capital, by interacting with other provincial centers, and so on. The second half of the course considers the art of the Roman empire from the perspective of its neighbors in Asia and Africa, as well as its self-proclaimed successors and imitators after the end of antiquity. On the one hand, it discusses how ancient states such as the kingdom of Meroë and the Parthian empire, or regions such as the Gandhara, interacted with the visual culture of Rome and its empire. On the other, it explores the degree to which classicizing art and architecture inspired by Roman imperial models worked—or failed to work—in European colonial empires in Asia, Africa, and the Americas.

Teaching Roman Art: Where have we been and where are we going?
Anne Hunnell Chen

The application of post-colonial, network, and globalization frameworks to the study of Roman visual and material culture in the last generation has helped to draw out the complexity of art and architecture across the empire's vast expanse. This rich body of specialist research pairs well with a growing turn toward postmodern perspectives that question the validity of the grand narratives that have historically underpinned art historical surveys more generally. The time is right to rewrite the role of Roman art in surveys, and teach Roman-specific coursework in ways that give students the skills to recognize harmful misuses of the ancient past. So what's stopping us? As a point of departure in a developing conversation about how to most effectively capture the complexity of the Roman Empire and its relationship to other world powers, this talk will first reflect on the changing role of Roman art generally, and Roman provincial art more specifically, in anglophone art historical surveys over the last century. It will then pivot to introduce the guiding principles and initial work toward a new multi-authored hub for empire-wide teaching resources. Developed by the AIA's Roman Provincial Archaeology

Interest Group, this digital project capitalizes on the flexibility of the web to make it more practical than ever for instructors to tap into the collective knowledge of regional specialists and to break out of the mold of well-worn textbook case-studies.

Revolutionizing Visual Arts Education: The Impact of AI

Chair: **Raymond Yeager**

Art education is poised to enter an unprecedented period of transformation as AI technologies permeate the artistic landscape. With the rise of AI-powered creative tools and platforms, art educators are grappling with the challenges and opportunities presented by this powerful technology. This session will discuss how AI is being integrated into curriculums, how it's changing teaching methods, and what are the benefits for students. At the same time, it also examines the challenges posed by AI, including issues of authenticity, the role of the artist, and ethical concerns related to the use of data and privacy. Overall, this session strives to provide participants with an in-depth understanding of how to creatively and innovatively respond to fully realize the potential of this technology.

Artificial Intelligence as a Pedagogical Tool in First-Year Visual Art and Design Education
Terry Davis, University of North Texas

As the largest Foundations Program in the country in the College of Visual Arts and Design at UNT, we have observed a rising number of students interested in AI as a tool in their creative practice. Since January of 2023, The Foundations Program director, Binod Shrestha, and I, have been collaborating on AI as a tool for ideation in the art and design classroom. Part of this initial collaboration resulted in a presentation for FATE 2023 that explored the potential of AI as an ideation tool. As our query continues, we are partnering with Mursion Lab with Teach North Texas (TNT); a program at UNT that utilizes AI adjacent technologies to simulate a classroom environment for training new teachers. We have learned that AI can be a powerful tool for ideation. It can act as the starting point for more in-depth research conducted through studio-based making practice. With the help of AI, students can expand their research potential and create critical works of art that question what it means to be human in an increasingly technological world. As educators, we must consider the role AI might play in our student's creative research practice. This presentation will address and explore the potential of AI in a Foundations education in Visual Arts and Design.

Navigating Ethical Frontiers: Unveiling AI's Role in Artistic Creation and Cultivating Strategies for Enhanced Creative Cognition
Christopher S. Olszewski, SCAD

In an era of rapid artificial intelligence advancement, profound inquiries emerge at the intersection of AI and the visual arts, sparking intricate ethical contemplations. This discourse embarks on an expedition into the intricate

labyrinth of ethical dimensions enveloping AI's integration within the realm of visual art origination, while concurrently sculpting prudent design methodologies. Within AI's realm of crafting exquisite masterpieces, profound inquiries unfurl concerning the essence of human artists, the realm of intellectual ownership, and the implicit partialities embroidered within AI-forged artistry. This symposium endeavors to anatomize the ethical conundrums inherent to AI's employment as a conduit for creativity. It navigates the compass of conscientious AI assimilation within artistry, safeguarding the sanctity of human ingenuity and the kaleidoscope of cultural multiplicity amidst the ascension of AI-sculpted visual art. Partakers shall garner discernment into the complexities and vistas unfurled by this technological zenith, steering erudite colloquy on circumnavigating the ethical terrain of AI-empowered virtuosity.

The Work of Art in the Age of Artificial Intelligence
Laura Perdrizet

Nearly a century after Walter Benjamin wrote his seminal text proposing that the innovation of mechanical reproduction devalues a work of art, we find ourselves in a similar quandary. Yet technological innovations have an extensive history in the production of art and, the definition of creativity is equally shape-shifting. This presentation will explore the concept of creativity in relationship to AI generated aesthetics and computational creativity as an artistic tool, through examples of several artworks as case studies. As we navigate the prevalence of AI in the production of Contemporary Art, this presentation approaches the topic from the conceptual lens of a re-evaluation of definitions, and investigation of how we may re-contextualize current artistic tools, artistic process, and our conditions of art material. As a Multimedia Artist and Professor of Visual Art & Experimental Media the conclusions respond to the assessment of authenticity and authorship, and provide pedagogical strategies for navigating these conversations in art practice in the sphere of higher education.

To AI or not to AI? How is Artificial Intelligence (AI) technology shaping the future of design studies, and what are the potential benefits and drawbacks of these technological advancements?
Danilo Ljubomir Bojic, Winona State University

In today's rapidly evolving technological landscape, design education is intrinsically linked to staying current and relevant. As technology, particularly artificial intelligence (AI), continues to shape various industries, including design, integrating AI into educational curricula and professional practice becomes imperative. By effectively and practically incorporating AI tools within design education, students are empowered to harness its potential, revolutionizing their creative processes. The benefits of integrating AI in design education are manifold. AI-driven tools offer innovative ways to enhance creativity, streamlining ideation processes, and accelerating iterative development. Through hands-on experiences with AI, students gain a deeper understanding of its capabilities and limitations, equipping them to leverage

its potential effectively. However, alongside these opportunities come ethical considerations that educators must address. Responsible use, safeguarding against bias, and protecting user privacy must be emphasized throughout the integration of AI into design learning environments. By instilling a core understanding of AI's implications, students become ethically conscious designers, able to navigate the ethical challenges posed by AI. It is crucial for educators to convey that AI is a powerful tool and not a standalone solution in the design process. Cultivating an appreciation for AI as part of a more extensive creative toolkit enables students to utilize it effectively in conjunction with their own creative instincts. By encouraging a holistic approach to design that combines human creativity with AI's computational power, educators enable students to thrive in an ever-changing design environment.

Science, Sound, Imaging and Art

Chair: **Nainvi Vora**, Brown University

Black Hole Imaging and Photography
Colleen O'Reilly, Karoline Swiontek

In 2019, the Event Horizon Telescope (EHT) collaboration published the first result of their research – our first picture of a black hole. The beautiful, haunting image shows an orange, glowing, hazy ring that floats in a black void. The EHT is a network of eight telescopes located around the world that gathered photons from a black hole 55 million light-years away. Scientists then thought of those locations as pixels in an image taken with a telescope array the size of Earth. To fill in the rest of the "pixels," they developed a computer imaging process that suggests probable images that would fit these observations based on massive data sets of pre-existing images. As the team explained in the press release, the "first direct visual evidence of a supermassive black hole and its shadow" helps astronomers study these mysterious phenomena. But what is this picture? Scientists and journalists alike have described it like a photograph, applying metaphors of witnessing and seeing, and in 2021, MoMA added a print of this image to its photography collection. In this paper, I explore the implications of this image's position in the history of photography. How does this project transform data into image? How do computers guess a probable image based on other images, and what notions of objectivity are being employed? How does Earth-based digital photography, and film photography before that, shape black hole imaging?

Re-imagining an Archive of the Now in Jitish Kallat's Epicycles, (2020-21)
Nainvi Vora, Brown University

Keywords: posthumanism, climate change, relativism, neocolonialism, pandemic There is an existential foil through which Jitish Kallat's "planetary" visions can be perceived in Epicycles (2020-21). I unpack these unique metaphysical perceptions through Martin Heidegger's 1936-7 "What is a Thing?". In effect, my essay aims to marry South Asian contemporary art practices during the Covid-19 pandemic

with phenomenology. In Epicycles (2020-21) Kallat uses the technique of photomontage and lenticular prints to dismantle the idealized perceptions of The Family of Man (1955) archives for the viewer to predict how a universalized human family would look like in contemporaneity—portraying it as fragmented, turbulent, transformational and tragic. For Edward Steichen, The Director of the Photography Department at MoMA, The Family of Man, (1955) was about showing the perils of the atomic world in a post-war period trying to sew humanity together with love; I posit that for Kallat, it was to relive the post-war moment, to let the human condition back-track what humans have done to the planet and themselves, through the ongoing pandemic. I argue that the resonance of Epicycles (2020-21) lies in the fact that it eschews all false optimism through the devices of dehumanization. It becomes a timely call to the human action encoded in the responsibility borne upon us by postcolonial theorist Dipesh Chakrabarty's conceptualization of "History 3" which enumerates that humans are no longer only biological agents, but have acquired the status of a geological force capable of altering the parametric conditions that support all life forms on planet Earth.

EVO – Evolution and Influence as Sound
Jevonne Peters, Chair, Services to Artists Committee, CAA

EVO is a collection of instruments that play as a section in an electronic acoustic orchestra. The aim of this experimental project is to explore the evolution of a composer's directions, as it propagates through a section of an orchestra. The project makes references to the evolution of RNA, and the way that mutations occur in nature. These concepts are related to the fields of memetics, ideas of influence, philosophy of science and of the mind, and Evolutionary Epistemology of Theories (EET). These concepts are related to the fields of memetics, philosophy of science and of the mind, and epistemology. In this presentation, I draw on scientific and philosophical theories of influence, mutation, and replication, to demonstrate how this work serves as a poetic analogy to real-life phenomena, and the boundary between sound and silence, life and non-existence.

MYCELIA MÚSICA: Dancing Mushrooms & Unruly Entanglements of Fungal Sculpture, Somatics and Sound
Iván-Daniel Espinosa, University of Colorado Boulder

MYCELIA MUSICA is a BioArt installation that incorporates mycelial bioacoustics, myco-sonification and myco-sculpture to interact with Living, breathing mycelium fungi networks through Live performance. For this work, I've designed 8-foot tall myco-sculptures made up of fungal colonies with fruiting mushrooms of different species. Musical soundscapes are created in real time by hooking up the fungi to bio-sensor devices that convert the mycelium's electrical and textural activity into Live sound. The installation is activated by human dancers merging their entire sensoriums with the fungal Landscape and attending to these porous worlds in their queer becoming. This artwork creates sites of plurality that demonstrate the possibility of a

radically intimate kind of politics, where the distinctions between human and non-human worlds disintegrate in slow and attentive bodily practice. This installation also sheds light on how mycelia networks spawn radically queer temporalities that transcend neoliberal chrononormativity. Through numerous interdisciplinary partnerships, this work articulates a collaborative, interspecies performance in relation to the symbiotic possibilities produced by the intersections of mycology, BioArt design, electroacoustic sound and performance. My research on designing with mycelia can help illuminate how notions that are central to the arts such as materiality, site-specificity, and embodiment are redefined by shapeshifting fungal entities that embody profoundly different temporalities than the human ones we are used to. With every mushroom cap and stem, this artwork generates new thinking that bridges worlds we know with worlds we don't know, offering imagination, language and artistic possibilities that contribute toward building kinship with the earth.

Sentimental Encuentros: A New Methodology for the Analysis of Mexican Art

Chair: **Mariela Espinoza Leon**, University of New Mexico

Discussant: **Emmanuel Ortega**, University of Illinois Chicago

The study of Mexican nineteenth-century art, with the exception of few scholars, examines processes of nationalism often disassociating them from contemporary global cultural production and previous centuries. The irony, however, resides in the ways in which Mexican hegemonic forms of visual and material culture aimed to anchor art production to European styles and notions of modernity. The papers selected for this panel nuance mid nineteenth to mid twentieth century Mexican visual culture to the realm of the sentimental, a global cultural phenomenon of the Enlightenment that sought its flourishing within the articulation of indigeneity as a national racial and class category. In Mexican visual culture, the notion of the racialized/indigenized body (El indio, the Indian) and its subsequent encounters with Europe became the agent centering indigeneity as the locus of a mestizo nation. As noted by art historian Shirley Samuels, sentimentality "acts upon the problem of the 'body,' what it embodies, and how social, political, racial, and gendered meanings are determined through their differential embodiments." Sentimentality is here rendered as sentimentalismo, a Latin American artistic methodology that makes possible the understanding of Mexican visual culture as an extension of European enlightened Romanticism. A tactic of the Mexican state to deploy mestizaje as a racial category of sameness by evoking personal feelings. The affective qualities of images ranging from the printed to the cinematic demonstrate the applicability of this methodology and its novelty for the study of Mexican visual culture of the long nineteenth-century and the early twentieth.

"Educar es Redimir": La Maestra Rural, Education, and Nation in Taller de Gráfica Popular Prints

Marina M. Alvarez

The Taller de Gráfica Popular (Workshop for Popular Graphic Arts) or T.G.P. founded in 1937, situated its point of view with campesinos in rural settings by depicting idealizations of proletariat uprisings and agrarian rights to land. Relying on authenticating ascriptions of indigeneity and tradition rooted in late nineteenth-century print culture, its artists took a position against fascism, U.S. imperialism, and the Catholic Church with the purpose of cultivating a national art. T.G.P. artists illustrated the explicit violence enacted against rural educators as a violation against the nation during the Guerra de los Cristeros (1926-1929), a reactionary rebellion to education's secularization. The rural education program aimed to culturally unify the nation and endow its citizens with a sense of buenas costumbres. The project of education, as a tool of colonization, can be traced back to the mission systems during the colonial period. In this paper, I will take a feminist approach to explore the T.G.P. prints and how indigenized bodies, juxtaposed with the body of la maestra rural—a feminized mestiza rural school teacher— evoke sentimentalized understandings of Mexicanidad. Sentimentality, utilized as a tool of the state, employed empathy in the larger project of domesticity, and the (dis)integration of its native peoples into the fabric of the nation. As such, this trope of la maestra rural emerged in postrevolutionary visual culture as a means to speak to the redemptive and civilizing qualities that education could bring to the nationalist project throughout Mexican history.

Propagating Pulque Narratives: The Sentimental Genesis of Pulque in 19th Century Mexico

Josh Gomez, Uic

The fermented beverage known as pulque holds a contentious role in Mexican identity formation. Amidst nationalist initiatives of the 19th century, Mexican painter, José María Obregón (1832-1902) imagined pulque's birth in The Discovery of Pulque. Unlike his contemporaries concerned with the drink's effects on the social order, Obregón depicted a romantic narrative of Toltec mythology, seeking to appropriate the drink's history as a metaphor for the rebirth of the newly established nation. Such depictions worked to propagate sentimental narratives concerned with historical foundations and national progress. Here, sentimentality is understood as the manipulation of personal emotions into collective ones. More distinctly, I will demonstrate how the state's "well-being," represented in images of pulque, asserts the reproduction of collective sentiments and ideologies of nationhood. The Discovery of Pulque sought to alter the beverage's relevance within society, from a drink that caused inebriation and defiance to one that sustained indigenized cultures through sentimental portrayals. This is achieved through the sentimental depictions that situate the virtues of the nation onto women's bodies; the nation's (mal)nourishing was predicated on the bodies of indigenized women across time. Specifically, I interrogate the reclamation of Mesoamerican narratives of pulque production into renewed conditions of pride in

Mestizaje. For instance, Obregón crafted a sentimental narrative of pulque as an idealized and foundational aspect of national history and identity by anchoring its origin within a union of a Mesoamerican past and a Mestizo future.

Constructing the Sentiment of a Nation: Jesus Helguera's The Legend of the Volcanoes in Perspective

Mariela Espinoza Leon, University of New Mexico

Chromolithographic calendar artworks are an overlooked but vital aspect of Mexican art history. These commercial images became icons of nationhood, embodying Mexican ideals from the nineteenth to mid-twentieth centuries. Although chromolithographs constantly escape academic conversation due to their relegation as "kitsch", their importance is found in how they came to embody 'Mexican' ideals beginning in the nineteenth century, reaching a zenith in the mid-twentieth century. Chromolithographs allowed art to flow into domestic spaces, furthering their impact and implicit messaging. Jesús Helguera's The Legend of the Volcanoes (1941) is a prime example of this phenomenon, as its reproduction as a chromolithograph on domestic calendars allowed it to become a catalyst for nationalistic sentimentality. This was aided in part due to the expansion of printing during the nineteenth century as well as emerging ideas of nationhood following independence. Drawing from a long artistic tradition and history of representation, I examine how Helguera fused aesthetics to create a sentimental, anthropomorphic approach to landscape and by, proxy the nation. Sentimentality, as an approach allows us to understand how the sentimental object (artwork) is produced and in turn, 'produces' the person who observes the work. Sentimentality here is a mechanism for constructing a 'proper' viewer, trained to 'feel right' and to 'act right'— understood to be in the service of nationhood. As images harbor immense feelings, they become both affective and effective emotional tools of nation-building. Simultaneously, these chromolithographs instigated a shared experience of the passage of time, becoming a testimony to the permanence of a defined 'Mexican time'.

Film Technique and the Othering Politics of Indigeneity in Mexican Cinema

Emmanuel Ramos-Barajas, Northwestern University

Cultural critic Carlos Monsiváis once argued the creation of Mexico—that is, its conceptualization as a timeless and mysterious land in the Western imaginary—occurred through the writings and illustrations published by Euro-American travelers after the 1821 Independence. At the center of these picturesque visions are representations of pastoral landscapes and indigenized subjects. Since then, these two components have served as potent sentimental signifiers that define the contours of the nation, particularly in early twentieth-century films. Tracking the development of this iconography from nineteenth century print culture, I conceptualize its cinematic iteration as the Mexican mise-en-scene, a set of landscape conventions dependent upon the particular composition of actors, sets, lighting, and costumes that situate the resulting image specifically in "Old Mexico." However, this talk seeks not only to delineate this visual style's form, but also track its role in the coeval conflation of

indigeneity, landscape and authenticity across borders. I argue homonymous modes of the Mexican mise-en-scene—visually identical but stemming from differing nationalist discourses—were deployed by foreign and, later, national filmmakers to craft connections between spectators and their respective countries. By analyzing a set of films with disparate production contexts, ¡Que Viva Mexico! (Sergei Eisenstein, 1932) and Maria Candelaria (Emilio Fernandez, 1944), I examine how the Mexican Mise-en-scene functioned as a tool of sentimental education when edited into dynamic montage sequences—galvanizing spectators into upholding nationalist rhetoric of citizenship by appealing to ideas of authenticity.

Shaking it Up: New Students, New Strategies

COMMUNITY COLLEGE PROFESSORS OF ART AND ART HISTORY

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

Discussant: **Monica Anke Hahn**

Today's students are very different from the students of the past. As educators, how can we be innovative and teach in new ways that respond to what our students need now? How has our teaching changed over the past few years? What has been successful for our students? This panel seeks presentations on innovative pedagogical strategies. Are you using new approaches to grading such as contract grading or ungrading? Do you have new ways to approach critiques or exams? How do you increase student engagement or make your classroom and assignments more equitable and inclusive? Perhaps you're doing something different entirely. We'd like to hear how you provide more authentic learning for students in your studio and art history classes that meets your students where they are and helps propel them forward.

Notes on the Poetics of Possibility: Post-Critical Critique in the Age of Scrolling, Swiping, and Risk-Averse Commenting

Jason A. Hoelscher, Georgia Southern University

Studio critiques have changed in recent years, due to an influx of students whose visual experience is shaped as much by art viewing as by seeing, liking, and leaving emoji-laden comments on hundreds of images daily via social media—a fast-read methodology of scrolling, swiping, and clicking that can't help but transform how artworks are seen in face-to-face classroom settings. Similarly, because online comments often come across more harshly than intended, many students today are averse to making comments with even the slightest chance of being misconstrued as negative. How might we approach the studio critique in these changed conditions? Over two decades of teaching, from freshman foundations to graduate thesis and PhD defense, I have arrived at what I call the post-critical critique, oriented less overtly to pinpoint critical judgments than to exploring and unfolding a work's inherent possibilities.

Recalling that "post-" means both after and in response to, in a post-critical critique the group evaluates, describes, and discusses a work's successes while brainstorming not only how various aspects might have been done otherwise, but also the latent possibilities of the work as it is. By critique's end the work's pros and cons have been highlighted without raising hackles or barriers, as students focus more on exploratory potentials than on problems or pitfalls—an emphasis that preempts problematic power dynamics while promoting a continuity of ideas and approach that contributes to the development of an individual style over the long term.

Birthing a Character: Teaching Animation with Play, Improv, and Charlie Chaplin

Richard Thompson, New Jersey Institute of Technology

Birthing a Character: Teaching Animation with Play, Improv, and Charlie Chaplin Harnessing student ambition and scope creep to ensure achievable goals and vital learning outcomes is particularly challenging in animation – a field of study that, as data demonstrates, attracts a higher-than-average incidence of neuro-divergent learners. There is plenty of literature on the multiple steps to, and time-consuming process of, creating an animated short film. However, very few guides provide practicable problem-solving or fully embrace the limitations of the individual student attempting to bring their first character to life. This presentation will provide instructors with clear strategies to engage today's student while also stepping through a sample course assignment and its scaffolded building blocks. Specifically, I will be analyzing Charlie Chaplin's performance in The Circus – how he is able to convey alternating between machine-like movement and being alive and human. I will discuss the use of a game of imaginary dodgeball and other improvisational class play in order that students may physicalize the 12 Principles of Animation. I will demonstrate how a focus on stylized design can aid time-management and emphasize story over the common pitfall of purposeless movement. I argue that engaging students with a variety of theatrical and interactive games juxtaposed with specific project parameters empowers them to fully execute their creativity. They achieve animation work that comes alive and connects emotionally, while providing them with the fundamentals for future growth and artistic complexity.

From YouTube to ChatGPT: Embracing Innovation in Art History Pedagogy

Megan Lorraine Debin, Fullerton College

It is imperative to adapt our teaching methods to meet the diverse learning needs of our students. By replacing conventional assessment techniques and embracing new strategies, my assignments and courses aim to foster deeper engagement, critical thinking, and lifelong learning among our students.Project-Based Assessment and No Exams: Traditional exams often limit students' understanding to rote memorization. In response, my courses have transitioned towards project-based assessment, enabling students to delve into research, creativity, and collaboration. This approach promotes a holistic understanding of art

history as students analyze, synthesize, and apply concepts to real-world projects. The absence of exams reduces anxiety and encourages a focus on authentic learning experiences.Student Self-Reflexive Grading: Recognizing the importance of self-assessment and personal growth, I have introduced self-reflexive grading. Students evaluate their own work against predefined criteria, fostering autonomy, critical evaluation, and metacognition. This practice not only enhances students' accountability but also cultivates a lifelong skill of self-directed learning.AI-Powered Research Jumpstart: Incorporating Artificial Intelligence (AI) as a research tool, AI assists students in initial research stages, identifying key themes, artists, and contexts, thereby jumpstarting their exploration. This approach enhances students' research skills and enables them to delve deeper into nuanced topics.In sharing my experiences, I hope to contribute to the advancement of art history pedagogy. These innovative practices align seamlessly with the theme of "Shaking it Up" and will inspire fellow educators to reimagine their teaching methodologies. This presentation aims to foster a dynamic discussion on revitalizing art education for the contemporary era.

Labor-based Grading in the Studio Art Classroom
Anastasia Lewis, Middlesex College

This presentation will address my adaptation of a labor-based grading strategy in a ceramics classroom. I was introduced indirectly to these methods after Professor Asao Inoue gave a lecture on antiracist assessment at the University of Tennessee, Knoxville in November 2021. While his background is in rhetoric and composition, I was impressed by his creative approach to grading and began to adapt some of his ideas for the visual arts classroom. I have embraced the creation of evolving rubrics which define the arc of each semester-long course. These documents set a high standard of minimum requirements to earn a C with an extensive list of reach goals which will allow the students to earn B's or A's. I ask the students to agree on what number of the additional expectations they feel would merit the higher grades. At the end of each assignment, the students receive a paper copy of the rubric which they fill out explaining in a few sentences how their work met each expectation and calculate their grade. I then read over these reflection sheets and confirm their grade. This process of self-reflection is immensely valuable. Further, the additional expectations, which range from formal qualities, to habits of mind, to conceptual challenges, encourages students to balance required elements with ones aligned with their specific interests. Their greater agency leads to more independent research and a flourishing of peer-to-peer learning. Students appear more likely to embrace collaboration and experimentation when the pressure of competition is removed from assessment.

Sinophone Art in the Global Cold War

Chairs: **Jennifer Lee**, School of the Art Institute of Chicago; **Jin Wang**, The Graduate Center, CUNY

Discussant: **Christine Ho**

The concept of "Sinophone" describes Sinitic-language cultures and communities around the world, without homogenizing a singular category of "Chineseness" as implied in the "Chinese diaspora." This panel anchors the exploration of "Sinophone art history" in the global Cold War when geopolitical conflicts, intertwined with struggles of decolonization and nation-building, were quite visually manifested in ideological and physical battlefields around the world. By "Sinophone art history," we interpret the Sinophone not so much through linguistic commonality but multimodal forms of art that escape, exceed, or complicate languages. We also consider, in the Sinophone context, how the apparatus of empire and coloniality, with historical contingency and contemporary relevance, might operate in different spaces, times, and forms. By situating Sinophone art within the burgeoning Global Cold War discourse, we challenge previous Cold War scholarship that privileged the agency of Western actors who mediated between institutions and resisted imposed ideologies, while making connections in the three "worlds." Meanwhile, Sinophone actors of the same period were assumed to be either supporters of Communist China or compliances with the new authoritarian regimes. Instead, we recentralize previously marginalized areas, complicating the Sinophone Cold War experience in Art History while emphasizing the transnational and cross-cultural perspectives. Focusing on Sinophone art history, we welcome discussions that see the global Cold War as an event where transnational vectors shape artistic productions, or even a method of approaching global art history via under-discussed routes, networks, and relationality.

Photographic Cold War, Free China, and Asia
Jeehey Kim, University of Arizona

In 1966 the Federation of Asian Photographic Arts was established in Taiwan. Lang Jingshan, the renowned Taiwanese photographer, invited Asian countries to organize their own photographic association after he had found himself the only photographer from Asia at the 1964 meeting of Fédération Internationale de l'Art Photographique (FIAP), which was an international photographic organization established in Switzerland in 1950. As can be seen in its naming, the Asian organization appropriated the European attempt to promote photographic arts. 60 representatives of 9 Asian countries gathered in the first congress, electing Lang Jingshan as the president. Unlike the European organization, which included members from the communist bloc, the Federation of Asian Photography Arts only included the Asian countries of the Free World, including South Korea, Japan, and South Vietnam. This paper explores the ways in which photographers in Free China and overseas Chinese photographers in Southeast Asia played a crucial role in structuring Cold War politics through organizing and participating in international photography contests of the

region during the post-WWII period. The paper aims to shed light on the practices of amateur photographers from the late 1950s to the 1970s, when they endeavored to establish photographic solidarity among the countries of what was called the Free World. The active participation of photographers from Singapore, Taiwan, and Hong Kong in the Korean photography competitions will be discussed in order to foreground the hitherto less discussed transregional photographic scenes of the Cold War period.

Staging Internationalist Revolutions: Equator Art Society (1956-1974) in Post-War Singapore

Muyun Zhou, Penn State University at University Park

Organized by members of the Singapore Chinese High Schools' Graduates of 1953 Arts Association, the Equator Art Society (艺术研究会1956-1974) was an important artists' group that shaped the debate of style for the new Singapore state at the dawn of its independence in 1965. My project focuses on the inclusion of readable texts and language events in their artworks, such as language learning, books, and readings. Whereas current research on the group situates its activity within the discourse of nationalism and anti-colonialism, largely confined by the area history of Singapore and Malaysia, I trace the inter-articulation of Third World Internationalism beyond the Singapore-Malaysia boundary and the national multi-racialism within Singapore and Malaysia, as imagined in the visual-language project of the EAS. Combining visual analysis with archival research, I argue that the Equator Art Society co-constituted the largely erased history of Internationalist aesthetics in Singapore during the global Cold War by staging language events in their art.

Beyond Hybridity: Calligraphic Abstraction and Racial Legibility in Seong Moy's Inscription of T'Chao Pae II (1952)

Asia Adomanis, The Ohio State University Department of History of Art

This paper considers the work of Chinese American artist Seong Moy, focusing particularly on his color woodcuts on paper produced in the 1950s. Central to this project is my analysis of Moy's 1952 print Inscription of T'Chao Pae II. The print, composed of pseudo-Chinese characters placed in the middle of the composition against an abstract background, pairs calligraphic strokes and abstraction to produce a stimulating tension in which abstract form, character, and figure become indistinct. I argue that the artist's use of calligraphic abstraction should be analyzed outside of the axiomatic framework of a hybridized "Eastern" and "Western" aesthetic often present in scholarship about postwar Asian American artists. Instead, I read Moy's Inscription of T'Chao Pae II as the artist's effort to represent yet destabilize his racial identity within the Cold War context through a technique that challenges the authenticity and veritability of visible signifiers of race. In making this argument, I also interrogate broader concepts about the immutable basis of race and its externalized, visible traces – both a subject's physical attributes and the texts, images, and other visual material they create. Considering the politics of navigating a "hybrid" racial identity as a Chinese

American artist working during the Cold War while also re-assessing the relationship between "Asian culture" and abstract art as it materialized in the postwar United States, my project makes way for a refusal of stereotypes that suggest that proof of essential racial differences can be indisputably located in visual signifiers.

Representations of China in Soviet Lithuanian children's visual culture

Karina Simonson, Vilnius University

The presentation aims to reveal the representations of Chinese history, culture, and people, and manifestations of the Soviet concept of the friendship of peoples with China as presented in the Soviet Lithuanian children's visual culture, contextualizing them in related research of children's literature, theatre, and film, and linking with Soviet ideology and geopolitical interests. The research is developed at the intersection of ideologized Soviet children's culture and postcolonial theory. The main questions posed in the presentation include: What images of China did the visual culture of the period promote? How are these themes presented, their motifs, and iconography? How was the Soviet politics of friendship with China constructed and presented to Lithuanian children during the Soviet era? To what extent was this related to the propaganda of the benefits of the socialist system? The presentation will analyze the Soviet use of China-themed illustrations to present Soviet foreign policy as progressive and anti-colonial, making antiracism and anticolonialism the centerpieces of its Cold War stance vis-a-vis the West. In order to achieve its goals, I will first unpack the concept itself, as well as highlight its historical, political, and cultural contexts. Secondly, I will explore direct contacts between Lithuanians and people from China during the Soviet era. Third, I will present different types and ways in which China was represented. In the final section of my argument, I will focus on tropes and stereotypes that were evident in selected illustrations.

The Diasporic Longing of Ma Hiao-Tsiun

Jennifer Lee, School of the Art Institute of Chicago

A story gets retold in my family. In 1948 Paris, two men apply for French citizenship. Both are China-born intellectuals, who have completed their doctoral studies. One is Ma Hiao-Tsiun (1911-1991), who will soon marry Lu Yawen (1923-2017) and become father to Yeou-Cheng Ma (b. 1951) and her brother, Yo-Yo (b. 1955), the renowned cellist. The other man is Ma's friend, Tsai Chü. The passports they present to Parisian officials are embossed with the insignia of the Kuomintang. One official asks Tsai to state his occupation. Here, the story becomes lore: Tsai's reply -- "physicist" -- wins him a sweeping "Welcome to France!" Ma Hiao-Tsiun's reply -- "musician" -- inspires a sniff. "Eh," says the official, "we have enough, merci." Today, the tale explains how Hiao-Tsiun remained in stateless limbo by the time of his children's births. Family lore initiates my study of mobilization among Chinese civil war migrants who became Sinophone artists through painfully politicized negotiations. I assemble a frame informed by critical fabulations and intimate ethnography to address Ma's work

with musical notation and pedagogy in Shanghai, Paris, and New York. Ma modeled his practice on the Beaux-Arts training instituted throughout China in the earlier 20th century. I will examine Ma's music-driven methods as a mode of aesthetic education: How did Ma's fine arts approaches intersect with a global, if not universal, vision shared among Sinospheric individuals struggling with displacement? Methodologically, what are the strengths and pitfalls of reconstituting the past by weaving between the personal and macro-historic?

Slavery and the Architecture of the United States

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

Michele Obama's declaration at the 2016 Democratic National Convention that, "I wake up every morning in a house that was built by slaves," was a watershed moment in American history. From a national platform, her statement forced widespread consideration about the origins of the US built environment. For many African Americans however, this was not new information. Speaking of the central role of African Americans in the building of the country, AME Bishop Richard Allen declared in 1829 that, "we have enriched [America] with our blood and tears." Drawing on Allen's declaration, this session seeks to address the following simple question: In what ways did enslaved people help build the United States? Further, how have enslaved people been omitted from consideration of the US built environment, and how can architectural histories provide due credit? What does the archival record bear out regarding this history? The papers in this session will consider the role of enslaved people in the architecture of the United States (broadly conceived). In an effort to expand inclusive scholarship, this session includes papers that have researched and identified the role of enslaved people in building projects, including particular sites and buildings as well as the southern landscape more generally.

Imprinting the Soil: Fingerprinted Bricks in the United States Plantation Economy
Hampton Des Smith, Massachusetts Institute of Technology

Across the United States, handmade bricks bear the fingerprints of their enslaved makers. Skillfully made on plantations like Boone Hall in South Carolina and Monticello in Virginia, bricks were an integral commodity for the United States' built environment that relied upon violently racialized and environmentally extractive labor practices. However, handmade bricks, and especially those which index the unique mark of their maker, also attest to how enslaved craftspeople demonstrated their agency in spite of horrifying labor conditions. While scholars have noted the importance of wheel-thrown ceramics within enslaved communities, highlighting named and literate artisans like David Drake, far less has been said about the seemingly banal, but ubiquitous art of brickmaking. Departing from these studies, this paper critically explores how brickmaking was an agricultural practice wherein enslaved individuals physically

inserted themselves to demand acknowledgment of their individuality and humanity. Although bricks were a plantation commodity that fueled the slave economy, fingerprinted bricks were often discarded from sale. Then, they were given to enslaved peoples to build homes, fortify subsistence plots, and, following their emancipation, build institutions like Tuskegee University. Following how malleable lumps of clay became fingerprinted bricks—including the sourcing, refinement, and molding processes—this paper seeks to understand how enslaved peoples understood their lives through the act of brickmaking. By centering the act of brickmaking, I center the knowledge of Black craftspeople, especially enslaved children and women, while methodologically weaving together the history of architecture with those of the environment, technology and political economy, and black studies.

Enslaved Labor and the Costs of Constructing an Antebellum Plantation
Clifton Ellis, Texas Tech University

This paper focuses on the causal links between intention and architecture in the antebellum South, and the implications and legacies of an environment built with unfree labor. The object of this study is the mansion house that James C. Bruce built in 1845 at his Berry Hill plantation in Southside, Virginia, where he enslaved more than 400 workers. Manuscript documentation and the surviving buildings at Berry Hill are evidence of the human cost of agrarian capitalism. The cost of one enslaved worker's labor is fully documented in original sources, as is the cost of housing that enslaved worker. The cost of an enslaved worker can readily be compared to the salaries of Bruce's tutor, overseer, and clerk, or to the cost of a marble fireplace mantle, a silver-plated doorknob, a dining room sideboard. Few building campaigns of the antebellum period are as well documented as Berry Hill plantation. The Bruce family papers at the University of Virginia include contracts, decorating instructions, bills, and receipts not only for the mansion house itself, but also for barns, stables, the icehouse, the smoke house, and slave houses. The mansion house is still intact, and although its ancillary structures are in various stages of decay, enough remains for a thorough physical documentation of the plantation. Berry Hill was the largest and finest example of Greek Revival architecture of the period, and more importantly to this discussion, a testament to the profitability of an agrarian system of capitalism based in slavery.

Enslaved Laborers Built my Institution: Recovering Black Craftsmen on Institutional Landscapes.
Evie Terrono, Randolph-Macon College

This paper maps the complex interactions among southern builders whose enslaved laborers fashioned the material landscape at colleges and universities across Virginia and North Carolina. Possessing distinctive skills in bricklaying, woodworking, plastering and decorative painting, enslaved laborers, often identified with the collective term "hands," shaped southern institutional campuses, among them the University of Virginia, Roanoke College, Hollins University, the University of North Carolina at Chapel Hill and my own

institution, Randolph-Macon College. While much attention has been devoted to the lives and careers of well-known southern builders who defined the residential and institutional fabric across southern cities both small and large, the contributions of their enslaved skilled craftsmen are absent from the record. My analysis will focus principally on Dabney Cosby, who corresponded with Thomas Jefferson on building the University of Virginia, and his connections to other slave owning builders among them Jacob W. Holt, James D. Whitice and the Deyerle family who dominated institutional projects in the ante-bellum period. In the late 1840s, Cosby earned the commission to build at the University of North Carolina under prominent architect Alexander Jackson Davis, who often depended on enslaved laborers for his building projects in the South, and he brought along brothers Albert and Osborne who were praised for their skills in roughcasting and plastering respectively. In my paper I will discuss the broad reach of these builders' undertakings and foreground their named, but often largely unnamed enslaved laborers who are lost in memory but still traceable through the archive.

African American Classical Architecture and Craftspeople
Phillip Smith, American College of the Building Arts

There exists a myth within the African American Community that Classical and Traditional Architecture is a legacy of oppression and racism. While there is a negative association of this tradition to the plantations of the Old South, there is a positive reality to Classicism and the African American Community. The historical architectural record of the American South is defined by remarkable structures that exemplify the very best of American Classicism. From Georgian to Gothic Revival, these structures serve as examples of well proportioned, durable architecture that have stood the test of time against fire, flood and war. Virtually, every public building in the American South constructed between 1619 and 1865 was built, detailed and to an extent designed entirely by slave labor. There was a deeply rooted understanding of building in relation to the human scale that derived from antiquity. Enslaved Africans brought with them these ancient traditions to North America and adapted building practices and methods utilizing their surrounding context. It was this knowledge, not the published works of European architects, that informed the creation of the Early Republic. This session will offer an in-depth exploration of the origins of Greco-Roman architecture and the influence that African Americans have had on American Classical architecture. Presenting histories that have long been marginalized this session also reflect on the enduring impact that African American architects, designers, and builders have had on our Nation's built environment.

So You Graduated, Now What?
STUDENT AND EMERGING PROFESSIONALS COMMITTEE

***Chair:* Jenna Paper-Evers**, Liverpool John Moores University

You have the degree, now how do you get a job? This call for papers, by CAA's Student and Emerging Professionals Committee, focuses on next step options for the art profession: those who are about to enter the job market, have recently done so, or are looking to make a career change. Topics may include, but are not limited to: -Practical suggestions on ways to move into or out of academia-Options for residencies or post-docs-Museums, galleries, and other art spaces-"Non-traditional" art jobs (appraisal, librarian, marketing, writing, archivist, publishing, etc.) Participants with varying experiences and degrees are encouraged to submit. Please use the form or send your proposal title, 250 word abstract, and CV to Jenna Paper-Evers (jpaperev@gmail.com) by August 30, 2023.

Tenure Beyond the Professorate? From Art Historian to Data Librarian
Kaylee Alexander, University of Utah

When I completed my dissertation entered the job market in the early days of COVID-19, things were bleak. Not only was I acutely aware of the paucity of academic jobs in the pre-pandemic world, but it was also becoming increasingly clear that limited budgets for new hires were—and rightly so—being directed towards those who specialized in traditionally underrepresented topics. Things were not looking great for an aspiring professor of nineteenth-century French art and visual culture. So, I had to pivot. While I noticed many of my peers shifting their approaches to job letters by being sure to highlight post-dissertation projects that would make them look more diverse in their approaches, I knew that this was very often—as it would be for me— a disingenuous tactic. Instead, I leaned into the hard skills I had developed during my PhD to reposition myself for a position as a research librarian. About half of universities in the US consider librarians faculty, meaning that librarians are on the tenure track, conduct high-level research, and provide instruction and advising. This presentation will discuss the various skills I gained through my art historical and digital humanities training that have been applicable to my current position as Assistant Research Data Librarian at the University of Utah's J. Willard Marriott Library. I will discuss the roles, expectations, and perks of being a tenure-track librarian and highlight key differences and similarities with the professorate.

Navigating Academia as a Practice-Led Researcher
Inbal Strauss

As a practice-led researcher with a doctoral degree in Fine Art, I struggle to secure a tenure-track academic position. While I had some partial success (interviews at prestigious institutions such as Oxford, the RCA, the LCC, and Goldsmiths), I had mostly time-consuming failures that have led to despondency and low self-esteem. Fortunately, I recently had the pleasure of participating in The Artist

Citizens Jury. This collaborative research project, which investigated the status of artists and practice-led research within academia, has deepened my thinking on the topic and allowed me to constructively process my experiences. I am keen to share these experiences to expand and further stimulate discussion on the topic and potentially enable those in a similar predicament to learn from both my successes and failures. My account will cover: Expectations from a practice-led doctoral degree UK and US options for practice-led post-doctoral research positions Insights into the politics of academic recruitment in practice-led departments Strategies for framing an academic practice-led research profile Tips for preparing application materials and preparing for interviews

Sounding Bodies: Exploring the Intersections of Sound, Art, and Practice-Related Research Methodologies

Chair: **Dr. Ilayda Altuntas Nott**, Penn State University

This panel brings together scholars and practitioners from diverse disciplines to explore the intersections between sound, art, and practice-related research methodologies. Drawing on practice-related methods and theories the panel will examine how sound can be used as a means of generating new modes of perception and experience. The panel will explore how sound can be used to create immersive and embodied environments that disrupt habitual patterns of thought and behavior, and how sound can be used to create new forms of interaction between artists, scholars, and educators. The panelists will address questions such as: How can sound be used to create immersive and embodied environments that disrupt habitual patterns of thought and behavior? In what ways can sound be used to generate new modes of perception and experience in artistic practice? How can sound art practices be used as a means of generating new forms of knowledge and understanding? How can we create more interdisciplinary opportunities for artists and researchers to collaborate and experiment with sound and other forms of sensory experience? The panelists will also explore the connections between sound studies and practice-related research methodologies, examining how these fields inform each other and how sound studies can be used to examine the social, cultural, and political dimensions of sound and listening. Overall, the panel seeks to explore the potential of sound as a tool for generating new modes of engagement, inquiry, and understanding, and to highlight the importance of embodied and improvisational practices in research and artistic practice.

Composing with children: A multidisciplinary approach to connection through sound as a creative expression
Debbi Ponella

This presentation will focus on sound as a vehicle for connection and expression. Drawing on specific experiences throughout a month-long residency working with 2nd graders to express themselves through music composition, examples will be shared of how the students connected environmental sounds, the rhythm and melodic intonation of language, the contour of visual images as imitated vocally, the textures and colors of sounds visually and audibly. Through this exploration, students connected with individual creative expression as well as their environment, culture, and community. This type of experimentation not only allows the students to connect with their own creativity in new ways, but also with the world and people around them as well. The results of making broader and multidisciplinary connections encourages an openness to new ideas and interpretations, an appreciation for diversity, and a more fully developed sense of curiosity for learning and varied experiences. Developing these skills and dispositions are beneficial throughout life, no matter the trajectory of the student.

Empowering Romani Children Through Music-Infused Language Education
Esra Ibil, College of Education, Indiana University-Bloomington

This study explores sound practices as a teaching methodology for improving learning experiences of disadvantaged children from a Romani community in Turkey. I developed my own teaching strategies using music, dance and instruments to provide Romani children with relevant and meaningful learning shaped around their home knowledge and cultural heritage. In this approach they were allowed to produce sound and engage in sound practices as in singing, playing, dancing. The objective of this approach was not just to improve language skills, but also to motivate students by engaging them with their cultural heritage. Meaningful learning activities and engagement provides positive incomes. Romani students face challenges in adapting to elementary school due to linguistic cultural, and behavioral differences, leading to conflicts with teachers. To address this, Romani intellectual Choli Daroczi recommends adjusting pedagogy to the specific needs of Roma children for their academic success (as cited in Szecsi, 2002, p. 328). Taking advantage of Romani culture's abundant cultural heritage and love of music and dance, this proposal focuses on sound-based language education. This approach promotes language acquisition while promoting students' confidence in embracing their linguistic identities and cultural practices through the use of sound practices. The approach holds the potential to reshape educational norms, honor individual backgrounds, and maximize learning outcomes. References Tunde Szecsi (2002) Schooling for Diverse Children in Hungary, Childhood Education, 78:6, 326-333, DOI: 10.1080/00094056.2002.10522199

Temporal Resonance: Place-Based Sound Art as an Inquiry into Forgotten Histories
Brandi Lewis, Pennsylvania State Univ and **Richard Agbeze**, Pennsylvania State University

Sound has a memory; it reverberates physically and spiritually. In the words of sound artist Emeka Ogboh, "It can follow you home." As an art form, sound begs audiences to prioritize listening without the filters of daily life. Sonic artworks make audiences hyper-aware of the soundscapes of their particular environment and temporality. Meditations and attunement to sound invite audiences to new

experiences of place, making it an ideal medium for place-based art. We explore the potential for sound-based art to reveal forgotten histories, colonial legacies, the impacts of capitalism, and the temporality of a place. We illustrate how sound can disrupt normative assumptions about a place, creating new modes of engagement and understanding around its histories of exploitation and exclusion. This presentation focuses on a sonic place-based artwork by two art education scholars. We chose a wooded walking trail underneath a highway overpass because of its interconnectivity between humans, non-human animals, plant life, transit, and local industry. We will explore our project in three stages. First, we theorize sound art generally—what sound signifies, what it does as a sensory experience, and how it attunes us to taken-for-granted aspects of our environments. Second, our recent encounter with the site, where we took photos, listened to its soundscape, and recorded audio and video. Finally, we explore the hauntology of place through sound—its memories, histories, and encounters. Through this project, we illustrate sound art's methodological potential to create new paths for inquiry, sensory learning experiences, and imagining a convergence of past and present.

Musicophobia/Musicophilia: Sound, Art, and the Social
Thea Ballard, Duke

In 2013, theorist Brian Kane wrote in response to a pair of texts, by Salome Voegelin and Seth Kim-Cohen, respectively, which he considered representative of the "cottage industry" of sound art theory he observed emerging at the time. Kane's central contention with Voegelin and Kim-Cohen's arguments, and the theorization of sound art in general, stemmed from what he termed "musicophobia": a habit of insisting on a total split between sound art and music, using the latter as a bad object against which to define sound art's practice and aims. Rather, Kane argues for considering the forms of sound and music in relation, and above all, for listening to works of art in all of their particularity as we theorize them. A decade later, what is the status of the language we use to approach sound in art? In this paper, I use Kane's text as a jumping-off point from which to consider the ascent of another approach, musicophilia: the tendency of academics, critics, and curators to assign music special status as a reparative medium, and to read its presence in and around contemporary art narrowly along such lines. I posit that musicophilia and musicophobia are interrelated approaches, and consider how we might otherwise contend with the relationships between sound, art, and the social, such that we can better listen to art that sounds.

Soundscapes of Inclusion: Crip Feminist Embodiments in Virtual Exhibition Construction
Eunkyung Hwang, Penn State University

Starting from the COVID-19 pandemic, museum exhibitions rapidly extended their boundaries from in-person to virtual platforms, using website and advanced technologies such as VR and AR. However, many virtual exhibitions still limitedly accessible for people with visual disabilities by merely offering assistive audio/text descriptions which deliver the formulaic information of the work with its perfunctory and detached tones rather than artistic sensations and bodily engagements. This presentation aims to challenge ableist assumptions in such spaces by encouraging students to construct inclusive virtual art exhibitions interweaving sounds. The central question posed is: How should art educators emphasize the importance of access and inclusivity in the art world to ensure students with disabilities experience enriched embodiment through art? Using critical access studies as a framework, the presenter introduces her art education practice that encourages students to build inclusive virtual art exhibitions by interweaving sounds, visual arts, and descriptive texts. Inspired by Carolyn Lazard's Long Take (2022)—which challenges traditional visual emphasis in dance performance and showcases dance only with the sounds of breath and footsteps and texts,—this practice centers sound as a central artistic component in exhibition, enriching visitors' embodied art experiences. The presenter shares how students experienced various crip feminist embodiment through transforming their visual-centered portraiture work to inclusive virtual art exhibition with sounds and texts. This presentation underscores the pivotal role of sound in art and museum pedagogy, unveiling ableist assumptions in sight-centered art world and further encourage audiences to reimagine inclusive visual art and exhibition towards disability justice.

Sounding Mounds: Deconstructing Data and Earthworks by Sonification
Andras Blazsek, SUNY Buffalo

This paper seeks other modes of engaging with data and earthworks through the artistic strategy of sonification, the transformation of data into sound. At a time when data is thought dangerous for a set of contradictory reasons – overabundance, manipulation, and underuse – sonification supports contemplating it as a haunting: a spectral apparition rendered from disappearances captured by data to be vanished into notions of nature and raw material. The presentation introduces sonification modes with a case study deconstructing a dataset captured by Electrical Resistivity Ground Imaging of subsurface features at the Great Serpent Mound (300 BCE to 1000 CE) in Ohio. Claimed as inspiration by Land Artists in the 1970s when it became a national landmark, the Serpent Mound has been owned and managed by the Ohio Historical Society for over a century despite claims on its protectorship by the Eastern Shawnee. Rendering the geological data sensorial, the presentation questions repetitions of violence in current curation, archeological narration, and representations of the mound. Sounding mounds listens to the mound not as the symbol of surplus imagined by a settler colonial logic for which land is raw material only bearing value by human labor, but as the kinetic energy of presence.

Tarek Atoui's Whispering Playground
Robin Williams, University of Michigan Museum of Art

This presentation reflects on a recent project by sound artist Tarek Atoui, The Whisperers, as presented at The Contemporary Austin (2022). As the project's lead curator, I

oversaw not only the artist's exhibition, featuring two large-scale sound installations and a community space for practice-based sound pedagogy. The project also included a six-week laboratory—engaging three musicians-in-residence who experimented with modules Atoui designed and led workshops for youth organizations—as well as performances and programs activating the installations during the exhibition's run. Atoui's practice challenges the idea that sound is limited to the sense of hearing. His work, including projects developed in collaboration with Deaf communities, encourages us to differently recognize the materiality of sound, such as the effects of its transmission through various materials and embodied modes of perception involving sight and touch. The Whisperers significantly extended Atoui's practice by nurturing a seed of social engagement that has always been present in his work. With roots in a Parisian kindergarten classroom during the COVID-19 pandemic, the project grew to encompass the artist's worldwide network of collaborators as well as an extensive community of participants in Austin and beyond. The project transformed the museum into a kind of playground gathering individuals around a shared set of materials, questions, processes, and insights. This presentation will reflect on institutional challenges implicit in this transformation, as well as opportunities this model may suggest for educators and museum professionals seeking to provide spaces for attentive listening and compassionate collaboration within our communities.

Sonic Insurgency Research Group: The Felt Politics of the Senses
Joshua Rios

"Sonic Insurgency Research Group: The Felt Politics of the Senses" describes a trilogy of sculptural sonic essays that arrange archival audio, ethnographic dialogs, experimental compositions, field recordings, and vocal performances into long-form experimental and spatialized audio essays. Each of the works carefully situates sound in space using multi-channel audio systems, customized speakers, and various built listening environments designed to highlight the position of the listener culturally and spatially as an active dynamic in the construction of ideas about sound and noise. Each project features sculptural speaker systems broadcasting audio components at different times in different directions inviting the listener to move through sound. Ground Unsettled Surround (2020) explores the unrest in Chicago and the U.S. in the Summer and Fall of 2020. The 30-minute audio piece surrounds an empty podium and shallow platform that mirrors the empty plinth of the removed Columbus statue from Grant Park. If the Source is Open (2022) explores noise regulations, the acoustics of gentrification, and the role sound and celebration play in the formation of communities of opposition. The audio essay plays across a directional speaker system situated on a sculptural listening platform drawing on the architectonics of the music stage. The final work, Mariachis on Mars (2022), features a speculative sonic documentary played across a series of custom speakers arranged on individual platforms decorated like parade floats. The sonic sculpture tells the story of a sci-fi rock opera performed by a group of Latinx

high school students in Crystal City, Texas, in 1976.

Steve Roden, An Archive, An Unreliable Narrator
Stephen Vitiello

Steve Roden is a major figure in contemporary sound art. Born in 1964, he emerged from Los Angeles' punk scene in the late 70s. In the early 90s, Roden began presenting work in arts and performance spaces. His body of work includes sound recordings, installations, performances, films, videos, paintings, sculptures and drawings. Approximately 7-years ago, Steve was diagnosed with Early-Onset Alzheimer's disease. He is no longer able to communicate. In 2021, a friend and I volunteered to take on documenting and digitizing his source and finished media works. To-date, we have identified approximately 500 audio tapes, videos and films on numerous formats. In addition, 18TB from hard drives. A database has been built and information is in constant collection and updating. As the artist's memory has been lost, we want to do what we can to preserve the memory of his work. The task now is not just technical but also a job of detective work, to document with a sense of clarity where Steve's labeling system, storage system and writings functioned against clarity. Tape labels, unknown cataloging systems (stickers, sticky notes), variations in titles, edit versions and personal memory from collaborators of Steve's all seek to determine what is actually in-hand, in advance of the material (hopefully) going to a reputable archive in the future. The inconsistencies and slippage are also fitting to an artist whose work came from a very personal, handmade, consciously messy aesthetic that seemed to defy a clear framing. *written before the artist's death, 9/6/2023

Sparkle, glitter, gleam, glow: Reflective/ Refractive Optical Mediums and Effects in Art

Chairs: **Elizabeth Howie**, Coastal Carolina University; **Stephanie R. Miller**

Glitter and luminous effects can fuel awe-inspiring devotion and promote other-worldly sensations, or in other circumstances may reflect the wealth, opulence, and social hierarchies of the terrestrial world. From Neolithic stone monuments embedded with quartz to reflect moonlight, to Fra Angelico's San Marco angel's wings shimmering with silica mixed into the plaster, to Mickalene Thomas's paintings glittering with rhinestones, art across time and cultures has sparkled and gleamed. Human attraction to glossiness may have evolved from the necessity of locating water. Materials that reflect light may evoke protection from darkness, both literal and figurative. When used in art, the meanings of sparkles and glitter become unstable and paradoxical. Twinkly effects may convey value, disguise cheapness, or pronounce worthlessness (in the case of kitsch, for example). Sparkly trinkets have been implicated in colonial exploitation. Glittering embellishment has signified gender in a range of ways. A glittery appearance may convey brokenness (fractured glass) or refinement (a cut gem). What role do sparkly effects play in situations of devotion or ritual? How do they relate to experiences of wonder or the spectacular? How do human-made sparkles (glitter) compare to natural ones (mica, gemstones, insect wings, water)? Can the effect of glitter be captured in reproduction, or does it have to be experienced in person to be effective? This panel explores sparkles and glitter from a range of mediums and purposes throughout the history of art making.

Glitter to Gloom: Phenomenological and Theological Aspects of Byzantine Icons with Gold Background
Olga Yunak, Graduate Theological Union

This paper focuses on Byzantine icons with gold backgrounds and explores the impact of light on the rest of the image. It delves into the natural phenomenon of the human eye becoming overwhelmed by light and demonstrates how a viewer's experience of the icon changes when gold reflects light. When gold catches light, the background begins to glitter, effectively blinding the human eye and causing the colors on the figure of a saint to seemingly "disappear," as if shrouded in gloom. The resulting image presents a striking contrast between the shimmering light and the dark void of the human figure. Paradoxically, this void does not denote the absence of color but rather carries potentiality of any color. This potentiality is particularly evident in the process of creating these icons. Initially, the surface is treated with a dark wash, followed by the application of gold leaf to the background. Only then does the artist proceed to paint the figure of a saint in color. The stage at which the figure is poised to receive color – dark shape surrounded by gold – is laden with possibilities. I argue that when this concept is applied to Byzantine image theory, it becomes theological. The dark void within the figure signifies the process of the spiritual formation of the human person, any person who might potentially fill that void within the shimmering light. In this process, phenomenology and theology converge to reveal the human dimension of the Divine economy as understood by the Byzantines.

Glittering Edifices: The Aesthetics and Semiotics of Mirror-clad Palaces in Safavid Iran
Farshid Emami

This paper explores the experiences and meanings of glitter and reflection in the mirror-clad palaces of seventeenth-century Iran. Sheathed in small pieces of mirror, meticulously arranged in intricate patterns, these edifices were infused with their own fragmented images during the day; yet they would have been equally resplendent at night, during nocturnal festivities, when myriad lamps and torches were lit in and around them. These palaces owed their distinctive revetments to the mobility of materials in the early modern world. Traditionally, mirrors were made from metals, but beginning in the seventeenth century, Venetian looking glasses were imported in large quantities and glass mirrors were locally manufactured. This paper examines the emergence and development of this decorative mode in the palace architecture of Safavid Iran (1501-1722). The significance of these glittering palaces, I argue, lay in their phenomenological and semiotic dimensions alike: they afforded a form of sensuality that resonated with the taste of the era while also evoking the archetypical palace of the prophet-king Solomon.

Tears of Flaming Stone: A Study of Quartzite Crystals in Carrara Marble
Taylor Hartley, The Graduate Center City University of New York

Since Michelangelo Buonarotti carved his David from a legendary block of Carrara marble, the material has taken on an almost spiritual quality among sculptors who prize it for its translucency, shine, and poetic history. The white marble is often veined with gray, and contains reflective quartzite crystals that sparkle and shine. Quarry workers and sculptors in Carrara and the surrounding towns refer to these flecks as "lucciche," related to the Italian word for glitter. Local folklore in the Apuan Alps describes them as Christ's tears or the tears of the stars that fell like "flaming stones" from the sky. Anthropologist Alison Leitch, a specialist in quarry labor, analyzed Carrara marble in a 2010 article on the sociology of art for Thesis Eleven. Leitch focused on the sensory qualities of marble that create meaning across the life of the material, from production to reception. Leitch used veining as an example of the embodiment of labor, both extractive and artistic. This essay argues that like veining, the sparkling "tears" in the marble engage each person who encounters the material. The movement of the twinkling reflections encourages personal engagement and a sense of discovery and awe. Connecting these sparkles with tears emphasizes the turmoil of artistic labor and the loss experienced by quarriers in their dangerous efforts. This essay will use folklore, materiality studies, and labor history to explore the splendor and pathos of the glittering marble using examples from 19th and 20th

century sculpture.

Aesthetic Kitsch as Global Commodity in Mika Rottenberg's "Cosmic Generator"

Allie Mickle, The Ohio State University

In Cosmic Generator (2017) Mika Rottenberg contemplates the trajectory of mass-produced kitsch decor, connecting products from a market in China to their eventual display in Chinese restaurants at the US-Mexico border. The video is filled with footage of sparkling streamers, blinking fairy lights, twinkling colored glass, and sparkling tinsel, presenting a visually rich array of cheap, but aesthetically enticing commodities. These on-screen elements continue off-screen as Rottenberg extends the video's world into the gallery space, asking viewers to enter the gallery through a shimmering streamer-filled doorway in order to access the video. She juxtaposes these depictions of aesthetic excess with confusing, sometimes grotesque, imagery that centers human engagement within the overwhelming processes of manufacture, distribution, and consumption in global capitalism. For example, the Chinese market is narratively linked to the Mexico-US border through repeated imagery of a man in a taco costume crawling through a dingy underground tunnel, appearing later on a plate in one of the featured restaurants. The constant reminder of sparkling and bright commodity forms within the absurdist narrative combines notions of the real and surreal, making visible the oddity and overabundance that defines the global infrastructure of consumer industries. By taking products 'Made in China' as her focus, Rottenberg specifically considers the underpinnings of gender, race, and geography that connect and uphold transnational capitalist industries. In this paper, I consider how Rottenberg emphasizes the aesthetics of sparkly kitsch commodities in order to visualize the invisible weirdness of global capital and production systems in the twenty-first century.

Spiritual Moderns: A Roundtable Conversation with Erika Doss

ASSOCIATION OF SCHOLARS OF CHRISTIANITY IN THE HISTORY OF ART

Chair: **Ronald R. Bernier**, Association of Scholars of Christianity in the History of Art (ASCHA)

Discussant: **Stephen Bush**; **Matthew Milliner**

Erika Doss's recent publication, Spiritual Moderns: Twentieth-Century American Artists & Religion (University of Chicago Press, 2023), joins the ranks of significant, often provocative publications in recent years that have sought to reveal and reevaluate the religious or "spiritual" resonances of artistic modernism. Focusing on the work and life of four iconic American artists of the 20th century – Joseph Cornell, Mark Tobey, Agnes Pelton, and Andy Warhol – Doss challenges the presumed secularity of modern art and illuminates the compelling, often dense, sacrality of modern American visual culture. This roundtable discussion, featuring four prominent scholars in dialogue with the author, will explore the assumptions, motivations, and insights of Doss's analysis, and consider a more open, inclusive, and diverse reading of American Modernism.

Author's Response

Erika Doss, The University of Texas at Dallas

Erika Doss's recent publication, Spiritual Moderns: Twentieth-Century American Artists & Religion (University of Chicago Press, 2023), joins the ranks of significant, often provocative publications in recent years that have sought to reveal and reevaluate the religious or "spiritual" resonances of artistic modernism. Focusing on the work and life of four iconic American artists of the 20th century – Joseph Cornell, Mark Tobey, Agnes Pelton, and Andy Warhol – Doss challenges the presumed secularity of modern art and illuminates the compelling, often dense, sacrality of modern American visual culture. This roundtable discussion, featuring four prominent scholars in dialogue with the author, will explore the assumptions, motivations, and insights of Doss's analysis, and consider a more open, inclusive, and diverse reading of American Modernism.

Sprayed Paint

Chair: **Cynthia M Schwarz**, Yale University Art Gallery

The history of sprayed paint application begins around 30,000 years ago with the cave art site Chauvet-Pont-d'Arc, where, in a self-referential gesture, artists sprayed pigment using a hollowed bone or reed over their outstretched hands. Throughout history, artists have used a variety of techniques to splatter and otherwise diffusely apply paint droplets, but industrial developments from the 19th to 21st centuries firmly brought sprayed paint into the painter's lexicon, where it continues to develop as a medium and language. In 1888, the atomizer was patented and was soon adopted for spraying paint. 1949 saw the patent of the aerosol spray can, with artists such as Hedda Sterne and David Smith adopting its use soon after. From the late 1960's through to the present day, graffiti artists have embraced spray paint and it has become a part of the urban vernacular. A uniting characteristic of artists who chose to pick up spray as a tool is that the artist needn't even touch tool to canvas (or wall), maintaining a distance and thus using body language – moving closer and further, in small and large gestures, to observe an image develop before them. This session will call for art historical research on artists who use this tool, artists who engage with spray paint themselves, and those undertaking technical research on sprayed paint applications.

Spray, Splatter, Blow: Paint Manipulation in Bruce Goff's Abstract Compositions
Kelly Keegan, The Art Institute of Chicago and **Craig Lee**, Art Institute of Chicago

Architect Bruce Goff (1904–1982), who designed buildings across the United States for over six decades, also painted abstract compositions throughout his career as part of his creative practice. Goff pursued architecture in tandem with painting and was equally prolific: he designed over 500 buildings and painted around 600 abstract works—over 400 of these abstract compositions are held in the collections of the Art Institute of Chicago. Though an independent, personal body of work, these paintings were a direct and adjacent exercise in formal invention, material experimentation, and technical innovation that were hallmarks of his groundbreaking architectural designs. This paper presents ongoing research about the novel painting techniques that Goff employed to apply the opaque watercolor in which he primarily worked, in particular his use of sprayed paint applications through manual and mechanical modes of aspiration. In his abstract works Goff used the diffuse distribution of pigmented droplets to various effects: to counter hard-edge geometries in the overall composition; to generate subtle atmospheric conditions and highlights; and to imprint decorative, stenciled patterns. His embrace of sprayed paint for these compositions on paper and board also became a rendering technique in his architectural presentation drawings. In preparation for a 2025 exhibition on Goff in which several dozen of these works will be displayed—many for the first time—this joint study between conservation and curatorial colleagues

highlights the skilled, chance, and unique manipulation of air and paint in a diverse body of work that spans painting and architecture.

Flares of Fascinating Fascism – Jack Goldstein's Airbrushed Paintings of WWII Airstrikes.
Clara Lauffer, Goethe University Frankfurt

A flare is an ammunition that provides illumination during nighttime military operations. Additionally, it refers to a spraying technique that creates broader, flared-out lines. The double meaning of flare becomes an artistic strategy in Pictures artist Jack Goldstein's series of paintings Untitled (Burning City) from 1981. In these large-scale, black-and-white paintings, Goldstein appropriates historical photos of WWII defensive tracer fire over cityscapes. Using airbrushed paint, he imitates tracer fire using a tracing technique and flares the airbrushed paint to depict the flares. Therefore, the movement of the production process mimics the movement of the ammunition, blending in-picture and on-picture realities. Goldstein oversaw production but did not physically touch the canvas, removing the white male artist's presence. (Hertz 2003) While Goldstein's turn to painting was condemned by his peers (Crimp 1980, 1981; Buchloh 1981; Kaiser 2012), this paper will conduct a production and surface analysis to shine a light on how Goldstein's use of airbrush pushes the boundaries of reality and questions masculinity. Further, by relying on Klaus Theweleit's analysis of fascist masculinity (Theweleit [1977,1978] 2019), this paper will interpret the appropriation of fascist images by Jewish artist Goldstein as more than a fascination with fascism or a signifier without a sign (Crimp 1977; Sontag [1975] 1981). I argue that the fascist images, the vanishing of the artist's body, and the flawless, unemotional surfaces created by airbrush relate to a crisis of white masculinity in the 1980s in the USA (Karner Spring, 1996).

The Writing's On the Wall: The Tiny Locas Claim the Woman's Building
Amy Crum, University of California Los Angeles

In 1976, Judith F. Baca along with Isabel Castro, Judithe Hernández, Olga Muñiz and Josefina Quezada organized the exhibition Las Chicanas: Venas de la Mujer at the Woman's Building in downtown Los Angeles. Organized in response to a dearth of feminist representation for women of color, Venas brought together several Mexican American women artists whose work challenged unidimensional understandings of Chicana identity through an examination of historical struggles that shaped their experience. As part of her contribution to the exhibition Baca invited The Tiny Locas, a local Chicana youth gang, to co-produce an environmental mural using sprayed-paint. For the mural, the Tiny Locas borrowed from the visual logic developed by other young Mexican American graffiti writers who used placas, or the stylized calligraphic inscription of names and phrases, to delimit territory and indicate their affiliation with certain gangs. By writing their names directly onto the wall of the exhibition space, the Tiny Locas temporarily claimed the Women's Building as a site of Chicana belonging. Using archival images of the graffiti mural's collaborative production, I reposition the Tiny Locas' mural not only as a

powerful painterly intervention, but also as a performative gesture. Moreover, I assert that the installation highlighted key Chicanx aesthetic strategies for creative placemaking and spatial reclamation in the face of widespread discrimination. The Tiny Locas' mural plots a crucial point in our understanding of how Chicanx artists in the 1970s developed tactics to mobilize the spatially transformative effects of wall painting to address audiences beyond the barrio.

Spread out Frank Bowling: a transition from spray paint to impasto
Artie Foster, University of Illinois at Chicago

Guyanese-British painter Frank Bowling first rose to fame following a 1971 exhibition of his Maps Paintings at the Whitney Museum, wherein Bowling applied spray-painted outlines of continental landmasses onto monumental, sumptuous color-fields. In these works, for example Night Journey, the flattened, sprayed shapes of South America and Africa drift and risk collision, offering a vision of a world in literal flux following a flurry of mid-century liberation movements. This spray-paint and stencil technique not only invokes (and subverts) the use of the sign in Pop art, it also reinforces, through flecks of spray paint that sit atop the color-fields, the work's literal flatness in a manner that Clement Greenberg, one of Bowling's interlocutors, described as "optical space." Yet, just as Bowling received acclaim for his Maps, he pivoted away from their characteristic spray paints, evolving his practice for the next fifteen years from the flattened, sprayed canvases of the late 60s to the impossibly thick impasto and structural features of his mid-80s paintings, such as Spreadout Ron Kitaj. Until now, no studies of Bowling's work have examined this about-face, or how the artist perhaps saw the two practices as intrinsically linked. This paper, then, seeks to understand what Bowling's eschewal of flatness and spray paint might tell us about his understanding of the state of the medium, and perhaps even personal subjectivity, in the early days of the postmodern era and how Bowling imagined his varied painterly approaches fitting into a broader history of modernist painting.

Surrealism's Queer Methods

Chair: **Alex Zivkovic**, Columbia University

Is there a queer surrealism? The 2022 Venice Biennale's "Milk of Dreams" made a convincing case for the feminist and ecological lessons to be learned from the work of women surrealists. This panel similarly picks up on the political potentials of mining surrealist praxis in the context of queer theory and trans epistemologies today. The recent Art Journal publication "A Syllabus on Transgender and Nonbinary Methods for Art and Art History" by Che Gossett and David Getsy offers a potential roadmap for revisiting surrealism's toolkit of visual strategies, particularly around key terms they highlight including language, flesh, bodies, representations, visibilities, opacities, materialities, forms, and collectivities. Papers might address the work of queer surrealist affiliates like Claude Cahun and Jean Cocteau or explore more speculative resonances and possibilities. Can we trace a genealogy from the deconstructive potentials of Georges Bataille's "informe" to Eliza Steinbock's Shimmering Images? Is the "exquisite corpse" trans*? Are Eileen Agar's more-than-human constructions "queer ecologies"? What political potentials exist within René Magritte's de-coupling of word and image? And, importantly for combating today's rising anti-trans fascism, what lessons might we learn from the collaborative art/activism of Cahun and Marcel Moore in Nazi-occupied Jersey? By critically revisiting surrealist ideas and practices, this panel seeks to find untapped queer potentials latent in this historical movement and to propose these re-politicized techniques for queer activism and production today. Inspired by the 2021–22 exhibition "Surrealism Beyond Borders," this panel hopes to present topics across a geographically-expansive map of surrealism's aesthetic and political influences.

Strongman and Flying Something: Ellen Auerbach's Collaborations, 1931–1933
Alyssa Bralower, University of Illinois at Urbana-Champaign

The photographer Ellen Auerbach, who is best known for her collaboration with Grete Stern as ringl + pit has said that she gravitated to the medium because, "[she] felt that photography might be the answer to [her] problem."[1] If photography offered an "answer," this paper takes seriously the task of not only understanding the problems that Auerbach sought to solve, but also articulating how photography served as a solution. While ringl + pit's studio photographs have been recently reconsidered in scholarship on interwar women photographers, I focus on two projects that were primarily authored by Auerbach, which have been largely overlooked. The first is Auerbach's short film, Gretchen Hat Ausgang (1931/32), which features Stern as a domestic worker who is consumed with thoughts of love and marriage. I argue that the film serves as a kind of hypothesis that outlined the limitations of modern life, which puts pressure on how we consider the social freedoms typically associated with the Weimar era. I read this film against Auerbach's 1931 scrapbook Die Ringlpitis, which engages surrealist practices to represent their romantic and

professional partnership within the private space of their studio. Its pages burst with jokes, unreliable narrators, and the creation of yet another persona, the Strongman and the Flying Something. Auerbach's deft movement between "straight" photography and fantastic collage upsets discrete aesthetic vocabularies. Her work sheds light on the messy nature of artistic collaboration, and it interrogates norms and poses alternatives. [1] Ellen Auerbach Archiv, Portfolio 24-3, 2, Akademie der Künste.

Oblique Emergences: Toward a Trans Poetics in Wifredo Lam

Joseph Shaikewitz, Institute of Fine Arts, New York University

Lurking beneath the scholarship on La Jungla (1943), perhaps the most famed canvas by Cuban-born artist Wifredo Lam, lies a curious, allusive sphere of trans* referentiality. A testament to the aqueous transmission of surrealist thought and Lam's own diasporic artistic formation, the painting populates a labyrinth of sugarcane with four multiply sexed, vegetal-human composites. In the formative writing of Lowery Stokes Sims, these hybrid figures are characterized as "transsexual" and "hermaphroditic," animating a "non-literal transgendering" that she attributes to the syncretic features—gendered and otherwise—of Santería (Lucumí) deities. For Roberto Strongman, their androgyny metaphorizes the openness required for the spiritual, transcorporeal possession of Santería initiates. But how might we approach an understanding of La Jungla that envisions gender's porousness as at once an attribute of Afro-Caribbean spirituality and, of particular importance here, a lived, embodied reality? This essay asks how trans studies might offer an alternative reading of Lam's figurative pluralism. Building upon what Marquis Bey describes as the "para-ontological" makeup of transness and Blackness alike, I explore how Lam's oblique corporealities disarticulate the significatory structures of sex, gender, race, and the human/other-than-human. In so doing, I bring the genderfluid resonances of his 1940s surrealist compositions to bear on the set of liberatory and anti-colonial politics through which his work is routinely discussed. Furthermore, in pushing for methods that exceed a view of transness as mere metaphor or intimation, this paper advocates for a "queering" of historical modernisms that dwells purposefully in the actualities of trans subjecthood.

Sapphic Surrealism: Queer Time in Valentine Penrose's "Dons des féminines"

Rachel Silveri, University of Florida

This talk considers Valentine Penrose's lesboerotic poem-collage-novel Dons des féminines (Gifts of the Feminine, 1951). Analyzing her work's combinations of image and text, this paper unpacks the multitude of pasts layered within Penrose's project, which evokes prior Surrealist production, nineteenth-century graphic culture, the artist's personal memory, and sapphic antiquity. I contend that these juxtaposed temporalities mark a queer time within Penrose's production, one which challenges the dominant accounts of Surrealism's temporal interests (in the outmoded, the uncanny, the prehistoric or "primitive"). Penrose's mining of

the past is geared neither toward psychic compulsion nor political revolution, but rather the creation of an unstable and oneiric present seeking to make space for lesbian desire. This Sapphic Surrealism—tentatively constructed—at once absorbs and reroutes male heterosexual interest in lesbianism and deflects from Surrealist homophobia while nurturing an imagined otherwise for "all things feminine."

The Moldy & the Outmoded: Jack Smith's Surrealism

Jack Crawford, University of Tennessee, Knoxville

In the enigmatic lexicon of avant-garde performer and filmmaker Jack Smith (1932-1989), moldy describes "something that is very lush and gaudy and colorful and primitive and a bit old, but it could also be very new and have all those qualities ... like fans and feathers ... or color combinations [that] create a sort of moldy effect like orange and pink."[1] The colors, accessories, and qualities Smith describes in this articulation of moldiness from a 1967 interview with Gerard Malanga evoke an ornate and outmoded femininity and characterize his aesthetic sensibility. Looking broadly at Smith's writings, performances, and works on paper, this paper positions Smith's moldiness in relation to the surrealist outmodedness: two concepts that describe affective and often erotic engagements with (cultural) objects of the recent past. Rather than positioning Smith as a surrealist, this paper aims to historically contextualize Smith's unique concept and to queer a foundational surrealist one. Informed by Joanna Pawlik's Remade in America (2021) and specifically her work on poet and Smith acquaintance Charles Henri Ford, the paper's focus on the New York-based Smith moves beyond the typical geographical and chronological scope of surrealism. I argue for the usefulness of 'the outmoded' for queer studies and specifically for thinking through the historical relationships between queer folks and disparaged cultural objects—a relationship typically described through the concept of 'camp.' [1] Smith and Malanga interview quoted in Dominic Johnson, Glorious Catastrophe: Jack Smith, Performance & Visual Culture (Manchester: Manchester University Press; New York: Palmgrave Macmillan, 2012), 68.

Technological Imaginaries: imagined futures, utopian visions, and fabulations of alternative worlds

NEW MEDIA CAUCUS

Chairs: **Constanza Salazar**, The Cooper Union; **Rene Garcia Cepeda**, New Media Caucus

Imagined futures, utopian visions, and fabulations of alternative worlds make up recent technological imaginaries that use science fiction, specific cultural cosmologies, and the remaking of technological tools. Based on Sang-Hyun Kim and Sheila Jasanoff's concept of "sociotechnical imaginaries" which are "collectively imagined forms of social life and social order reflected in the design and fulfillment of nation-specific scientific and/or technological projects" (Jasanoff and Kim, 2009), I focus on the specificity of technological imaginaries that have and continue to emerge in art making practices that rethink technology away from its "technocapitalist" logic of expansion, profit, and extraction (Villa, 2009). Instead, artists and artist-collectives reimagine technology through Afrofuturist aesthetics and ideals, indigenous cosmologies, ecological perspectives, and alternative uses of technology for artistic ends. In this panel, we seek contributions by scholars and artists that expand on the concept of technological imaginaries to help us envision possibilities, ruptures, and potentialities away from the Global North paradigm.

She Who Sees the Unknown: Reimagining the Jinn Figure in Oddity and Wonder
Nima Esmailpour, Concordia University

She Who Sees the Unknown, by Morehshin Allahyari, debuted at her last solo exhibitionThe Majlis al-Jinn, (Fragment Gallery, NYC, 2021) briefs a half decade retrospective of her "re-figuring the Jinn figure." The hybrid human/non-human figures often visioned in symmetrical postures and appearances, elude the logic of either/or in favour of the neither/nor of non-binary beings; whether captured as monstrous or angelic, animal or human, they queer the authoritative worldings of normative imagination. Speculative in their form and fictive in rendition, mirroring and reversion are applied in recasting the Jinn figures echoing verses into multiverses. Speculative in their form and fictive in rendition, mirroring and reversion are applied in recasting the Jinn figures echoing verses into multiverses. By animating the fabulous figures such as Aisha Qandisha, Ya'jooj Ma'jooj, The Laughing Snake, Huma Kabous, Qareen I & Qareen II, in She Who Sees the Unknown, Morehshin respires breaching dystopian pasts into speculative worlds, yet in oddity and wonder. The fabulous power of these figures blot out everything about the later course of re-figuring the disastrous endings; the unknown order is yet to be passed upon, before the catastrophes of the timeless time strike from the unseeable horizons. The surrounding visitors of this gathering of the Jinns recall a future, alas, hidden to the archeologists of the aftertime.

Data Collecting (Universe)
Jessica Fu, Toronto Metropolitan University

Data Collecting (Universe) is a research-based art project starting with found objects in the Oil Street Art Space (Oi!) in Hong Kong. A series of sci-fi symbols that resemble these objects have been created to respond to the historical context of the site. The fluidity of the exhibition experience, the collective written sci-fi allegory, the re-construction of symbols, and internet-based work pose questions about the reality of the historical site, ensuring its collective memory through the power of art. The installation work located at the Oi! Warehouse is a time-based experimental space. The fictional map is an infographic work about the fictional narrative of the urban planning of the Oi!. Inspired by the 70-year-old trees on site, Date Collecting (Tree) connects personal, inner, meditative moments for the audience to experience their inner self and emotions. The collective written allegory is about observations of the moment in between change and the unchanged. We can see artificial shadows travel through translucent sculptural objects and hear the sound of invisible vibration floating freely around the visible structure of the interior space. Finally, the internet-based work 11152182852000 is a flight recorder of a spaceship, as well as an archival platform in-between the reality and fictional elements based on this research project. The process of mediative personal observation of the site and research about the historical events and collective memories related to the site has been an awakening journey for both the inner self and the collective imagination through the new discoveries of the site.

Futurism and Fabulations in Contemporary Latin American Art and Ecology
Claudia Pederson, WSU

Imaginaries of the future are central to narratives and debates about the Anthropocene. Artists in Latin America, including Mexican artists working with media and ecology share this focus. This is for instance illustrated in Past Futures, Science Fiction, Space Travel, and Postwar Art in the Americas (2015), which according to its curator Sarah J. Montross shows "an obvious revival of futuristic aesthetics in contemporary art in the Americas". Likewise, T.J. Demos notes this trend in art but as counter to 'ecomodernism', a futurist, corporate environmentalism. Rosi Braidotti describes posthuman fabulations similarly, as counter genealogies to transhumanist human exceptionalism, utilitarianism, and scientism. Like Demos, however, she does not include Latin American artists. Yet, the works of Mexico-based collectives Interspecifics and Kosmica, which are the focus of this presentation, including Codex Virtualis (2020-ongoing) and Stories from Home (2022-ongoing) are as fitting of Montross' and Demos' understandings, respectively, of contemporary Latin American art and of contemporary ecological art and activism as alternative futurisms, as they are of Braidotti's figurations. As speculative projects, they mobilize artificial life, artificial intelligence, satellite data, and institutions and spaces of space exploration, and combine futuristic aesthetics, ecological themes, and posthuman perspectives to re-create

stories, worlds and politics. As installations, performances, and narratives, they clarify the revival of futurism in contemporary Latin American art as criticisms of futurism and of ecology as colonial and imperialist projects, and conversely, as contributions to speculative art and activism extending generosity and care across species, planets, and galaxies.

Technological Immersions: Visuality, Art, and Ocean Science

Chairs: **Magdalena Grüner**, The Getty; **Christina Heflin**, Royal Holloway University of London

Visuality exists as a precarious entity in underwater environments: without artificial lighting, the actual colors of arguably the most colorful fauna on earth – coral reefs – aren't visible to the human eye. In the deep sea, a habitat defined by daylight's absence, bioluminescence has developed in animals not to gain visibility, but rather to become invisible to other predators. Concurrently, organisms inhabiting these abysses can be equipped with skin producing spectacularly iridescent effects – but only if light hits the surface of their bodies. This all-but-paradoxical sensorial disposition of oceanic surroundings constitutes a compelling breeding ground for a critical examination of the submerged visual paradigm. Accounting for the 20th century's technological advances which expanded human sensorial capacities under the water's surface, this panel seeks to explore oceanic opticality. Taking the methodological approach of 'conceptual displacement', described by Melody Jue in Wild Blue Media – which aims to utilize the subversive potential of deep-sea surroundings as a catalyst for the questioning of long-established paradigms – asking: what does 'visuality' mean in a place defined by its very lightlessness? How can the hegemony of the visual in epistemic processes be challenged? How can the oceanic habitat, a fundamentally unseeable place, be made visually available? Where do technologies play a role in expanding this awareness? In what ways can these considerations on visuality serve as subversive vehicles to re-evaluate epistemic and aesthetic principles/hierarchies? How has this been done in the arts and sciences of the late 19th and early 20th centuries?

Dreams on the Skin: Tuomas A. Laitinen's Octopus Aesthetics
Zachary Korol Gold, University of California Irvine

The artist Tuomas A. Laitinen once told me that cephalopods dream on their skin. These mollusks can alter the color of their skin as reflex and at will. When awake, cephalopods can be observed to use this capability for camouflage, dissolving into their environments. When asleep, however, their bodies compose new designs, a dramatic show of aesthetic expression beyond conscious control and unrelated to their surrounds. Laitinen knows this from his interactions with his non-human audience. For the past four years, the artist has produced mouth-blown glass vessels to be explored by an octopus collaborator, watching its movements to develop new forms. This essay expands from Laitinen's artworks to the biological aesthetics of

Sigmund Freud, Roger Caillois, Vilém Flusser, and Imanishi Kinji, the latter three specifically referencing mollusks. Following the example of Freud's seminal Beyond the Pleasure Principle, I push beyond Freud's life and death drives to the structure of the drive itself which joins a representative with cathexis, or image with energy. This drive structure reappears in Freud's primordial organism, an "undifferentiated vesicle" of excitable substance that forms an original skin, one that extends Caillois's and Imanishi's theories of aesthetic evolution. Through a reading of Laitinen's artworks, and inspired by Flusser, I speculate a cephalopod ontology of changing skin: an inverted orientation toward space, time, and aesthetics.

Far Above and Below the Depths: Imagining Ecological Seeing in Odilon Redon's The Red Screen
Jessie Alperin, University of Chicago

This paper focuses on Odilon Redon's decorative object Le Paravent Rouge. Created between 1906-1908 for the home of the Dutch art collector Andries Bonger. Le Paravent Rouge is one of Redon's last works—made when he was creating many decorative screens of marine life and flowers. In contrast to his other works, it has been neglected by scholars; perhaps, due to its extreme abstraction and strange perspective hovering above ambiguous, yet clearly ecological phenomena. This paper argues that Le paravent rouge collapses a series of environments, ranging from the deep sea, the geological formations of the earth, and the celestial atmosphere within the boundaries of both the screen and its surrounding domestic space. The folding screen itself is inherently an environmental object as the screen mediates space just as space mediates one's experience with the screen. The process of unfolding transforms the image from a stable object into a work of intimate interaction and investigation. The screen's perspective appears to be viewing the earth from directly above. Timothy Morton aptly writes that it is "the impossible viewpoint that is the cornerstone of ecological thought." This paper takes Morton's claim seriously within the context of turn-of-the-century decorative arts and Redon's impossible view of the Earth from above. Redon's method of creation falls under what I term "imaginative ecological seeing" in that he transforms an observation of nature into an imaginative perception of an ecological relationality to make the original observation even more palpable and evocative of what lies beyond human perception.

"Thermography" : exploring the failures of underwater imagery and their relationship with coloniality
Julie Patarin-Jossec

For Donna Haraway, the camera is a descendant of the rifle. Taking the life of a living species, or taking its image: both involve an instrumentalization of the wild and a reliance on technology that has been central to how, in modern Western history, nature has been made a commodity—measurable, reproducible, and profitable. Seeing, but especially showing, is a political act that precedes exploitation: from this gaze emerges the interest that leads to the domestication of living things. The underwater world not only operates a "conceptual displacement" that leads to rethink long-

established paradigms (Melody Jue); it generates failures and disruptions of both such paradigms and of the technologies developed to support them. By doing so, water challenges the heuristics of visuality not only due to its biophysical characteristics, but also to how seawater reacts to imagery systems (e.g., when water enters a defective camera housing). Based on the author's experimental practice, this presentation focusses on the example of underwater thermal imagery to explore the heuristics of failures and of the destruction of imagery technologies in seawater, to better analyze more-than-human resilience to the domestication and dispossession of colonial water politics. Because the temperature of subaquatic species is central in the analysis of their biochemical mechanisms, it remains closely related to their domestication and is widely used for recreational fishing. Underwater thermal photography, or "thermography", subverts these uses while seawater limits the caption of infrared—precisely because it fails to properly operate in water.

TFAP Keynote talk - Whitney Bradshaw

The Activism of Abortion Art

The American Carceral Landscape

SECAC

Chair: **Keri Watson**, University of Central Florida

Some 2.3 million people are incarcerated in the United States, but the prison system remains largely invisible to many Americans and the physical and psychological marginalization and minoritization of system-impacted people allow many to ignore mass incarceration, even as it is among the most crucial issues of our time. Inspired by Nicole Fleetwood's notion of "carceral aesthetics," this panel invites artists and scholars to engage with the American carceral landscape. From Alfredo Santos's murals in the dining hall at San Quentin (1953) and Faith Ringgold's For the Women's House at Rikers Island (1971) to Al Black's murals at the Central Florida Reception Center in Orlando, Florida (1997-2006), American jails and prisons have inspired artists, both incarcerated and non-incarcerated, to respond to their physical environment with visual art, but systems of power impact both the conditions under which these artists create their work and shape the circuits through which others engage with the resulting artwork. As such, this panel invites papers that engage with topics such as representations of prisons and images of those in confinement; the Black Emergency Cultural Coalition and the establishment of prison art and education programs in the 1960s; the role of federal funding in prison art programs; the Angola Prison Arts and Crafts Fair; prison architecture; and the role of universities, museums, and other institutions in the care and collection of carceral art; among others.

Trauma Behind the Walls: A Case Study of Eastern State Penitentiary
Stephanie Gibson, University of Pennsylvania

As the world's first penitentiary, Eastern State Penitentiary in Philadelphia, Pennsylvania, a semi-preserved prison, built in 1827 by John Haviland, has been transformed into a prison museum that educates its mostly white, upper-middle class audience on the contemporary racial disparities present in the American criminal punishment system. Eastern State is no longer a functioning prison; however, the memories connected to its history as a site of incarceration still remain in the mind of thousands of Philadelphians who have been impacted by it. The ruin of the former penitentiary, located in the centre of one of the nation's largest cities is an important symbol of the past present, and future of the American criminal justice system. The initial programming at Eastern State focused almost entirely on the architectural significance of the site; however, at the beginning of the 2010s, the interpretive staff began to shift the programming to engage with issues surrounding contemporary corrections. Through a combination of memorializing the site and utilizing powerful museological techniques, ESP designers and curators have transformed the ruin of Eastern State into a lieux de mémoire that sheds light on some of the most marginalized people in society for its mostly white, upper-middle class audience who think they have never been touched by the prison industrial complex. This paper traces the transformation of the museum's interpretive plan and programming in order to understand how the ruin of a former prison became a site that amplifies the often ignored and silenced voices of currently incarcerated citizens.

Up River Studies: Carcerality and the American Sublime
Sofia D'Amico, Center of Curatorial Studies, Bard College

Envisioned as a "disruption" of arts institutional distance from carcerality, this study employs the "upriver" movement as a critical framework. Colloquially referring to the 30-mile stretch of the Hudson River between Sing Sing Prison and New York City, this movement also describes the flight of artists, galleries, and urban elites to Upstate towns for artistic possibility, leisure, and freedom: a journey that connects the early American arts and prison systems. This archival and historic study begins with the development of the Hudson River School and the reverberations of its landscape ideology, read in parallel with the history of the State carceral apparatus. Centering on original research of 18th and 19th-century prison records from the New York State Archives, this project generates a landscape-centered study of Upstate prison expansion and forced labor, which made the enjoyment of New York's pastoral beauty possible for artists, tourists, and residents. This parallel study of the Hudson River School and the state prison system renders visible the ways in which carceral and creative institutions have functioned simultaneously and interdependently. This project seeks to complicate the narrative of the American sublime, and the dialogues of visual culture that arise from it, and to center the violent New York prison system as the foundation of cultural expansion of the state arts system. How is the American sublime and the Hudson River School reconstructed through scholarly writing and exhibition making? What does this mean for the reproduction and

sustaining of the carceral state?

Attica Book and the Politics of Solidarity
Maya Harakawa, The University of Toronto

In 1972, artists associated with the Black Emergency Cultural Coalition and Artists and Writers Protest Against the War in Vietnam collaborated to produce Attica Book, a collection of visual art and poetry made in response to the 1971 uprising at the Attica Correctional Facility. After prisoners protested the inhumane living conditions and medical care at the prison in upstate New York, Governor Nelson Rockefeller (former board member of the Museum of Modern Art) ordered troops to retake control of the prison, resulting in the death of thirty-nine people. The book, which was edited by artists Benny Andrews and Rudolf Baranik, reflects the uprising's widespread impact. Attica Book included work by a wide array of individuals, including Faith Ringgold, Alice Neel, Romare Bearden, Melvin Edwards, Dana C. Chandler, Leon Golub, Michelle Stuart, Jacob Lawrence, Robert Morris, Carl Andre, Jon Hendricks, Jean Toche, and incarcerated men and women. Its contents crossed divides of medium, style, gender, race, and even legal status. Taking this heterogeneity as emblematic of the book's broader politics, this paper considers Attica Book through the lens of solidarity, a politics of collective power forged through difference. Drawing on archival research and formal analysis, the paper interrogates solidarity's aesthetic dimensions, exploring sites of unexpected commonality and intractable conflict within Attica Book. Ultimately, the paper shows that the politics of incarceration in the United States can produce new histories of American art at mid-century and new frameworks for understanding the political possibilities of art.

Carceral Craft: Exclusion and the Paperwork of the Golden Venture Detainees
Marie Lo, Portland State University

This paper examines Asian and Asian American carceral craft by foregrounding internment camps and immigrant detention centers as an important site of the American carceral landscape. From the Chinese immigrants detained at Angel Island Immigration Station from 1910-1940, to the internment of Japanese Americans during World War II, and the 1993 detention of Chinese immigrants smuggled on the cargo ship, Golden Venture, these examples of the incarceration of Asians and Asian Americans hinge on the criminalization of their status as racialized foreigners. Drawing on the work of Nicole Fleetwood's concept of "carceral aesthetics" and Glenn Adamson's agile conceptualization of "craft" as a process of relationalities, I explore the concept of "carceral craft" to demonstrate how craft can serve as heuristic for understanding the conditions of racialized incarceration, which in turn, expands the purview of critical craft studies. To tease out the specific elements of carceral craft, this presentation focuses on the paper craftwork of the undocumented Chinese immigrants from the Golden Venture. I situate their paperwork in the broader history of Asian American carceral craft to highlight the materiality of "paperwork" as it pertains to the conditions of legality, citizenship, and belonging as well as to the

origami sculptures the detainees produced. In my analysis, I suggest that craft functions as a conceptual lens to both illuminate the operations and conditions of the carceral state as well as ways to survive it.

The Art of Appraisal: Insights From the Experts
AMERICAN SOCIETY OF APPRAISERS

Chair: **Johnnie White**, ASA

Representatives from the American Society of Appraisers will share their knowledge on the critical elements that contribute to determining the value of art and how one is able to enter the appraiser profession.

The Value of Art: Appraising Worth in an Evolving Market
Lela Hersh, Museum and Fine Art Consulting, LLC

Does an object have an inherent value in and of itself, or is the value dependent on the market? Lela Hersh, an accredited senior appraiser with a specialization in Fine Arts will discuss the myriad of factors that influence value both from an intrinsic value point of view and the impact of collector trends in a cultural and historic context.

Designated Art Appraiser: Charting Your Path to Success
Johnnie White, ASA

If you are someone who is entering or has worked in the art industry, whether it be as an artist, curator, professor, administrator, risk manager, student, or in any other position, transitioning into the field art appraisal could expand your career opportunities in a direction that enhances your existing skills and expertise. ASA's Chief Executive Officer, Johnnie White, will guide you through the process of becoming an art appraiser, sharing all the requirements and steps necessary to get started.

The Art of Magic in the Afro-Atlantic World, 1400-present

Chairs: **Nathalie Miraval**, Yale University; **Matthew Francis Rarey**

This panel explores the expressive cultures of magical practices in the Afro-Iberian Atlantic. Across time and space, institutions claiming moral authority—from the Inquisition to Central African colonial missions to contemporary police bureaus—have targeted magic for suppression. While often dismissed as superstitious, fraudulent, and fetishistic, magical practices remained central to the spiritual lives of millions from La Paz to Luanda. Its performances harnessed the heritage of diverse aesthetic traditions toward dynamic new ends; its materials served as spaces of correlation for trans-Atlantic systems of belief. And its practitioners continue to attract individuals from different racial, ethnic, and social backgrounds—a testament to magic's enduring efficacy. By interrogating the expressive dimensions of magic, this panel seeks to emphasize the fluid ontological nature of images, materials, rituals, and forms. Under the stewardship of African diasporic spiritual practitioners, images became relics, as occurred with a watercolor of Saint Martha in New Spain. Drawn seals, transcribed in trial records, summoned ancestors in Cuba. Meanwhile, in Central Africa, figures and vessels called minkisi authorized pacts between humans and spiritual forces. The panel uses these and other magical practices as a means to reframe art historical inquiries into the nature of Afro-Atlantic images and objects. What role do aesthetics play in magical practices? How do we contend with the plasticity of images and objects, and their resulting social and cultural meanings? How are images, objects, and materials invested with spiritual power? In taking magic seriously, this panel centers African diasporic epistemologies and experiences in the Iberian Atlantic.

Repositioning "Magical" Objects: The Memory of African Arts in the Work of Theaster Gates
Donato Loia, School of the Art Institute of Chicago

Does an object's magical power wane within a modern museum? Guided by Theaster Gates's work I consider the repositioning of indigenous artifacts as "fine art." Taking a metaphorical cue from Gates's work—a stretched mask-like object above a wooden case reminiscent of shipping crates—I propose that objects infused with magical power undergo a transformation within the art world's domain. Here, they often garner recognition for visual attributes that risk overshadowing their spiritual significance. I am mindful not to anachronistically equate 19th-century makers with contemporary artists, and my conclusions acknowledge gaps between Gates's museum-engaged art and West African objects's ritualistic significance. Thus, I reflect on the challenges institutions grapple with in conserving the magical and spiritual value of artifacts within secularized art spaces.

The Sacred Pouch: Rethinking Relics in the Spanish Atlantic
Nathalie Miraval, Yale University

In 1593, the Holy Office of the Inquisition in New Spain charged Inés de Villalobos, a woman of African descent with sorcery. They accused Inés of superstitiously praying to Saint Martha to control the free will of men. Facing detention, Inés went to great lengths to protect a watercolor image of Saint Martha that she kept in a taffeta bolsa, or pouch. Inquisitors confiscated and preserved image and pouch in her respective dossier. When interrogated about their bolsas, Inés and other women in the Spanish Atlantic employed the term "relic" to describe their charged contents—whether image, herbs, altar stones, or bones. This paper reconsiders the nature and role of relics in the early modern Spanish Atlantic to reveal how women, such as Inés, worked through and against Catholic artistic culture to realize their desires.

Inking Authority: Abakuá Seals and Visual Truthmaking in 1880s Havana
Sophia Kitlinski, Yale University

On November 4, 1884, agents of the Havana police interrupted a gathering of the Abakuá, an all-male initiatory society that the Cuban colonial government had recently criminalized. The wide appeal of the African-derived beliefs and ritual practices that underpinned the society alarmed local colonial leaders, who feared the Abakuá's influence throughout the capital. Seeking evidence that would confirm the men's membership within the Abakuá, the officers confiscated an array of administrative documents and sacred ritual drums from the residence. The drums and the documents shared a common motif: an oval split into quarters, with each of the quarters filled with a hollow circle. Stamped on paper, the simple image validated the documents, its shape evoking the design of Spanish government seals. Drawn on the drum, this image functioned to summon ancestors and manipulate natural forces in ritual practice. This presentation interrogates the use of the same image across these two dissimilar objects, asking why Abakuá ritual practitioners employed the same sign for both spiritual and bureaucratic functions--and what the seemingly divergent uses of this symbol can tell us about the logics underpinning African-derived ritual during the period.

The Art of the Studio Project: A Project Share and Workshop

FOUNDATIONS IN ART: THEORY AND EDUCATION

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

As educators, we must motivate our students to think conceptually while developing technical competency. The topic of this session centers on student experience, amplifying creative problem solving, and fostering intrinsic motivation. This session is divided into two parts: project shares from three participant applications and a workshop where attendees are invited to share their projects and receive feedback from the panel and other attendees. Artists, designers, historians and educators who work in the first-year experience are invited to share projects and assignments that attend to the idea of the multifaceted studio art project. Foundations in Art: Theory and Education (FATE) is an organization focused on providing college-level art foundations educators with pedagogical resources, community networking, and professional support while promoting excellence and innovation in curricular development. FATE members are known for actively sharing course objectives, assignments, successes and failures, and projects to support and inspire our community of art educators.

Character Building: Spatial Explorations through Physical Model Making

Lauren A. McQuistion, University of Virginia School of Architecture

At the University of Virginia School of Architecture, the first year of the undergraduate design curriculum is intentionally framed to engage majors and non-majors in explorations of interdisciplinary design. "Character Building", a fabrication focused assignment in this first-year sequence, introduces students to the technical and conceptual skills of spatial thinking through physical model making. Students are asked to select from a list of descriptive, physical attributes (e.g. fluffy, slouchy, plump, bulky, squishy, etc) and personality traits (e.g. jaded, selfish, venerable, curious, mysterious, etc) to guide the design and fabrication of three "character models". With parameters dictating the size (3in x 4in x5in) and material quality of the models (cast materials, soft materials, and planar materials), the project encourages students to explore a range of fabrication techniques that also lend themselves to abstract space making strategies on the scales of architecture, landscape, and urbanism. In asking students to interpret and iterate concepts using contrasting combinations of form and material fabrication as a point of departure, the assignment encourage students to think beyond the form/function dichotomy of modernism to understand experiential aspects of space making and inhabitation. The models produced from this project are used in subsequent assignments as the basis of diagrammatic spatial analysis and as generators of spatial strategies for a design intervention in the space of the school. There is potential for this project to evolve to incorporate other interdisciplinary, conceptual, and multi-media technical skills, and I would appreciate the opportunity to workshop its

design in this workshop session.

THE DESIGN PROCESS / A MODEL FOR CREATING PLACE-BASED LEARNING EXPERIENCES

Michael Flynn, Savannah College of Art and Design

This practice-oriented presentation will focus on how the design process can be used as a model for creating place-based learning experiences across various disciplines and modalities. Place-Based Education (PBE) can be defined as: "quality experiences in local settings and is the focus of increased attention by education scholars in the 21st century" (Knapp, 2005, p. 277). The purpose of this session will be to showcase the flexibility of PBE as a pedagogical approach that builds on the theoretical frameworks of experiential learning, design education and student engagement to create life changing experiences that take learning outside the classroom into local environments. Participants will learn how they can incorporate practical PBE strategies into their courses that will increase student engagement. When a place becomes a component of the design process, it creates an additional layer of excitement for learners. An overview of relevant literature, models and imagery of past projects used by the presenter in a variety of courses will provide context for how PBE can be used to increase student engagement. In addition, participants will receive an interactive design process worksheet to explore this unique and rigorous cyclical process of enquiry and creativity. PBE and Design Education share many similarities; however, they have not been extensively explored as linking constructs by scholars. This presentation aims to connect these constructs as a practical way for educators to create engaging opportunities, where learners explore the world around them and their local environment as a relevant instructional tool.

Chronicles of the Present: Artist Books with Appropriated Imagery

Allyson Packer, Stevens Institute of Technology

One of the most significant challenges in the Foundations classroom is to impart fundamental technical skills while encouraging divergent outcomes that strengthen critical thought. This multi-part assignment, which combines principles from several creative disciplines, both grounds students in technique and allows them significant creative freedom. Students begin the project through an observational research process. As homework, students are assigned to create a photographic typology– a collection of images documenting a repeated phenomenon they encounter in their everyday life. They are then tasked with using these images as source material to create a photocopied zine, which they bind using a simple saddle stitch. In this first part of the project, which is graded on completion, they practice basic compositional skills, learn the principle of sequencing, and are exposed to paper folding and sewing techniques. In the final stage of this project, students are assigned to appropriate one image from their zine and expand it into a concept for an artist book. Building on the basic folding and binding techniques they have already learned, students expand their technical knowledge by researching and building maquettes of various

book forms. They also take a field trip to the see an artist book collection, providing them with inspiration for possible materials and techniques. In this second phase of the project, students combine principles from 2-dimensional and 3-dimensional design, while engaging in a self-directed discovery process. Their final projects vary widely in form and technique, reflecting each student's individual entry point into the subject matter.

The Association of Research Institutes in Art History Careers in Art History Internship Program and the Power of the Cross-Institutional Virtual Internship

ASSOCIATION OF RESEARCH INSTITUTES IN ART HISTORY

Chair: **Caroline Fowler**, Clark Art Institute

Discussant: **Peter M. Lukehart**; **Sana Mirza**; **Rafico Ruiz**

In November, 2020, in the midst of the COVID-19 pandemic, the Association of Research Institutes in Art History (ARIAH), an organization representing institutes of advanced research that promote scholarship in the history of art and related disciplines in North America and beyond, hosted two cohorts of 10 interns for a paid, four-week virtual internship program that took each cohort to four distinct member institutions, including the Archives of American Art, the Canadian Centre for Architecture, the Clark Art Institute, and the Metropolitan Museum of Art. Through weekly curricula, individual mentorship, and project-based research the 20 interns, largely undergraduate students or recent grads, the majority from historically marginalized communities and/or attending institutions of higher learning with limited access to paid internships in art history, learned about the different professional pathways available to them at art museums and research centers, including collections management, conservation, digital communications strategies, amongst others. In 2022 and 2023 two further iterations of the program brought together another 30 interns to engage in meaningful dialogue with the aim of expanding the professional pathways of undergraduate students on the institutional margins of the field. This panel brings together former interns, mentors, and ARIAH internship convenors to reflect on the pasts and futures of virtual internships in the field of art history and its allied disciplines. It also addresses how to provide meaningful internship opportunities for undergraduates, particularly those from historically marginalized communities, with a view to having them engage meaningfully in discussions about professions in art history and museums.

ARIAH Careers in Art History Internship: Nour Rayess
Nour Rayess, Association of Research Institutes in Art History

Nour Rayess will reflect on her experience as a 2023 ARIAH Careers in Art History Interships intern.

ARIAH Careers in Art History Internship: Neil Grasty
Neil Grasty

Neil Grasty will reflect on his experience as a 2020 ARIAH Careers in Art History Interships intern

ARIAH Careers in Art History Internship: Aubrey Acosta
Aubry Acosta

Aubry Acosta will reflect on her experience as a 2021 ARIAH Careers in Art History Interships intern

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The Black Commonwealth

Chairs: **julia Elizabeth Neal**, University of Michigan; **Janell B. Pryor**

Investigations of place have prompted radical reconsiderations of social and artistic geographies of visual culture. It absorbs and reflects psychosocial views and cultural relationships between communities and sites. Place is discursive across the disciplines: Tim Creswell, an anthropogeographer, situates place as a "meaningful category," whereas Lucy Lippard, a feminist curator, describes it as "the locus of desire," and artist Renée Green discursively engages notions of place and site-specificity in "Peripatetic at 'Home'." With the objective to contribute to increasing microhistories–local, transnational, and global–reframing art historical inquiry, this panel will convene around Pennsylvania and its role within Black art production. A colony, the second state to join the Union, and a commonwealth implicated by the myths of the nation, Pennsylvania is a microcosm of the United States. How does it shape histories of artists from Henry Ossawa Tanner and Meta Warrick Vaux Fuller to Raymond Saunders, Barbara Chase-Riboud, Benjamin Patterson, and more, from the past to now? We invite submissions related to Pennsylvania's role in the profiles, practices, networks, institutions, and histories, of artists of African descent from the 19th to 21st centuries. Graduate students, adjunct, tenure-track and tenured professors, curators and arts cultural workers are encouraged to present. Potential topics include (but are not limited to): * Placemaking * Politics of Identity and Blackness * Gender Politics * Respectability Politics and Whiteness Studies * Andrew Carnegie and Institutions * Labor Histories and Art * Philadelphia, Pittsburgh * Deindustrialization * Archives and Documentary Histories * Museums, Galleries and Race

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Resisting Renaissance: Pittsburgh's Postwar Redevelopment in the Teenie Harris Archive
Kale Serrato Doyen, University of Pittsburgh

In 1959, urban renewal was underway in Pittsburgh, Pennsylvania. Legacy industrialists, business leaders, and local government officials sought to modernize the city by sponsoring a redevelopment program that came to be known as "The Pittsburgh Renaissance." The construction of new buildings and expressways was the justification for razing Pittsburgh's Hill District, a vibrant, predominantly Black neighborhood often referred to as "Pittsburgh's Harlem." Local and national mainstream presses lauded Pittsburgh's redevelopment for its economic promise. Meanwhile, the Black press, represented by the

internationally-renowned Pittsburgh Courier, voiced community concerns that urban renewal was "Negro removal." Charles "Teenie" Harris (1908-1998), the Courier's sole full-time photojournalist at the time and a studio photographer himself, extensively documented the transformation of the neighborhood. His photographs, posthumously held in the Teenie Harris Archive at the Carnegie Museum of Art, visualize not only the ethos of his employer but are a testament to the Black experience of witnessing the redevelopment. In this talk, I focus on an individual event from a pivotal moment in the redevelopment timeline: a public ceremonial bonfire held at the construction site of the Mellon Civic Arena in January, 1959. In contrast to media representation of the event from both the Black and white presses, three of Harris's unpublished photographs present a perspective on the redevelopment that has been historically marginalized. Visual analysis of these images reveals the "oppositional gaze" (to invoke bell hooks's concept) of Harris, wherein he captures and criticizes the racial and structural inequality of redevelopment efforts.

Shaping History within Black Art Production: Examining the Politics of Identity in Jackie Ormes' Artwork
Indira Bailey, Claflin University

This abstract reexamines the social and artistic geographies inherent in the visual culture of Pennsylvania and their integral role within the realm of Black art production and Black communities by focusing on artist Jackie Ormes. Ormes, born in Pittsburgh and raised in Monongahela, Pennsylvania. She is considered the first African American woman cartoonist, who forged a unique path in the mid-20th century and utilized her artistry to challenge societal norms and advocate for racial and gender equality. This investigation delves into the multifaceted ways Pennsylvania, as a geographical and cultural backdrop, influenced Ormes' artistic expressions and navigated the challenges of her era. The research traces the symbiotic relationship between Ormes' art, gender politics, and Blackness, elucidating how her experiences and observations informed her creative narratives. Analyzing her vibrant body of work, which includes comic strips like "Torchy Brown in Dixie to Harlem" and "Patty-Jo 'n' Ginger," uncovers layers of cultural commentary, incisive critique, challenging stereotypes, and advocacy for social change in the Courier, a Black newspaper in Pittsburgh. Her creation of empowered, multi-dimensional African American female characters was a significant departure from prevailing norms, underscoring her role as an early champion of intersectional storytelling. Through a critical lens that intersects visual culture studies, art history, and Black studies, I reevaluate the geographic context of Pennsylvania as both a source of inspiration and a canvas for Ormes' activism. Ultimately, this exploration prompts a broader dialogue of how Ormes' cartoons shape the history of how Black women are drawn, challenging dominant paradigms.

Art/Artifact: Segregated Histories of Modernism at the Philadelphia Museum of Art and the Penn Museum, 1940-45
Hilary R. Whitham Sánchez, Director of Development, Volunteer Lawyers for the Arts

The first issue of Ebony magazine, published in 1945, included a three-page article entitled, "African Art for Americans," highlighting a University of Pennsylvania Museum of Archaeology and Anthropology (Penn Museum) initiative to sell plaster casts of African objects to middle-class Black Americans. Ten artworks were featured, including the now-canonical early twentieth-century mboko by Ngongo ya Chintu. The unidentified author stressed the national renown of the Penn Museum's collections, locating these objects' value in their allegedly pure conditions of production, free of European influence. Just four years prior, the Penn Museum signed a formal contract with the Philadelphia Museum of Art (PMA) to define each institution's collecting priorities, firmly relegating African works like these to the category of anthropological artifacts. Though sparked by concerns over the PMA's limited storage facilities, the rationale for the agreement rehearsed widely held understandings of creative agency as foreclosed to contemporary African artists, relegating their innovations to an undefined yet perennial past. The seeming rhetorical alignment of the predominantly white institutions' collecting policies and the Ebony marketing campaign merits further consideration within the context of the mass relocation of Black Americans from southern states into the city of Philadelphia – commonly termed the Great Migration – and the federally sponsored creation of an African Studies department at the University. Comparing the collection and display of African artworks at both institutions between 1940 and 1945 demonstrates their important, albeit previously overlooked, roles in shaping the segregated understanding of modernist art that we continue to grapple with today.

The Body and the Museum: Empire, Ethics, and New Directions

Chair: **Christine Slobogin**, University of Rochester

Both the Hunterian Museum and the Wellcome Collection in London recently have been key loci for discussions on displaying the body and medicalized objects in museum collections. After a prolonged outcry, the Hunterian decided to remove the skeleton of Charles Byrne (known as the "Irish Giant") from display ahead of its 2023 reopening. The long-running Medicine Man exhibition at the Wellcome also closed down, so that the institution could reconsider how medical collections should be shown to the public sensitively, ethically, and holistically. The origins of these problematic displays were rooted in imperialist projects that used museums and collecting to cement power. Alongside these more discrete moments of reckoning with the body and medical collections in museums in the British metropole, of course the British Museum's treatment of the bodies and artifacts of non-British cultures remains a constant theme and debate in museum studies. Expanding beyond the above British examples, this panel invites curators, art historians, and other museum professionals to reflect and engage with the imperial legacies of global collecting practices, the ethics of bodily autonomy and medical collecting, and possibilities for the future. While engaging with the breadth of recent work on decolonizing the museum and collecting practices, papers may reflect on the origin and status of a single object, on the strengths and shortcomings of the practices of certain museums or collections, on more conceptual ideas around ethics, or on wider trends within museum studies.

Race and the Medical Museum: The Case of Maude Abbott
Annmarie Adams, McGill University

This paper showcases the 14 surviving acquisition logbooks from what is now called the Maude Abbott Medical Museum at McGill University, Montreal, as sources on the transnational acquisition and collection of Indigenous specimens in the early twentieth century. Between 1907 and 1938, curator Maude Abbott and colleagues accepted approximately 80-90 body parts as donations and trades, from institutions and individuals in Canada and the United States. These include teeth, eyes, ribs, pelvises, tibias, femurs, tibulas, ulnas, humeruses, and many skulls. The main institutional sources were the Army Medical Museum in Washington DC and the Ontario Provincial Museum in Toronto. Few of these specimens are extant. None has ever been studied. Beyond acknowledging their existence, this paper dissects the logbook entries to uncover the role of race in the medical-museum acquisition process. It probes the individuals who sent the specimens to Abbott, the widely acclaimed cardiologist whose international networks I have explored elsewhere. These included at least two famous anthropologists and one physician, who collected material from sacred burial sites and Indian Residential Schools. The logbook entries allow us to see how Indigenous body parts were described and studied, compared to other groups,

whether racialized or not. A focus on acquisition shows how medical people traded body parts as if borders did not exist. Most importantly, by discussing specimens that have disappeared, we re-introduce them to the collection, granting them historical presence.

Collecting Margins: The Ethics of Tattooed Skin Objects
Karly Etz, Rochester Institute of Technology

In 2008, German collector Rik Reinking purchased a tattooed skin at auction. TIM, the artwork in question, sold for 150,000 euros and came with a unique caveat – it would remain attached to its wearer, Tim Steiner, until his natural death. Two years later, Carter E. Foster (ex-curator of drawing at the Whitney Museum) met with Ellsworth Kelly to discuss the artist's upcoming show in Munich. During the meeting, Foster requested that the renowned color field painter design a tattoo for him, an image that he would have rendered on his body permanently. Once completed, the tattoo was given an inventory number (EK1020) and it was included in Kelly's extensive oeuvre. As contemporary artists continue to engage the tattoo medium in their work, questions abound regarding the lives of these objects and the ethical nature of their creation and subsequent collection. Historically, orchestrated tattooed skin collections have corresponded with aggressive colonial programs and the emergence of medico-criminal pathologies. Perhaps the best-known example of the former appeared within the context of Aotearoa's colonization, as newcomers collected and sold mokomokai, the preserved tattooed heads of indigenous Māori peoples. This paper takes historical examples into consideration while positing futures for contemporary artworks that utilize human skins as their primary material support, specifically tattooed skins. In doing so, it argues that twenty-first century creators and collectors should not only consider the collectability of this canonically marginalized artform, but also the marginalization of subjects within tattooed skin collections writ large.

Dead and Disregarded; Natal Alienation of Victims of the Holocaust at the University of Strasbourg
Alexandra Pucciarelli, Rutgers University New Brunswick

For years, the University of Strasbourg has been a subject of speculation among students, with whispers circulating about the unsettling possibility of the institution showcasing/ storing the remains of Holocaust victims. Initially, the university vehemently refuted these claims. However, in May of 2022, a comprehensive five-hundred-page report published by the University unveiled a disturbing history: between 1941 and 1945, medical school professors from the University of Strasbourg subjected over two hundred and fifty individuals from concentration camps to inhumane experiments. Additionally, the report highlighted a tragic incident involving eighty-six Jewish individuals transported from Auschwitz, who were brutally murdered at a nearby camp. This was done as part of a macabre scheme to assemble a collection of skeletons. In response to these revelations, the report recommended that the university establish public spaces of remembrance. Furthermore, it suggested that the human remains should continue to be displayed, with the intention

of educating students about the Holocaust's harrowing reality. Although these recommendations might appear reasonable to those outside the Jewish Community, they collide with a fundamental Jewish principle. Within Judaism, there exists a prohibition against gazing upon the deceased. Permitting the act of opening a casket to allow people to observe the deceased transforms those offering solace into mere spectators, and reduces the departed to an object devoid of personhood. This paper endeavors to contribute to the realm of scholarly discourse concerning culturally sensitive archival practices and their intricate connection to the presentation of human remains within archives and museums.

Cataloging and Reckoning With the Vanished Medical Museum at the Woman's Medical College of Pennsylvania

Jessica Hester, Johns Hopkins History of Medicine

Much scholarship on medicalized bodies in museums centers historical collections that still exist. Work on crania collected by Samuel Morton or remains displayed at the Mütter Museum probes provenance, ethics, and exhibition, but fails to grapple with the legacies of the many collections that are gone. In the 19th century, dozens of U.S. medical schools maintained museums where students consulted preserved human remains to study "normal" or pathological anatomy. A museum could house hundreds of specimens harvested from scores of bodies, typically without patients' knowledge or consent. The collections were largely dismantled in the 20th century—often incinerated or thrown in the trash. This paper analyzes the 19th-century collection at the Woman's Medical College of Pennsylvania, iamong the country's oldest and most prestigious training grounds for female physicians. Reading several decades of faculty meeting minutes documenting purchases and donations, I hcreated a partial catalog of the museum's former holdings. As far as I can tell, none of the museum specimens are known to exist today. I argue that we must study the museum in absentia. Turning to work by historians such as Stephanie Jones-Rogers, I insist that overlooking the presence of human remains in vanished collections elides patterns of historic harm: trafficking in these body parts, predominantly white students and alumni leveraged class and racial hierarchies for their own gain. I outline a future strategy for supporting descendent communities in deciding whether/how to memorialize and mourn the people whose bodies are now lost to us all.

The Dark Fantastic in Nineteenth-Century Visual Culture

ASSOCIATION OF HISTORIANS OF 19TH-CENTURY ART

Chair: **Sarah C. Schaefer**, University of Wisconsin-Milwaukee

This session will explore the visual culture of fantasy in the long nineteenth century with particular emphasis on subjects interpreted the lenses of colonialism, imperialism, gender studies, ecocriticism, and other related discourses. "Fantasy" in this context encompasses magical or supernatural elements manifesting in folkloric, mythical, and legendary traditions. The "dark fantastic" derives conceptually from the work of Ebony Elizabeth Thomas, who uses the phrase to signify "the role that racial difference plays in our fantastically storied imaginations." For the purposes of this panel, it will function in a broader capacity, referring to responses to post-Enlightenment industrial modernity as they emerge subtly and overtly in nineteenth-century fantasy. Although fantasy genres began to be academically analyzed and codified in the second half of the twentieth century, existing scholarship remains largely within the purview of literary and cultural studies. The aim of this session is to advance art historical perspectives on the vast landscape of nineteenth-century fantasy visual and material culture, specifically addressing their ties to the urgent issues of the period and of academic discourse today. While this does not preclude discussion of medievalisms – one of the dominant threads in contemporary fantasy studies – papers that engage with the legacies of the Middle Ages should still situate the topic primarily within the nineteenth century.

Tropical Horror: Fantasies of Pathogenic Evil in Paul-Emmanuel Legrand's La Fièvre (1896)

Sean Kramer, Bowdoin College Museum of Art

In Paul-Emmanuel Legrand's painting La Fièvre, a monstrous personification of "fever" perches on the corpse of a dead French marine. The painting's sparse visual means leave the precise context open-ended. Nevertheless, contemporary observers ascertained the painting to reference France's recent invasion of Madagascar, a campaign notorious for its astonishing rates of malaria. The work is remarkable for grappling with a distinct pictorial dilemma: how to depict infection, a multidimensional process that resists representation. Legrand therefore needed to determine how to encapsulate the material, conceptual, and sociopolitical ramifications of disease while working within the conventions of oil painting. This paper examines Legrand's use of fantasy and allegory to resolve that dilemma. The figure of disease bodied forth in La Fièvre combines the features of an old woman and monitor lizard who defies both gender norms and scientific classification, instilling terror by means of those ambiguities. The soldier is pictured, on the other hand, as young, male, the emblem of martial sacrifice, made overt by his upside-down cruciform pose. Legrand's peculiar take on disease drew on a long genealogy of mythical monsters while eschewing both the popular genre of naturalistic military painting and an expanding field of scientific illustration, meant to convey

cutting-edge research in malariology that was directly tied to the nation's imperial expansion. As Legrand depicted it, the monster has overthrown France's colonial forces and confounded its vaunted medical establishment, which failed to prevent soldiers from dying en masse in campaigns across Africa, Southeast Asia, and the Pacific.

Fairies in Kensington: How Arthur Rackham Re-Enchanted the Public Park
Emily Cadger

At the end of the 19th century it was believed that the fairies could no longer live in London because it was too industrial for their health and welfare. They had flown away to the forested spaces or to other continents where smog and machinery could not harm them. But there were still fairies in London if you knew where to look, for they had not all flown outside the city but instead had re-homed themselves in the last natural spaces within the city – public parks. This paper examines how artists used the image of the fairy as a tool to enchant the public park while commenting on larger concerns around pollution and the sprawl of the urban environment. Focusing predominately on illustrations by Arthur Rackham for his 1906 Peter Pan in Kensington Garden, this paper examines how he integrated the fantastic into an everyday space, that not only invited readers to imagine a supernatural world, but to engage more closely with their everyday environment. This mix of the fantastical and the environmental as a way to create engagement was an educational tactic that emerged in the late 19th century with fringe political movements in periodicals, yet Rackham was one of the first to use this tool for a specific location. While focusing on Rackham's illustrations as a case study, this paper deals with larger discourses on new considerations of environmentalism and the role the fairy played in constructing relationships with space in an increasingly industrial landscape.

Jean Veber and the Subversion of the Monstrous in Fin-de-siècle France
Alexandra L. Courtois de Viçose, NYU - IFA

The art of Jean Veber (1864-1928), an academically trained Prix-de-Rome competitor, is now largely forgotten. His production quickly departed from neoclassical mythological narratives to caricatural vignettes filling the pages of novels and satirical newspapers, although he sustained an oil on canvas and lithographic practice. Stunningly, his oeuvre evinces a peculiar obsession with leg amputees, but also compositions staging fairies, ogres, and monsters, across media. This paper, specifically, examines how Veber's art engages with the notion of "the monster," noticing a varied investigation of the trope, feeding familiar folklore at times, and wholly subverting it at others. I look at five lithographic case studies to navigate these adherences and departures. The Giant, The Ogre and The Fairy, plays with scale and gender, casting a pale young woman as the fairy chastising a barely dressed male figure holding a bloody knife. To illustrate Baudelaire's Preface of "Flowers of Evil," he materializes thoughts and emotions as fantastical, nightmarish creatures, plays with anthropomorphism in The Houses Are Faces, feeds common fears in The Spider,

although he places inanimate nude women are prey caught in the predator's web. Contrariwise, in The Monster, he centers a sleeping nude woman perceived as fearsome by a frieze of horrified, caricatured bearded men. Veber's imagination relishes in destabilization cultural codes in ways which, occasionally, obscure his ideological stance. The veiled, contrary meanings and often shocking visual violence of his art makes it rich, intriguing, and well worth serious investigation.

The Double: Identity and Difference in Visual Art

Chair: **James S. Meyer**, National Gallery of Art

This session explores the theme of "doubling" in the visual arts. Doubling is a grammar of resemblance and difference involving the combination of forms that appear alike and unalike. In works of doubling, the presentation of two shapes, images, or bodies, often in a symmetrical format, forces us to compare them. We are made conscious of our binocularity—the fact that we are endowed with two eyes that reconcile distinct impressions, allowing us to perceive depth. The art of doubling splays and divides vision; it causes us to "see double" and to see ourselves seeing. Ultimately, a viewer's body and psychic self are the subject of these works. Papers could explore one or more doubled formats: works that repeat an image or form; works that incorporate reversal or mirroring; works that stage perceptual "dilemmas," making it impossible to choose between two possibilities; or works that explore a psychological or bodily double such as a mirrored or shadowed self, persona, twins, or pairs (lovers, artist duos, etc.) Doubling is found in pre-modern, early modern, and modern and contemporary art, and in Western and non-Western traditions; papers will suggest the extraordinary variety of doubled formats. The panel extends the chronological and geographical scope of the exhibition The Double: Identity and Difference in Art Since 1900 held at the National Gallery of Art in Washington, D.C. in 2022.

Captivating the Viewer with Double-Bodied Monsters on Corinthian Vases
Monica Bulger, Boston College

In the late seventh century BCE, Corinthian craftspeople decorated their ceramic vessels with a menagerie of animals and monsters. The most inventive of these artisans doubled the bodies of otherwise familiar beings, creating symmetrical, bicorporal entities with a single shared frontal face. Extant scholarship often regards these creatures as haphazard curiosities. This paper repositions Corinthian double-bodied monsters as evidence of their painters' creativity. Through an examination of bicorporal felines on Transitional and Early Corinthian vases, the author demonstrates that the craftspeople who painted these unusual creatures intentionally designed them to set their products apart from those of their colleagues and captivate their viewers. The paper briefly considers what images circulating in the Protoarchaic Mediterranean may have inspired Corinthian artisans to make double-bodied

monsters. The emergence and development of the double-bodied feline on Corinthian vases is then discussed. The paper reconstructs the striking effects these double-bodied beings had on ancient viewers, emphasizing their uniqueness in a vast corpus of (often repetitive) products and explaining the captivating nature of their uncanny gazes. The author concludes with a detailed discussion of one exceptional double-bodied Corinthian panther that appears to merge and unmerge before the eye, constituting a remarkable visual illusion that is essentially unparalleled in the period. Overall, this paper reveals the enthralling nature of doubled monsters on Corinthian vases and shows how artisans used them to create dynamic viewing experiences.

Divine Doubling and the Ontology of Self in an Early Medieval English Seal Matrix
Kerry Boeye, Loyola University Maryland

Overlapping modes of doubling provide the visual and expressive logic of a precious morse ivory seal matrix from eleventh-century England. Made for a secular official named Godwin, the matrix was used to press seals from a round die bearing Godwin's portrait and inscription. The seals, which mechanically reproduced the die in reverse, authenticated Godwin's presence in legal documents and correspondence, and thus served as important social expressions of identity. The potentially limitless doubling of Godwin's image from the matrix, however, threatened to loosen the ties binding image to person, unleashing in effect a medieval precession of simulacra. The other double carved into the matrix countered this danger by rooting in divine ontology the replication of identity. The projection above the die depicts the Father and Son of the Holy Trinity seated facing one another in nearly perfect mirrored reversal. Although scholarship has ignored the relationship of the pair to sealing, the centrality of doubling to the matrix's function indicates that the divine double—akin to a metapicture—defined the relationship between the doubled images of Godwin. The paradox of the Father and Son as two distinct yet identical and inseparable beings had long preoccupied Christian theologians, and perfectly distills ontological tensions around doubling. In fact, churchmen in Godwin's time turned to seals as a metaphor for comprehending the simultaneous identicality and difference of Father and Son. This divine ontology of doubling operated in Godwin's seal matrix as a template for his self-representation via doubling with every seal he pressed.

Coatlicue, Redoubled and Juxtaposed
Andrew Finegold, University of Illinois Chicago

The monumental Aztec sculpture of the serpent-skirted goddess Coatlicue depicts an anthropomorphic being whose decapitated head is replaced by a pair of snakes that rise from her neck and face each other. The resulting monstrous visage is formed by mirrored, profile ophidian heads, the two becoming one or, conversely, the one shown to be composed of two. This doubling has led some scholars to interpret the figure as a representation of the Aztec divinity Ometeotl, or "Two-Deity," a primordial source of life and the personification of the fundamental principle of duality. In addition to this internal doubling, numerous modern and contemporary artists—including Saturnino Herrán, Diego Rivera, Cristina Cárdenas, Pedro Lasch, Rafa Esparza, and Einar and Jamex de la Torre—have created images during the past century that overlay and juxtapose this iconic Aztec deity with that of another, complementary or contrasting figure to create potent visual metaphors related to identity and difference. Crucially, these works tend to emphasize the inseparability of difference from identity, which, in the context of the modern Mexican state, has been conceived as inherently mestizo, or composed of a mixture of European/Modern and Indigenous/Traditional elements. In this paper, I will argue that it is the form of the original sculpture itself that has so strongly suggested the process of doubling and juxtaposition to modern artists with diverse practices. The original meaningfulness of this sculpture as an embodiment of the abstract, generative forces of duality thus persists down into the present.

The Double and the Metamorphosis in Maria Martins' Work
Janaina Nagata Otoch

Metamorphosis stands as a defining characteristic of Maria Martins' work. André Breton and Benjamin Péret early on emphasized the continuous mutation and symbiosis of her biomorphic structures. Through a surrealist lens, critics often underscore the metamorphic nature of her work, relating it either to the unconscious forces of human desire or to the mythic substrate of her subjects. Yet little attention has been drawn to the role of form duplication within Martins' sculptures. From the outset, particularly in the artist's scenic pieces related to Amazonian subjects, symmetry emerges as a remarkable feature, governed by a grammar of likeness and unlikeness. As her volumes began to assume a less discernible morphology, the doubling of forms—alike yet distinct—further intensified. Instead of dealing with the anecdotal dimension of myths of transformation, the artist's sculptures started to evoke the very process of generation of forms engendered by metamorphosis. My presentation focuses on the role of doubling in Martins' work as a dialectical movement between fusion and fission, resemblance and difference, attraction and repulsion. I analyze a selection of Martins' bipartite sculptures, highlighting: 1) the process through which part of a sculpture fuses to another or doubles itself, differing from the previous form from which it unfolds, yet retaining resemblance; 2) the usage of the lost-wax casting technique to create pairs of closely akin sculptures from the same initial form; 3) the structural analogy between these procedures and Western explorers' early theories about the Amazon Forest's innate capacity to generate forms in an incessant metamorphosis.

Seeing double: James Coleman's ambiguous figures
Tom McDonough, State Univ of New York Binghamton Univ

In 1975, Irish artist James Coleman made Duck-Rabbit, a continuous cycle of slides all displaying a single image: the famous illusion—or what is more properly called an "ambiguous" or reversible figure—in which the brain switches between seeing one or the other of the two titular animals. This illusion had a long history in experimental

psychology, having first been introduced at the end of the nineteenth. But the artist in 1975 seems to have been less interested in experimental psychology than in this illusion's conscription into broader aesthetic debates around what Ludwig Wittgenstein characterized as the "puzzling" and "tangled" phenomenon of seeing. Coleman was addressing the philosopher's contention that perception cannot be considered something that is simply given or caused to occur in us by objective features of the material world, but was rather the subject's way of responding to what is seen. Duck-Rabbit functioned, then, less as a simple psychology experiment than as a didactic device, spurring viewers to question their tendency to think of seeing in terms of the influence of objects on a receptive faculty and to instead grasp the role of an active, responding subject in determining the nature of visual experience. Ambiguous figures and doubles such as this play a large role in Coleman's work of the mid-1970s and function as a crucial hinge between his perceptual concerns of the early part of the decade and those psychological, historical, and cultural questions that would come to dominate his work in the following years.

The Histories of Camps

Chairs: **Laura Belik**, University of California Berkeley; **Desiree Valadares**, The University of British Columbia; **Heba Alnajada**, Boston University

Discussant: **Anooradha Iyer Siddiqi**

As places of exception and mass incarceration, the camp constitutes a space set apart outside the boundaries of legal and civil rights. Camps are intimately related to the era of colonization and its attendant processes of invasion, occupation, disruption and relocation. They are nodes of state power and spatial manifestation of a society that periodically splinters into distinct categories based on belonging or non-belonging. Created as sites of discipline, camps also symbolize early lessons in social and sanitary control, shaping the principles of modern urban planning. This panel centers its focus on the space of the camp, in an interdisciplinary context, to explore how its 'architectures' - the camps themselves, their spatial layout, infrastructure systems and camp-thinking- have operated to shape, detain and enable particular forms of movement. The goal of this project is to forge space for research and debate the different models of encampments and how they shift between various nation-states and periods of time. By tracing and better understanding the multiple histories and iterations of "camps," we pay attention to the complex mobilities involved in the carceral experience, we broach dichotomies of permanence and temporality, material and immaterial and mobility and stasis. Collectively, we aim to challenge dominant narratives of 'crisis,' 'victims' and 'bare life' by exploring the ways in which camps are transformed, materially and immaterially, through various forms of agency - dissent, resistance, transgression, activism, or submission and dependence - by the bodies that inhabit them.

Plague and Famine Camps: Architecture and Infrastructure
Aidan Forth

Through images collected in British and colonial archives, This paper explores the architecture and infrastructure of famine relief camps in India in the late nineteenth century. These camps, often neglected by scholarship focused on the twentieth century, exhibited a variety of forms and functions; they combined indigenous and imperial forms of encampment, and pioneered significant interventions in the disciplinary management of bodies over space. Further, they set a template for future refugee and concentration camps, like those of the South African War (1897-1903), as well as refugee camps in the interwar and post-WWII period.

The U.S. Military Base & Immigration Camps
Jonathan Cortez, University of Texas

This presentation brings together the historical and contemporary relationship between military bases and their uses as impromptu immigration camps during moments of heightened xenophobia. At the beginning of the 20th century, the Fort Bliss Military Base in El Paso, Texas was turned into a refugee camp for Mexican refugees and PoWs. 100 years later, Fort Bliss continues to be revived as a space suitable for the encampment of foreign populations, most recently Afghan refugees and unaccompanied children from Latin America. This presentation seeks to complicate U.S. imperialism abroad and at home through the lens of camp operationalization and architecture.

From Prisoners to Printmakers: The 'Lagerdruckerei' and Visualizing German Identity at Bandō POW Camp, 1917-1919
Shirin Sadjadpour, University of Chicago

Established in 1917 in the outskirts of Naruto, Japan, the Bandō Camp was home to a little over 1,000 German POWs captured by Japanese forces during WWI. Over the course of their internment, prisoners were allowed a degree of mobility and social integration within local village life that nurtured generative conditions for transcultural encounters, inspiring a vibrant period of artistic and cultural (re)production among the camp's residents. This paper takes a closer look at the "Lagerdruckerei," a printing press founded and operated by prisoners who not only pioneered a sophisticated screen printing technique that combined German and Japanese artisanal traditions, but also organized an impressive exhibition that drew thousands of Japanese visitors from across the prefecture. Drawing on a rich collection of prints depicting the prisoner's lived experiences—from portraits of laboring villagers, local landscapes, to intimate recollections of a German Heimat—this research considers the reproduction of German identity and home life in the context of wartime displacement and the unique form of artistic syncretism that emerged within the confines of Bandō Camp.

Regroundings: Matsusaburo 'George' Hibi's Prints of the Topaz Incarceration Camp
Michelle Donnelly, Yale University

This paper examines the linocuts Matsusaburo "George" Hibi made at a Japanese American incarceration camp during World War II. After Executive Order 9066 authorized the forcible relocation of 110,000 people of Japanese descent in 1942, Hibi was displaced from his home to the foul-smelling horse stalls of the Tanforan Assembly Center and then to the hostile desert of the Topaz Relocation Center. To cope with imprisonment, he worked with his friend Chiura Obata to establish the Topaz Art School. Despite Hibi's leadership as a teacher and the school's director, the works he created in incarceration have received little scholarly attention. In fact, few scholars have written about Japanese American incarceration arts, partly because of the archival silences, ambiguities, and erasures produced by institutional racial power structures. Building on the scholarship of ShiPu Wang, Karin M. Higa, and Nicole Fleetwood, this presentation considers Hibi's printmaking as an act of "regrounding," or a means of establishing his place in a harsh new environment after being violently uprooted. I address Hibi's limited access to supplies and how he reclaimed the ground—the linoleum flooring of his barracks—to create printing blocks into which he cut and gouged imagery of the surrounding architecture. I further analyze his hand-pulled impressions of barbed-wire fences, watchtowers, and the desert terrain in the context of his carefully negotiated movements, both within and beyond the camp's borders, with Topaz administrators. This essay, thus, elucidates how Hibi's prints processed the physical, spatial, and environmental grounds of incarceration.

Mountains and Memory: The Geography of Japanese Internment Camps in Emma Nishimura's Locating Memory
Emily Schollenberger, Temple University

This paper proposes that Japanese Canadian artist Emma Nishimura's work reveals that the internment of Japanese Canadians during World War II was not an isolated incident in Canadian history, but rather an instance of camp-thinking which runs through Western imperial projects of controlling both land and its inhabitants. Nishimura's 2012-2013 series Locating Memory consists of nine images of the sites of the camps where her Japanese Canadian grandparents were interned during World War II. The images show a continuous mountain-lined horizon below a sky divided into grids, each square of which comes from a different photograph of the sites where Nishimura's grandparents were interned. Nishimura has observed that, unlike the barbed wire and watchtowers of United States internment camps, western Canada's mountainous geography acted as containing fences.[1] In contrast to previous work on Japanese Canadian internment camps, this paper follows the landscape to periods before the government's imprisonment of Japanese Canadians, arguing that Nishimura's emphasis on the camps' landscapes draws a continuity between present day exploitation, twentieth century internment camps, and the Canadian government's nineteenth-century projects of possessing and controlling the land. This land-centered approach destabilizes compartmentalized, linear accounts of the internment, following Japanese Canadian scholars' calls to avoid repeating linear history and to

instead see how all people are connected to each other's histories.[2] [1] Emma Nishimura, "Critical Dialogue Series: Emma Nishimura" (presentation, Tyler School of Art and Architecture, Philadelphia, PA, October 28, 2020). [2] Mona Oikawa, Cartographies of Violence, 4-6.

Creating Camps of Resistance in a Carceral World
Luisa Schneider, Vrije Universiteit Amsterdam

In international human rights law and German domestic law, privacy and intimacy are basic rights. However, these rights are affixed to an approach that takes for granted that the private sphere is separated from the public sphere by the walls of one's own home. Independent housing is thus intimately linked to safety and wellbeing; it provides the space to secure one's most fundamental needs in life without intrusion or surveillance. Based on five years of deep ethnographic research in Leipzig, Germany—where houselessness tripled in the last decade—this paper examines how, in affluent countries, visible poverty and precarity are construed as a security risk for the nation. I show how Germany attempts to move rough sleepers from the streets into camps, shelters, or supervised housing and subscribed them to a system of surveillance and supervision and how rough sleepers navigate their illegalization, containment and surveillance by moving between streets, housing institutions and the prison mutually resisting, embracing and reshaping their rendering 'out of place'. By analyzing how rough sleepers themselves are establishing camps and encampments in public spaces, abandoned buildings and construction projects—fencing themselves against fences—I show how they use camps both as defense towards and critique of the carceral grip. Building camps to resist confinement, separation and invisibilities enables rough sleepers to critique their construction as objects or passive victims and forcefully oppose individual and systemic consequences of a politics of entrapment and disappearance.

The Material Cultures of Landscape

Chairs: **Manon Gaudet**, Yale University; **Vanessa Nicholas**, Concordia University

In the past thirty years, numerous art historians have demonstrated that the North American landscape painting tradition projects Euro-American economic, epistemological, and cultural ideals onto Indigenous land, justifying territorial expansion and fostering national identities. Resource extraction has also become a topic of study as scholars trace the lifecycles of objects like silver soup tureens, taking an interest in the labor and raw materials developed into finished products. This panel seeks to bring together these parallel tracks, inviting papers that consider representations of North American land and landscapes beyond the picture plane and within the broader realm of material culture studies. We hope to receive papers that examine how settler colonial land relations are constituted, contested, and/or complicated by this object category. In thinking through the settler colonial and ecological dimensions of design and material culture, some key questions may include: How do settler colonial land relations figure on a printed textile, ceramic plate, chair, or quilt? How does the dramatic vista manifest in the small, the daily, and the portable? How does the notion of landscape shift or sediment in objects made for intimate use within the home? While the historical landscape painting tradition is largely the purview of white men, we hope that considering landscape more broadly as a cultural resource will invite new objects, narratives, and questions pertaining to race and gender. By bringing two revisionist art histories into dialogue with one another, this panel will consider the intersectionality of land, power, home, labor, and looking.

Domesticating Plastics
Siobhan Angus, Carleton University

In the last half of the twentieth century, plastics—the most quotidian of material culture objects—fundamentally transformed domestic spaces. To facilitate the widespread adoption of the alienatingly unnatural materials, industry sought to naturalize plastics by emphasizing the use of natural materials like cotton in plastics. In the process, they domesticated the synthetic petrochemical industry within land—and racial capitalism. To unravel the implications of this framing, I read plastics through the lens of land, revealing the object as a material trace of extraction, settler colonialism, slavery, and pollution. Through a land-based lens, the material connection between the plantation economy and the petrochemical industry is intricately woven through cotton fibers. Focusing on chemical industry advertisements and corporate communication, I employ a material-driven analysis of plastics to draw a connecting thread from the cotton plantation through the oil and gas industry.

Double-Sided: Pattern, Property, and the Making of Settler Space
Elizabeth Bacon Eager, Southern Methodist University

A design of twining florals—leaves, petals and stems hatched with various markings indicative of embroidery stitches or lacework patterns—cascades down one side of a long linear sheet. The other side of the paper records a deed of sale executed in 1719/20, transferring land from a Stephen Dudley of Exeter, New Hampshire to one John Proctor of Boston, scrivener, schoolmaster, and draftsman of the document. Although unusual, the document's pairing of pattern and property is fortuitous. While needlework patterns were frequently destroyed in the process of transfer to textile ground, this one has been saved by virtue of the value of the property recorded on its reverse. Likely a matter of Proctor's own thrift, this coincidence of pattern and property is nonetheless a provocation, urging exploration of the intimate intertwining of the material culture of needlework and settler colonialism's proprietary approach to the American landscape in the eighteenth century. Comparing the various forms of graphic trace employed on either side of the page, I rethink the role of the surveyor's line in the demarcation of territory. Considering the contrast between the paper pattern's usual evanescence and the durability of the paper deed, I analyze the hierarchies of material value involved in the production of property. Guided by the terms of Proctor's pairing, this paper goes beyond both pictorial and cartographic depictions of the landscape to unearth (so to speak) the alternative means by which embroidery was implicated in the constitution of settler space.

Sewn in Place: 18th Century Embroidered Landscapes, Enslavement, and Settler Colonialism
Andrea Pappas, Santa Clara University

White women's embroidered pictures produced in British North America nearly exclusively depict landscapes. Pastoral and/or georgic in nature, they variously celebrated aesthetic achievement, recorded women's knowledge of nature, silently promoted settler colonialism, and erased the Indigenous presence. Further, needlework's very materials—animal proteins such as silk and wool, vegetable and insect-derived dyestuffs, silver and steel for thread and needles—made them tangible and timely appropriations of resources, worked into decorative objects for daily viewing in the home. Such transformations of the landscape into art depended on labor practices near and far: global, as on an indigo plantation in South Asia; regional, as when women made these works in finishing schools; or local, as enslaved labor in the colonial house. These works of art, as a class, originate overwhelmingly in households that owned large tracts of land and that enslaved one or more people, yet only five depict Black figures. This paper examines two such landscapes (made by a pair of sisters in the 1750s), as sites at the intersection of power, land, labor, and looking in the colonial home, and which make explicit the enslaved labor normally invisible in the embroideries and in our narratives about them. This talk attends to and extends the materiality of the textiles, building a microhistory that considers their rendering of enslaved Black workers and the absence of Indigenous people who resided nearby. This new view complicates our understanding of the landscape of settler colonialism, real or imagined, and situates women's needlework at its heart.

Materializing, Performing, and Refusing Settler Colonial Bodily Regimes on the Oneida-Wisconsin Nation through Lacemaking
Lynda Xepoleas, Cornell University

In 1904, Protestant missionary, Sybil Carter, founded the Sybil Carter Indian Lace Association and Industry. Her objective was to "help" Indigenous women become financially self-sufficient within settler colonial society by supplanting Indigenous design practices with European lacemaking techniques. Initially, Carter established three lacemaking centers on Anishinaabe territory in Minnesota. By 1908, the Association oversaw twelve lacemaking centers across North America and three retail centers in New York City, Boston, and Philadelphia. Beyond instructing Indigenous women how to make lace for commercial markets, Protestant missionaries used lacemaking to integrate settler colonial concepts of gender, land, and labor into the everyday practices of Indigenous lacemakers and their families. This ranged from how they clothed themselves to how they moved through their traditional territories. Testimonials given by Oneida lacemakers, however, show that Protestant missionaries were not always in control. From 1908 to 1936, Mrs. Josephine Hill Webster (Oneida) oversaw the production of Italian cutwork and bobbin lace on the Oneida-Wisconsin Nation, which allowed her among other Oneida lacemakers to negotiate the design, production, and presentation of lace made on their territory. In this paper, I explore the spaces, techniques, and materials that were used to make lace on the Oneida-Wisconsin Nation in the early twentieth century. I argue that Protestant missionaries used lacemaking to impose settler colonial land relations onto Oneida women and their families. I also address how Oneida lacemakers engaged in acts of refusal through their adaptation of European lacemaking techniques.

The Objects of Art History: Material Challenges to Canonical Histories
NATIONAL COMMITTEE FOR HISTORY OF ART

Chairs: **Anne Collins Goodyear**, Bowdoin College Museum of Art; **Richard E. Meyer**

Rooted in the study of objects, the history of art has long grappled with the resistance of objects to the imposition of taxonomies and hermeneutics. This session, developed by the National Committee for the History of Art (NCHA) in conversation with the upcoming theme of the 36th Comité International d'Histoire de l'Art (CIHA) World Congress, "Matter/Materiality," invites proposals that explore how grappling with objects—through their physical attributes, assertive presence, or propensity to decay and disintegrate, absence, theft or appropriation—can exert pressure on the canonical histories that have controlled or excluded them and the power structures embedded in these narratives. How might decolonial, feminist, or queer methodologies provide new tools for restoring lost meanings that may inhere within material objects? Conceived in a moment when trends in consumption such as "fast fashion," social media, and born-digital texts and images encourage disposability and dematerialization, this session invites panelists to consider the future of historical inquiry and the fragility of the objects, records, archives, and the very notions of "history" we are constructing and deconstructing today. Proposals are invited from artists, art historians, archivists, curators, and other visual arts professionals.

Materiality in the Fragile Discourse: Folk Art in Wartime Art History
Ifan Chen, Lafayette College

This paper proposes folk art as a lens to materiality's intervention in the historiography of Western art history. Including a wide variety of objects, folk art is categorically created as the flip side of Modern Art, associating with peoples and objects in the peripheries of modernist discourse. From appropriating Indian art as American folk art at the turn of the twentieth century to Surrealist fantasy through primitive art, folk art has been projected as the Other by its material existence. This paper investigates the art-historical implications of the Japanese mingei (folk art) movement in the 1940s, focusing on how WWII Japan rearranged folk objects acquired from newly invaded lands to create a form of modern art of East Asia discursively. Rapidly institutionalized Western fine art for the nation's modernization project between the 1870s and 1930s, imperial Japan encountered conceptual challenges to re-categorize physical attributes of craftworks from southeast Asia as part of the Art History of "Greater East Asia Co-Prosperity Sphere" during the WWII period. Inspecting Japanese mingei from a post-colonial stance, the materiality of folk art persisted through wartime after the "Greater East Asia Co-Prosperity Sphere" collapsed in 1945. In the postwar decades, notions of mingei objects grew further as aesthetic inspirations for modern design. While folk art and design are peripheral subjects in the writing and teachings of

canonical art history, a case review of modern Japan helps reconsider the notion of the "fragility" of matters/ materiality by the way the materiality perpetuates ideologically constructed art history.

Tangibilities and Intangibilities of the Paper Pattern
Max Boersma, Freie Universität Berlin

First appearing in the mid-nineteenth century, the commercial sewing pattern is an object that is ephemeral by design. Conceived to enable users—most often women—to make clothing at home, it was intended to be used and promptly discarded, leaving an enviable new garment in its place. Seldom are such sheets archived or systematically preserved, making their stories at times difficult to tell. Yet sewing patterns played a crucial role in the increasingly globalizing Euro-American fashion industry of the twentieth century. As one 1916 advertisement observed, "the paper pattern has made style international and simultaneous... there is no thing so cheap and yet so valuable; so common and yet so little realized; so unappreciated and yet so beneficent." Taking up this curiously elusive object, my talk discusses two artists who have formally and conceptually interrogated sewing patterns at very different moments. I begin by linking Hannah Höch's abstract collages from sewing and embroidery patterns to colonial networks and financial crisis during the 1920s, before turning to unpack US American artist Derrick Adams's recent dialogic engagement with the late designer Patrick Kelly. My aim here is ultimately two-fold: to highlight what their work makes newly apparent about this modest medium, and what the pattern's complex, little-studied histories make newly apparent about their work. In the process, this talk makes the case for art historians—like these artists themselves—to take seriously traditionally non-artistic modes of making, locating the potentials of these overlooked objects to complicate and enrich our knowledge of the past.

Art Therapy's Absent Objects
Suzanne Hudson

Responding to the session's framing of the "assertive presence" of objects that might nevertheless remain hidden from sight, this talk considers artworks by non-artists comprising the history of art therapy in the United States. It was during and immediately following World War II that early advocates stressed the possibility of achieving self-awareness and psychological release through the structured manipulation of materials. Artmaking was a means to an end—healing, however qualified—that came to serve certain ideological imperatives (e.g., a traumatized soldier returning to heteronormative relations and labor). The central consideration then, is whether art here proves efficacious as a means to changing a person and their world or whether it is merely ameliorative. Beyond this, and to the point of the session, art made in clinical encounters often remained in files as a duly evidentiary part of a medical record. Nevertheless, instances of such work being exhibited in the early years of this profession, as at the Museum of Modern Art in the 1940s, admit the heuristic role it played in defining what was or was not modern art. Thus will I argue for the parallelism of the role of the therapist and that of the art critic

at mid-century. I conclude by suggesting that we as a discipline attend to the issues around art therapy art, for how it pressures taxonomic categories, then under consolidation, asking not only who had a right to make it but who might adjudicate its meaning.

The Pacific as Agent: Beyond Atlantic-centered Narratives in the Contemporary Art of the Circum-Pacific World

Chair: **Hyeongjin Oh**, University of Minnesota, Twin-Cities

There is no doubt that American art history, with few exceptions, is oriented toward the Atlantic, tied to European artistic traditions, and indebted to its historical methodologies. The northern Atlantic's historical movements and artistic exchanges have provided universal models for modern art histories of North America and other societies across the Pacific world. This is so even for contemporary art history, which has claimed for some time to be concerned with globalization and empire and challenge Eurocentrism in Modernist narratives. We see this in monographs such as Serge Guilbaut's How New York Stole the Idea of Modern Art and in textbooks such as Art Since 1900. Even Terry Smith's globally-conscious Contemporary Art: World Currents begins with the Euro-American avant-garde before setting off for Europe and Russia and eventually arriving in Asia. Such texts routinely omit, marginalize, and exoticize the Pacific Ocean, ignoring the Ocean's profound agency that has shaped American imperialism and globalization and the critical roles played by Asians and Pacific Islanders in the peopling of the Americas. This panel invites papers that address the exclusion of the Pacific in art histories and reorient our gaze to a different horizon. It welcomes papers engaging such questions as: How can we picture the Pacific as an agent rather than the mere background for modern/contemporary art history? How might we remap continental and colonial geographies across the Pacific world? How can we move beyond tokenism to situate the work of Asian Americans, Pacific Islanders, and diasporic subjects in American art history?

The Strength of Pacific Traditions in American Visions of Tattooing
Jeffrey Schrader, University of Colorado Denver

Tattooing offers scholars in the United States a compelling basis with which to prioritize the Pacific in histories of art. Polynesia, the Philippines, and Japan, to name only some examples, have shaped American visions of inked skin. The rapid growth of tattoos in recent decades has driven recognition of these sources of inspiration. Writings that highlight selected practices around the Pacific open the door to, for example, viewing North American Indigenous traditions alongside a broad framework with ancient and modern developments. Other historians and artists have extolled the quality of Japanese tattooing when explaining its impact in the United States. For their part, the modern tribal tattoos of the 1990s onward frequently stem from the influential work of Filipino American Leo Zulueta. While one

may identify African, European, and Mediterranean imprints on tattooing and body arts in the United States, the Atlantic often remains muted before the cogent narratives of Pacific transmission and influence. This situation invites analysis of the role of tattoos in art historiography and their prospects for elevating the Pacific as a source of contemporary American visual culture. One may also affirm that this background has granted California an outsize role in histories of tattooing in the United States, thereby prioritizing a vision of western American innovation at the expense of other regions that often dominate scholarly paradigms of art.

Crafting Pathways: Pacific Knowledge and Material Exchanges in American Decorative Arts
Abi Lua, James A. Michener Art Museum

This paper explores the entanglements of Pacific craft knowledge in American decorative arts. Through two case studies, I argue that these entanglements offer two pathways that foreground the Pacific in American material culture. The first pathway concerns how living practices of these craft traditions reveal Dipesh Chakrabarty's "ontological now" within American decorative arts, inviting us to consider how historic Asian-Pacific craft knowledge informs and continues into the contemporary. Second, this "ontological now" complicates cultural or geographic designation of Asian-Pacific and American craft. While these artistic traditions honor the cultural specificities of the techniques, designs, and materials that moved across the Pacific, this exchange simultaneously renders definitions of "Asian-Pacific" versus "American" material culture permeable. My first case study discusses my experience working with contemporary Philippine piña (pineapple-leaf fiber) weavers to clarify nineteenth-century piña garments in U.S. collections, many of which are confused for cotton or silk. Reparative cataloguing of these historic textiles relies on the living, cultural knowledge of this traditional craft, resulting in a transnational, transcultural scholarly collaboration. My second case study turns to woodworker George Nakashima and the complex cultural heritage his furniture now embodies. Focusing on the Nakashima Reading Room at the Michener Art Museum, located in Bucks County, Pennsylvania, I analyze the multiple layers of Indian philosophy, Japanese aesthetic, and modernist craft comprising a Nakashima design and how these layers contribute to an evolving Bucks County artistic legacy. Both case studies illuminate the necessary methodological pathways that the Pacific crafts for contemporary American art and art history.

Carved Into the Conversation: Reimagining Receptions of Scrimshaw in Oceanic Material Culture
Sienna Weldon, California State Parks

In the mid-nineteenth century, deep-water whaling voyages from New England circumnavigated the globe in search of whales whose migratory patterns often ventured into the vast ocean spaces of the Circum-Pacific Belt. Whalers passed their long months at sea by incising, or 'scrimshandering', the teeth and bones of captured cetaceans to make scrimshaw. As a form of folk art, scrimshaw is identified by the stark contrast of black grooves on creamy whale ivory and is representative of the legacy of "Yankee" whaling histories. It is often understood and celebrated as a purely "American" visual vestige of the bygone whaling industry. In contrast, the carving cultures of the people of the Pacific Islands that whalers encountered is peripherally covered in interpretations of maritime history, despite their influential prowess and culturally significant origins. To disrupt this, this paper presents whale ivory and bone carvings of the Pacific to illustrate the diversity and breadth of global material culture production. They are then contrasted with Yankee scrimshaw to make explicit the ways in which Atlantic whalers drew inspiration from Oceanic cultures. Examples of carving traditions from Hawai'i, Aoteaora New Zealand, Fiji, and the Marquesas Islands are examined to emphasize the disparities in representation and research between Indigenous Pacific and American Atlantic iterations of scrimshaw. I will underscore the rarity and reverence of the materiality of whale ivory, how objects were valued at the time of their creation, challenge the realities of this favoring of Atlantic-centered narratives, and call upon a reimaging of what constitutes scrimshaw.

The Painted Page: Medieval Manuscripts Through a Comparative Lens
Chair: **Ann Shafer**

This session examines premodern illuminated books from the sacred traditions of Judaism, Christianity, and Islam within a larger context of visual influences from other media across time. Often individually studied in a vacuum with very specific aims, these books have nevertheless belonged to fluid and far-reaching communities of makers and readers whose physical and spiritual needs have varied over time and space. This session asks simple comparative questions. For example, how old is the practice of illuminating text, and what can ancient stone carvings – from Guatemala to Assyria – tell us about the role of imagery in the Medieval book? What do ink makers in Japan have to teach us about the devotional aspect of European scribal practices through time? How can contemporary artists in the Middle East show us subtle social and political relationships between the texts and the communities that produced them? Possible research questions in this space of free inquiry are endless, and might dovetail with issues of materials and techniques of production, communal practices of learning and exchange, and the ontological nature of the sacred word. With the aim of bringing together scholars from different fields, we hope to gain new perspectives on familiar texts and broaden the scope of manuscript studies.

The Knot, the Dot and the Palmette: Cross-Cultural Sources of Qur'an Illumination
Franziska Kabelitz

This paper explores the visual sources and cultural links of illumination in Qur'an manuscripts from the eighth century AD to the early modern period. Like Islam itself, the practice of illuminating Qur'an manuscripts did not develop in isolation from wider geographic and temporal contexts.

Rather, craftsmen drew significantly on the visual repertoire of previous and contemporary societies: first within the Arabian peninsula, eventually across three continents as Islam gained terrain. In the medieval period, as territories under Islamic rule stretched from Central Asia to North Africa and the Iberian peninsula, motifs, techniques and craftsmen traveled vast distances through pilgrimage and trade. This mobility is often reflected in Qur'an illumination designs, rendering illumination an invaluable resource for tracing and appreciating cross-cultural exchange and adaptation. Only a few early Qur'an manuscripts survive. While this impedes the precise identification of models for specific designs, the extant material suggests geographic connections. Drawing on Roman, Byzantine, Coptic, Hellenistic, Sasanian, Keltic, Anglo-Saxon, and early Buddhist visual culture and a broad range of materials and techniques (ceramics, mosaics, opus sectile, textiles, works on parchment and paper), this comparative paper anchors instances of medieval Qur'an illumination in artists' diverse historical experiences. Studying these links not only constitutes an important endeavor with regards to establishing chronology, but as a tale of pragmatic syncretism and continuity holds relevance for today's increasingly fragmented world. In this sense, the research presented offers an innovative perspective on familiar sacred and secular texts, while simultaneously highlighting potential directions for future investigation.

The Artistic Masoretes: Ideological Variances behind the Visual Display of Jewish Scribal Tradition
Robert Vanhoff

A comparison of two early 10th century Tiberian Masoretic products –"the Keter" (famously known as the Aleppo Codex) and "L1" (First Leningrad Bible)– reveals that although the scribes responsible shared a larger commitment to the careful preservation of the received text of the Tanakh, there were definite ideological differences as to the acceptable "visual display" of the requisite marginal notation called the Masorah. While one scribe held to a more stark and simple page layout, the other felt free to adorn his manuscript with decorative shapes, Hebrew micrography, and other purely stylistic embellishments. They were even at odds when it came to writing the Tetragrammaton. It seems that competition, cultural pressure, and even religious devotion were key factors behind the design and production of these early Jewish codex-Bibles. Images from each manuscript will help convey the general similarities and important differences between them.

The Politics of Identity & the Body as Medium in Feminist Practice

The Politics of Relevancy: What is the Value of Art History Today?
SERVICES TO HISTORIANS OF VISUAL ARTS COMMITTEE

Chair: **Kathleen Pierce**

In this session sponsored by the Services to Historians of Visual Arts Committee, we seek to explore a key question levied at historians of art and visual culture as well as the institutions where they work and teach: what is the relevance of art history today? We aim to take this question head on. How might, for example, a department respond to such a question received from an administrator? Or a parent of a potential major? In this session, we aim to excavate the complexities of such queries. How have what we might call a politics of relevancy shaped the discipline of art history? For whom have art history and an art-historical education been valued across time, place, and diverse cultural contexts? We seek presentations exploring both the genealogies of and contemporary responses to these questions. Topics might include, but are not limited to: Alternative careers for art historians Combating stereotypes about what art history is perceived to be Questions about/strategies for recognizing and valuing labor Explorations of shifting valuations of the discipline across time and place Strategies for self-advocacy and the valuation of labor Acknowledging art history's ambivalence to accessibility of the discipline Value of visual literacy in image-saturated world Advocating the discipline's value to students, parents, administrators, donors, institutions, the public The in/hospitableness of the discipline to DEI initiatives Explorations of what visual studies might offer to myriad STEM professions The instrumentalization and weaponization of art history in cultural discourse, past or present

Passion in Pedagogy: Crafting an Engaging Art History Curriculum for Undergraduates
Kathryn Medill and **Rebecka Black**, Rocky Mountain College of Art & Design

While we art historians love our chosen discipline, unfortunately the feeling is not always shared by our undergraduate students. So how do we communicate our passion and relevance of art history to students in the classroom and online? Through curriculum redesign that intentionally embraces socially engaged art history (Persinger & Rejaie, 2021) and recent increases in student activism (Buller, 2021) this presentation explores how a curricular engagement in critical theory and methodology before standard undergraduate survey courses helps make art history's relevance more accessible and apparent to students. This session highlights how two art historians approach structuring an on ground and online art historical methods and theory course for undergraduate students at a private art and design college. First, the presenters discuss the decision to position the methods and theories course as a required course for all students and a prerequisite for other art history courses. Then, they provide examples of how they use: their interests as art historians, assignments, pre and post course surveys and connections to current social movements to keep art history relevant and applicable to

students' future endeavors.

The Relevancy of Value: What is the Politics of Art History Today?
Emily Everhart, Art Academy of Cincinnati

The proposed paper will consider the title question, and its additional variants: "The Value of Politics: What is the Relevancy of Art History Today?" "The Politics of Art History: What is the Value of Relevancy Today?" In art history, "value," "politics," and "relevancy" are often the objects of our investigation (as is "art history" for that matter), or they are at least central considerations in our endeavors to contextualize the objects of our investigation. My art history toolbox compels me to consider the conditions in which these terms are deployed. Why are "relevancy," "value," and "politics" at issue in this historical moment? I propose that, in these compositions, they are grounded in neoliberal capitalist ideology and deployed via the current state funding apparatus for higher education. An art historian aiming to resist that ideology must also resist these terms. Together, they fold in on themselves, grounded as they are in a discourse that effectively prevents us from doing the "real" work of art history. Let's ask instead whether we are doing art history well. Are we "opening up" meaning in art and history, or are we closing it off? Are we insisting on critical inquiry, interesting writing, the requisite debate and disagreement of interpretation, or are we smuggling in the values of an ideology fundamentally in opposition to that which drew us here in the first place. The question is not, "How is art history relevant?" It is, "Why 'relevancy'?" "Why 'value'?" "Why 'politics'?"

Increasing K-12 Access to Build Public Understanding of Art History
Virginia B. Spivey, The College Board

Art History as a course of study has historically been omitted from K-12 curriculum in the United States. While lessons on art historical topics may be integrated into visual arts classes and other subjects, such instruction typically occurs in the context of school-to-museum programs and/or focuses on students in primary grades. Additionally, K-12 teachers commonly lack advanced training in Art History and familiarity with current pedagogies in the field; so, even when curricular frameworks exist--as in AP Art History--class assignments don't always align to the discipline's expectations for research, analysis, and critical interpretation. All said, given Art History's absence in K-12 education, is it any wonder that the general public questions its practice, rigor, value, or relevance? This presentation seeks to inspire and provoke discussion about the potential impact that increased access to Art History at the secondary level could have on the discipline itself. In addition to improving public understanding, could it engage more diverse range of students to pursue art historical study and professional pathways? Could it expand ideas about teaching and learning in Art History, and create new pedagogies and career opportunities for students in the field? By highlighting data from AP Art History, the allied fields of Museum Education and Art Education, and research on Art History's historical role in K-12, I hope to make the case for CAA to broaden its mission by advocating, improving, and supporting Art History at the pre-college level.

Looking at the pictures: using art history to teach visual literacy across the curriculum
Sarah S. Archino, Furman University

This presentation takes a pragmatic approach, placing aside the many relevancies of art history course content to focus on what skills we contribute to student learning. One way to impact the perception of art history's relevancy beyond the art department is by raising visibility of visual literacy as a set of skills to be taught and practiced. Few people in higher education doubt the skills of textual literacy and the need to reinforce those skills across the curriculum. We can offer a complementary set of skills without sacrificing the intrinsic value of our field. And there is room here for us to expand our footprint. Colleagues in many fields pepper their PowerPoints with images, but often only as illustrations to their lectures or discussions of written texts. We can offer ways to transform these images into sources to be mined, providing new ways for our colleagues to engage students in humanities, social science, and STEM courses while underscoring the contributions of art historical practices. This paper will draw from my current affiliate position with Furman University's Faculty Development Center, where I'm working with an interdisciplinary cohort to better understand how other fields can teach with images. Using visual literacy as a base, we're developing threshold concepts and classroom interventions that are aimed to elevate how students think about "looking at the pictures." I would love to meet like-minded art historians who might be interested in a larger inter-institutional SoTL project on this topic.

The Power and the Politics of Sound

Chair: **Mary Mazurek**, University of Lethbridge

It could be as loud as a fire alarm or soft as a whisper. Either way, sound has the power to seep into our perceptions while influencing and impacting our actions. However, we often intake sound unconsciously and act automatically in its presence. What is sound? It is a wave form that is perceived by the ear and then interpreted by the brain. One can passively hear or more intentionally listen to a sound. Noise, a subset of sound, is often interpreted negatively. Jacques Attali alludes to noise as an interruption of the message. However, what if it contained a message, and if we listened, what would we hear? In the hands of an artist, sound can become material that can shift a listener's perception and perspective. For example, Jacob Kirkegaard's piece 4 Rooms, captures the minute sounds of four abandon rooms in the in Chernobyl's "Zone of Exclusion," thus, speaking to governmental negligence and resilience of the natural world. Sound artist Lawrence Abu Hamdan reconstructs an auditory Foucaultian panopticon from silenced and blind folded political prisoner accounts of the Saydnaya Syrian military prison. A message becomes clear through protest as in the 2017 Chicago Women's March, which advocated for women's rights. In an energetic chant, a group of women exclaimed "This pussy fights back!" Artists or not, these women expressed their message artistically through sound. This demonstrates the political and artistic power of sound, and its strength as an artistic medium.

The Power and the Politics of Sound
Mary Mazurek, University of Lethbridge

An Inclusive & Mindfulness Music Education: Teaching "Embodied Sonic Meditation" in Higher Ed
Jiayue Cecilia Wu, University of Colorado Denver

This article introduces an experimental pedagogical methodology of Embodied Sonic Meditation to teach electronic music composition, improvisation, and technology in higher education. From UC Santa Barbara to the University of Colorado, from in-person teaching to online remote teaching, the author designed and taught a music technology and mindfulness arts course that can appeal to students from a variety of backgrounds and disciplines from music to math, chemistry, engineering, creative literature, and fine arts. In addition to a focus on technical skills, such as creative coding, controller mapping, and network concert technology, along with a drive towards critical listening and contemplative thinking, the course provides a non-hierarchical, inclusive, open, and student-centered "maker" theme, supported by state-of-the-art technologies and mindfulness practices. Through conducting course assessments, diverse in-class/out-of-class activities, and engaging students with music technology, sonic meditation, and bodily activities, students enjoyed the courses overall and provided positive evaluations. The data shows that Embodied Sonic Meditation effectively facilitates the learning experience.

Putrid Signals and Pirate Radio: Negotiating the Atmospheric Commons
Lindsey French, University of Regina, Department of Visual Arts

In March 2022 as part of the group exhibition, Ruderal Futures at SixtyEight Art Institute in Copenhagen, I installed a low power FM radio transmitter in a small Danish furniture store (with permission of the owner). Located on the banks of the Sortedams Sø in the neighborhood of Nørrebro, just across the water from where the pirate radio station Radio Mercur recorded some of their shows for offshore transmission during 1958-1962, radio receivers led listeners to the water's edge; the perfect environment for the swamp-loving Lysichiton Americanus, or Western Skunk Cabbage. Known for its bright yellow flowers and fetid smell, Lysichiton Americanus was introduced as an ornamental to Denmark in the early 20th century, soon to be maligned as an invasive and unwelcome plant but thriving nonetheless in the swampy wetlands throughout Denmark, broadcasting its putrid scent signals into the airspace alongside the pirate radio. In this talk, I consider the airwaves as a politicized site of multispecies negotiation, belonging, and climate futuring, with discreet broadcasts from Lysichiton Americanus as a case study. How might sound and scent work together to activate an atmospheric commons? Are there lessons in radio and plant signaling about resisting land-based forms of power? I consider the potential of multisensory listening to produce experiences of embodied learning, drawing from sound scholars such as Dylan Robinson and Steph Ceraso, who differently consider listening as a multisensory experience, and Hsuan Hsu who considers the political potential of olfactory art in experiences of environmental and atmospheric risk.

The Political Possibilities of the Female Voice as a Medium and as Sound Art
Pei-chun Hsieh, Binghamton University

This paper provides a media-archaeological study of a specific sensory operation—the use and amplification of the female voice—that developed during the Cold War as a kind of proxy sonic combat across the Taiwan Strait (yet continues to have a ubiquitous influence on everyday life). Notorious for a sweet and conversational style, the soft sonority of the female voice was employed by the KMT regime in Kinmen as an affective weapon, projected across the physical and ideological chasm separating the island from the mainland. This peculiar sensory mode migrated far beyond the war zone, and the female voice as a medium remains a desirable mode of communication in the popular culture (for example, as a preferred voiceover for Taiwanese filmmakers). Affective and yet seemingly "natural", ever-present yet often despised, the soft female voice is a paradoxical medium. The paper offers a genealogy of the female voice in postwar avant-garde art to clarify the specificity of its valence in Taiwanese artistic production while also examining the extent to which the female voice was silenced in the 1990s, when male-dominated "noise movement" reigned supreme. I demonstrate how the female voice, often an object of disdain in the cultural contexts of both Taiwan and EuroAmerica, has been reclaimed by the works of Yoko Ono, Louise Lawler, Janet Cardiff, Wang Hong-Kai, Chen Ting-Jung, and Chang Wen-Husan. Each in its own idiosyncratic way—sometimes monstrous, sometimes parodic, and sometimes melodramatic—demonstrates the political potential of the female voice.

The Rapprochement Between Art and Anthropology: The Artistic Research Turn and Experimental Practice

Chair: **Michele Feder-Nadoff**, Independent anthropologist, artist and curator

Discussant: **Ben Spatz**, University of Huddersfield

This hybrid panel will address the growing rapprochement between anthropology and art through the practice of "artistic research." This is especially evident in how anthropologists are drawing upon experimental artistic practices and methods, on the one hand, and on the other, how art departments have increasingly incorporated the language of making, and artistic research into their curriculums. Dr. Ben Spatz [https://pure.hud.ac.uk/en/persons/ben-spatz] will be our discussant. The concept of "making" in itself has created a continuum between art-making (in all media /modalities) and writing, such as Parsons first year curriculum describing writing as a form of making. How has the design area been transformed? Where exactly does this humanist intellectualism lead us? As exciting as these crossovers might be, what are the pitfalls, problematics and advantages, insights involved? What impact has this on social practice methods? How has this turn effected not just the self-reflection of the disciplines themselves, but also the ethical aspects of these new research projects and practices? Most especially in its most popularized form: ethnography? How can we read Hal Foster's 1995 essay "The Artist as Ethnographer?" today? In this essay Foster stated his doubts about the praxology combining art-making and research. But now almost three decades later what has changed or stayed the same? How has anthropology influenced or re-shaped the field of art? Is artistic research only a reaction to the institutionalization of the arts, a self-defense mechanism as a field that needs to justify itself as scholarship, a discipline worthy of PhD's?

Anthropological Aesthetics and Practices in the work of Joseph Cornell
Gwendolyn Shaw, The Graduate Center City University of New York

As evidenced by this panel, art history and anthropology have a long and intertwined history. Both disciplines are institutionalized in the academy and formalized there at the turn of the twentieth century; both disciplines hinge on representation, description, and interpretation (often but not exclusively of visual material). This paper examines the historical roots of the confluence and divergence of anthropology and art history using the case study of Joseph Cornell. In his working process, Cornell roamed New York City looking for material that he catalogued and stored for his boxes in a process that is akin to anthropological fieldwork. As sites of memory and representation, I argue that his boxes transmogrify ephemera and found objects—the stuff of anthropological data collection. In addition to his boxes, Cornell's vast archive of found and collected objects resembles working archives and visual storage found in the American Museum of Natural History. Cornell's visual

practice, however, cannot be simply interpreted as an analog to fieldwork—his ineffable boxes function on multiple levels of signification, leaving a wide latitude for multiple interpretations and lineages that extend back into the past and ahead into our present moment.

Hey, Do You Want to Make a Robot?
Elizabeth Chin, ArtCenter College of Design

In this workshop we will make toothbrush robots, a key activity in our strategy of "showing up." For nearly two years, we havebeen showing up weekly in Leimert Park, a historically Black neighborhood in Los Angeles. Collaborating with Ben Caldwell,who has run Kaos Network there for 38 years, our focus is on presence, building trust, and responding to possibilities as theypresent themselves. Recognizing that technology is too often used to surveil and incarcerate Black and Brown people, thiswork aims to invest instead in technologies of Black abundance. When we call out "Hey, do you want to make a robot?" Ourinvitation is for passers-by and community members to explore their own ability to meaningfully craft technology thatsupports their own flourishing in the face of gentrification, the carceral state, and white supremacy.Our approach to "showing up" draws from and is responsible to Black and Indigenous method and theory, radical Blackfeminism, Afrofuturism. Showing up, for us, is a strategy of community involvement that is sustained, long-term, and nonextractive,and deeply relational. It makes no promises of problem solving or making change. Proceeding slowly, taking ourcues from those who choose to sit with us, and from Ben,we have built bridges to the Los Angeles Public Library Octavia Lab;installed interactive afrofuturist spaces in conjunction with the Pan African Film Festival; joined in community organizing andperformance events.

Art and Synesthesia: Contemporary Art and All Its Senses
Melanie Schnidrig

The history of art is deeply entangled with the anthropological concept of the sensorium. The sensorium is the unique way in which the senses are shaped and understood in a given culture (Jones, 2005) and its study is essential to understanding that society as a whole (Howes and Classen, 2013). In this paper I examine the Western sensorium, to argue that its prioritization of the visual sense has resulted in the development of purely visual art historical methodologies. This paper argues that this visual model is inadequate to analyze contemporary art practices that are shifting towards multisensorial experiences, a trend defined as the "sensory turn" (Lauwrens, 2012). To address this discrepancy, this study proposes an alternative methodology which references the neurological condition synesthesia — wherein the stimulation of one sense results in the stimulation of another sense. This concept of sensory mixing is used to examine how the separation of the visual sense from our bodily senses in the "white cube" model (O'Doherty, 1986) is challenged by contemporary art. To demonstrate the efficacy of this methodology, this study examines multisensorial installation art to address the following questions: How can referencing anthropological studies,

expand the discipline of art history to offer art historians and critics a fresh methodology with which to examine multisensory artworks? Why is a sensory approach to art history necessary? And finally, how can contemporary artists appeal to the senses to design more engaging and affective exhibitions?

Thinking with things: reflections on a visual and material ethnography in a Parisian street
Florencia Munoz, Universidad de Playa Ancha

The paper aims to be a methodological reflection on an artistic residency carried out at The Windows gallery in Paris between June and November 2014. It was an experimental project of visual and material ethnography in the domestic interiors of a street in Paris, in which the materialities that make up the house (photographs, objects, spaces and images) would not only be the main object of observation (through an exhaustive photographic record), but also the devices through which to analyze and build a communicative narrative of that ethnographic experience. The paper will show on the one hand the process and result of this experience, as well as the ideas that can emerge from such an undertaking, but above all it will address the main problems, challenges and opportunities that this type of project brings with it for the development of anthropological work. We will seek to dialogue with approaches such as those of Tim Ingold (Ingold 2013b; 2013a), who proposes to do anthropology with materialities, in order to approach that "flow" in which social life happens, from logics and practices closer to art. Likewise, with reflections such as the one developed with Francisco Martinez (2021) on the possibilities that open up when experimenting with other types of supports and logics, such as art or design in ethnographic work.

'Practice-being': The synthesis of art and anthropology through social media storytelling
Sarah Burack, Fulbright Scholars Program

Anthropology and art overlap as documentation that interrogates culture, history, and self. These two disciplines both have potential to involve a generous listening, an embodied action that has the potential to engage with subjects in a way that disrupts power structures through connection. Focusing on the ways art and anthropology inform each other, this presentation will elaborate on personal projects and the ways in which I used social media to document, interrogate, disrupt and sustain. Social media is a living archive and has unprecedented potential for furthering discourses and engagement while subverting traditional media or institutional knowledge sharing. Building on Sonyini Madison's critical ethnographies and understandings of performance, I enacted a digital performance of self that informed what kind of art I was making, how I was making, and why. Documenting the process became a new form of making, a thinking with and a thinking for, and the lines between a spiritual 'saying yes' to art and a making for consumption or income were blurred. This presentation chronicles my journey into an art/ anthropology onto-epistemology and argues the two fields as mutually informing, shaping, and supporting through a

'practice-being' that can be a means of enacting care for the self, but can also lead to deeper insights and roadmaps for social change. This 'practice-being' onto-epistemology is being furthered by my current work as a Fulbright scholar where I am employing both art apprenticeship and critical ethnography as tools for inquiry about craft, histories, and knowledge sharing amongst metal smiths in Nepal.

(Hand)-crafting anthropology, Research methods. Walking, Photography and Knitting.
Johanne Verbockhaven, Université catholique de Louvain

(Hand)-crafting anthropology Research methods Walking,Photography and Knitting Abstract Resulting from a methodological experimentation at the crossroads of Art and Anthropology. This epistemological reflection proposes alternative fieldwork tools to conventional ethnographic methodology. Mainly based on linguistic knowledge of the ethnic group studied. By combining walking, photography and knitting as a means of participant observation and field research. All methods that have enabled me to gain a strong impregnation into the field. Means that also supported the respondents in expressing their traumatic experiences in a context of migratory issues. The creation of a body of knowledges based on the practice of sharing and the development of co-creative processes. Artistic practice will also have enabled people to symbolically re-inscribe themselves in the environment abandoned during their childhood. Keywords Crafts, Photography, Knitting, Landscapes, Environment, Walking, Archeological sites, Communication, Practices of share, Co-creativity, Trauma, Uprooting, Exile and Anthropology.

The expression of the subconscious: Art, Anthropology, and Structuralism
Georgin Chalumkara

The essay explores the nature of art, drawing from the philosophical concept of "declarative illocutionary action" and the structuralism of Levi-Strauss. While art is often seen as a medium with a singular meaning, it is also a subject of continuous debate, ambiguity, and diverse interpretations. Despite its subjectivity, art is examined as a form of behavior that transcends aesthetics and delves into the realms of culture, consciousness, and society. The essay argues that art, being a language, a declaration, and a carrier of signs and symbols, is a task of the social scientist to dissect the layers of meaning hidden behind the aesthetics and reveal the inherent codes that testify to the socio-psychological and environmental reality of the era in which the art piece was created. The essay acknowledges the challenge of subjectivity in art analysis, wherein aesthetics often overshadow the objective construction of an artwork's structure. The evolution of art forms is seen as parallel to the evolution of human behavior and the socio-political and environmental contexts that influence the codes within artworks. As art moves toward abstraction, it reflects a shift in human consciousness. a In conclusion, this essay underscores the significance of structural analysis in unraveling the intricate web of meaning and codes embedded in art. It posits art as a language and worldview, deserving of systematic analysis to uncover the hidden structures that define human culture, behavior, and societal interactions.

Reference to gesture: Curatorial practice and anthropological inquiry
Alex Ungprateeb Flynn, UCLA

Artists have long engaged with ethnographic approaches and equally anthropologists have sought to work with artistic methods in their research inquiry. That said, there has been little attempt to articulate a broader methodological platform to structure such encounters. In this paper, I detail an anthropological understanding of socio-aesthetic form and its importance for our theorization of today's times of crisis and emergent subjectivities. Within this framework, I propose a research inquiry I term 'reference to gesture'. Partly inspired by curatorial practice, I suggest that such an approach offers the possibility of researching and experimenting with contemporary artistic practices in a manner that provokes different relations between ethnographic realities and aesthetic worlds, and also possibilities for a manner of research that is collaborative, multi-disciplinary, and strives toward the horizontal. In putting forward this research process, perhaps we can reimagine anthropological practices and create practical pathways to work methodologically in a manner that is rooted in the arts.

On hybridisation. Three exercises in the crossbreeding of anthropology and photography
Caterina Borelli, Università Ca' Foscari Venezia (italy)

Drawing reflections from the author's experience of close collaboration with photographers, this piece presents three projects representative of different but complementary ways of putting anthropology and photography into dialogue. The first one is the work Delta (2014-2022) that Camilla de Maffei developed through in-depth field research in the Danube delta in Romania; the second project is Lorenzo Vitturi's Caminantes (2017-ongoing), an exploration through images and matter of the artist's mixed heritage connecting apparently unrelated places such as Venice and Peru; the third example is Dialect (2020-2023), by Felipe Romero Beltrán, both a photographic series and a performative act exploring the indefinite state of suspension that migrant bodies are subjected to while waiting to be admitted into the receiving society. Through an analysis of these artistic practices, some common threads emerge, ways of thinking and making that bring the work of the photographer closer and closer to that of the anthropologist. In this proposal, we ask ourselves what can be gained from such a disciplinary juxtaposition, especially regarding a possible renewal of anthropology.

Politics of the Archive/Possibilities of craft performance
Savneet Talwar, SAIC

This paper examines the archive in the context of performing craft and performance studies. One of the goals of performance studies has been to "open the space between analysis and action, and to pull the pin on the binary opposition between theory and practice."[1] Dwight

Conquergood, critiquing the privileging of text over embodied experiences, argues that there has been an entrenched hierarchy between intellectual labor and manual labor. He argues for collapsing the divide to revitalize the connection between "artistic accomplishment, analysis and articulation with communities."[2] Working from Foucault's concept of "subjugated knowledge," Conquergood challenges the academic position on how knowledge is produced, arguing for an active, intimate, hands-on participation that moves beyond text and textuality and engages with all forms of cognitive exchange and social interaction. I embrace Conquergood's position as one that is situated in the embodied experiences of the artist, researcher, community and its participants, rather than some universal sphere that pretends to transcend location. My project centers on intersubjectivity in community art spaces and the process of memory and meaning making through performing craft. I do this by re-appropriating images from the India Pakistan partition archives. To contextualize this project, I use the framework of the "archive" as a multi layered and interactive concept—as not simply a site of documentation and knowledge retrieval, but also as a site of the feelings and emotions that produce knowledge. [1] Dwight Conquergood, "Performance Studies: Interventions and Radical Research." TDR: The Drama Review 46(2002): 145-156. 146. [2] Conquergood (2002), 153.

Transforming Voices: Exploring women vulnerability in Mexican-US borderlands through collaborative filmmaking
Miguel Gaggiotti, University of Bristol

Transforming Voices (www.transformingvoices.com) is a research platform using collaborative filmmaking to examine narratives of women organisational vulnerability in Mexican-US borderlands. Developed during the Covid 19 pandemic by an interdisciplinary team of ethnographers, social scientists and audio-visual artists, Transforming Voices utilises an original filmmaking methodology based on cross-cultural co-creation (decentred authorship), non-physical (digital) collaboration, and the voice (spoken utterance) as the primary locus of meaning and affect. The project's methodology involves four stages. Firstly, social scientists conduct and record conversations, interviews, and focus groups with participants using digital communication tools. Secondly, excerpts from the recordings are carefully selected and edited into short (2-3min) narrations. Thirdly, musicians and sound designers from around the world compose music and design effects that are used to transform the narrations into soundscapes. Finally, international filmmakers add visuals to the soundscapes to turn them into short films (3-5min). The project's methodology based on digital co-creation eschews individual film authorship in favour of modes of participation, collaboration and accessibility unavailable in more conventional filmmaking approaches. Similarly, the project's focus on the disembodied voice challenges the privileging of observation that underpin common filmmaking and social research techniques such as the long take, observational documentary and thick description, among others. Rather than merely rejecting these approaches, Transforming

Voices explores whether digital interactions might enable methods better suited to explore relevant contemporary social issues hitherto neglected.

Feminist Hospitalities
Jen Clarke, Gray's School of Art, Robert Gordon University

This paper examines a recent project 'Feminist Hospitalities' at the intersection of art and anthropology in contemporary Japan. Engaging themes of motherhood, interdependence, care, intimacy, and responsibility, it will present and explore my artistic work, employing aesthetic strategies of layering, appropriation, polyphony, and autobiography. Anthropological fieldwork and collaboration with Japanese artists and organisations, are key components of the project. Inspired by philosopher Michel Serres' notion of the parasite – simultaneously threatening and generative – the work troubles boundaries between self and other, using creative interventions to interrupt and transform systems. Digital media also plays a vital role, raising questions around audience engagement and ethics in transnational collaboration. The paper will describe a recent exhibition featuring works that interweave visual and anthropological approaches, including a poetic text created through experimental performative processes. Imagery will comprise finished artworks alongside other documentation. Ultimately, this paper examines how a feminist perspective might foster new connections while remaining attentive to issues of positionality. Blending anthropological critique with aesthetic experimentation and ethical relationality, it offers generative provocations about intimacy, care, and interconnected lives. Extending ongoing dialogues in anthropology and contemporary art, the paper argues that experimental, collaborative aesthetic approaches can offer insights into human experiences of care, vulnerability, and interdependence. The project proposes a rapprochement between art and anthropology that embraces diversity and intimacy aiming to demonstrate how boundary-crossing creative practices can enrich understanding of both disciplines.

The Recovery of Haunted and Forgotten Histories

This panel critically explores memory, memorialization and remembrance, addressing forgotten or repurposed charged sites and their layered histories. In bringing together three reactivated social spaces, a bunker that is now a library or community lounge, a concentration camp disguised as a recreation park, and a colonial house that functions as a museum, our research acknowledges what is hidden and what stories still need to be surfaced and imagined.

Bunker: a modern history of spaces for protection and seclusion
Laura Belik, University of California Berkeley

During the pandemic --when shelter in place became the new normal -- isolation gained an entire new meaning, and spaces for quarantine and reclusiveness attained increased

visibility and popularity. Nevertheless, designing specific protective spaces through seclusion has been a widely disseminated modern strategy as part of military and sanitary actions. In this essay, I uncover the history behind such spaces, focusing particularly on the design of bunkers. Originally, bunkers were built as shelter and protection. Bunker-types were widely used during WWI, and these types of spaces served different uses over the years. Although traditionally known as insalubrious underground spaces, this essay shows how bunkers evolved. Today they are no longer necessarily buried or hidden, and serve a variety of functions, depending on context and historical moment. This article reflects on the different forms and uses of bunkers historically, and how each iteration of this type of space portrays the values and social disputes of their time. Responding to the exercise proposed by sociologist Raymond Williams in his seminal book Keywords (1976), this research seeks to revisit the "bunker" and its various meanings today, reflecting on the conditions of these spaces of confinement, but most of all, in the conditions that necessitated the creation of these spaces in the first place.

Remembering a forgotten concentration camp
Karen E. Frostig, Lesley University

The gulf between a recreation park and a forgotten concentration camp sits at the center of this paper. In December 1941, 3985 Reich Jews were deported to Jungfernhof concentration camp located on outskirts of Riga. Only 149 persons survived. In 2017, the site containing more than one missing mass grave was resurfaced and transformed into a public park designated for leisure and recreation. The Locker of Memory memorial project is an international, multimedia initiative dealing with the lost history of a forgotten site. Established in 2019, Karen Frostig, granddaughter of victims, worked with a team of historians, geospatial scientists, technologists to recover camp's history. Project website features interactive timeline and map, 3-D tour of seven killing sites, thirteen audio tapes, interviews with five survivors, heirloom gallery, videos, organizational charts, essays, maps, and ERT imaging systems used to identify underground voids characteristic of mass graves. Plans for a naming memorial will begin with a commemorative event. Combining ritual with ceremony, Frostig is designing a large-scale handcrafted Mourning Shroud used to sanctify the land as project transitions from research to memorial development. The paper examines 21st century approaches to memorialization: What is the language of cooperation and repair between different stakeholders dedicated to restoring justice to a land bereft of memory? How do artists examine histories of perpetration and collaboration, formulate inclusive protocols concerning the language of truth and remembrance, pertinent to these times?

A guest + a host = a ghost
Elyse Longair, Queen's University

A guest + a host = a ghost This paper explores the colonial ghosts who persistently hide in the shadows and haunt the historic Etherington House at the Agnes Etherington Art Centre in Kingston ON. The exhibition and micro-residency,

A guest + a host = a ghost, initiated by Sunny Kerr, Neven Lochhead and Dylan Robinson (8 February – 8 May 2022), will serve as a case study in haunting as methodology, the "summoning of an investigative common" and the current "paranormal turn" in art and exhibitions. In bringing together artists and musicians, the hope was to collectively reflect on our haunted histories and (re)imagine our futures by critically and creatively transforming the house back into a home. A specific focus will be on my involvement as a haunted house band-member and phantom librarian in Lochhead's paranormal curation playgroups and shadow submits.

The sketchbook as a site of artistic invention, workshop collaboration, and the production and transfer of knowledge

Chairs: **Larissa Mohr**, Universität Wien; **Daniel Tischler**, ETH Zurich

Departing from the recent exhibition Gribouillage / Scarabocchio (Scribbling and Doodling) at the Villa Medici in Rome and the Beaux-Arts in Paris, this session focuses on the sketchbook as a site of artistic invention, workshop collaboration, and the production and transfer of knowledge. It aims to examine how sketchbooks were used by individual artists for experimentation, planning, and exploration, and how they served as a means of collaboration in and beyond workshops. While the sketch sustains its position at the center of a classical take on artistic individuality and autonomy, the medium of the sketchbook lends itself to a more differentiated perspective to better comprehend the material and heteronomous conditions of artistic production.

Sight-specific: Ruth Asawa's Sketchbook Practice
Isabel Bird, Harvard University

Following this panel's articulation of the sketchbook as site, this paper argues for the sketchbook's portability as a primary dimension of its utility, through a case study of one of the most prolific of sketchers, Ruth Asawa (1926–2013). While best known today for her wire sculptures, Asawa drew daily throughout her life, across hundreds of sketchbooks. I argue that the sketchbook's unique form of site/sight-specificity—its ability to accompany an artist wherever they may go, allowing them to draw whatever they see, on the spot—made it an indispensable medium for Asawa, and perhaps the one that best encapsulates the multiplicity of her life as a working artist, mother of six, and arts education advocate. Through a close look at sequences of pages in Asawa's unpublished sketchbooks, I analyze two fundamental aspects of her drawing practice: 1) her mode of repeating an observed subject, page by page, into an increasingly distilled contour line; and 2) the variety of environments in which she drew—which often entailed her friends and colleagues as subjects, and her children as collaborators. By attending to both the internal (page-to-page) and external (environmental) contexts of Asawa's sketchbooks in this way, this paper asks broader questions around the sketchbook's place in art history: What does it offer as a methodological device for understanding an

artist's context? How might we better account, in our writing, for a sketchbook's sequential structure and its inherent mobility, and how do such qualities help artists learn to see?

Fra Bartolommeo's Landscape Drawings as a Form of Spiritual Devotion
Elizabeth Bernick, Savannah College of Art and Design

The painter-friar Baccio della Porta, known as Fra Bartolommeo (1472-1517), was a prolific draftsman who frequently used sketchbooks to jot down and preserve his visual ideas. He was part of a generation of Italian artists for whom the sketchbook was a new and undetermined tool, its possibilities, formats, and functions still in flux. Three different sketchbooks by Fra Bartolommeo have come down to us, two of which contain preparatory drawings for paintings with traditional subject matter, above all scenes from the Life of Christ and the Life of the Virgin. The third sketchbook, however, is filled with "pure" landscape drawings, indeed, some of the earliest landscape drawings in the history of Italian Renaissance art. In my talk I will argue that the painter-friar made and used these images of nature as a form of spiritual devotion. My argument is based on the subject matter, style, and provenance of the drawings. We know that some of the drawings specifically depict the landscape surrounding the Dominican cloister in Pian di Mugnone, where Fra Bartolommeo went on spiritual retreats. When the artist died, he bequeathed the sketchbook not to one of his pupils but to his fellow Dominican friar Fra Paolino da Pistoia, implying that he considered these drawings as somehow distinct from the rest of his workshop goods. These drawings are therefore a precious record of the artist's interior life, and present a unique opportunity to expand our scholarly definitions of why and how artists used sketchbooks.

Graphic Violence: Crime Scene Sketchbooks and Forensic Authority in Fin-de-Siècle Austria
Ty Vanover, Dickinson College

A nineteenth-century criminologist's bag, currently held in the collection of the Hans Gross Crime Museum in Graz, contains an array of tools deemed vital to crime scene investigation, including candles, compasses, poison test tubes, sweets for crying children, and cigars to smoke during autopsies. The most important tools in the bag, however, are pens, pencils, and a sketchbook. Writing in his 1893 Handbook of Criminalistics, Gross noted that sketching was an essential skill that all Investigating Officers needed to possess; regardless of their artistic talent (or lack thereof), investigators must be capable of visually assessing a crime scene and sketching their impression of a victim's body, blood spatter, or the room in which the crime occurred. Such a sketch could shed more light on a crime than an "enormous file of documents" and even bested photographs, which could be easily distorted. "A sketch," Gross wrote, "makes an exact impression on the mind." This paper examines a series of sketches taken from turn-of-the-century crime scene sketchbooks to consider the role that drawings played in the investigation of violent crime. Positioning these sketches in relation to contemporaneous debates about objectivity and subjectivity in the scientific method, I argue

that the practice reified longstanding notions about the visual signs of criminality and the scientist's authority as the interpreter of these signs. Furthermore, I argue for an understanding of these sketchbooks as active agents in the production of criminological knowledge and the creation of modern systems of policing power that persist into the present.

The Target Shoots Back: Artists Respond to Gaslighting

Chair: *Srimoyee Mitra*

The Target Shoots Back: Artists Respond to Gaslighting In 2006, Tarana Burke started the #MeToo Movement to increase awareness about sexual harassment in the workplace. In 2017, the movement gained significant traction among the general public when news reports of sexual abuse by American film producer Harvey Weinstein flooded the press. Many more stories followed, uncovering the patterns of abuse and silencing women and girls had experienced while working for (or with) people in positions of great influence and power including: Dr. Larry Nassar, Bill Cosby, Charlie Rose, Matt Lauer, Justice Brett Kavanaugh. Private stories became public testimonies. Behavior that had gone unchecked and had silenced women for years was finally exposed. In "The Target Shoots Back," panelists will present art works that use visual and narrative art forms (including durational performance, film/animation) to highlight the courage of individuals who report assault and abuses of power despite overwhelming public scrutiny and skepticism. Focusing on the targets and victims of gaslighting and misogyny (rather than the perpetrators), the artists will re-examine and re-present the testimonies of Christine Blasey Ford, Anita Hill, and others, to provide new strategies for understanding and critiquing the media's interpretation of these events.

Indelible
Holly Hughes, University of Michigan

In my most recent research, I consider personal narrative and testimony in high profile sexual assault cases as a kind of a performance art of the kind typified by Marina Abramovic in works such as "Rhythm Zero" and Yoko Ono in her most famous work "Cut Piece." The American legal system requires victims of sexual assault to make a public spectacle of their most intimate suffering for a hostile and disbelieving audience. At best, an accuser can hope for a carceral solution, an outcome that is no less problematic by virtue of being rare. In new performance work, I consider what purposes the command performances aka testimonies of Anita Hill and Christine Blasey Ford serve? Do they, as many feminist commentators assert, galvanize activism and serve a role in fighting violence much as a drip of water wears down a stone, or do they merely restage and ultimately reify patriarchal violence and position survivors, frequently female or queer, as martyrs whose endurance rather than emancipation is to be applauded? Has this testimony become a kind of torture porn? If so, what are the other ways that survivors' stories might more effectively be

performed?

Real and Imagined
Heidi Kumao, University of Michigan Stamps School

"Real and Imagined" is a large, multi-media art project consisting of narrative fabric works and stop motion animations that are inspired by the #MeToo movement and the courage of women who report abuses of power and assault amid public skepticism. Recent news stories and studies have exposed the impunity with which women's testimonies and experiences have been silenced or discredited and women "punished and blamed" (Manne). The title, "Real and Imagined," is a direct reference to how a woman's testimony is received: Her account is accepted as truthful by many, and simultaneously dismissed as imaginary by the court of public opinion. This project uses a feminist lens to visualize everyday interactions from the workplace, medicine, and intimate relationships to give voice to women's experiences of male entitlement. Using fabric cutouts and stitching on industrial felt, and stop motion animation, Kumao gives physical form to the intangible dynamics underlying ordinary conversations and relationships. Threads pulled taut, tangled thread, stitching, and the forces of gravity and friction visualize the unseen forces experienced by women, illustrating the unspoken power dynamics of doctor's visits, one-on-one conversations, the workplace, domestic life, or the public sphere by freezing or replaying moments of vulnerability and precariousness. Intentionally minimal, each image distills an interaction, traumatic incident, or power imbalance into an accessible visual narrative. How can an experimental approach to narrative bring new awareness to this subject and expose the impacts on women's public and private lives? What role can poetic re-imaginings of charged events play in the larger social discourse?

The Transcultural Circulation of Illustrated Books (1500-1950)
BIBLIOGRAPHICAL SOCIETY OF AMERICA

***Chairs:* Fletcher Coleman**, University of Texas, Arlington; **Gillian Zhang**, Museum of Fine Arts, Boston

This panel addresses illustrated books that originated in Eurasia during the Early Modern and Modern periods. It focuses on those translated, visually as well as textually, for a reading public in a different language community than that for which it was originally produced, whether elsewhere in Eurasia or overseas. The illustrated book is particularly important because of the essential role that images play in cross-cultural contact. This panel poses a range of questions, such as how paratext and its interpretation changed when illustrated books were retrofitted for their new audiences. How were illustrations also transformed and adapted as texts were translated and reprinted? To answer these questions, this panel broadly explores the movement of books as well as the ways knowledge and technology travel during production, circulation, and consumption in a cross-cultural context. This panel takes illustrated books as its central subject, with the goal of rethinking the translation of language, images, and, most importantly, the translation of culture.

Beyond Turquerie: Finding the Ottomans in the "Recueil Ferriol"
Elisabeth A. Fraser, University of South Florida

Ottoman costume albums – bound volumes of costume paintings made in Istanbul -- served as mobile agents of contact in the early modern world. In Europe, the circulation of Ottoman albums was further extended when they were translated and reinterpreted in European print costume books. One of the most influential of these European books, the Recueil de cent estampes représentant différentes nations du Levant, was based on costume paintings commissioned by French ambassador Charles de Ferriol in Istanbul. Published in Paris in 1714 and widely circulated throughout Europe, the Recueil Ferriol is now better known for the turquerie fashion it spawned than for its own masterful prints. Its depictions of Ottoman society were extensively mined by European painters, costume and theatre designers, and porcelain manufacturers. The prints were openly copied, appearing in numerous illustrated volumes. Much of the scholarship on the Recueil traces its use as source material. Though it has long been acknowledged that the prints were based on paintings made in Istanbul, the work continues to be seen as embodying European perspectives and prejudices. Looking at the inception and production of the Receuil Ferriol and setting it in comparative relationship to both the Ottoman and European contexts, I consider the ways the book straddles these worlds, bringing its Ottomanizing elements more clearly into view. With a particular focus on the representation of women, I argue that the sequence, typology, appearance, and many themes of the French engravings reveal the origins of the Recueil in Ottoman visual culture.

Reuse, Renew: Printed Painting Manuals from China Transformed in Japan

Mai Yamaguchi, Minneapolis Institute of Art

Painting Manual of Orchids and Bamboo by Famous Painters (Meijin ranchiku gafu), published in 1804, begins with an illustration of a hand delicately holding a brush. Underneath the wrist, in delicate Chinese characters, a note states "the initial pose for holding a brush." The book begins with this most basic step in painting, which seems to underscore its pedagogical purpose. Its title promises to potential readers depictions of orchids and bamboo—two of four subjects that constitute the fundamentals of painting—all by famous painters. Yet, a reader familiar with Chinese painting manuals would recognize that the images presented in Orchids and Bamboo had been taken from two well-known Chinese publications, Mustard Seed Garden Manual (Jieziyuan huazhuan) and the Ten Bamboo Studio Manual of Painting and Calligraphy (Shizhuzhai shuhuapu). Even though both Chinese publications had been widely available in Japan through reprints, Orchids and Bamboo also remained in print until the late nineteenth century. In this paper, I explore how Japanese publishers assembled parts taken from a Chinese book to suit their own readers. After providing an overview of Orchids and Bamboo with a focus on its organization of illustrations, I will analyze the effect the removal and alteration of text had on the illustrations. Then, I consider the broader practice of adapting Chinese content to create new books in early modern Japan. Through an examination of the strategies used in Orchids and Bamboo, I will demonstrate how information shapeshifted when transplanted from one culture to another.

Translating the Tōkaidō

Karen Fraser, University of San Francisco

The Tōkaidō was the most important travel route in Edo-period Japan (1603-1867), linking the newly-established shogunal capital of Edo (modern Tokyo) with the city of Kyoto, which had served as the imperial capital for centuries. It was most famously visualized in a set of woodblock prints in the 1830s by the artist Utagawa Hiroshige in the series The Fifty-Three Stations of the Tōkaidō, which depicted specific locations along the route. Sixty years later, in 1892, Ogawa Kazumasa, the most prominent photographer and publisher of photographic imagery in late 19th-century Japan, published a volume on the subject titled Sights and Scenes on the Tōkaidō. This English-language illustrated book featured photographs by Ogawa himself, alongside images by several other well-known Japanese and Western photographers and very brief descriptive texts. While Hiroshige's prints focused primarily on landscape views, the images in Sights and Scenes on the Tōkaidō generally embody the "customs and manners" style of photographic imagery then commonly circulating in the west, which was frequently used to depict so-called "exotic" foreign locales. How did Ogawa's volume convey the visual characteristics and overall cultural importance of the Tōkaidō to a Western audience? This paper focuses on the overarching idea of the Tōkaidō as a cultural phenomenon within Japan and how that became translated in a primarily visual manner to

foreign viewers in this work, considering how the photographs relate to and depart from The Fifty-Three Stages of the Tōkaidō.

"The American on the Tokaido": Frederick Starr's Bilingual Travelogue

Stéphanie Hornstein, Concordia University

This paper proposes to analyze an illustrated travelogue by Frederick Starr, Chicago University's very first professor of anthropology. Titled The American on the Tokaido, this 1916 book chronicles Starr's travels along the iconic Tokaido road from Tokyo to Kyoto. While such a journey had already been undertaken by other visitors to Japan, what is most remarkable about Starr's account is its bilingual treatment—the left half of the book is in English and the right half is in Japanese. In fact, the act of translation seems to have been at the very heart of the publishing project, which Starr claims he never would have attempted were it not that "many Japanese, friends and strangers, have urged him to print the diary." (Starr, ii) The result was a collaborative publication, written by Starr, translated by his acquaintance Ishii Shimpo and illustrated with photographs by Maebashi Hambei—one of the professor's travelling companions. Printed in Tokyo, Starr's travelogue seems to have had only a limited circulation in the Western world, but this, in any case, was manifestly not its goal. The editorial choice to place all illustrations in the translated section of the book leans towards a Japanese readership. This is further brought out by the geometric framing of the images, which resembles forms used in ukiyo-e woodblock prints. Though Starr's The American on the Tokaido inevitably presents the perspective of an outsider, it stands out from other, more Orientalist travelogues as a book that is not simply "about" Japan, but conceived "for" Japan.

The Wars of Women Artists, 1937–1947

Chair: **Audrey Sands**, National Gallery of Art

Discussant: **Alissa Schapiro**, Skirball Cultural Center

This panel examines the diverse aesthetic practices of women artists during or in the immediate aftermath of World War II in the Soviet Union and war-torn Europe, including the Netherlands, France, and Czechoslovakia. Working clandestinely in their private homes or in isolation in Soviet forced labor camps, or producing war propaganda on state commissions, women artists engaged with the surrounding politics of violence using diverse means. Besides highlighting the various artistic methods, genres, and tactics that women used to participate in or disengage from politics during World War II, the papers also inquire about the gender wars they continued to experience as women artists. The panel thus proposes understanding women's artistic and political struggles from an international and comparative perspective during this major conflict as one of the many wars that women artists had to wage while enduring social inequalities. Ultimately, the feminist approach of this panel seeks to decenter art histories of World War II in two ways. On the one hand, it brings so far rarely, if ever, studied women artists to the forefront of narratives that are almost exclusively male-centered due to the assumed "masculine" nature of the war. On the other hand, it offers a more nuanced understanding of the chronologies of World War II and its art histories by highlighting the different temporalities of women artists' wars in each of these geopolitical contexts.

Inside and Outside the Camp: The Art of the Szilágyi Sisters in the Soviet Union
Adrienn Kácsor, Northwestern University

This paper recounts how two Hungarian migrant women, Jolán Szilágyi (1895–1971) and Ilona Szilágyi (1904–1985) produced art in the Soviet Union during the violence of the Great Purges and World War II. Both Szilágyi sisters were committed Bolshevik revolutionaries who for decades lived, studied, and worked in the Soviet Union as political migrants seeking refuge from the increasingly fascist politics of Europe and their homeland. Yet, their stories and art practices inevitably got entangled in the violence of the Soviet system in the late 1930s and 1940s. Arrested in 1937 as the wife of an "enemy of the nation," Ilona Szilágyi spent eight years in the forced labor camps of Western Siberia, documenting her fellow female inmates in over a hundred-and-thirty stirring watercolor and pencil portraits. At the same time, as the German invasion of the Soviet Union advanced, her older sister, Jolán Szilágyi was evacuated from Moscow and dispatched to a small village on the outskirts of Frunze, the capital of the Kirghiz Soviet Socialist Republic in Central Asia. Devoid of social networks, work equipments, and even essential household items, Jolán Szilágyi tried to make a living by producing war propaganda posters on state commissions. Paying close attention to extant portraits and propaganda posters and the peculiar working conditions in which the Szilágyi sisters produced them between c. 1939 and 1945, this paper studies the struggles that Jolán and Ilona Szilágyi faced in the Soviet Union as migrant and women artists during the years of World War II.

Defying Fascism: The Surrealist Art of Toyen and Tita in Nazi-Occupied Prague and Paris
Barbora Bartunkova, Yale University

This paper examines the capacity of Surrealism to confront fascist ideology and violence between 1939 and 1945, with a focus on the artists Toyen (1902–1980, née Marie Čermínová) and Tita (1909–1942, née Edita Hirschová). Toyen was a leading figure of the Czechoslovak Surrealist Group since its founding in Prague in 1934. Tita, a Jewish artist born in Prague, became a founding member of the collective La Main à plume in Paris in 1941. While some Surrealist artists were able to escape German-occupied Europe, including the movement's leader André Breton, Toyen and Tita were among those who stayed behind, facing a Nazi-imposed ban on their artistic activities and the extraordinary challenges of occupation and war. At grave personal risk, each of them continued to produce their art illegally while contributing to clandestine Surrealist publications in their respective contexts. Toyen collaborated closely with the artist and poet Jindřich Heisler, whom she sheltered in her small apartment between 1941 and 1945 after he had defied a summons for deportation due to his Jewish heritage. Tita contributed drawings to the clandestine review La Main à plume and the group's other publications before being arrested and deported to Auschwitz in 1942, where she was tragically killed. Through a comparative study of Toyen's and Tita's aesthetic strategies and their modes of artistic collaboration in the face of Nazi oppression, this paper highlights the innovative work and resilience of these artists who challenged fascism during World War II.

Charley Toorop and the Arbeidersvrouw – Icons of the Dutch Resistance
Stephanie Lebas Huber, Hunter College

By the time that the German Occupation of The Netherlands was underway in May of 1940, the Dutch figurative painter and resistance figure Charley Toorop had established a prospering career and a network of buyers that would support her through the war's end. As a modern figurative painter and Communist sympathizer Toorop's clandestine production from 1940 until 1945 invoked dark and pointedly critical themes that directly addressed the material conditions of the period. This paper takes as its focus Toorop's outspoken resistance to the newly-imposed Nazi art policy by examining the paintings that she produced during the Occupation. Particular attention will be given to the canvas Arbeidersvrouw (Worker Woman) from 1943, which depicts Toorop's housecleaner Johanna "Jansje" Punt, as she sits before the rubble of a recently-bombarded Rotterdam. Later readings of this painting declared the sitter a symbol of the fallen proletariat. In this presentation I argue that this and other wartime portraits and still lifes represented for Toorop a new preoccupation with materialism, evinced in her "realist" technique and indebtedness to Soviet typage. These details attest to

Toorop's strengthened commitment to the Communist Party, which she would officially join after the war, while also performing a broader symbolic function. When Worker Woman appeared in an exhibition held in September of 1945, months after the German surrender, a reviewer proclaimed the sitter an emblem of the resistance, one "who knows how to hold her own in a time of war and revolution."

The Work of American Art

ASSOCIATION OF HISTORIANS OF AMERICAN ART

Chairs: **Emily Clare Casey**, The University of Kansas; **Juliet Sperling**, University of Washington

Discussant: **Sharon Corwin**, Terra Foundation for American Art

How have shifting institutional hiring priorities and labor conditions informed the work of American art? The expanded narrative of American art that has taken shape over recent decades is impossible to separate from a parallel contraction and compression of employment opportunities in museums and academia. Every three years, the AHAA-sponsored CAA panel assesses the state of the field for practitioners of American art history. In 2024, we ask how institutional practices and the state of the job market are shaping the state of the field across the venues and institutions in which American art is studied and interpreted. This panel directly engages current efforts to re-conceive AHAA's mission, vision, and values to better serve a diverse community in the present and future. The CAA component of this project will be paired with virtual and open-access platforms for dialogue and feedback in the coming year.

The Growing Pains of American Art's Hemispheric Turn
Bart C Pushaw, University of Copenhagen

"Aren't we all Americanists because we couldn't really learn Spanish or French?" I heard this question at my first time at an AHAA event. The remark was a stark reminder of the field's stubborn parochialism as American art works to transcend its traditional geographical and temporal scope. Since I was about to deliver a presentation on research only possible through limited knowledge of an Indigenous language, the comment made me question the relevance of my participation. Maybe I wasn't in the right place for my work. Most Americanists have warmly embraced my niche specialization in the Arctic Americas. This enthusiasm does not translate to the job market's perception of the field. My specialty has warranted consideration for "Indigenous" positions, but not for "Americanist" positions (why they exist as separate, segregated entities also demands urgent redress). Search committees openly questioned my ability to teach Whistler. They certainly never questioned the ability of Whistler specialists to teach Inuit art. It is no coincidence I landed a tenure-track "generalist" position. In this presentation, I frame these discrepancies—the work of unusual specialties and the enduring center/periphery assumptions that stymie permanent positions for such work —as symptomatic of the growing pains of American art as it redefines itself. I want to bring a critical question to the fore:

what are the content responsibilities expected of the Americanist of 2024? Can the Americanist focus more so on 1500--or even 1200--than 1900, and what is at stake even in that temporal shift?

America is Work (Notes from A Tired Art Historian)
Josh T. Franco, Archives of American Art, Smithsonian Institution

Hidden Labor: Demystifying Peer Review Publishing
Jenni Sorkin, University of California, Santa Barbara

The "Russian" Avant-Garde in a Time of War

SOCIETY OF HISTORIANS OF EAST EUROPEAN, EURASIAN, AND RUSSIAN ART AND ARCHITECTURE

Chair: **Masha Chlenova**, Eugene Lang College of Liberal Arts, The New School

In the past fifty years, the Russian avant-garde has become a canonical chapter in modernist art histories and has often served as a site for contemporary investments in radical, critical, and emancipatory artistic and political practices. However, the onset of Russia's atrocious war against Ukraine in February 2022 has exposed the imperialist assumptions in the field—indeed, the very term "the Russian avant-garde" is a longstanding and rarely questioned shorthand for a muti-ethnic and multi-national group of artists working in the late Russian Empire and the early Soviet Union. In a context in which Hermitage director Mikhail Piotrovsky declares that "our exhibitions abroad are a special operation, a powerful cultural offensive," scholars and curators must wrestle with whether their work is a site of resistance or complicit in a form of soft power. This round table brings together art historians who have thought extensively about the Russian avant-garde to consider its legacy in the light of the current crisis. They will reflect on the uses to which the avant-garde has been put historically in its reception (by scholars, museums, and artists) in the west, the USSR, and in the sovereign states that were once Soviet republics. What does it mean to write this history in dialogue with, or independently of, the current repressive regime in Russia and/or ongoing struggles to defend a sovereign cultural identity in Ukraine?

round table member 1
Katia Denysova, Courtauld Institute of Art

Katia Denysova is a Ph.D. candidate at the Courtauld Institute of Art, London, and a predoctoral research assistant at the University of Tübingen in Germany. Her research investigates the influence of socio-political factors on early 20th-century art in Ukraine. She is the co-curator of the exhibition "In the Eye of the Storm: Modernism in Ukraine, 1900-1930s," (Museo Nacional Thyssen-Bornemisza, Madrid, 2022–23; Museum Ludwig, Cologne, 2023; Royal Museums of Fine Arts of Belgium, Brussels, 2023–24; Belvedere, Vienna, 2024; Royal Academy of Arts, London, 2024), and co-editor of the accompanying catalog, published by Thames & Hudson in November 2022.

round table member 2
Juliet Koss, Scripps College

Juliet Koss is the Gabrielle Jungels-Winkler Professor of the History of Architecture and Art and the Chair of the Department of Art History at Scripps College in Claremont, California. She has published widely on modern art, architecture, and design and is the author of Modernism after Wagner, which received a CAA Millard Meiss Publication Award and was a finalist for CAA's Morey Book Prize in 2011. With the support of a Furthermore Publication Grant from the J. M. Kaplan Fund, she is currently completing Model Soviets, a book on the role of models, scale, and temporality in 1920s and 1930s Moscow, for MIT Press. The recipient of fellowships from the Center for Advanced Study in the Visual Arts, the Canadian Centre for Architecture, the Clark Art Institute, the Getty Research Institute, the Humboldt Foundation, and the National Endowment for the Humanities, Koss was a Fellow at the American Academy in Berlin in 2009, the Rudolf Arnheim Visiting Professor at the Humboldt University in Berlin in 2011, and a Visiting Scholar at the Harriman Institute for Russian, Eurasian, and East European Studies at Columbia University in 2015-16, 2020, and 2022-23.

round table member 3
Christina H. Kiaer, Northwestern University

Christina Kiaer is The Arthur Andersen Teaching and Research Professor of Art History at Northwestern University, where she teaches global modern art and visual culture in the twentieth century, specializing in the Soviet Union and international socialism. She is the author of Imagine No Possessions: The Socialist Objects of Russian Constructivism (MIT Press, 2005); co-editor, with Eric Naiman, of Everyday Life in Early Soviet Russia: Taking the Revolution Inside (Indiana University Press, 2005), and co-author, with Robert Bird and Zachary Cahill, of Revolution Every Day: A Calendar (Milan: Mousse Publishing, with the Smart Museum of Art, 2017). Her book Collective Body: Aleksandr Deineka at the Limit of Socialist Realism will be published by University of Chicago Press in January 2024. She is currently completing the project "Aesthetics of Anti-racism: Black Americans in Soviet Visual Culture," from which she has published several articles, most recently "Resisting Amerikanizm through Racial Solidarity: Black Skin, 1931," in Detroit–Moscow–Detroit: An Architecture for Industrialization, 1917–1945 (MIT Press, forthcoming August 2023).

round table member 4
Kristin E. Romberg

Kristin Romberg is Associate Professor of Art History at University of Illinois at Urbana-Champaign. Her first book Gan's Constructivism: Aesthetic Theory for an Embedded Modernism was published by University of California Press in 2018. Curatorial projects include Architecture in Print: Design and Debate in the Soviet Union, 1919-1934(Wallach Art Gallery, 2005) and Propositions on Revolution (Slogans for a Future) (Krannert Art Museum, 2017). She also consulted and wrote for the catalogue for the exhibitions

Revoliutsiia! Demonstratsiia! Soviet Art Put to the Test at the Art Institute of Chicago in 2017, and Engineer, Agitator, Constructor: The Artist Reinvented at MoMA in 2020.

Ties that Bind: Organic Filaments to Urban Fabrics

Chair: **Lauren Ashley DeLand**, Savannah College of Art & Design

Alternative Perspectives: Art Illustrating the Interconnectedness of the Natual World
Katie Jenkins-Moses, Fresno City College

For centuries, artists have found inspiration in the natural world. However, as the consequences of climate change are becoming more prominent in the world's consciousness, artists are not just capturing the beauty of the world around them but also communicating the importance of protecting it. Acknowledging that the world is interconnected—from the smallest to the largest organism—is one message often found in these works. While artists have used many methods and materials to communicate this idea, some have chosen a material that epitomizes interconnectedness—fiber. Using fiber (thread or yarn), artists such as Australian fiber artist Meredith Woolnough and British textile artist Amanda Cobbett use free-machine embroidery to create sculptural objects that focus on some of the most delicate, foundational, and microscopic elements of the natural world—from larger organisms such as fungi and moss down to individual cells. Alternatively, artists like Brazilian Alexandra Kehayoglou communicate this interconnectedness through a more expansive perspective; manipulating yarn to create hand-tufted sculptural installations, Kehayoglou often depicts a bird's-eye-view of native landscapes. While these artists approach this issue from opposite perspectives—micro and macro—each one offers the viewer a new view of what remains of the natural world.

Tuli Mekondjo: Adopting the Ancestors You Need
Paul Wilson, Ithaca College

The colonial photographic archive presents a challenge for the Namibian artist Tuli Mekondjo: how can she retrieve what she wants from it (a sense of the pre-colonial lifeworld that her great-grandmothers inhabited) without inadvertently reproducing the things she does not (the objectifying and controlling gaze that structures it). Her paintings take archival photographs shot by colonial administrators, missionaries, anthropologists, and commercial photographers that depict Namibian pre-colonial dress, hairstyles, and customs and subsume them within expressive marks, organic forms, and elaborate patterns. These recuperative and reparative gestures mitigate the objectifying qualities of the original photographs and create a space where her adopted ancestors from the photographs can recuperate from their long exile in the archive. Her obsessive reworking of a problematic object (the colonial photograph) transforms it into something capable of nurturing and sustaining a self that is both rooted in an indigenous past and invested in a radical future. Her

performances in modern, urban spaces extend this practice of self-fashioning. She wears costumes that recall the unsettling appearance of an ash-bride, a young woman at the final stage of the Kwanyama female coming of age ritual. She reimagines this forgotten figure as an agent of social disruption, female autonomy, and future potentiality. While many contemporary artists engage with the colonial archive with the aim of revealing how the past continues to negatively shape the present, Mekondjo uses it to construct speculative ancestors and future selves that are no longer defined by the catastrophes of the past.

The Ephemeral and the Imperial City: Interpreting the Processional Arches Created to Celebrate Saint Ignatius of Loyola's Canonization in Early Seventeenth-Century Potosí, Bolivia.
Macarena Deij Prado

This paper studies the spectacular ephemeral arches created for the 1624 procession to celebrate St. Ignatius Loyola's canonization in Potosi, Bolivia. The arches were made of branches and flowers, from which mirrors, silverware, and silver trays were hung. Potosí is almost 4,000 meters above sea level, therefore people had to bring flowers from distant valleys that enjoyed warmer weather, which contributed to this theatrical, fantastic celebration in the Imperial City. Given the lack of surviving visual representations of this event or the artworks created for it, I will use an array of drawings and paintings to understand the role of these temporary artworks in the procession, and how they were incorporated into the colonial urban space. Among those sources, I turn to a drawing by Felipe Guaman Poma de Ayala depicting the city of Potosí, one of the few visual representations from this period. The author provides insights into what the city would have looked like by 1624. In the lower register of the drawing, we observe a group of buildings organized around the central plaza, erected at the foot of the Cerro Rico (Rich Hill) of Potosí: the Cathedral, the Casa de Moneda, the Cabildo, and the city's urban plan. All of them worked as "stations" through which the arches stopped during the 1624 procession. My analysis focuses on the dynamic features of the arches and the ways in which these temporary artworks were activated during the procession to communicate and be part of the urban colonial society.

Contradictoy meanings in Latin American modern housing: Unidad Residencial República de Venezuela in Cali, Colombia
Liliana Clavijo, Universidad del Valle

On August 7, 1956, six military trucks with 42 tons of dynamite accidentally detonated in Cali, Colombia, demolishing 3.6 hectares and leaving 6,236 families homeless. To alleviate the housing deficit the Venezuelan government, headed by General Marcos Pérez Jiménez, donated the project Unidad Residencial República de Venezuela. Originally, it corresponded to Block No. 8 of the 23 de Enero Urbanization in Caracas, a large-scale project of the Venezuelan National Housing Plan 1951 - 1955. Modern architecture derived stylistic and functional characteristics formulated and disseminated through

academic and professional networks. The original project in Caracas and the one built in Cali have traditionally been narrated as axiomatic solutions to satisfy the deficit of decent housing and the physical transformation of Latin American cities by eradicating the slums—a time of acute political conflict and the upcoming deposition of dictatorial governments in Colombia and Venezuela. The ideas of production of space, social status as well as taste provide tools to reveal the contradictory intentions that shaped the meaning of the project: disassociating the reality of the new inhabitants to maintain the status quo, portraying their grandeur linked to the prestige of architects in the Latin American climate; establishing the donation as a necessary tool to develop the city in private transactions. These fissures reveal the complexity of the socio-spatial processes underlying the project, which are currently unsolved.

Today's Image Debacles: From the Prophet Muhammad to Michelangelo's David

Chairs: **Holley Ledbetter**, University of Michigan; **Christiane J. Gruber**

Discussant: **Steven D. Nelson**, National Gallery of Art

In fall 2022, Islamic art history made international headlines. A Hamline University student complained about a fourteenth-century Islamic manuscript painting of the Prophet Muhammad shown in an art history survey class. Subsequently, Hamline University administrators opted not to renew the lecturer's contract, describing the display of the image as "undeniably inconsiderate, disrespectful, and Islamophobic." Fast-forward to March 2023 and Florida parents lambasted Michelangelo's statue of David as "pornographic," demanding its removal from the curriculum and leading to the school principal's ousting. One month later, in April 2023, yet another image brouhaha arose around the Asia Society Art Museum's exhibition Comparative Hell: Arts of the Asian Underworlds, whose Islamic paintings that included depictions of the Prophet were blurred in an online virtual tour—a digital effacement recalling the physical removal of an Iranian representation of Muhammad from the galleries of the Tropenmuseum in Amsterdam several years ago. These image-related fiascos and the iconoclastic responses they have engendered reveal an enduring undercurrent of anxiety produced by visual images. This panel brings together scholars and curators, who often found themselves at the very heart of these crises, to reflect on what's at stake for the teaching and display of not only Islamic artworks but global artistic heritage more broadly. The panelists thus connect Art History's sub-fields while concurrently de-otherizing Islamic art as if it were a "special case." They also share their experiences and approaches to engaging the full spectrum of images—their meanings, ambivalences, and pitfalls—in our charged contemporary climate.

Invectives and Iconoclasms in Real Time: An Insider's Look into the Hamline Muhammad Image Controversy
Erika López Prater, University of Wisconsin - Stout

I inadvertently found myself at the center of the recent

"Hamline Muhammad Image Controversy," after having taught in my survey of global art the famous 14th-century Persian painting of the Prophet receiving Qur'anic revelation as included in Rashid al-Din's Compendium of Chronicles. While the news coverage examined various aspects of this controversy, in this talk I explore the ways in which the situation presents a case study in iconoclasm unfolding in real time. After the initial iconoclastic rupture, when the reverential Islamic image was hastily deemed blasphemous, the meaning behind it underwent various permutations. It thus demonstrates Foucauldian logic, wherein icons "seem to come alive only with their defacement." In the press, sympathetic news sources were reluctant to show the image of the Prophet in its fullness: even as journalists defended academic freedom or simply reported the news, they substituted other images for the one shown in the class, pixelated the visage of the Prophet from the manuscript painting in question, or otherwise contributed to the cancellation of the object in its original form—all iconoclastic acts. Moreover, as news of the classroom incident gained traction, many people jammed Hamline's social media platforms with the image, thereby endowing it with an "invective" valence. I examine each of these iconoclastic moves to think through how the original painting has accrued dramatically new meanings, and how today's mechanisms to break or cancel images can lead to potentially productive ways to remake them.

Pictures That Divide: The Prophet Muhammad in the Tropenmuseum, Amsterdam
Pooyan Tamimi Arab

In the first two decades of the twenty-first century, museum curators and academics actively deconstructed a view of Islam as being essentially iconoclastic. Part of this endeavor was the collecting, researching, and reframing of Iranian images of the Prophet Muhammad to demonstrate the diversity of Islamic visual culture. Simultaneous efforts to reach local Muslim audiences, however, sometimes led curators and other exhibition makers in a different direction: namely, to deselect, veil, and remove Islamic depictions of the Prophet Muhammad. One such image—a calligraphic composition of the Prophet Muhammad made in Iran in 1959 —was removed in 2019 from the permanent exhibition Things That Matter in Amsterdam's Tropenmuseum. In this talk, I reveal the internal processes and heated debates that led to this act of erasure in order to offer a broader reflection on the politics of displaying Islamic art today.

From Florence to Florida: Michelangelo's David and the Renaissance Male Body
Timothy McCall, Villanova University

Since its installation in 1504, Michelangelo's David has been the frequent target of censorship and even physical attacks. Viewers have for centuries been seduced by this gorgeous body. Giorgio Vasari—for whom, as for most Renaissance Italians, male beauty was culturally intelligible in ideal legs— praised the David's "most beautiful contours of legs and slender outlines of [his] divine flanks," while for generations of queer men, since the emergence of modern constructions of homosexuality, the colossal David has loomed large as a gay icon. For all its ubiquity and canonical status, however, David's nakedness has sat uneasily for an array of viewers —much like Islamic paintings of the unveiled Prophet Muhammad. By tracing the statue's history of censorship, this paper historicizes and evaluates what viewers have seen in the David, in addition to the many ways that they have censored, concealed, and responded to the statue's nudity. Moreover, the March 2023 forced resignation of the principal of a charter school in Tallahassee, Florida manifests current queer- and trans-phobic culture war posturing and power plays. These restrictions serve different aims than previous examples of the prurient censorship of nude Renaissance or classicizing sculpture, including recent instances of draping and cloaking statues in the United States. Rejecting facile oppositions between prudery and artistic freedom, this paper critically examines the stakes of the male body's public display, and the weaponization of its censorship, today.

Motions to Dismiss: Prophetic Blurring and Restitution at the Asia Society Art Museum
Christiane J. Gruber

In April 2023, I was informed by a colleague that two Islamic paintings included in the Asia Society Art Museum's exhibition Comparative Hell: Arts of the Asian Underworlds were blurred in its online virtual tour. I examined the pixelated imagery and immediately recognized the paintings as containing figural depictions of the Prophet Muhammad. Their identification was quick and easy since I had served on the show's scientific committee and was tasked with the catalogue's essay and entries on Islamic hell imagery. These alterations were neither brought to my attention nor were the curators at lending institutions informed. Moreover, within the gallery spaces, "No Photos" signs were placed above the blurred paintings' labels and a Muslim-Iranian journalist was accosted by security guards when she attempted to visually record these signs. This talk examines the Hell show along with the museum's various "motions to dismiss": through digital blurring, photographic prohibition, physical intimidation, and the bypassing of scholarly expertise—all moves detectable at Hamline University, the Tropenmuseum, the Florida charter school, and elsewhere. By connecting these recent image debacles, this presentation investigates which actors lay claim to religiosity and rectitude (as well as how and why), the processes that lead to a purging of the richness and complexity of Islam's artistic heritage, and, above all, the loss of visual ambivalence that results from the juggernaut project of modernity in today's polarized, viral world.

Tomorrowland

Chairs: **Meredith Starr**, SUNY Suffolk; **Janet Esquirol**

Tomorrowland As we career into the post-anthropocence, visions of Earth's ecology and art's place in it are as fragile and ever changing as the technology constructing it. This panel invites pioneers who are considering what solutions for the future of our planet lie beyond its terra firma. Projects will be shared by artists Nick Bontrager, Adam Fung, Genevieve Hitchings, Hollis Hammonds, and poet Sasha West whose interdisciplinary artwork and research bring consciousness to our current climate crisis and fragile ecosystems. Artists, educators and researchers are trailblazers, finding new frontiers in media to examine the ways in which technology shapes and informs our understanding of the world around us. The presenting artists and innovators are going beyond our physical world in their work using Big Data, drone photography, AR & VR, LiDAR, and soundscapes with sculpture. Artistic themes blur the line between space and physicality, as well as abstract interpretations of the environment, landscapes, and sustainability. This panel will reveal our impact on earth and tomorrow.

Seeing the Invisible through Illustration
M. Genevieve Hitchings

Seeing the Invisible through Illustration For the past ten years I have been collecting dead invertebrates (insects and spiders), studying them under my microscope and drawing them. To understand them better, I started creating diagrams, information graphics, and visualizations depicting their life cycle, anatomy, and specialized characteristics, as well as details related to destructive and alternatively supportive land management practices. The ongoing body of work is focused on several carefully selected species of fauna native to the North American Mid-Atlantic region. These illustrated prints are designed to work collectively and tell a non-linear, visual story highlighting the less visible lifeforms that should exist in harmony throughout the course of a year on a healthy plot of land. Invertebrates can be difficult for people to relate to, and they tend to draw unfavorable reactions. By showing these creatures up close through drawings and providing details about their vital role in supporting and sustaining ecosystems, I hope to challenge viewers to rethink their misconceptions of these species as nuisances.

Collaboration as Eco-Practice
Hollis A. Hammonds

"Collaboration as Eco-Practice" As a collaborative team, Hammonds + West explore the emotional landscape of climate grief through immersive multimedia exhibitions and installations. Our collective work draws on the assumption that collaboration is an ecological practice. Understanding climate change requires systems-level thinking—to recognize the effects, to name the causes, and to create solutions. Ecological devastation happened through human collaboration; naming it and healing it will require us to work together from many perspectives and become, again, a

healthy ecosystem. Our installations provide diverse avenues for exploration, enabling viewers to embark on their own journeys of understanding. We are increasingly opening up our work, inviting communities to engage with the fundamental questions we investigate. In doing so, we work to replicate nature, where impacts radiate out across the communal spaces of air and oceans. Our practice looks to form an ecosystem in which we invite viewers to join us in contemplation, recognition, and action.

Drone Beuys: Real and Ethereal Boundaries
Nick Bontrager and **Adam B. Fung**

Drone Beuys: Real and Ethereal Boundaries Collaboratively, Nick Bontrager and Adam Fung engage in a dynamic blend of emerging technologies and traditional studio practices. Their objective is to craft fleeting artifacts by reimagining and reinterpreting our planet. By embracing expedition aesthetics and myth-building, they've ventured to diverse locations like Iceland, Italy, the Texas-Mexico border, and various national and international sites. Their explicit goal is to curate multimedia exhibitions aimed at reshaping and challenging our understanding of non-places and the in-between, creating experiences that distort our perception of the environment. The inexorable convergence of physical and virtual realms is a recurring theme in their work. They employ real-time and recorded data, as well as cutting-edge technologies like lidar (light detection and ranging) and structured light 3D scanning, along with sound capture. This extensive mapping facilitates a secondary exploration within the digital domain, allowing them to revisit and remix these once-terrestrial locations. Their repeated investigations of both place and non-place provide the foundation for various creative outputs. These include immersive videos for audiences, digitally fabricated or 3D printed artifacts, and traditional exhibition-style artworks. Their approach, characterized by large-scale installations, redefines the boundaries of art in the digital age.

Toward a Unified Africa: A Concept, a Reality, a Promise

Chairs: **Sheyda Aisha Khaymaz**, University of Texas at Austin; **Colleen Foran**, Boston University

In Africa Is Not a Country (2022), Dipo Faloyin states, "A continent motivated by a collective rejection of the designated ethnic divisions of the past may choose to shape itself into something that ... looks curiously, productively, like a country." Inspired by Faloyin's notion of Africa as a concept, a reality, and a promise, this panel considers the potential, and perils, of the continent as a unified space in art history. While the African continent has long been marked by linguistic, cultural, and administrative divisions, as seen in the 1884 Berlin Conference, it has also been a site of unity, such as the 1963 establishment of the Organization of African Unity. Today, the continent remains divided along an imaginary line, with the Sahel serving as the boundary that separates Northern Africa from the remaining territories. Visual iconography from the south of the Sahara has defined "African art" at the expense of the full spectrum of Africa's arts. Meanwhile, the political and cultural power of Pan-Africanism has been reinvigorated by citizens of Africa and its diasporas. With these complications in mind, this panel is organized around two questions. First, what approaches and strategies can we identify that have either reinforced or challenged these divisions and/or desires for union? Second, could the notion of a unified Africa offer a framework for interpreting African art that foreground congruities and shared threads without sacrificing local specificities? By fostering an interdisciplinary dialogue, the panel seeks to explore the scholarly stakes of visualizing a unified Africa.

A Political and Afro-Ecocritical Reading of Gangster and Epic Films in New Nollywood
Babatunde Salami, University of Wisconsin - Madison

The problem of leadership in Africa has been traced to the sociopolitical and economic interference brought about by slavery, colonialism and neocolonial realities. Although these injustices are now being challenged, what is still very much in vogue is that most countries in Africa are being subjugated to fraternize with the world powers for survival and relevance on the global scene. The wrestle against and for this fraternity has resulted in Pan-Africanism and unions like the AU, ECOWAS and, recently, BRICS. Despite these interventions, the challenge persists. However, with the rise of popular culture in Africa, the public has been creating an authentic medium for understanding Africanness in terms of particularities and unifying identities because, as Newell and Okome (2014) put it, African popular culture is able to function outside the radar of external influences. As such, African popular cultural expressions, such as Nollywood, create not only entertainment but also become a source of public-generated power (of the people) to confront the challenge of political leadership and its socio-economic consequences. Following this argument, I analyze Gang of Lagos (2023) and Jagun Jagun (2023) as African movies that belong to specific African realities yet speak to the

general problem aforementioned. These films use historical and cultural references to address the challenge of Africa's political leadership by putting the youths, a demography whose present and future are at stake and whose bodies are used as fuel for political violence, at the center of action.

Toward a Unified Africa through Cinematic Collaborations: Cultural Hybridity in African Transnational Narratives
Charles Okwuowulu

In the year 2000, transnational cinema, conceived by Higson after its modest appearance in 1989, became significant as a subject in film study. Several scholars, particularly Hjort (2009), Higbee and Lim (2010), Shaw (2013), and Hynes (2016), have examined varied (trans)national cinematic forms in terms of technique and content, as well as the effects of globalization on the development of a hybridized cinematic culture. Thus, the ideals of transnationalism in film production are products of the growing participation of several filmmakers from diverse nations. In Africa, the Nigerian film industry, popularly known as Nollywood, believed to be the second-largest film industry in the world in terms of production volume, has had an avalanche of "informal" transnational collaborations with most African countries. Most of these transnational films, which are cooperation from one African country to another, have fostered unity amongst different African nations. With reference to such developments, I hope to employ the Bhabba's concept of "third space" to understudy cultural hybridity in selected transnational cinematic narratives in Africa. I hope to examine how cultural hybridity is constructed in Africa by investigating how African transnational narratives are influenced by the upsurge in migration, post-modernism, post-feminism, religion, and digitization.

Saharan Turbulences: Examining the Modalities of an "Afrotopia" from the Sahara
Maïa Hawad, Royal College of Art (London)

In dominant representations, the Sahara is often constructed as a frontier, dividing the African continent into two blocs that turn their backs on each other. This conception reduces the Sahara to a marginal and empty geography, rendering its inhabitants and circulations invisible. This inquiry is centered around: How does a territory become a frontier? How does this marginalization affect African geographies, the history of the continent, and the experiences of its peoples? This paper proposes to examine the concept of Africa and African art from the perspective of the Sahara—a space that has been constructed as an internal and racializing fracture of the continent. How does this partition work on a local and continental scale? What does it link together, and what does it occlude? The peculiar position of this space serves as a conceptual lever to raise questions about the "limit" and the logic of classifications within the idea of Africa. Simultaneously, this positioning appears to outline and suggest the possibility of a thought of traverse, passage. What categories and concepts, what analytical schemes, force the passage and re-articulation of this bordered space? What type of links and dialogues are essential to

draw transversal approaches, and how can the rigid space of the border be disrupted beyond inherited frameworks? Based on a journey between humanities and curatorial practices focusing on the Sahara, and combining both local and global perspectives, this discussion seeks to explore the modalities and challenges posed by the idea of an Afrotopian geography.

Transnational Collecting: Objects Crossing Borders, Objects Transformed

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

Discussant: **Adriana Turpin**

What happens to objects when they cross borders and enter collections located beyond the cultures or nations in which they were produced? Objects don't have fixed meanings, and collectors are a vital source of redefinitions and revaluations of objects they collect. Collectors translate and appropriate objects to their cultures, personal tastes, social milieux and ideologies. Objects crossing borders challenge notions that works have autonomy or transcend time and place, eliciting important questions about collectors' roles in valuation and signification. Walter Benjamin described collecting as "the most profound relation that one can have to things." In his view, collectors hide behind objects, glorify them, fetishize them and confer on objects "only a fancier's value, rather than use-value," turning objects into art (Charles Baudelaire, 168). Such comments raise important questions that panelists may consider: Why do collectors seek artworks or objects from other cultures, nations or time periods? What do collectors know or imagine about objects' original meanings or cultural worth? How do collectors appropriate objects, translating, de-contextualizing and re-contextualizing them in new personal, national, cultural and even historical contexts? What affect, or memories, or imaginings, or valuations, or narratives or de/re-contextualizations are part of collectors' glorification or fetishization of objects? What might it mean for collectors to hide behind objects in their collections? How do collectors transform transnational objects from commodities into art for objects that cross spatial or temporal borders and thus undergo displacement, re-signification and new aesthetic and economic values in cross-cultural exchanges across time, space and cultures?

Objects as trophies: collecting on the 1868 British expedition to Ethiopia
Alexandra Watson Jones, University of St Andrews

The rich selection of Ethiopian objects found in museums, libraries and private collections across the UK today reflects a long-held British fascination with Ethiopia and its material culture. From the earliest visit to Ethiopia by a British individual in 1769, to the looting of vast quantities of Ethiopian cultural property during an infamous 1867-8 military expedition, to 'systematic' collecting by museum professionals in the late-twentieth century, this paper will consider how and why Ethiopia's material culture has been sought out by British collectors and institutions over the past 250 years. Through selected case studies from across this

broad history, this paper will explore the collecting priorities and interests that have seen individuals bring objects from Ethiopia to Britain, and examine how the significance and meaning of objects has been transformed through the collecting process. It will examine how gifts given to British individuals by Ethiopian rulers have been recontextualised and reinterpreted through their presentation to British audiences, exploring phenomena such as translation, (mis)transliteration, and cross-cultural communication. It will also consider how British collectors have used Ethiopian objects to construct their own identities and to reflect their own status in both British and Ethiopian society, and how those objects have contributed to Britain's knowledge and understanding of Ethiopia and its material culture.

"Clearing the Peshawar Bazaar": The British hunt for Indo-Greek coins in northwest India.
Shreya Gupta

In the late nineteenth and early twentieth centuries, British collectors stationed in India hunted frenziedly for Indo-Greek coins, attempting to find the material remains of Alexander's invasion of India. This obsession had a ripple effect. Their hunt for the coins increased their monetary value and they became highly collectable, with skilled forgeries starting to appear in the local bazaars in Punjab, northwest India. My paper first examines British collectors' coin-collecting activities in this region to showcase how they contributed to the revaluing of these objects. Colonial assumptions about the unreliability of written sources to study India's past resulted in British officials using monuments and objects to reconstruct their own narrative of India's history. In this regard, coins were considered as particularly valuable objects. Thus, in a Eurocentric imagination, the coins were also appropriated by British collectors and scholars as they became the evidence through which they commented on India's perceived lack of a written history. These comments showcase the value that Indo-Greek coins held for British collectors, and their utility in reconstructing India's history. In contrast, Indian coin collectors and scholars, continuing to use coins as their primary sources, turned to the coins of Guptas and Mauryas to argue that India too had a glorious past that flourished in the ancient period, characterising it as the golden age of India. This paper thus demonstrates that British and Indian coin collectors appropriated and interpreted coins in their own frameworks. This contributes to a reevaluation of the value of numismatics in India.

Japanese Lacquer at Chiddingstone Castle: The Denys Eyre Bower Collection
Naomi Collick, The Denys Eyre Bower Bequest, Chiddingstone Castle

Japanese Lacquer at Chiddingstone Castle: The Denys Eyre Bower Collection Following the 'opening' of Japan to trade with the West in the late 19th century, Japanese art flooded into Europe. Japanese lacquer artists had lost their main clients, the newly abolished samurai class, so they needed to find new customers. The craze in Japan for all things Western and the need for the former samurai to subsidise their income meant that lacquer was sold to foreign visitors. By the time Denys Eyre Bower (1905 – 1977) began

collecting, the fascination with Japanese art in the West had begun to fade. He was able to find many examples of high-quality lacquerware at auction or in antique shops. Bower was happy to buy things that others had overlooked. When he could no longer afford to buy Edo period (1615 – 1868) lacquerware, he turned to the Meiji period (1868 - 1912), despite the general opinion that Meiji-period works were inferior. As part of Bower's collection, the lacquerware took on new meaning. This paper will determine why Bower collected Japanese lacquer and what influenced his assignment of value. It explores the way in which Bower displayed his lacquer collection in his home, Chiddingstone Castle, which he opened to visitors in 1956. His interpretation of the collection illustrates how he understood it and how he contextualised it for his visitors. The castle holds an archive of Bower's notes, correspondence, labels, photographs, auction catalogues, and books which will form the key resource for this paper.

Spiritual translations
Rashmi Meenakshi Viswanathan, University of Hartford

I look at an American patron of contemporary arts from India in the 1960s and 1970s, Abigail Weed Grey (1902-1983), whose collection has been exhibited in a number of ground-breaking exhibitions since the 1960s, and now sits in her eponymous gallery at New York University, the Grey Art Gallery. My focus is on her Christian-inflected project of creating "One World thru Art" (exhibition, 1972) through the acquisition and exhibition of contemporary Indian (among other nations') art, and the artists in India who impacted her collecting sensibilities. Her collection was formed against a backdrop of new practices in cultural diplomatic exchange that variously drew from shifting political and popular conceptions of the capacity of art to make meaning, or "speak" nationally and for the nation, transculturally, and for the spirit and self. Understood as a conditional proposition—a thing enabled by new circuits of movement—and as a translative proposition—making meaning through new transnational philosophies of art and against political, cultural, and logical differentials—the Grey collection sheds light on the imbricated histories of spirituality in art and the politics of collection, which are often treated as discrete if not wholly incompatible.

Transnationalism of French Colonial and Post-Colonial Visual Culture

Chair: **Marie-Agathe Simonetti**, University of Wisconsin - Madison

France was the second-largest colonial Empire after the British Empire. While a plethora of research has been conducted on visual culture in the latter, few studies have focused on visual culture in the French Empire. Two recent books, Visualizing Empire: Africa, Europe, and the Politics of Representation and The Portrait and the Colonial Imaginary: Photography between France and Africa, 1900–1939, highlight the emphasis on the African continent when dealing with French colonization. In contrast, Asia was part of the "colonial imaginary," as attested by the multiple representations of Angkor Wat, which became the symbol of the French Empire during the 1931 Paris International Colonial Exhibition. To go beyond a siloed understanding of the French Empire's practices and visual cultures, more research needs to be conducted on the interactions between its diverse territories across continents. Contemporary artists, such as Tuấn Andrew Nguyễn, with the 2019 video installation The Specter of Ancestors Becoming, are going in such direction in dealing with colonial subjects and colonization's aftermath in Senegal and Vietnam. To develop a more complex understanding of the artistic production within the French Empire and its postcolonial legacies, this session seeks to emphasize the transnationalism and cross-cultural artistic exchanges between its diverse territories from the nineteenth century to the present. Presentations dealing with interactions between Asia, the Caribbeans, the Pacific, Africa, and Europe within the French Empire or between different Empires are solicited.

China in French Colored Illustrated Newspapers, 1850-1937
Wenqi Zhu, The University of Hong Kong

In the nineteenth century, the rise of illustrated newspapers made information about the Second Empire's overseas activities available to the masses, not just to a small educated elite as before. Following the establishment of l'Illustration (1843), multiple attempts were made in the 1860s to bring similar media to the larger French reading public by lowering the price. Examples include the Univers Illustré (1858), the Monde Illustré (1857), and Tour du Monde (1860). In the period 1870-1900, the Petit Journal (1863) and the Petit Parisien (1876) became the first examples of a mass circulating "penny press" to achieve daily sales of over one million copies by using full- or half-page colored lithographs alongside sensational stories of murder, bombings, and suicide. They also offered the broadest and most consistent coverage of the French colonies in West, North, and Equatorial Africa, the Pacific Islands, Southeast Asia, the Middle East, and North America, as well as numerous concessions and protectorates. This presentation overviews such coverage on China in several French colored illustrated newspapers from 1850 to 1937, an understudied but indispensable part of the French colonial project. Concentrating on articles of

war, travel, diplomatic and cultural interactions, it first describes the frequency and scope of coverage, including common subjects of illustration, then analyzes the editorial policies and underlying reasons for that pattern of representation. Above all, it highlights the expressive power of images in news reporting and their specific importance in the study of popular attitudes towards colonialism.

Seeing through the Colonial Lens: New Modes of Propaganda and the Interwar Creation of a French Visual Empire
Johann Le Guelte, Georgetown University

The interwar French colonial state was involved to an unprecedented extent in the production, acquisition, and dissemination of colonial photographs. In the wake of WWI,the French government centralized colonial propaganda by creating economic agencies to represent each colony in Paris. At first glance, these new institutions assumed a multifaceted array of official functions. These encompassed the publicizing of colonial business opportunities, acting as a conduit to distant colonial administrations, orchestrating colonies'participations in expositions worldwide, and more. Yet, a careful study of their extensive archival records reveals that their most impactful unit was their visual library, strategically amassing thousands of colonial photographs and films. In the early 1920s, these agencies initiated an aggressive campaign of image dissemination, providing newspapers, schools, fairs, authors and even military officers, with 'official' colonial photographs. The results of this strategic campaign were staggering and lauded by the colonial administration. Soon, the vast majority of colonial images circulating in interwar France would emanate from economic agencies. In this talk, I will detail the functioning of these institutions, and the unparalleled influence they wielded on French citizens' visions of empire; an influence achieved through the strategic refinement of an ideological tool I termed the colonial lens. My emphasis will be on one specific institution, L'agence économique de l'AOF, which serves as a striking illustration of the far-reaching effects of official colonial photographs, their role in shaping the perceivedidentities of colonial subjects in France, and the endeavor to create a French visual empire between the wars.

Imaginaries of Land in French Indochina and Beyond
Hương Ngô, University of California Santa Barbara

In this project, Hương Ngô foregrounds ecological timescales in relation to colonial and migrant histories to ask how imaginaries of land come to be. French colonization ushered in a period of dramatic transformation of land use in colonial Indochina, changing the region from an agrarian society to one of agricultural exploitation. At the same time, the image exported of the colony was one of virgin forests and infinite abundance. Looking in particular to popular media, scientific research, and surveillance data, Ngô asks how the mechanisms creating the conditions for land exploitation are very much connected to technologies of surveillance, with overlapping actors both from the colonial government and equal resistance from rural anticolonial organizers. Moreover, how did they parallel other French colonies and why? Finally, how were they exported to the world as the way formerly colonized peoples and their land are still seen today?

A Century of Vietnam Photographs in Three Reels: Landscape, Shadows, and Exile
Conor M Lauesen, Stanford University

My project explores photography's relationship with Vietnam across diachronic 20th and 21st century time. I investigate a small compendium of photographs from three discreet historical vectors, positing an inventive vocabulary to mobilize the images: intimate landscape, ecological ruin, and analogical mystery are terms configuring this decolonial tale. Through this montage heuristic of interrelated temporalities and landscapes, I read photography's discursive power as both optical stage and phantom witness. First, I explore an anonymous photograph collection from 1920s Hải Phòng, French colonial pictures of instruments and instruction— measurements of land and bodies in tandem (Fig. 1). Next, we consider the sentimental war pictures from Võ An Khánh (Fig. 2). His rarely exhibited 1960s-70s 'familial-military pictures' are read as communal—albeit covert—versions of the family album. Last, I look at photographs from contemporary artist An-My Lê (Fig. 3). Her sublime pictures contest political power, histories of western conquest, and linear notions of landscape formation. This tripartite sets of discorrelated images I present are interwoven through their own singular bursting (i.e., Walter Benjamin's 'optical unconscious'). We trace Cadava's scholarship on the indexicality of images in his exemplary essay "Lapsus Imaginis: The Image in Ruin," and alike uncover the medium itself as vision expanding, revealing things unseen most especially under the foggy guise of empire.[1] Our gambit is loss and fracture in camera; the melancholic act of represencing the past through pictures (Michael Ann Holly, The Melancholy Art). [1] Lapsus Imaginis: The Image in Ruin." October. Vol. 96 (Spring, 2001). MIT Press pp. 35-60.

U.S. Imperialism, Extraction, and Ecocritical Art Histories

Chairs: **Zoe Weldon-Yochim**, University of California, Santa Cruz; **Katie Loney**, University of Pittsburgh

Discussant: **Kate Clarke Lemay**, Smithsonian

Ecocritical art histories have expanded over the past two decades, with studies attuned to diverse geographies and temporalities exploring how art and ecology connect with extraction, politics, economics, technology, law, and more. However, art historians have been slow to examine the ways in which U.S. imperialism operates in tandem with extraction and how visual productions uphold, complicate, or challenge such dual operations. As art historian Maggie M. Cao has explained, imperialism "is a fraught term in the United States" as it clashes with the nation's self-fashioning "as a republic" (Panorama, Spring 2020). This panel seeks papers that address the entangled terrain of U.S. imperialism and extraction in histories of American art broadly defined. Geographically, we consider the U.S. Empire to include its claims to water, land, and air across the Americas and at sites throughout the Atlantic and Pacific Oceans, including military bases beyond and within the state's borders on occupied Indigenous lands. We encourage proposals that approach the U.S. as a formal imperial power in its territorial and ideological expansion throughout the nineteenth and twentieth centuries. This panel also welcomes papers that consider how the U.S.'s informal imperial networks—defined by capitalism and an extractive economy that facilitates the removal and flow of human and extrahuman bodies, food, energy, and raw materials across the world—have shaped and been shaped by visual and material culture. The co-chairs are committed to anticolonial work and strive to foster discussions that interrogate U.S. imperialism and extraction to add new insights to ecocritical art histories.

Fever Trees & Pharmacoepic Dreams: The Medical Manifest Destiny within Frederic Edwin Church's Heart of the Andes
Phillippa Pitts, Boston University

Although often overlooked, the pursuit of health was central to the nineteenth-century ideas of empire that shaped both U.S. Americans' imagined sphere of influence and the period's enthusiasm for grand landscape painting. As the source of lifesaving cinchona, quinine, and divers Peruvian elixirs, the Andes loomed particularly large in the antebellum imagination. Plays, panoramas, popular scientific texts, and patent medicine ads all cultivated popular interest in this supposed Edenic garden of health and abundance under perpetual threat of spectacular destruction by earthquakes and volcanoes. Taking Frederic Edwin Church's The Heart of the Andes as its central case study, this paper recreates the conditions of vision in the antebellum city to reveal the underexamined pharmacoepic narratives within the painting and its dramatic performance. In doing so, it highlights how such displays of biodiverse abundance concealed the actual violence of botanical extraction. Indigenous and African laborers were, as one period observer noted, "made human

sacrifices to furnish health to the white foreigners," dying of disease as they carried the lifesaving treatments that would safeguard European and U.S. American imperial forces across the Global South. Today's scholarly emphasis on the genocidal colonial excavation of Andean gold and silver has similarly elided the cultural, ecological, and human cost of extracting vegetable resources. Pairing insights from ecocriticism and critical disability studies, this paper argues for the importance of recognizing this medical Manifest Destiny, as well as artists' role in naturalizing such discourse.

Cheap Clays and Cheap Fuels: Rethinking American Art Pottery
Manon Gaudet, Yale University

Central to the Rookwood Pottery Company's promotional efforts was their exclusive use of clays "native" to the Ohio Valley. The pottery was at the vanguard but certainly not alone in stressing the relationship between the nation's raw materials and a distinctive American ware. Others, like the Newcomb Pottery, followed in Rookwood's footsteps and industry commentators applauded that "from girl to clay and from clay to finished vase, all...are indigenous to Louisiana soil." Scholars have conventionally understood the American Art Pottery movement as a campaign against the country's artistic shortcomings in the wake of the 1876 Centennial Exhibition. One commentator remarked that the nation's failures were especially egregious because its soil was so rich in "cheap clays" and "cheap fuels." This paper takes seriously that the raw materials that went into the nation's kilns warrant as much attention as the artistic wares that came out. It puts pressure on the Arts and Crafts rhetoric of natural, local materials to consider how Rookwood's "native" clays were entangled with the nation's burgeoning extractive industries. This paper also interrogates the semiotic slippage engendered by the term "native" which, today, must call to mind the history of settler colonial occupation that empowered potteries to claim ownership over land (clay) dispossessed from Indigenous peoples. In so doing, it rethinks American Art Pottery through an ecocritical lens attuned to the relationship between the extraction of "native" clays and the displacement of Native American peoples.

"Come Sunlight After Rain": Irrigation Narratives in the New Deal New Mexico Borderlands
Michaela Elaine Rife, SUNY Plattsburgh

The history of United States imperialism is inseparable from water. This paper turns to the contested borderlands region of southern New Mexico, where water is at a premium, as it was on the heels of the Dust Bowl in the early 1940s, a period when the New Deal would shortly give way to WWII. My concern is the contrasting case studies of Farm Security Administration photographs of Bureau of Reclamation dam and irrigation projects in New Mexico and a pastoral post office mural in Alamogordo by artist Peter Hurd. Hurd's fresco, completed only three years before the adjacent White Sands Missile Range experienced the Trinity explosion, was a peaceful vision of an irrigated farm and a shepherd welcoming rain complete with lines of text praising the sun and rain in both English and Spanish. Hurd's

peaceful mural not only contrasts with the atomic violence building just outside Alamogordo, it also occludes the destruction of large-scale US dam and irrigation projects in New Mexico—the projects celebrated by New Deal photography. Furthermore, there is an insidious message at the heart of Hurd's mural. By aligning the Anglo figures with small-scale irrigation and placing the "Mexican shepherd" with itinerant land use dependent on rain, Hurd inserted his mural into a long and painful history of irrigation politics in Anglo, Hispano, and Indigenous New Mexico. This paper uses Hurd's mural and New Deal photography contextualized in irrigation history to understand how water-as-resource functions within national narratives in a borderlands community.

Extractive craft in America's ecology of the Free World: South Vietnam, ca 1960
Jennifer Way, University of North Texas

During its heyday as unofficial leader of the Free World, the US aimed to bring South Vietnam into this network of mostly democratic, capitalist nations by using economic aid to improve and export the new nation's craft, such as lacquer objects, to the US for purchase by the middle classes. This presentation explores the program's investments in visual tropes of autochthony—from the earth, occurring naturally, and therefore native, which it deployed to root refugee artisans and their extractions of craft materials in South Vietnam, and leveraged to justify subsequent US extractions of their craft while managing contradictions concerning the belonging of artisans, lacquer, and craft to the southern nation. Published photographs cast US designers as discoverers authorized to survey craft and assess its viability as an extractive commodity industry. Shoring up their remit were images of travel, riverscapes, artisans working in jungles and camps, and displays of craft objects that constituted image binaries contrasting American mobility and supervisory command of chains linking the indigenous production of lacquer craft with its US consumption, design know-how, and paternalism, with the rootedness of lacquer and artisans to South Vietnam/nature/earth/stasis and artisans' poverty and need for guidance. Other photographs and a film indigenized artisans and craft, normalized craft's extraction as beneficial, and entreated American entrepreneurs and corporations to invest. Interestingly, these images elided artisans' own extractive processes, questions of their craft's connections to other industries in the south, the hybrid genealogy of lacquer objects, and the politics of craft and Vietnamese civil war.

Uneasy Pieces: Pedagogical Approaches to Sensitive Topics and Controversial Works of Art
STUDENT AND EMERGING PROFESSIONALS COMMITTEE

Chair: **Noah Randolph**

In teaching the history of art, there is no shortage of uneasy conversations. As Gerald Silk wrote in his introduction to the 1992 Art Journal issue titled "Uneasy Pieces," "Tampering with freedom of expression is never benign, and history warns us that mild tampering is often the first symptom of more serious threats to individual rights and liberties." Written in the wake of the NEA controversies of the Culture Wars, the issue was focused on artistic freedom. Thirty years later, limitations have been placed on academic freedom with recent institutional and governmental attacks from Minnesota to Florida. In light of these, how should instructors approach sensitive and controversial works of art?

Disciplinary Practices of re:mancipation: a Model for Engaging Youth with Problematic Monuments
Tarah Connolly, University of Wisconsin - Madison

Emancipation Group by Thomas Ball is an "uneasy piece." It depicts a standing Abraham Lincoln conferring freedom to a kneeling freedman. Loaded with complicated iconography, a years-long collaboration emerged around the sculpture between the Chazen Museum of Art, artist Sanford Biggers, and MASK Consortium. From an exhibition featuring artistic interventions to deep research and new partnerships, the project stretched to include the curriculum materials to support and supplement the initiative. Since August 2022, a small team from the School of Education partnered with the project to investigate educational materials that existed in the content space of problematic monuments, and began developing a framework for translating re:mancipation into pedagogical strategies for engaging youth with topics around race and racism. Still under development following a co-construction process with youth in Summer 2023, the curriculum is based on the epistemic and disciplinary practices of the artists and curators who engaged in re:mancipation. Where re:mancipation conducted iconographic analysis of Emancipation Group, youth use a similar process with objects of interest from their local context. Where artists responded to Emancipation Group with interverntions and action, youth engage in change-making in their communities. Using the case study of re:mancipation the teaching tools emerging from this project point towards new directions in teaching and learning about difficult topics embodied in art. This presentation will highlight limitations in existing curricula and provide an overview of the curriculum materials produced through re:mancipation.

Confronting Cruelty: Teaching Representations of Violence in American Art in 2020
Emily Schollenberger

Y'all talk amongst yourselves: prompting discussion of controversial topics.
Karen J. Leader, Florida Atlantic University

Unnatural Disasters in the Long 19th Century

Chairs: **Kaylee Alexander**, University of Utah; **Alexis Monroe**, Villanova University

Between 1876 and 1902, the Global South faced three massive famines that left over ten milliondead. Historians have long referred to these as "El Niño famines"—droughts resulting from thenatural rise and fall of ocean temperatures. In Late Victorian Holocausts, historian Mike Davisargues that these famines not only coincided with, but were actually the direct result of, theintroduction of colonial capitalism in the Global South. British photographer Willoughby WallaceHooper documented one of these famines in unflinching images of the emaciated bodies ofpeople in "relief camps." The commercial publication of these images in Britain reveals how thecommercial exploitation of famine victims through the colonizer's camera mirrors the economicmechanisms to which Davis attributes such "natural" disasters.The purpose of this panel is to investigate the visual culture of other "natural" disasters in thelong nineteenth century. What do such images, particularly of and about marginalized communities,reveal about the ways in which human and environmental destruction have been "naturalized" inhistorical narratives? How do images conceal or reveal the impact that systems of oppressionand extraction have on landscapes and their inhabitants? From Käthe Kollwitz's hauntingWeavers' Revolt cycle to Winslow Homer's anodyne Bahamian watercolors, this panelwelcomes papers with any geographic or material focus.

Press Iconographies of Hunger in the Illustrated European Nineteenth-Century Press
Sophie van Os, Radboud University Nijmegen
Between 1862 and 1864, the Illustrated London News (1842) published several wood engravings which directly or indirectly referenced the Lancashire Cotton Famine (1861-5). Though poetic responses to this disaster have recently received scholarly attention and their significance has been recognised, visual representations of the Cotton Famine have remained largely unexplored. To uncover how early-Victorian illustrated periodicals attempted to visualise famine, this article will examine press renderings of three nineteenth-century instances of hunger: the Great Irish Famine (1845-51), rural poverty in Dorset (1846), and the Lancashire Cotton Famine (1861-65), drawing parallels between these three case studies in terms of subject, form, and stylistic registers. It argues that illustrations of the Lancashire Cotton Famine belonged to a larger nineteenth-century cultural repertoire of depicting hunger, poverty, and famine in the Victorian illustrated press that dated back to the 1840s - a decade that has become synonymous with hunger in historical discourse. This study highlights how representations of disaster combined established visual repertoires, in turn influencing how later disasters were

depicted and interpreted. While the famines in Ireland and Lancashire took place in different geographical and political contexts, and the ultimate responses and policy outcomes to these crises were markedly different, the similarities in terms of the ways in which these historical disasters were depicted in the illustrated press highlights how disasters can bring forth culturally formed patterns, modes of representation, and ways of comprehension.

"Disastered" and Pictured: William Henry Jackson in the Post-Reconstruction South
Elizabeth Courtney Keto, Yale University
In the 1930s, freedman Isaac Stier recalled racial terror during and after Reconstruction in Mississippi with one word that summed up the bodily, psychological, economic, and political destruction suffered by Black people. They were, he said, "disastered." This paper traces the complicity of visual culture in the profoundly unnatural disaster of Reconstruction's overthrow in the late nineteenth-century U.S. South. Perhaps more extensively than any other American photographer, William Henry Jackson captured the racialized land and labor exploitation reimposed after Reconstruction in the plantation South, traveling through Mississippi and Louisiana in the 1880s and 1890s to produce commercial views for the Detroit Publishing Company. Jackson's Southern photographs have received little scholarly attention, but they represent a profoundly important record of the landscape of revived plantation empire within the nation's borders. This paper argues, indeed, that Jackson's views naturalized and normalized the economic and social order wrought in Reconstruction's wake. The photographs combine surveillance of Black domestic space—homes, gardens, farms, and families—with documentation of Black labor in cotton and sugarcane fields. Many photographs with titles such as "Home of a Cotton Picker" reduce the complexities of ancestry, identity, and personhood to a unit in an extractive economy, a cog in a machine pulling wealth from the soil. The marketing and sale of Jackson's Southern views in Northern cities rendered Black life and labor itself into a picturesque commodity for White consumption. Jackson's photographs thus both record and reinforce the quotidian texture of the "disastering" that followed Reconstruction in the plantation South.

"One of the People": The Visual Archive of Ishi and the Nature of Genocide
Jessica Lynn Orzulak, Duke University
The story of Ishi, a Yahi man living at the turn of the twentieth century, is a painful and harrowing one. Ishi's people lived in north-central California until the 1850's when California's government legislated what Governor Phillip Burnett announced as "a war of extermination ... until the Indian race becomes extinct." Ishi survived massacres that killed his community only to be held captive and "housed" in the Museum of Anthropology at UC Berkeley as a living exhibit until his death in 1916. Burnett's genocidal policy was informed by a constellation of political and scientific rhetoric framing newly developed ideas about what constituted nature and the natural in the American context. These ideas played a key role in wide ranging arenas including the

expansion of extractive industry, the creation of the National Park system, as well as framing the genocide of Native American nations as a natural and necessary consequence of modernity's encroachment. Visual culture was an integral tool in building the complex web of ideas that wrought these new definitions of Nature and the unnatural. This paper will consider Ishi's visual archive, which publicly advertised him at the time as the "last wild Indian," as a case study to explore how the aesthetics of anthropological photography and exhibition used the bodies of those murdered to further the notion that the genocide was essentially a "natural" disaster. I will explore how Ishi's visual archive and the medium of photography fit into intersecting narratives about Nature, scientific racism, and public entertainment.

Unsettling Methodologies of Indigenous Art History

Chairs: **Yvonne N. Tiger**, University of Lethbridge; **Noah Mapes**, Cornell University

Discussant: **Noah Mapes**, Cornell University

In the 2023 publication White Sight: Visual Politics and Practices of Whiteness, Nicholas Mirzoeff alludes to the field of art history as the study of representations of whiteness, a conglomeration of ideologies undergirded by colonial, imperial, and racial violences. Contrary to the dominating practices of such an art history, this panel aims to further conversations regarding the advancement of Indigenous art historical methodologies. Specifically inspired by the work of Scott Lauria Morgensen, Unsettling Methodologies of Indigenous Art History, rests on the foundation that Indigenous methodologies galvanize the knowledges of sovereign, decolonized peoples while simultaneously unsettling the ontology of enduring coloniality. This panel will bring together art historians, curators, and artists focused on Indigeneity to critically engage the visual and material cultures of global Indigenous Peoples through communities' respective cultures, values, knowledges, languages, stories, modes of governance, ceremonies, and beyond. The intent of this panel is to take a reflexive look at the hegemonic, colonial modes of art historical scholarship and to demonstrate ways of terminating coloniality through the process of Indigenization and the enactment of decolonial and anti-colonial practices of researching, writing about, and publishing on Indigenous art.

Shifting the Ground of Art History in Robert Houle's Paris/Ojibwa Panel Paintings
Lois Biggs, The Art Institute of Chicago

While carrying out research in the Louvre's Pavillon de Flore archives, Saulteaux First Nation artist Robert Houle encountered Cinq études d'Indiens Ojibwas, Eugene Delacroix's abstract, ink on vellum sketch of an Ojibwa dance troupe in repose. The troupe, Houle learned, performed throughout mid-century France as part of ethnographic painter George Catlin's Indian Gallery. The sketch sparked his interest in the dancers' story and served as source material for Paris/Ojibwa, a 2010 installation which seeks their "poetic, symbolic, transatlantic return"

home. Four panel paintings in the center of the installation cite and transform Cinq études d'Indiens Ojibwas, infusing the drawing with Anishinaabe aesthetics and transporting the dancers from Delacroix's sketchbook to a Lake Manitoba shoreline on Ojibwa land. In this paper I present Houle's engagement with Delacroix as an art historical juncture where the linearity of European cultural history becomes vulnerable to Indigenous temporal and theoretical reframings. Paris/Ojibwa operates through an Anishinaabe understanding of time as nonlinear and continuous, bridging the past, present, and future to rewrite 19th century art history. Drawing on close readings of Houle's panel paintings, critical insights from Diné/Navajo Nation art historian Shanna Ketchum Heap of Birds, and Michi Saagiig Nishnaabeg interdisciplinary scholar Leanne Betasamosake Simpson's writing on Anishinaabe time, I trace Houle's sources and contributions from Paris to Ojibwa homelands. I argue that by reimagining Delacroix's sketch and activating Anishinaabe temporality, Houle not only brings the dancers home but altogether shifts the ground of art history, making Indigenous land its center.

"Speaking in Futurity: New Native Art Methodologies"
Michelle Lanteri, Indian Pueblo Cultural Center

The field of Native American art history, out of necessity, has had to offer much flexibility in interdisciplinary exchange in terms of adaptable methodologies. A field-wide challenge is locating and sharing published Indigenous methodologies that are specifically designed for Native arts studies. When Indigenous scholars create new methodologies rooted in Native relationships with land, storytelling, and worldviews, an endless path opens up for deeper understandings of Native artworks emerging from within Indigenous value systems. This is the future of Native American art history. One such scholar who has made a major contribution to Indigenous methodologies is Dr. Laura Harjo (Mvskoke), author of Spiral to the Stars: Mvskoke Tools of Futurity (The University of Arizona Press, 2019). She posits that kin-space-time envelopes and constellations embody communication systems that fuse Indigenous ways of being and knowing with methods and materialities that connect past, present, and future within ancestral networks of memories, practices, and regeneration. Harjo locates art as a practice to embed narratives of futurity within the present, "aligned with lived, felt knowledge," which move through time as envelopes, and in a community sense, as constellations. In this paper, I will apply Harjo's methodology to several examples of Native American art to demonstrate how an Indigenous methodology offers rooted understandings of creative expression. I will focus on her concepts of kin-space-time envelopes and constellations juxtaposed within the contexts of futurity and art practices.

as we held space together—Creating an Ethical Indigenous Methodological Practice
Yvonne N. Tiger, University of Lethbridge

Unsettling the Artistic Legacy of Albert Bierstadt

Chair: **Elizabeth Spear**, Museums at Washington and Lee University

This panel seeks new perspectives on the artwork of nineteenth-century American landscape painter Albert Bierstadt. While Bierstadt's name has occupied a significant place in American art historiography, frequently appearing in survey books and on museum walls, the list of major monographs devoted to the artist is surprisingly brief. With the most influential and comprehensive English-language publications appearing between 1973 and 1991, the interpretation of Bierstadt's oeuvre that remains mostly-dominant in art historical scholarship was forged during the decades of peak influence of postcolonial studies. A notable exception is 2018's Albert Bierstadt: Witness to a Changing West, in which late scholar of western art Peter Hassrick assembled five essays probing various unexplored facets of the artist's career and legacy, including a contribution by Hassrick revisiting aspects of his own prior scholarship. As he noted, "Modern historians have portrayed Bierstadt as a hopelessly ambitious social climber, a scheming self-promoter, and a pictorial conjurer who perpetuated myths of equal proportions to his vast spreads of canvas." This session asks what new stories may emerge when the previously-imagined figure of the artist no longer haunts our understandings of his artwork. Especially welcome are: papers that consider what it might mean to apply a decolonial lens to Bierstadt's work, including reinterrogating the role of Native peoples as related to his oeuvre; those that highlight the relevance of photographic imagery, including his work with Eadweard Muybridge; and those that engage with his post-1870 work and critical reputation. Perspectives from Native and Indigenous scholars are particularly encouraged.

Anti-Catholic & Anti-Indigenous: Italy and the West in Albert Bierstadt's Early Career
Michael Hartman, Dartmouth College - Hood Museum

During his first visit to the American West in 1859, Albert Bierstadt described how the region "reminds me very much of some Italian towns [with] so many mules and curious wagons and picturesque dresses." This paper argues that while Bierstadt first developed an interest in the western regions of the United States while a student in Düsseldorf—a city with a unique cultural fascination for buffalo, the open plains, and Native Americans—Bierstadt's travel through Italy ultimately informed how he approached western subjects. Looking closely at media and form, I examine how Bierstadt's preparatory drawings and paintings uphold a white supremacist perception of geographic and ethnographic similarities between the landscapes and inhabitants of Italy and the West. His earliest artworks not only ignore Indigenous sovereignty; they also reflect fears that urban Catholic immigrant populations might settle in the west, disrupting the settler colonial project of constructing a white Protestant nation. Placing Bierstadt's letters and drawings alongside popular novels by Nathaniel Hawthorne

and James Fenimore Cooper, this paper recovers how the apparent foreignness of Italy and the American West, of Italians and Native Americans, melded within the White Protestant mindset and transformed the American West into an imaginary site that could affirm White Protestant superiority over Indigenous Americans, as well as growing Catholic immigrant populations.

Seeing Bierstadt's Invisible Shoshones in The Rocky Mountains, Lander's Peak
Elizabeth Spear, Museums at Washington and Lee University

Albert Bierstadt completed The Rocky Mountains, Lander's Peak in 1863, four years after traveling with the Frederick W. Lander survey expedition through what the United States government then called the Nebraska Territory. Sketches and primary sources from the expedition reveal that the Eastern Shoshones of the Wind River Range, led by the revered Chief Washakie, played a key role in the events of the 1859 season, including a significant council meeting on the banks of the Green River on July 3. Bierstadt and others described the encounter in vivid detail through written accounts, and in composing his 1863 showpiece, the artist devoted the entire right foreground to a depiction of a Shoshone encampment. However, a persistent belief that Bierstadt never traveled as far west as the scene suggests has led to the production of a body of literature on the painting in which its human subjects figure hardly at all. This paper will restore the place of the Eastern Shoshones in the legacy of the painting that made Albert Bierstadt famous.

Sites Unseen: Interpreting Bierstadt's Land Speculations
Spencer Wigmore, Minnesota Historical Society

This paper reconstructs Bierstadt's land speculations in Eastern California, using them as a lens to reappraise his approach to landscape painting. Beginning in 1872, in the aftermath of the violent colonization of Owens Valley by U.S. military and vigilante forces, Bierstadt began purchasing silver mining claims in the nearby Inyo Mountains. Relying on tips from local Army officers, he acquired properties sight unseen, often targeting remote areas that lacked verifiable topographical information in the hopes of securing promising mining lands before they became known to rival speculators. Previously unknown to scholars, these land deals shed new light on how Bierstadt encountered, valued, and portrayed expropriated Indigenous lands. Considering Mount Corcoran (1876-77), a picture geographically tied to Bierstadt's Inyo investments, this paper argues that Bierstadt's pictorial style is best understood as a creative engagement with the social and representational modes of late nineteenth-century real estate speculation. In Mount Corcoran, Bierstadt created a picture whose subject could be claimed through the bureaucratic mechanisms of the land market rather than through established conventions of naturalism. To accomplish this, he devised a novel pictorial strategy that allowed his picture to function as a form of claimable property, both in terms of what it depicted and how it circulated within the market. By considering Bierstadt's landscape paintings and land speculations in tandem, this paper underscores the extent to which the artist's creative

life was imbricated in real estate economies that worked to turn western spaces into exchangeable commodities.

Bierstadt & Bison: An Ecocritical Approach
Jessica Landau, The University of Chicago

Known as Bierstadt's last great western painting, The Last of the Buffalo, was in many ways a critical failure. Tastes of the time were shifting away from romanticized visions of the West. Today, distaste for these kinds of fantasies is even stronger. Bierstadt's painting, meant to represent the eradication of American bison, depicts a bison herd at battle with Plains Indians – highlighted through the central violent clash of a loinclothed warrior spearing a bull while on horseback. Despite the large herd, the landscape is dotted with bison skulls reminding viewers of their impending destruction. The painting is clearly a problematic one, making claims for the lasting of indigenous peoples alongside the bison, as theorized by Jean O'Brien. Created the year after the Dawes Act, the painting is practically a visual incarnation of the intertwined destructive federal bison and Indian policies. It is hard to argue that Bierstadt's painting references anything other than settler colonial logic. While the painting teaches little about actual Plains Indian culture, it may still reveal something about the ecology of the Great Plains. Hiding within the bison herd are coyote and deer. A game trail, likely used for decades by generations of bison, leads viewers into the frame. As problematic as it is, Bierstadt's painting also speaks to the ecological importance of bison to the Plains ecosystem. This paper asks what lessons can be learned about the painting, about bison, about the Plains, and about settler colonial logic when looked at through an ecocritical lens.

Visual and Material Surfaces in the Ancient Americas

Chairs: **Anthony Joshua Meyer**, University of California, Los Angeles; **Catherine H. Popovici**, Johns Hopkins University

Discussant: **Catherine H. Popovici**, Johns Hopkins University

Surfaces are everywhere. They create textures that invite touch, radiate sheens that dazzle the eye, and cover interiors to protect them. Historiographically, surfaces have been interpreted through formal and material analysis that understands these layers as untethered exteriors. But a surface can also transform a thing by way of additive, extractive, and grafted means. Indeed, in the ancient Americas, natural and manmade surfaces could animate and change what lay below, as well as extend into and interact with the world around them. Masks worn on the face could transform performers into sacred figures; glyphs carved into rocky outcrops could create haptic texts; impressions from stamps and cords could generate topographic ceramics; and woven cloth hung on architecture and draped over rocks could localize the sacred. But what and where are the contours of a surface? For instance, is a carving a surface, or does it simply modify it? A surface, therefore, is a juncture: a constitutive part of the object, natural or manmade, that can be experienced and/or manipulated but that also reveals intentionality, ideology, and greater world. This panel seeks to confront surface as an apparatus and plumb its depths, namely in how ancestral Indigenous communities have historically distinguished and understood these visual and material layers. In taking the ancient Americas as our geographic and temporal scope, we seek scholarly and interdisciplinary interventions that uproot, redefine, and engage with the concept of "the surface" outside of Euro-American conventions.

Moving and Looking Back and Forth Along Tairona Surface: Art, Bodies, Ecologies
Eric Mazariegos, Columbia University

Tairona artists and architects, who once thrived along the Caribbean coast of ancient Colombia, plumbed the depths of the term "surface" and nuanced its epistemologies in sophisticated ways. Their sensuous artworks reveal dynamic and relative—as opposed to fixed and static—relationships to various ecological and phenomenological "surfaces:" rolling waves breaching the ocean's two-dimensional planarity, traversable surfaces in the built environment, and the intimate surfaces of the permeable human body. My project eschews Panofsky's stagnating iconography, opting instead for eco-critical, new materialist, and phenomenological methods that proffer greater analytical purchase in this realm of Pre-Columbian visual culture. For example, problematizing steady "surface" readings are spiraling metal chest adornments, created by the Tairona and their predecessors. Formally and phenomenologically, these adornments embody relativity and roving aesthetics: as our eyes move back and forth between the spirals, our

vision embodies waves' ceaseless, to and fro motions. In architecture, sites like the magnificent Ciudad Perdida highlight the relativity of built surfaces: circular terraces prompted roving, bodily movement through their borderless construction, which were void of separating walls. Finally, cast labret piercings in the form of serpents—replete with circular, coiling, spiraling designs—broke the apparent solidity of bodily surface when inlaid into skin. In the Mesoamerican context, Andrew Finegold highlights the metaphysical sacrality associated with holes and other open surfaces. In this paper, I will ultimately argue that Tairona aesthetics were phenomenological and ecological, embedded metaphorically (and literally) across a range of human and non-human surfaces, bodies, and terrains.

Activating the Human Body and the Body in Clay as Art Surfaces: Stamps and Figural Art of Costa Rica
Laura Wingfield, Kennesaw State University

Ancient Costa Ricans shared traditions of pressing stamps to decorate bodies. Today's Indigenous Costa Ricans speak proudly of hand-painted body designs for rites of passage. While we do not have written records to inform us of the meanings of designs seen in ancient effigies and stamps, we see patterns in human or human-animal figures that sport designs from stamps or freeform painting. A Denver Art Museum study to recreate Costa Rican stamps in plaster suggests these were designed to press into flesh, to give a bit on the surface in order for the inks -- likely of guanin (black), achiote (red), and light brown (clay) -- to adhere. Indeed, the stamps did not transfer patterns well onto flat, inanimate surfaces. Hues of black and red created vibrant dynamism and are said throughout lower Central America to represent colors of fertility and death simultaneously -- black as the otherworld of death/night and rich volcanic soil and red as lifegiving blood from a mother and the loss of blood at death. Contrastingly, a warm brown ink stamped on tan Indigenous limbs would be barely visible, inviting the eye to come closer and suggest nearly hidden identities within. The artfully-crafted effigies of ancient Costa Rica reflect an equally-crafty understanding of the placement of body art at key loci to emphasize significance and power. One can assume that, as today's Indigenous don body art throughout the year for special occasions, the ancients did too, as evinced in clay records the ancestors left behind.

Picturing Surfaces in Late Classic Maya Art
Megan E. O'Neil, Emory University

This paper examines depictions of diverse materials on Late Classic Maya carved sculptures and painted ceramics in order to consider how Maya artists portrayed various materials' surfaces and encouraged multi-sensorial perception, whether actual or evoked, through those portrayals. I consider strategies artists used to convey the qualities of surfaces and to show depicted bodies, both human and divine, and materials such as clothing, jewelry, and held implements responding to one another when they come into contact. Likewise, I delve into what those portrayals and points of contact may convey about Late Classic Maya perceptions of those bodies and materials and experience of them, for example, the look and feel of a

deity's body covered with taut, shiny skin. In addition, I consider how, through such attention to surfaces, artists worked to evoke corporeal responses in those who saw, touched, or otherwise experienced these works.

Pottery Mound Kiva Paintings: Conduits Between Realms
Cassandra Smith, University of Illinois at Urbana-Champaign

Pottery Mound is one of several Ancestral Pueblo villages that feature paintings upon the walls of ritually significant rooms identified as kivas. Murals were relatively unified planar compositions that extended over three—sometimes all four—walls of the predominantly rectangular kivas, creating something akin to life-size dioramas. Paintings depicted a wide range of figures, plants, textiles, baskets, pottery, and other belongings, and the visual complexity of the murals is remarkable. Analyses of Pueblo murals that focus upon painted visual elements but fail to acknowledge the paintings' performative and relational emplacement, however, necessarily fall short and reflect an interpretive lens that does not cohere within a polysemous Puebloan life world. In Puebloan matrices of performativity, intermediality, and relationality, paintings are actants within a universe that continually reperforms itself into being, across both space and time. In addition to its representational capacity to depict instances of transformation, paint materially facilitates instances of such transformation, and kiva occupant-participants—those standing, sitting, or dancing upon the floor that stretches up into the wall—become co-performers in the events unfolding along the kiva's walls. I contend that the painted surfaces perform a liminal function as a permeable skin that, when activated, effectively integrates the architectural space of the kiva, the community members assembled within the kiva, and the larger cultural landscape surrounding the kiva into a fully integrated and fully alive world. Paintings at Pottery Mound act as conduits between realms, creating a unified synthesis of co-performers, manifesting, we might imagine, the "really real."

Walls, Blockades, and Barricades: Art at the Margins of the New Enclosures

Chairs: **Leah Modigliani**, Tyler School of Art and Architecture, Temple University; **Noah Randolph**

We are living in an era of walls. Not only physical walls, which have exponentially increased since the ballyhooed fall of the Berlin Wall, but boundaries made of identities, economies, illnesses, and politics that seem impenetrable. By 2021, 72 border walls covered 31,000 kilometers of the Earth's surface, 56 of them built after 9/11 and 32 after the Arab Spring. The rigidity of the border wall appears as an ironic indicator of the fear of the loss of state sovereignty, performing what border theorists call a theatrical presence to assuage the anxieties of an internal population. It's also striking that the image of a wall, barricade or blockade is formally, but not actually, at odds with Capitalism's reorganization of space over the last four decades. The latter is consistently described by a wide range of scholars as deterritorialization; a process by which surplus labor and capital is deployed to new regional locations to accumulate. This panel considers how artists work in, around, and against political, geo-economic and environmental barriers to question these social relations. What are the solutions and provocations that artists use to confront and unsettle spaces of control? What new imaginaries and speculative futures do such artworks engender?

Counter-Mapping Migration – Erasing the Border
Anna Sejbæk Torp-Pedersen, KU Leuven

Currently, flows of illegalised border crossings are visualised with maps by Western governments. Such maps portray people on the move as invaders, which shapes public discourse and justifies harsh migration policies of exclusion [Van Houtum, 2012]. These maps are a clear expression of a 'Cartographic Anxiety': an anxiety about the collapse of an epistemic and spatial boundary; epistemological because it confronts notions of inhabitant/alien, and spatial because it disturbs notions of national identity, which has been rendered central to the body-politic [Painter, 2007]. The border is cartography's most iconic symbol. It is also easily erased by artists working in the growing field of counter-mapping. Recently, a varied plethora of maps of migratory movement have challenged and expanded cartography's potential for protest. Many artists depict and document the violence enforced by border regimes, the evasive technology surveilling its surrounding landscapes, and its ritualistic performances imposed by and in its architecture. Other artists stray away from means of visualization towards strategies of opacity and erasure. These artists' works are the focus of my presentation, questioning and expanding on the significance of the lack of a border in counter-maps of migration. The walls, blockades, and barricades which hinder movement are nowhere to be seen. The two case studies presented are Pedro Lasch's Route Guides (2003 till present), and Bouchra Khalili's The Mapping Journey Project (2008-2011), with an emphasis on her later project The Constellation Series (2011). Both artists use imaginary, borderless landscapes to tell contemporary tales of border

crossings.

How to build a wall and other ruins
Karina Skvirsky, Lafayette College

In How to Build a Wall and Other Ruins I interview engineers, anthropologists, and historians of the Pre-Columbian world about their theories of how Inkans built Ingapirca, an archeological site in Ecuador that uses the same building techniques the Inkans used to construct Machu Picchu. The interviews are juxtaposed with a video-performance in which a brigade of Ecuadorian women activate the experts' divergent theories by building a replica of Ingapirca using recycled materials. By interviewing scholars, indigenous historians and even charlatans trying to make money by falsely claiming that aliens built indigenous architecture, I am interested in exposing those "theories" while foregrounding indigenous knowledge and spiritual beliefs. This project links popular narratives concerning the persistence of pre-Columbian identity with current discourses about borders, migration and nationhood. While the project alludes to the political debates being waged about borders, citizenship, and border enforcement through the construction of a physical barrier along the U.S./Mexico border, it also considers the transmission of information in a digital age where the lines between fact and fiction are blurred. My project explores the legacy of indigenous knowledge in local communities, proposes fantastical gender roles in history and recognizes that walls lose their meaning over time, becoming artifacts on the landscape rather than acknowledged politically charged boundaries.

Guerrilla assemblage in the context of urban education
Albert Stabler, Illinois State University

In 2015 David Gissen wrote in Artforum that "the detritus of contemporary urbanization offers the material with which to pose another world." Working as a high school art teacher on Chicago's south side for ten years, my students and I followed this logic, using discarded and found materials for collaborative public exhibitions, with and without permission, to comment on various forms of enclosure and extraction. Along with barricades, our public pieces made use of the imagery of street memorials, IEDs, tent cities, homemade instruments, and protest spectacle, drawing on examples of aesthetic and practical repurposing in both high art and street and protest culture to comment on the dislocation of unhoused people, gun violence, gentrification, military recruiting, school surveillance, and environmental racism, as well as to celebrate and enact forms of fugitive resistance, often occurring in concert with wider moments of protest. The ephemerality of these gestures inevitably begs questions of efficacy, but the tangible models of collective criticism we developed did provide at least temporary spaces of shared speculative refusal in the public sphere.

Weaving Hybridity: Evolving Transdisciplinary, Transgenerational and Transcultural Bridging

LEONARDO EDUCATION AND ART FORUM

***Chairs:* Patricia J. Olynyk**, Washington University in St. Louis; **Roger Malina**, The University of Texas at Dallas

The past decades have witnessed increased collaborations between art and science; Yet, there is emerging innovation anxiety: did Silicon Valley create more problems than it solved? This Leonardo/ISAST panel offers a view of new developments involving a close look at the interstices between both disciplines and cultures. Held as a roundtable discussion, this panel considers how specific works in art and science productively intertwine, and in some cases, impact social and environmental issues in desirable ways. Might this proposed benefit also apply to a variety of geographical locations and cultures? We share the growing anxiety about the way that 8 billion humans are dominating too many ecosystems and launching new technologies, such as AI, without exploring the springs and sinkholes of Truths and Consequences. Today's growing hybrid cultures are by now international, inter-generational networks. Leonardo welcomes artists, historians, scientists, curators, and scholars to be part of this interchange at CAA.

Weaving Hybridity
Roger Malina, The University of Texas at Dallas

The past decades have witnessed increased collaborations between art and science; the result is sometimes mis-identified as the Third Culture, forms of international networks. The Leonardo panel offers a view of new developments within it, involving a close look at the interstices between both disciplines and cultures. Held as a roundtable discussion, this five person panel considers not only how specific artworks and scienceworks aim to productively affect the environment but asks about possible implications of improved health should the project be implemented. Might this proposed benefit also apply to a variety of geographical locations and cultures? We share the growing anxiety about the way that 8 billion humans are dominating too many ecosystems and launching new technologies, such as AI, without exploring the springs and sinkholes of Truths and Consequences.

Coming Together through Telematic Satellite Space: Slow Scan Pacific Rim
Patrick M. Lichty, Winona State University

As global culture wrestles with warfare, climate change, migration, and deforestation (to name a few), a unification of purpose often comes under the rubric of space projects. Although space races center on national competition, there have been initiatives that have engaged space as a way to bring people together. One of these is a project overseen by the University of Hawaii called "Pan Pacific Education and Communications Experiments by Satellite, or PEACESAT." Beginning with the U.S. NASA ATS-1 satellite in 1971,

PEACESAT provided narrowband satellite communications to interconnect educational institutions, governments, and other non-profit organizations. Cultural activities included experiments like British Columbia artist Bill Bartlett's "Slow Scan Pacific Rim" project organized through the Vancouver Art Gallery (VAG). In "Pacific Rim/Slow Scan," Bartlett's organization, the Direct Media Association, dedicated itself to inviting engagement with other organizations and people. For over a month, they were associated with different realms of action. For over a month, Bartlett engaged multiple sites around the PEACESAT network in the Pacific region. These happenings would include events such as the presentation of a green turtle from the communications chief of the island of Rarotonga via Slow Scan TV. In this presentation, we will explore the cultural space of PEACESAT, Pacific Rim/Slow Scan's impact as a metaphor for bringing people together through orbital technologies and art.

Sparking Stewardship
Marlena Novak, SAIC and **Jay Alan Yim**, Northwestern University

Since the year 2000, when we developed the collaborative name localStyle, we've been making projects that address climate change and extractivism, focusing on non-human others, via themes such as the sonification of electric fish, an endangered bumblebee foraging on a Midwestern prairie, and the crisis facing coral reefs. Some projects have taken unrepentantly critical stances towards their targets. But a parallel thread running through our work sparked us to pursue engagement as strategic goal, in the belief that this can encourage popular awareness and appreciation of the environment and valorize non-human life. Some scientists whom we know have told us that this kind of outreach was exactly the type of role that artists could play to support and communicate scientific efforts. In this roundtable, we will present a short excerpt from Fluid Mechanics Remix, as well as the 30 second piece, Re-percussions to represent the critical approach; we will contrast that with a short excerpt from our commissioned public project Choral (regarding coral reefs as the voice of the Anthropocene, hence the 'h' in the title), and present a brief example from our most recent project, Dreaming The Prairie, that will engage both tactics. "localStyle's work is deeply embedded in the dynamics of social and political life. Their critique and reflection on climate action offers more than an esthetic solution, but an ethical, political, and psychological sense of responsibility that raises awareness and makes a relevant contribution to society." —Susan Liggett, in Creativity in Art, Design and Technology (Springer 2023).

Models for Transdiscipinary Incubation
Patricia J. Olynyk, Washington University in St. Louis

This talk will present a selection of discrete collaborative projects and research models that support transdisciplinary artistic research and original creative work, both inside and outside research institutions. These include the Mellon Foundation's Vertical Seminar program, which supports field-based seminars for graduate students and faculty members in the arts, humanities and humanistic social sciences, Provost-led transdisciplinary incubators, tech

hubs, and art/sci fellow cohorts, such as an Art/Sci Fellows program funded by a center for innovation and the Leonardo/ISAST Laser Talks program. Some of these initiatives, though impactful, have been short-lived, while others continue to thrive. What are the conditions that facilitate the production of original creative work, foment the metabolization and distribution of new ideas, and determine the vitality and the longevity of generative activities? Under what circumstances do actions and ideas run dry? This presentation will also discuss problematic instrumental arguments that assert that the arts are good for monied interests, rather than articulate their value as intrinsically transdisciplinary fields. There is a trend for teaching artists and designers to fall into line with the institution's research goals and methodologies. As a result, artists and designers are increasingly burdened with defending their practice through esoteric debates, which lack any constructive argument for revealing the intrinsic value of creative work, which in and of itself generates its own content for critical examination.

Welcome & Introduction - TFAP Day of Panels - A New Era: Art, Activism, and Abortion in Post Roe America

Chair: **Luciana Quagliato McClure**, Nasty Women Connecticut & Connecticut College

Moderator: **Connie Tell**, The Feminist Art Project

Whale Time: Cetaceans as Art, Media, and Archive

Chair: **Marina Wells**, Boston University

Discussant: **Maura A. Coughlin**, Northeastern University

Whales have long been icons of environmental thought: from Jonah to Greenpeace, cetaceans have mediated our understandings of human and nonhuman lifeworlds. A cohort of contemporary artists and scholars is creating a new chapter in the art history of whale-human relations. Whales and the histories of whaling are the subjects through which artists are reckoning with time: with the radical alterity of whale temporality, with abundant loss occasioned by ongoing environmental destruction, and with the competing temporalities of Indigenous sovereignty and imperial control. Meanwhile, the emerging fields of ecomedia, the blue humanities, and ecocritical art history are driving scholars to new approaches with oceanic objects and practices. The papers in this session stage encounters between nineteenth-century U.S. whaling and the art, methods, and theories of the 21st century. First, Maggie Cao examines whale ivory's uses for white whalemen and Indigenous Fijians to understand Western and Indigenous ideas of time—as well as animal rhythms—to argue that scrimshaw registered tensions between multiple, conflicting temporalities. Marina Wells uses whaling art by Daniel Ranalli, Courtney Leonard, and Duke Riley to conceptualize how contemporary artists' media reckons with the trans-temporality of oceanic destruction. Finally, Jamie Jones looks at Wu Tsang's 2022 digital installation, "Of Whales"—a panoramic experience of a whale's underwater perspective—to understand the affordances of moving pictures as they render the imperial and extractive violence of whaling. Together, these papers present new ecocritical approaches that demonstrate how whale art, media, and archives highlight the urgencies of an increasingly uninhabitable world.

Scrimshaw as Archive
Maggie M. Cao, University of North Carolina at Chapel Hill

Scrimshaw is often mistakenly treated as a folk art, an example of Americana. In fact, these etched sperm whale teeth produced by whalemen at sea were global artifacts linked to histories to imperialism. In the nineteenth century, scrimshaw passed between white whalemen and Indigenous communities in Fiji, where whale teeth, sometimes already carved with Western motifs, had an afterlife as tabua. This paper explores how, for both white skrimshanders and Indigenous Fijians, whale ivory was a temporal medium—a kind of archive of time. This is not to say that time meant the same thing for these two groups of people. Timekeeping was a hugely contested issue in the colonial period across Oceania, particularly as imperial powers worked to standardize time zones and date lines. For whalemen, whale enamel was a surface on which to keep time—a medium associated the centrality of clocks and calendars in maritime

navigation. For Fijians, tabua functioned as ceremonial gifts, used to mark genealogical change and events of personal, tribal, and national significance. Temporality was a matter of both colonial control and of native sovereignty. By examining Western and Indigenous ideas of time as well as the notion of animal rhythms, a non-human time, I argue that whale ivory was a material that registered the tensions between multiple, conflicting temporalities.

Losing Time: Whaling Rendered in Contemporary Print, Clay, and Plastic
Marina Wells, Boston University

Black stamped whales appear in abundance against a white backdrop in Daniel Ranalli's (b. 1946) 1405 Whales (1992). The print combines with actual bones to refer to an event of inconceivable loss: the largest known whale stranding that took place in Truro, Massachusetts in 1874. Ranalli's medium replicates a practice from nineteenth-century whaling: in pelagic logbooks, similar inked figures recorded the deaths of whales at sea. This formal comparison helps Ranalli's piece span space and time, as it refers to deep-sea factory ships as well as the shore whaling that killed 1405 pilot whales to make watch oil. Additionally, the piece refers to events up to 2019, as whale strandings continue with worrying frequency. Ranalli purposefully conflates historic and contemporary whale deaths to highlight the disturbing impact humans have on the sustainable survival of human and whalekind. This paper argues that contemporary artists are reckoning with whaling's legacy by using media that call attention to the trans-temporality of ongoing oceanic destruction. It examines the Ranalli's abundant stamps alongside Duke Riley's (b. 1972) plastic scrimshaw and Courtney Leonard's (b. 1980) ceramic whale teeth. These artists each grapple with the viability of hope, resilience, and repair in the face of the environmental loss that cetaceans present. In so doing, it responds to previous scholarship in art history and ecocriticism to place whales at the center of a more-than-human ecology and chronology.

Whale Time in Moving Pictures: Wu Tsang's 'Of Whales'
Jamie Jones, University of Illinois at Urbana-Champaign

One of a body of works inspired by Melville's Moby-Dick, Wu Tsang's 2022 digital installation, "Of Whales," experiments in representing a whale's point of view. Created on a video gaming platform and projected on a huge horizontal screen, "Of Whales" depicts the undersea world: jellyfish, sperm whales, and forests of ropy kelp. The video follows the hour-long cycle of a whale's breath: about every hour, the whale surfaces and viewers glimpse the surface and sky. The installation radically affirms nonhuman life and decenters human time for the yawning expanses of whale time. In this paper, I contextualize Tsang's "Of Whales" within a long history of moving picture representations of whales and whaling, going back to the 1848 Grand Panorama of a Whaling Voyage 'Round the World by Benjamin Russell and Caleb Purrington. The moving panorama is an artifact from the whaling industry that Wu Tsang explicitly critiques in her suite of queer, decolonial cetacean works. Russell and Purrington's moving panorama compresses myriad scenes

of extractive and settler colonial violence into 1,275 feet of canvas. The panorama's timescales are anthropocentric—even Anthropocenic—but this panorama, like Tsang's installation, resorts to inventive formal strategies to represent nonhuman time and the intertwined lifeworlds of humans and whales. Taken together, these cetacean moving pictures aid us in imagining what Amitav Ghosh has called the "unthinkable" reality of climate change: the histories of resource extraction and imperial power that are producing the slow violence of climate change, and the climate-changed futures we might create.

What Did Women See? Gender and Viewing Experience in Early Modern Italy

Chair: **Sabrina De Turk**, University of Maine

In their homes, churches and neighborhoods women in early modern Italy were surrounded with a rich and diverse visual and material culture. Yet, apart from studies of women as collectors and patrons of the visual arts, until recently relatively little scholarly attention has been paid to their experience as viewers. How did women encounter, interpret and engage with the objects around them, whether altarpieces, portraits, public sculpture, devotional objects or decorative household goods? How were those viewing experiences shaped by gender roles and expectations for female behavior? How were they influenced by viewing circumstances, including socio-economic status, age, geography or religious identity? How have our interpretations of early modern Italian art been limited by an assumption of a primarily male audience, particularly for works displayed in the public sphere? This session welcomes contributions that consider how our understanding of the visual and material culture of early modern Italy can be expanded by foregrounding women's viewing experiences. These may include analysis of specific works and their known audiences as well as more speculative explorations of the gendered viewing experience in the context of early modern Italy. Contributors are encouraged to consider both publicly and privately displayed works of art, architecture, prints and printed books, and objects of material culture, including textiles, ceramics and furniture. Papers that consider marginalized perspectives including those of older, working, low-income or foreign-born women are especially encouraged.

"How did Queen Johanna of Naples read her Bible?" Understanding the the uses of the Bible of Naples (Paris, Bibliothèque nationale de France, Français 9561).
Eilis Livia Coughlin, Rice University

The Bible of Naples (Paris, BnF, MS Français 9561) is a small, illuminated manuscript that contains a Bible moralisée and a Christological cycle made for the disputed heir to the Neapolitan throne, Queen Johanna of Naples (1326-1382). This paper analyzes images from the Bible of Naples's Christological cycle that have a heightened presence of women compared to other Trecento images. This analysis sheds light on how the manuscript may have been experienced by its female audience, namely Queen Johanna and her entourage, and how the Queen's tumultuous life

may have informed the book's original visual content. I argue that the unique female-centered scenes in the Bible of Naples allowed the viewer to project herself into the realm of the biblical narrative, as outlined in the popular Franciscan text written for a Clarissan nun known as the Meditationes vitae Christi, whose author suggests that the reader meditate on the events being described and imagine that she is witnessing them in the first person through the activation of her senses. The use of this textual source, and iconographies inspired by it, are a conscious acknowledgement of Johanna's matrilineal line, particularly the commissions of her great-grandmother, Mary of Hungary (1257-1323), with whom, for the sake of performing legitimacy, she aligned herself. The Bible of Naples provided one of the first sovereign queens of the High Middle Ages in the Latin West, with visual models that brought together what during that time were contradicting and even paradoxical traits: femininity and power.

Lavinia Fontana's Minerva Unarmed: The Female Nude, as Seen and Painted by Woman

Caroline Delia Koncz, Angelo State University

Created shortly before the artist's death in 1614, Lavinia Fontana painted a rather curious rendering of the virginal goddess of wisdom for Cardinal Scipione Borghese. Standing in profile, her head tilted speculatively towards the viewer, Minerva holds in her arms a sumptuous dress comprised of luxurious fabrics and gold trim, which she is assumingly about to don. Beside her in the room, one can find the deity's pet owl alongside her previously adorned armor, helmet and shield, all of which serve to identify the goddess. Such objects were likely necessary to include, since, beyond the subject of the Judgment of Paris, remarkably few Italian artists in the early modern period depicted Minerva unrobed, and even fewer of them were women artists. This talk thus considers the unique iconography of Fontana's painting as well as the intended message this work held for its viewers in seventeenth-century Italy. In addition to considering the male owner's reception of the piece, this talk will more closely study how female beholders of the period might have analyzed the nude Minerva, when fashioned by the hand of a woman painter.

Gendered Viewing, Placemaking, and the Early Modern Domestic Interior: Lavinia Fontana's 'Portrait of a Newborn in a Cradle'

Erin J. Campbell, University of Victoria

Portrait of a Newborn in a Cradle in the Pinacoteca in Bologna (c. 1583), immediately draws us into an intimate encounter. At 113 x 126 cm., the life-sized portrait of an infant swaddled in linen, bedecked with pearls, and gazing at the viewer, commands our attention. Filling the space of the painting, the massive canopied and columned cradle, ornamented with carved floral designs and inlay, is a microcosm of a domestic interior, set within an interior, indicated by the tiled floor and glance to a room beyond where a woman hovers. Although we know the image was painted by Bologna's pre-eminent artist Lavinia Fontana, the patron and identity of the newborn remain unknown.

Focusing on the linens, pearls, and cradle, the paper examines how portraits such as Fontana's are enmeshed in the processes of placemaking for women in the home. Placemaking refers to how space is transformed into place through processes that make space both meaningful and useful. Places are filled with people and things, practices and representations, meanings and values. Places, as sites of identity and memory, are felt, perceived, understood, interpreted, narrated, and imagined. The paper argues that Fontana's compelling portrait image, in conjunction with inventories and extant physical evidence, and in the context of the burgeoning prescriptive writings, devotional writings, and writings on art produced under the influence of Catholic reform both in Bologna and elsewhere, allows us to perceive how space and materiality, including the portrait itself, are productive of women's experience of the home.

Seeing is Believing: Visualizing Women's Devotion in the Maiolica Ex-votos of Early Modern Italy

Tara Field, University of California Santa Cruz

In 1690, a woman named Francesca di Santi commissioned a maiolica ex-voto tile to be made for the sanctuary of the Madonna del Bagno. A short inscription on the tile explains that after giving birth to three stillborns, Francesca finally birthed a living son. The accompanying depiction shows the sanctuary's cult image, the Madonna, cradling the Christ Child in her arms. Francesca kneels in gratitude before them, likewise cradling her own infant. In this ex-voto, on display in her local church, Francesca is both the subject of a viewing audience and the viewer herself. How did a woman in early modern Italy, like Francesca, see and relate to cult images in ways that were distinct to how the general public (men) related to them? This paper explores women's roles in devotional practices through a case study of ex-votos from the Madonna del Bagno, a sanctuary near the ceramic-making community of Deruta, Italy. Worship at the shrine began in 1657 and saw hundreds of ex-votos commissioned in the following decades in local maiolica. Using Francesca's tile as an anchor, this paper explores how women might have perceived or viewed images in the church sanctuary in distinctive ways and how this contributed to their devotional practices. From giving birth to being exorcised from demons, various ex-voto images with women at the center illustrate not only physical and spiritual dangers of the lives of early modern women, but also hope and salvation provided to women like Francesca by the Madonna del Bagno.

What does Justice look like?

Chair: **Sandrine Canac**, Independent Scholar

With iconographical roots in Ancient Egypt, western representations of Justice have typically taken the form of a blindfolded woman holding a pair of scales and a sword. This solemn allegory remains a powerful symbol, which often adorns the walls and buildings of institutions administering justice, and whose meaning must be interrogated. Legal scholars and art historians have questioned the adequacy of such a demiurgic conception of justice and described how this image synthesized various judicial processes or yielded conflicting interpretations. More recently, art historians like Sarah Elizabeth Lewis have sought visions of justice in images of dissent such as photographs of Civil Rights era protests. Building on such robust precedents, this panel examines how artists have attempted to portray justice in several historical and geographical contexts. Whether allegories, utopian visions of peace, images of struggles against injustices, or representations of punishment, this panel contends that a just society cannot be achieved without a clear picture of what justice looks like. Ultimately, it seeks to demonstrate how the visual arts can play a generative role in shaping visions of justice for the twenty-first century.

How and Why the Government Commissions Art: From the New Deal to Now
Nicholas Hartigan, U.S. General Services Administration

The U.S. General Services Administration (GSA) cares for the country's largest collection of public art and much of it was commissioned for federal courthouses and significant sites of justice. GSA's collection includes two major bodies of work: artworks created during the New Deal and contemporary art created after 1974. This paper will compare those collections through two case studies: Maurice Sterne's 16-mural cycle, Man's Struggle for Justice (1941), in the Department of Justice in Washington, D.C., and Maya Lin's Flutter (2005), an earthwork created for the U.S. Courthouse in Miami. By comparing these two works, my paper will reveal how depictions of justice have evolved over the past century due to shifting federal processes toward public art commissions. In both cases, I argue, there was no rigid depiction of justice, but instead a process that has moved from mandated content and mediated style to one that is exceedingly open-ended. When an artwork is commissioned for a federal courthouse, it is up to the artist to determine how (or if) they engage with the subject of justice. Some artists choose conventional depictions, others take a more abstracted approach, and still others focus on producing their best artwork regardless of site. This freedom is deliberate, and it marks a profound shift in how our public spaces are constructed. The goals of the 1930s and now are quite similar, but the method for achieving them has transformed in the past 100 years and deserves examination.

Injustice Illustrated, Justice Served
Colette Gaiter, University of Delaware

In 2015 Emory Douglas adapted his image of a young Black boy holding up the scales of justice, from the Black Panther newspaper in 1976, for the Black Lives Matter movement. The boy displaces Lady Justice from the iconic sculpture. Douglas calls his practice of remaking his previous work "remixes." As in music, it's a new version of an old song, despite adding color and stylized shapes. Moving past the well-known symbol of justice's scales, today Douglas works alone and with other artists around the world to motivate change by imagining and visualizing justice in local situations. Sometimes their efforts bring tangible results. For example, he worked with Aboriginal artist Richard Bell to help restore white Australian Olympian Peter Norman's reputation many years after his death. Their large mural painting of the three athletes who protested at the 1968 Mexico City Olympics hung in the Australian Parliament to apologize for the public scorn and punishment Norman endured from the government after that incident. Douglas's methodology has not changed since 1967—expose the problem, visualize solutions, work for justice. In recent years his global influence helped achieve goals in places like Mexico, South America, Europe, Tanzania, and New Zealand. A 2021 reparations mural at the San Francisco Museum of Modern Art and recent posters comparing mass incarceration to enslavement directly target U.S. injustice. My paper shows the consistent thread of calling out injustice and imagining justice that runs through Douglas's decades of individual and collaborative work and its real world effects.

Artistic Activism in Action: Lessons from the Frontlines in Iran
Samira Shiridevich, University of North Carolina at Charlotte

This presentation examines the vital role of design educators and concerned citizens in responding to social crises, using the 2022 Women, Life, Freedom revolution in Iran as a timely case study. As an Iranian graphic design educator based in the US, the author shares their firsthand experiences developing creative projects to advocate for this cause from abroad. This on-the-ground perspective provides unique insights into how design can be leveraged to support social justice movements and drive real-world change. The presentation will facilitate an interactive discussion focused on consciousness-raising and the potential for collective action. Attendees will be prompted to consider thought-provoking questions about impactful strategies designers can employ during times of upheaval and crisis. This dialogue aims to unpack the responsibilities of designers as engaged citizens, aligning with broader conversations around feminist arts activism and human rights issues. Using the author's projects as examples, the case study provides tangible evidence of how visual communication and grassroots community collaboration can be utilized to combat gender-based oppression. The presentation concludes by emphasizing the need for interdisciplinary solutions and ongoing efforts founded in feminist thinking and praxis. Overall, this paper offers a rare glimpse into the

role of arts-based activism from an educational perspective. The presenter's dual status as both professor and practitioner lends valuable context often missing from theoretical discourse. This vantage point elucidates design's real-world applications while also underscoring difficult questions about the efficacy and ethics of creative activism. Attendees will gain critical insights applicable across disciplines to drive social change.

Visualizing Social Justice: Public Murals as Communal Forms of Remembrance and Resistance
Todd Rowan, University of New Orleans

How do we visualize social justice? How do we represent people, movements, and symbols of resistance on a two-dimensional surface? With regards to What does Justice look like? my contribution centers on a current mural project commissioned by the University of New Orleans (UNO) and the UNO Department of Justice Studies. The mural spaces comprises a tableau that represents New Orleans civil rights movement(s), including the Showdown in Desire, the Slave Rebellion of 1811, and the UpStairs Lounge arson attack. I will extrapolate on the challenges faced when developing a communal project in an academic setting (i.e. the public university) and elucidate on the aesthetic and contextual decisions regarding the composition of the mural. By analyzing the symbiotic relationships between the academic institution and the greater New Orleans region, I analyze the complexities in creating a unique mural that highlights both creative and conceptual design elements while also serving as a didactic tool to educates viewers about important civil and social events/movements from the history of New Orleans. Questions to be addressed: How does the mural's development and production reflect community and institutional involvement? What is responsible representation? Does the project meet conceptual and creative needs while also providing an accurate and respectful depiction of regional history? I will illustrate how the public mural project balances aesthetic values (artistic/communal), historical accuracy, and community involvement. Furthermore, I will examine and compare the mural project with other community-based art projects around New Orleans.

What Would Morris Do? Textile Use and Sustainability for the 21st Century
WILLIAM MORRIS SOCIETY IN THE UNITED STATES

Chair: **Tracy Meserve**, William Morris Society in the United States

In 2022 ultrafast fashion company Boohoo released a collection featuring William Morris's designs. Four years earlier, in 2018, H&M produced its own line of Morris-inspired clothing. The use of Morris's name and image in the 21st-century textile industry raises questions about environmentalism, sustainability, and labor in a world of mass production, greenwashing, and misinformation. At a time when many historic designs have entered the public domain, and their use by textile manufacturers is becoming widespread, art history and contemporary textile production are deeply interconnected. Taking the use of Morris textiles in the 21st century as a starting point, this session invites contributions exploring the relationship between the history and practice of art and the urgent questions surrounding textile sustainability in the present day. While much has been written about how textile sustainability is impossible under our current economic system, Morris envisioned a utopian socialist society. What textile futures can we imagine today? How could textiles be produced, used, and appreciated in a more equitable society? What does a slower textile movement look like and what steps could we take to create it? What is the proper role of technology in such a society? Are there people or organizations (historical or current) that have successfully worked toward this vision? We welcome submissions that engage with these and other questions about textile sustainability, commercialism, and the history and practice of art, craft, and design. Contributions from scholars and practitioners addressing textiles from any period or geographic region are welcome.

Threads of Beauty: The Innovative Textile Techniques of Candace Wheeler
Dr. Karen Perlman

The American Arts and Crafts movement afforded women an unique opportunity to make important contributions. One pioneering textile artist that ascribed to the Arts and Crafts' philosophy of utilitarian beauty and social justice was the American, Candace Wheeler (1827-1923). Wheeler's prior career as a naturalistic painter influenced her approach in developing new needlework techniques, where she achieved layers of color, light and texture. Her aim was to elevate needlework to that of painting, which was an ambitious goal. She was intent on developing an American design-style utilizing naturalistic patterns and unique colors not found in the European market. Wheeler's innovative needlework techniques were shadow stitching and blended colors in creating the Shadow Silks; Tapestry Cloth for the Needle-woven Tapestry (patented1882); Gold Cloth and Silver Cloth. Wheeler understood the principle of direction of light to create movement in textiles. For example, she used roller and block printing on richly piled velveteen that produced dimensionality with movement. Appliqué materials of colored glass stones, sequins, and gold and silver metallic-wrapped

cotton thread rendered an impressionistic color palette with texture. Wheeler's imaginative textiles were coupled with a commitment to equitable social justice by training low income/unemployed women to be self-supporting through learning sustainable skills. Wheelers' techniques and textiles will be presented from images and in-person viewings. The Lily Pillow Cover (1876-1877), Metropolitan Museum of Art, and the Mark Twain House. In summary, Wheeler remains a viable example of a successful businesswoman, who sought to beautify domestic interiors with a spirit of innovation and sustainability.

Crop Tops: Identity, Sexuality, Commodity, and Capitalism
Kelsey Bogdan

The term "crop-top" is used to describe a garment that crops off short, above the waist. Though this style of garment has evolved over time and place, it remains a staple in global fashion. A March 2022 micro exhibition for the Cotsen Textile Traces Study Center incorporated four "crop tops" from different regions of the world. Two historic Cotsen pieces were brought into conversation with two contemporary garments, elucidating themes of gender, sexuality, empowerment, and identity on an international scale: how does fashion evolve as we evolve? The vastly differing production modalities of these garments also draw into question the ethics of modern fashion. With the rise of internet culture and the spread of mass trends, people are consuming more clothing than ever, exacerbating textile waste. The micro-exhibition juxtaposed a contemporary Korean crop top made out of recycled plastic bottles with a sequin butterfly crop top produced by Shein, a fast fashion label that released more than 10,000 new items a month. As we consume new garments to meet our ever-evolving selves and times, it is important to consider where a textile came from, what it means, and what will come of it.

Kehinde Wiley and Cotton
Monica Bowen, Green River College

As a plant and textile, cotton has a complex history that interweaves politics, international markets, race, and populist fashion. Taking cues from Anna Arabindan-Kesson's recent studies on the historical market relationship created between enslaved Black people and white cotton, this paper considers cotton textiles that are used in the street clothing worn by Black portrait sitters in paintings by contemporary artist Kehinde Wiley. These portraits often have patterned floral backgrounds, mimicking the work of textile designers like William Morris. Yet despite this connection to textile patterns, little attention has been paid to interpreting the material properties of the textiles which inspired Wiley's backgrounds or the materiality of the street clothing itself. Through an exploration of cotton as a textile, including sustainable production and dyeing methods, this paper argues that Wiley's art has the potential to shift viewers from focusing on current fashion – something that Wiley calls "ephemeral" – to a long-term vision for an equitable and environmentally-conscious society.

Ellen Gates Starr and the Legacies of Fast Fashion in Chicago
Anna Wager, State University of New York at Buffalo

Ellen Gates Starr (1859-1940) was the co-founder of Chicago's Hull House, and a study in contradictions. After training intensively with British Arts and Crafts practitioners, in 1889, Starr started a bookbindery, a rarefied setting for the creation of rarefied objects. Starr also protested extensively and consistently for garment workers and waitresses, and in 1914 was arrested for "inciting to riot." These two periods of her life—craft enthusiast and educator vs. socialist and labor activist—have generally been viewed as separate concerns, separately enacted. This paper examines Starr's craft and activist activities as related and embodied experiences, focusing on the intellectual and tactile exchange between bookbinding and garment construction. Starr's ritualized, repetitive labor was re-interpreted by artist Sarah Alford in 2007, then a student in Chicago. Her project, Taking the Book Apart, extended Starr's bookmaking and garment construction into Chicago's streets, modifying the landscape. I read both Starr and Alford's work as related modes of resistance to a lack of worker's rights, the invisibility of factory labor to the consumer, and in dialogue with William Morris's own concerns about industrialization.

When Worlds Collide or Converge: Portraiture and Visualizing Identity in the Spaces of Cultural Encounter

Chairs: **Jaiya A. Gray**, University of Victoria; **Roger J. Crum**, University of Dayton

Taking the kaleidoscopic diversity and cultural interchange of Chicago as model and metaphor, this panel will explore portraiture/visualized identity in spaces where cultures collide, converge, or contest presence. We ask: what exactly is portraiture/visualized identity, especially when produced in the spaces of cultural encounter? What results from that liminality of ideation or commission, facture, and reception? What genres and definitions bear on our understanding of these works? This panel seeks case studies of objects forged in the spaces that are either circumscribed by geographic or cultural boundaries or defined by racial, social, and gender categories. The goal is to give primacy to how such encounters catalyze new forms of visualized identity and both disrupt and reconstitute categories and conceptualizations within art history and visual culture, past and present. Portraiture has traditionally been defined in relatively narrow and positivistic terms. This panel aims instead for expanded perspectives and invites relativity by engaging with overlooked objects or familiar objects examined anew through contingent, even conflicting art histories and worldviews. By focusing on portraits and visualized identity across time and around the world, contributors will look to understand how the circumstances of representations that defy or blur geographical, aesthetic, theoretical, and material boundaries also produce new visual forms and, eventually, new modes of critical enquiry. Interventions are encouraged from art historians, artists, designers, architects, curators, and others interested in what could be a nascent formation of a new genre of non-canonical art history and visual culture from the spaces of cultural encounter.

Self-Defined Man: Chéri Samba through Self-Portraits
Colleen Foran, Boston University

The work of Congolese artist Chéri Samba (b. 1956, Democratic Republic of the Congo) has long been caught in discussions of market forces, African agency, and the Western gaze. He is often excluded from discussions of modernist and contemporary African art in favor of a different sort of African artist, one who is academically trained and less reliant on figuration. In turn, many argue that Samba's success has been filtered through the structures of the Western art world, particularly cultivated collector relationships after his European debut in 1989's Magiciens de la terre. Samba's agency in manipulating these structures for his own purposes is regularly overlooked. Frequently theorized through dichotomous lens —"discovered" or self-made, art populaire or fine, authentic or contemporary—Samba has escaped such external definitions by speaking directly to the viewer through two pictorial themes that run throughout his career: the consistent use of text within his paintings and the evergreen return to self-portraiture. Through text, the artist has controlled how his work is read even as it moves beyond its original context into the homes and halls of Western collectors. Through self-portraiture, Samba has carefully managed how he presents himself to the world. His canny satirical portraits explore the complexities of being enmeshed in the international art market, even as they consistently brand the artist's work and successes as his own. Samba uses text and portraiture as a means of self-definition and self-representation, continually enunciating his evolving identity as an African artist and man of the world.

Making an Appearance after Alexander the Great: Configuring Kingdoms in Hellenistic Royal Portrait Statuary
Bailey Elizabeth Barnard, Nebraska Wesleyan University

There is no shortage of art historical scholarship on royal portraits. Often at issue are how portraits express a ruler's identity or legitimacy. A group of royal portraits from the Hellenistic period representing the successors of Alexander the Great, however, demand a different line of inquiry: how do representations of royal bodies reflect and delineate royal space? Over 100 fragmentary portrait statues of Hellenistic kings survive, most of which were local commissions. Curiously, most surviving Hellenistic royal portrait statues were not based on official prototypes with standardized iconographies or recognizable physiognomies—a fact that continues to problematize scholars' attempts to identify surviving, unprovenanced portraits. Instead, the portraits reflect unique, local conceptions of Hellenistic kings, kingship, and kingdoms based on encounters with kings' actual bodies during royal visitations. Because of the vast geographies of the rivaling Hellenistic kings and kingdoms, rulers were frequently on the move, securing borders and rights, garnering loyalty from the cities of their kingdoms, participating in religious rites, offering military and financial aid, and much more. Their visits were politically consequential and spectacularly choreographed, including costumes, entourages, temporary staging devices and vehicles, as well as processions, sacrifices, and musical and theatrical performances. Kings' moving bodies were the core of their itinerant courts—they articulated the boundaries of kingdoms with their movements and actions. Ultimately, the analysis demonstrates how the iconographies, forms, placements, and ritual treatments of locally-commissioned portrait statues endeavored to commemorate and perpetuate closeness to the kingdom's core—the king's body—via his portrait statue.

Women at Home: Gender, Race, and Domestic Symbolism in Mexican Costumbrista Photography
Tania Gutiérrez-Monroy, The University of British Columbia

By observing pieces of Costumbrista photography printed in cartes de visite (precursors of postcards), this paper examines the process whereby gendered, classed, and racialized narratives built a metonymic relationship between women and domesticity in turn-of-the-20th-century Mexico. The materials at the center of this study are the portraits of working-class and peasant women from the "Mexican types"

collections, a subgenre of Costumbrismo meant to illustrate "typical" Mexican life to foreign audiences. Portrayed in front of domestic architectures, Indigenous and Indigenous-mestiza women were prescribed a symbolic space where societal, nationalist, and imperialist interests, often divergent, intersected. The home was the seedbed of moral and national values that allegedly needed guarding by a feminine figure. Yet it was not appropriate to visually expose privileged women, frequent examples of ideal feminine values in popular discourse. Not only could underprivileged women be monetarily coerced to pose in front of the camera; their further racialization in stereotypical images of impoverishment was used to justify the drive of industrialized countries to "save" Mexico (an imperialist interest). When connecting femininity and domesticity, imagery of the time celebrated white and white-mestiza women as a class, while exposing racialized women as individuals—in photographs meant to circulate abroad. Finally, this study considers the travels involved in the production and dissemination of these portraits to examine the "domestic" in its dual connotation of home and nation. Their foreign viewing motivated the depiction of an unmistakable 'home sense,' with domestic architecture and woman chosen as anchoring figures for the travelling visual artifacts.

Collaborative Possibility in Giovanna Garzoni's Portrait of Șägga Krəstos
Dana Hogan, Duke University

A brown-skinned man dressed in finery looks out from the frame of a jewel-like portrait the size of a cameo. This tiny but remarkable portrait of a self-appointed Ethiopian ambassador was created by a woman; it is also the earliest known European portrait miniature of a Black sitter. Both the portrait sitter, Șägga Krəstos, and the painter, Giovanna Garzoni, became world-travelers in the early seventeenth-century. They alighted at different courts throughout Europe —and Africa, in Șägga Krəstos's case—before meeting in 1634 at the court of the Duchy of Savoy in Turin. Scholars have responded to Garzoni's portrait of Șägga Krəstos as 'sensitive,' 'tender,' 'delicate,' and 'empathetic'; a testament of the artist's curiosity and engagement with a world beyond Europe. This paper gives deeper consideration to the diplomatic relations among the sitter, artist, and their courtly patrons to hypothesize that Șägga Krəstos participated in self-representation in partnership with Garzoni.

The lives of portraits in Montréal's Black Diasporic Communities: co-constructing histories
Dominic Hardy

The lives of portraits in Montréal's Black Diasporic Communities: co-constructing histories Members of Black Art History Montreal with Dominic Hardy (LAB-A, Université du Québec à Montréal) In 1948, the Negro Theatre Guild staged Eugene O'Neill's Emperor Jones at the Montreal repertory Theatre. Eurodescendant artists Louis Mulhstock and Jacques de Tonnancour were among a dozen painters and graphic artists invited to portray the Guild's actors and dancers in rehearsal. In this instance, portraiture is carried out for the Black community at the behest of one of its leading cultural institutions. The photographic portraits of

Desmond Adams remind us of the era (1940s - 1950s) of commercial studios founded by Black photographers who take commissions and leave us a vibrant sense of a community and society as it affirms itself. Critical thinking about portraiture is an emerging methodological focus of a Montréal community art history project that has brought together scholars who work in a university setting with members of the Black Art History Montreal research alliance, which draws on the contributions of community leaders, memory keepers, archivists, artists, and historians who are active in the city's francophone and anglophone Black diasporic communities. In considering the methodological and ethical issues involved in tracing the forms, media, functions, and sites of the portrait in Black communities that have shaped Montréal, this paper examiners how the portrait has been valued, used, deployed, treasured, and disseminated within these communities, among individuals, families, civic institutions, and news media, as markers of personal and community memory.

Unearthed Identity: Ethnicity, Gender and Transculturation in Early Medieval Chinese Funerary Portrait
Fan Zhang, Tulane University

This paper examines funerary portraits of the Xianbei tribesmen produced in the borderlands between China and the steppes during the fifth century. The Xianbei people were a group of nomads who migrated from Manchuria and later conquered North China to found the Northern Wei dynasty (386-543CE). Focusing on the portraiture of deceased couples excavated from the capital of the Northern Wei, I articulate how visual vocabulary functioned as an effective tool to express one's identity. In the context of cultural encounters between China, the steppes, and Sasanian Iran, the Xianbei elites appropriated visual formulas from Han-Chinese officials' portraiture to denote their high social rank. Meanwhile, patrons and artists of the funerary portraits made conscious changes to the Chinese prototype to reveal a Xianbei identity through their idiosyncratic costumes. This paper also tackles the issue of gender, since the portrayal of the Xianbei elite couple revolutionized the Chinese formula by painting the female deceased as equally weighted as the male counterpart. Lastly, I highlight a newly added symbolic gesture of holding a wine cup in the funerary portrait, arguing this new element was likely inspired by an artistic tradition that originated from Sasanian Iran and transmitted to North China via Central Asia. By synthesizing visual, archaeological, and textual evidence, this study explores the construction of identity via portraitures in the context of Eurasian cultural encounter, providing a case to reflect on the concept of portrait from a non-western perspective.

The Gilded Age Fancy Dress Ball: Courtly Consumption and Performing the Art of Empire
Kedra Kearis, Winterthur Museum

In the late nineteenth century, the demand for historicized portraiture among newly wealthy women reached a zenith, coinciding with the vogue for elaborate fancy dress balls staged in revival style interiors. Costume ensembles staged as tableaux vivants (living pictures), both recreated Old

Master pictures and inspired new portrait commissions. In 1883, José Maria Mora photographed Alva Vanderbilt as a Renaissance Venetian princess wearing a costume based on a painting by Alexandre Cabanel, an allusion to an Old Master portrait of the sixteenth century attributed to Raphael, a multi-layered narrativization that echoed the art production of the imperial courts of Europe. These women found a resonance with the performative cultures of both the Second Empire court of French Empress Eugénie and the realm of the Victorian Empire still in high gear. The appeal of the visual culture of empire during the late nineteenth century in the US had to do with growing imperial tendencies, where the push to civilize, conquer and even Christianize echoed racialized imperial attitudes of the past and British colonial agendas of the present. By staging cosmopolitan fancy dress balls and engaging in portraiture that relied on allusions to the visual arts of empire, a class of women curated their own cultural expression of a legitimate American aristocracy, a singular vision of elite womanhood that relied upon racial and class differences in the assertion of their own social and artistic empires.

Portraiture as World Picturing
Terence E. Smith, University of Pittsburgh

The concept of portraiture has long presumed that the practice of capturing the appearance of a person—or, by metaphorical extension, a thing, place, or period—can effectively fix the subject's identity, suspend it in that form, for that place and time, at least, and hold it there, like that, for future contemplation. In contemporary conditions, by contrast, multiplicity prevails, subjectivity is decentered, and identities are contested and fluid. This occurs within a political economy of images, an iconomy of world pictures, that seems chaotic on its spectacular surfaces and inchoate in its depths. Which new kinds of portraiture have appeared in these contexts, which old ones have persisted or transfigured? For corporations, states and other institutions, portraiture becomes a practice of profiling the flows, thus AI generates visual glossalia by scanning the Internet for anything resembling the search inquiry (including inquiries about portraiture). The powerful continue to consolidate their power by presenting themselves as iconic. A mugshot becomes a rallying cry and a fundraising meme. Meanwhile, Indigenous artists repurpose the tropes used during the colonization of their peoples, turning them into declarations of defiant survival and claims for sovereignty. Other artists explore large scale changes in the iconomy and the resulting implications for selfhood, citizenship, and world being today. Some ask whether subjectivity can be projected without using the imagery of appearance, in the absence of portraiture as a category. Using such examples, this paper will examine the stakes of, and for, practices of portraiture within contemporary world picturing.

Where Do We Go from Here?: Museums and Latin America's Indigenous Heritage

Chair: **Mary Miller**, The Getty Research Institute

This session explores the future of curating pre-Hispanic Indigenous arts of the Americas in museums. Some questions that might be explored include the following: How do museums of various kinds envision the future of their collections, especially in light of their histories, with acquisitions at times assembled haphazardly or subjected to the interests of individual dealers, collectors, or curators? How do curators today imagine new configurations, categorizations, or juxtapositions in their curating practices, and what implications arise from such experiments or innovations? What role has the international loan exhibition had in shaping the relevant fields of study and museum practice? Can relationships be developed with private collections that now face obstacles to donation at many museums? Conversely, what does it mean when museums deaccession pre-Hispanic art collections? Also, how do these practices align with or diverge from the curating of art from other regions of the world? Finally, and of particular interest, we encourage presenters to probe the issues that curators face today in installation and interpretation, and to discuss the 21st-century decisions that contribute to shaping our views of the pre-Hispanic past.

Only Connect: The Future of Provenance Research
Andrew James Hamilton, The Art Institute of Chicago

Only Connect: The Future of Provenance Research Provenance research has become an increasingly important aspect of curatorial responsibilities, as well as scholarly inquiry, especially with relation to Indigenous art of the Americas. Much of this work focuses on retroactively reconstructing the life histories of individual artifacts already stewarded by an institution or of objects being considered for acquisition. However, these endeavors risks repeating a major oversight of museum data management in the digital age: siloed databases and incompatible cataloguing systems that prevent information from being connected or transmitted between institutions. This paper considers the issues and stakes of developing more efficient, sustainable, and scalable methods for researching the global diaspora of objects. Especially as institutions acquire or amass the archives of historic actors (for example scholars, dealers, and art restorers), a shared set of scholarly practices and protocols must be developed that embrace twenty-first-century technologies while also accommodating and reengaging with a diverse array of outmoded ones—especially slide libraries. For provenance research to reach its full potential, it is essential to think beyond individual objects and institutions, to connect the diverse forms and structures of the archives themselves, in order to be able to model networks of objects moving through both time and space.

The Memory of Water: The Museum Space as a Bridge between Contemporary Indigenous Communities and the Latin Diaspora
Victoria I Lyall, Denver Art Museum

Stephen Weil wrote that in the 21st century the roles of museum and public will have reversed: the public will occupy the superior position and museum's role will have reversed from one of mastery to one of service. His prediction came true sooner than anticipated. Today, we consider museums as memory institutions, places where cultural memory is preserved. Curators, therefore, function as stewards. While we may be considered experts in our field, trained in a specialized field of knowledge, our responsibilities have expanded beyond the caretaking of objects. We caretake people as well. As a curator of Ancient Americas, a collection that has always functioned as a portal to an otherwise inaccessible past, one must contend with one of the most long-lasting outcomes of colonization: the conceptual severing between living Indigenous communities and their ancient counterparts. As we embark on the decolonization of museum spaces making room for hidden histories and marginalized voices, the conceptual divide between ancient collections and their living descendants remains one of the farthest distances to cross. This paper articulates the contours of that chasm and the responsibility and challenges of bridging diasporic, Latinx communities and Indigenous groups in the Americas today.

The Urns from Chinkultic: A tale of institutions, politics and individuals in Mexico.
Ramon Folch Gonzalez, Arizona State University - School of Human Evolution and Social Change

Urns from Chinkultic have been showcased in Mexican museums since the 1930's, first in the Museo Nacional, later on the Museo Arqueologico de Tuxtla Gutierrez, Na Bolom, Museo Arqueológico de Comitan and Museo del Fuerte de San Juan de Ulua. Surprisingly, so far none have been located in Museums in Europe or the USA. These objects had not had provenance information for most of them, with the exeption of the massive Urn from Cueva de los Andasolos located by Navarrete in 1975. Now a trove of archival data from different archives discovered how most of these were located and aquired by museums. Particulalrly revealing is the feud between Enoch Ortiz, a rich land owner from Comitan, and Mauro Quintero, the enigmatic custodian of ruins appointed by the govenrment, that secured the first two known urns. Analysis of historical photographs shows how restoration mistakes have also affected how there objects are interpreted and I describe the ongoing process to recover the history of these objects, a work which managed to return one of the urns to Comitan after a 90 years periple. This work has aims to achieve the widespread recognition of the artistic style of Chincultik urns alongside the well known cilinder urns of Palenque or the Nebaj urns from Guatemala to mention a few.

Provenance, Art Worlds, and Knowledge Graphs: using data-driven approaches to understand Latin American collection histories
Martin Berger

The study of the market for precolonial Latin American material (or 'pre-Columbian art') has grown slowly but steadily over the past three decades. These studies have largely focused on the main centers of collecting and dealing in this material, outside of Latin America itself: France, Germany, and the United States. Less attention has been paid to how these larger market centers influenced collecting in more peripheral locations in Europe. At the same time, research has tended to focus on particular institutions and individuals, rather than looking at inter-institutional and international structures of collecting and knowledge creation. Using examples from the itineraries of objects from different museums in Europe, I suggest that looking at the dealing in and provenance of this material through the lens of Howard Becker's concept of 'Art Worlds' (2008[1983]) can open up new fields of research that focus on understanding not just the biographies/itineraries of objects, but the wider socio-historical conjunctures that created the collections we have today. In addition, I propose testing out a set of novel data-driven methodologies (including network analysis and knowledge graph embedding) to study these processes at an unprecedented scale, in order to arrive at a comprehensive understanding of the looting, dealing, collecting, and display of pre-Hispanic Indigenous material.

Deaccessioning and the Boomerang Effect
Adam Sellen, UNAM

The practice of deaccessioning and subsequent disposal of collections are among the most sensitive and complex decisions a museum can make. Yet liberating artefacts from their institutional moorings can sometimes result in unintended consequences, such as the loss of key objects for research, or their eventual return to the museum. In this talk I will focus on a group of artefacts, large ceramic urns from Oaxaca, Mexico, that form part of a collection at the Royal Ontario Museum (ROM) in Toronto, Canada. In 1977 they were determined to be forgeries, and a few years later were deaccessioned and sold in the museum's souvenir shop. After three decades in private hands some of these urns are back on the market and coming across our desks; others, that had not been sold, are still lingering in the ROM's storage. Complicating matters, we regret the pejorative category of "fakes," and prefer to see them as cultural indicators of a continuing ceramic tradition. Now over a hundred years old, the urns constitute a fascinating ethnographic collection. In that context, what are the value of such collections for illuminating the intangible phenomena of culture? And to that end, could these objects and their story be used by museums to interact with the public, on such issues as the prevalence of ancient indigenous traditions, or the history of collecting and colonialism?

Who are We Really? Identifying CAA's Current and Emerging Constituencies

PROFESSIONAL PRACTICES COMMITTEE

***Chairs:* Charles Kanwischer**, Bowling Green State University; **Michael Grillo**, University of Maine

Given the evolution in recent years of the professional employment environment for Artists, Art Historians, and Art Educators, the Professional Practices Committee needs develop guidelines and best practices appropriate for these new circumstances. To assist us in broadening the relevance and inclusivity of our work, the PPC invites CAA members to submit proposals for presentations that will offer insights in one or more of the following: 1) support for art professionals working in emerging fields, 2) adapting our disciplines to changing professional, student, audience, and institutional expectations, 3) articulating the importance of the Arts and their histories in our increasingly visual society, 4) expanding professional exhibition and publication to include venues and platforms available to wider audiences, 5) addressing how interdisciplinarity is changing expectations in our various fields, and 6) considering how Artificial Intelligence (AI) will offer opportunities and challenges to our fields. We seek diverse participants representing a broad range of experience in contemporary arts teaching, scholarship and practice, including contingent faculty and those working outside traditional universities and museums.

Minding the Gap: the Need for Professional Support Among High School Art History Teachers
Virginia B. Spivey

Although Article II of CAA's bylaws state its purpose to support learning in the visual arts at "the secondary, undergraduate, and graduate levels," the Association has historically had little to do with arts education in the K-12 sector. However, given the threat of budget cuts and the elimination of art history in colleges across the country, engaging students in the discipline while still in high school could help build a pipeline encouraging them toward advanced art historical study and careers in the field. It comes as no surprise that few high school art history teachers possess advanced training in the discipline. Art history is not a required subject within the K-12 curriculum, thus no academic pathway exists for art historians interested in teaching at the secondary level. While some high school art history teachers have backgrounds in history or language arts, the majority hold art education degrees that require art historical study, but emphasize general content knowledge over art historical methods or recent innovations in pedagogy. This presentation asks CAA to consider how (and why) it might provide professional support for high school teachers of art history. By examining data on art history courses in high schools, reviewing resources currently available to these teachers, and considering models that provide cross-sector support established by professional associations in other disciplines, I intend to demonstrate how CAA would fill an existing gap within art history education that could have significant benefits for the future of the field.

Women and Diplomatic Art

***Chair:* Silvia Tita**, Michigan State University

This panel explores the multifaceted ways in which women have engaged with diplomatic art in various geographical and temporal contexts. As politics has been for long a domain dominated by men, women appeared publicly rather exceptionally as leaders or influencers. Although relegated to the margins in terms of visibility, women played crucial roles on the political arena in diverse capacities via diplomatic art. This panel seeks papers that employ methodologies at the intersection of feminist, gender, and women studies, on the one hand, and diplomatic art and gift studies, on the other hand, in order to bring to light women as creators, agents, and recipients of diplomatic art. Such particular cases should illuminate on how women internalized and negotiated politics as well as societal rules regardless of prescriptive limitations that coordinated patriarchal societies. Considering traditional definitions of diplomatic art, the panel interrogates the necessity to amend them to address women's nuanced contribution.

Elisa Bonaparte Baciocchi and Diplomacy: A Gift of thirteen Portraits
Charline Fournier-Petit, University of Maryland

Tense if ever conflictual were the relationships between Elisa Bonaparte Baciocchi, Grand Duchess of Tuscany, and her brother the emperor Napoleon I. A clever ruler, she rapidly exploited the marble quarries of Carrara for diplomatic purposes, producing abundant portraits of the great sovereigns of her time. Sculpture had also to serve her as a surrogate of diplomatic dialogue with the emperor to affirm her legitimacy as the sovereign of Tuscany, and that of her daughter in the dynastic succession. In 1809, Elisa Bonaparte Baciocchi gifted a series of thirteen marble portraits depicting members of the Bonaparte family to Napoleon I including her own bust and that of her daughter, Napoléone-Elisa. Extracted from her own quarries and intended for the busy Galerie de Diane at the Tuileries palace, this series in marble was dually a political message sent not only to the emperor who was yet with no offspring, but also to their siblings and to the court. By means of this present, Elisa Bonaparte Baciocchi primarily demonstrated her capability at imposing her authority upon a conquered province and restoring the prestige of Carrara; and, bygathering quickly such a large number of sculptures, she was also showing off the huge production capacity of her marble quarries. Through this gift epitomizing her diplomatic strategy and dynastic aspiration, Elisa Bonaparte Baciocchi turned her motherhood into a powerful argument in favor of her political ambitions.

Curating Art as Diplomatic Gift: A Case Study about the United Nations Office at Geneva
Hannah Entwisle Chapuisat, University of the Arts London

International relations scholars have recently revived an interest in assessing the relevance of diplomatic gifts,

including to international organizations like the United Nations Office at Geneva (UNOG). While helpful for revealing States' motivations for gifting art and sponsoring exhibitions, the literature does not elaborate why countries gift art to achieve these goals, as opposed to financial donations to the UN. The literature also does not address how the donation of art contributes to the formation of international law and policy as a function of diplomacy. Applying feminist research methods, this paper will draw on interviews with UNOG staff, archival research, and personal experience working at the UN as a civil servant and curator to better understand how UNOG recognizes and conceptualizes the relationship between art, gift giving, and international diplomacy. The paper will explore the historical and political circumstances and administrative processes through which art arrived at UNOG to reflect on the various ways in which art could be perceived as influencing international diplomacy, and how that influence may extend and evolve beyond its originally intended purpose. It will argue that UNOG's administrative processes regarding the receipt and display of art as "gifts" constitute curatorial decision-making — informed by political, financial, and practical considerations — that both enables and restricts art's potential contributions to international diplomacy. In conclusion, it will describe how art contributes to diplomacy by creating conditions conducive for diplomacy to occur and by addressing the substantive content of multilateral discussions, particularly on politically sensitive or controversial topics.

Walking the Line: How the Duality of Feminism and U.S. Imperialism Shaped International Exhibitions and Cultural Exchanges During the Cold War
Jennifer H. Noonan, Caldwell University

Histories of North American art exhibitions and cultural exchanges sent abroad during the Cold War often tell the story of contributions by men, including Clement Greenberg, Alfred Barr, and Lamar Dodd, among others. Those same narratives often detail the role played by the Museum of Modern Art, Department of State, and the Central Intelligence Agency; both often rely on painting and sculpture to communicate United States achievements in the visual arts. This paper aims to expand that narrative by detailing the active (though little studied) role women played in organizing exhibitions and cultural exchanges within diplomatic arenas in an effort to shape and position the U.S. as new ally and authority in post-colonial countries during the Cold War. This paper, therefore, will necessarily interrogate how U.S. through cultural exchanges and print exhibitions sought to advance democratic ideals but in so doing engaged in empire building to attain political goals. By drawing upon recently discovered archival material, this paper will detail how Lois Bingham, director of the Smithsonian Institution's National Collection of Fine Arts' International Art Program, and her co-director, Margaret Cogswell (formerly of the American Federation of the Arts), organized cultural programs that negotiated this duality.

Wood: Medium Specificity in the Global Early Modern Period

Chairs: **Geraldine A. Johnson**, University of Oxford; **Tatiana C. String**, University of North Carolina at Chapel Hill

Wood is one of the most readily available of materials, deployed in objects of everyday use and sacred veneration, for public purposes and private aesthetic pleasure. The present session takes wood—as a ground for panel paintings, sculptures and woodblocks; a matrix for household objects and architectural structures; a subject of collecting, conservation and eco-criticism; and a symbolic referent and global commodity—as its central focus. More than half a century ago, Michael Baxandall's The Limewood Sculptors of Renaissance Germany became a landmark publication on medium specificity. We welcome papers that expand the consideration of wood beyond Baxandall's temporal, geographic and genre boundaries. We invite contributions that explore a much wider range of objects, functions, makers and beholders and works produced not only in European contexts, but globally, from the fourteenth to the seventeenth centuries in order to reconsider wood's significance as a medium. We encourage submissions that investigate wooden objects in artistic theory and practice, their original reception and uses, as well as their later collection, conservation and long-term sustainability. Whether a life-sized statue or diminutive figurine, a mask for public performances or furniture for private spaces, a base from which a broadsheet was printed or on which an image was painted, a carved utensil or supporting beam, an object that highlights the grain or renders the underlying material invisible —we are interested in the role played by wood's physical and metaphysical qualities in the making and meanings of objects in the global Early Modern period.

Red Larch at San Fermo: Ligneous Knowledge and Land Politics in the Upper Adriatic
Laura Hutchingame, University of California Los Angeles

In the late medieval Adriatic, wood was a crucial natural resource and a building material that required highly specialized knowledge. From felling alpine trees, preparing logs into rafts, floating rafts down river, and storing and seasoning timbers, the preparation of lumber involved labor-intensive processes. The ship hull ceiling, a wood ceiling in the form of an inverted ship, was an important artifact that proliferated throughout the region from c. 1300-1450 and was fostered by the collaboration between different wood-based artisans. The ship hull ceiling at the church of San Fermo in Verona, executed from c. 1300-1350, is an exceptional case study for its innovative design. Recent conservation work has also uncovered material evidence of how artisans sourced appropriate lumber, prepared timbers, and crafted the ceiling from local red larch. In this talk, I highlight the specialized ligneous knowledge of artisans who contributed to the production of the ceiling. I show that the ceiling (and wood itself) is a source of interconnections between patrons, artisans, political regimes, and religious

orders at this time. At San Fermo, the material and physical qualities of wood are neither representational nor represented, but are made visible through crafting.

Mandrake Crucifixes and the Rooting of Late Medieval Spirituality

Gregory C. Bryda, Barnard College, Columbia Univesity

My talk explores two arboreal crucifixes that miraculously took form while buried in the earth. They both attest to anxieties around the animistic potential of vegetal matter, and threats against the sanctity of the doctrine of transubstantiation. The first, a mandrake crucifix that spawned a fourteenth-century pilgrimage cult to Rein monastery's Straßengel church (Fig. 1), which was built atop a Slavic pagan burial ground in eastern Austria, emblematizes the need for converting Christians to entrench themselves and their dogma in the literal grounds of Slavic lands to quell dissent and assimilate matter-centric heathen faiths into the new matter-skeptical, monotheistic one. The second is a figure of the crucified Corpus Christi formed into a cabbage stem around the year 1480 (Fig. 2). It came miraculously into being after the nun gardener at the convent of Eppendorf (near Hamburg) planted a consecrated Host with the hopes of fertilizing her plants. After the radiance around a cabbage woke up her sisterhood the night thereafter, the priest dug around it and discovered the transubstantiated bread had remediated itself into the vegetable, taking on the form of just the body of Christ—highlighting the righteousness of the theological precept and bringing to light a new genre of Host Desecration narratives around nature-bound wooden art objects, which appear on the eve of the Reformation in German-speaking lands and which held fast to the doctrine of transubstantiation.

Anatomizing Wood in the Architectural Rhetoric of Early Modern Science

Kim S. Sexton, 1149 N Waneetah Ave

In 1734 two seventeenth-century worm-eaten atlas figures in the anatomy theater in Bologna were replaced by new statues in limewood created by anatomist-sculptor Ercole Lelli. Both versions were anatomical spellati or écorchés, that is, bodies with the skin removed to display the musculature. Lelli boasted that he had dissected no fewer than fifty bodies to guarantee the accuracy of his statues. Yet, it is unlikely that the sculptures were studied as anatomical models because they functioned as supports for the baldachin over the presiding professor's cathedra. In interrogating the tension between tool and décor, this paper focuses attention on the role that wood played in the formation of an "order of science," perhaps an emerging strain of architectural rhetoric. Two threads of inquiry demand attention: Lelli's Spellati (including their lost predecessors) and the interior design of the anatomy theater itself, which is entirely wood-paneled, even the ceiling, and accented with many wood sculptures. The symbolism of wood in this period is well studied in Christological, organic, and spiritual terms; I investigate its sometimes surprising intersection with the representational priorities of Renaissance science. Further, whereas wood was common in interior decoration, it was rarely left in its natural state, as

it is in Bologna's anatomy theater. In fact, the closest precedents are the wood intarsia studioli in Urbino and Gubbio, private offices where science was embedded in humanist learning. The use of wood may merge as the "natural" choice in fashioning a scientific setting in the pre-dawn of the scientific era.

Writing for Each Other: Collaboration Across Art History and Art Practice

Chair: **Nicole Marcel**

This workshop allows participants to explore the process of collaboration through listening and sharing stories. There will also be a larger conversation about written scholarship, as well as what collaboration can look like, and lead to, across various fields of art (art history, studio art, art curation, arts management, philanthropy, art therapy, and beyond).

Yes, and... Agendas: from little to big!

NATIONAL COUNCIL OF ART ADMINISTRATORS

Chairs: **Elissa C. Armstrong**, VCU School of the Arts; **O. Gustavo Plascencia**, New World School of the Arts; **Sarah A. Meyer**, Cal Poly Pomona

Setting an agenda, whether it is simply structuring a meeting or composing a complicated academic overhaul, can be like trying to prepare for a game of improv. Administrators need to be flexible enough to change tactics on a dime and react quickly in the face of opportunity when there often is no clear road map to success. Many times, we encounter new challenges without an institutional policy in place, and like magicians, we need to pull a strategy out of the hat. Additionally, a successful leader builds consensus among all stakeholders, leads through example, and establishes short and long-term goals. Knowing how and when to make these high- and low-impact decisions can be tricky. This panel presents stories and examples of how effective administrators get big and little things done, all while including disparate voices and sharing responsibility. Presenters will share their thoughts about a specific idea or project, provide insights from their personal experience that could include the good and the bad, or perhaps present an agenda item plan not yet implemented.

Fostering a Trans-disciplinary Culture through Equity, Diversity and Inclusion

Paul Kassel, Northern Illinois University--College of Visual and Performing Arts

Changing demographics, declines in enrollment and state allocations, and public mistrust of academia are among multiple factors pressing institutions to downsize or right-size. The key to managing change is to make an asset out of necessity. By diversifying our programs, curriculum, faculty and students, and ensuring equitable and inclusive governance practices and resource allocation policies, arts education can be revitalized. Examples will be provided of how the College of Visual and Performing Arts at Northern Illinois University is opening its doors wider, and educating

the next generation of artists, scholars, and teachers. The foundation for building a trans-disciplinary culture will be recounted, then a brief case study from each of the schools in the college—Art and Design, Music, Theatre and Dance—will be provided. In Art and Design, we will look at how faculty separations and retirements led to a re-imagining of program and curriculum. In Music, we will examine how broaden admission requirements increased enrollment in the newly configured BA. In Theatre and Dance, we will look at how a retirement led to a visiting professorship that was successfully turned into a tenure-track position through the Target of Opportunity program. Each demonstrates how the culture of trans-disciplinary thinking, driven by a mission of diversity, equity and belonging, can lead to success. The evidence of our success is the best retention rate at the university, a solid and growing enrollment, and developing strong partnerships with Chicago, Rockford, and Elgin Public Schools—the three largest districts in the state.

Trust and Relationships are Fragile: The Daily Maintenance of Collegiality

Anthony J. Morris, Austin Peay State University

Before and after I became department chair, Art + Design was a good team at Austin Peay State University. The faculty were invested in each other, put the needs of students at the foreground of our work, and built meaningful relationships with each other as individuals and colleagues. The result of this was a productive department in which student enrollment grew each year, recruiting high quality new faculty was seemingly effortless, and our graduation and retention rates were among the highest on campus. Then COVID hit. While our enrollment numbers remained fairly flat, and the quality of student work actually improved, collegiality among the faculty declined significantly in 2020. As faculty tried to manage the stress of new modalities, a pandemic, and renegotiated family dynamics, they also drifted apart from each other and in-fighting crept into the team we had built. I propose a talk describing the temporary decline of collegiality, the steps taken to rebuild and reconnect the team, and the benefits this work has had on student enrollment, quality of student work, and overall well-being on this side of the pandemic. Rebuilding trust meant face-to-face interactions, making each team member feel seen and valued, improving communications, and setting clear priorities and expectations department-wide.

Leading through Change: Values-Based Decision Making and Curricular Efficiency

Stephanie Smith, Youngstown State University Department of Art

In response to the looming higher education enrollment cliff and the effects of the Covid-19 global pandemic, swift and effective change was necessitated at many colleges and universities to ensure continuation of robust programming in a period of shrinking market share. At my own institution, the number of faculty has reached an all-time low due to natural attrition, elimination of faculty lines, and retrenchment. Amid the stress, anxiety, and dwindling enrollments, brought on by what could be described as a perfect storm, our art and design unit confronted necessary curricular reform and

efficiency changes. The goal was to responsibly manage course enrollments and scheduling, while ensuring innovative classroom experiences that would achieve our programmatic learning outcomes without co-convening/stacking classes or sacrificing rigor. This presentation will address how the principles of values-based leadership were used to shape our departmental priorities and decision-making in order to meet an institutional mandate that could have undone our already stressed department. The result was, instead, greater curricular alignment, team cohesiveness, productivity, and engagement.

Collaborative Leadership: Mending a Broken Art Department

Jason A. Swift, University of West Georgia

"How are you going to fix the Art Department" or maybe the Dean used "mend", but this was the first thing said to me when I became Chair. How does one end dysfunction, manage uncollegial behavior and convince faculty it's not about them but about the students? How does one person do this, let alone a newly minted Chair, who already had been the target of the dysfunction for years? How do you bring together faculty, build compromise, achieve success in voices being heard, be an advocate, be a facilitator and not an authoritarian? How do you win over the key figures who live to resist all change, all collaboration and all steps to succeed? This presentation tells the firsthand story and experience of being tasked with the insurmountable job to fix a department that had been unfixable for years. It will show how the use of collaborative leadership and pedagogical strategies brought collegial interaction, collaboration, feelings of ownership and individual voices being heard to meetings and the foundations of the daily workings of the department when they had not existed before. Strategies that brought staff and administrative stakeholders back to the table, who left because of negative experiences, will be shared and explained. Furthermore, what was learned from failing strategies and the factors that are uncontrollable in making them will be presented and how they were overcome and worked around.

"Unmasked: Anti-Lynching Art and Public Community Remembrance in Indiana"

Chair: **Phoebe E. Wolfskill**, Indiana University

The Montgomery National Memorial for Peace and Justice was the first national monument dedicated to exposing the country's history of lynching while formulating a visual and spatial means for commemorating its victims. This important and major first step to acknowledge, in the words of the noted journalist and social justice advocate Ida B. Wells, "our country's national crime", has generated "remembrance projects" to instances of racist violence in communities around the country. Our project, "Unmasked: The 1935 Anti-Lynching Exhibitions and Community Remembrance in Indiana", joined this conversation on a local level in Indiana, with the ultimate goal of creating a memorial in the city of Indianapolis to acknowledge all known occurrences of lynching in the state and to honor the victims of this once common public expression of White supremacy. The art installation reimagined two historic exhibitions held in 1935 to create public awareness of lynching with the goal of passing federal legislation. The gallery appeared as a darkened, contemplative space filled with artwork, video, and ephemera that exhibited a range of approaches to portraying lynching - those that focus on the perpetrators (which range from white mobs to the US Court system), those that focus on the victims (both male and female) and their families, and those that evoke protest against racism and White supremacy. The aim of our panel is to discuss the successes, trials, failures, and lessons from developing and eventually exhibited such a project.

Public Memory, Memorials, & the Act of Remembering Lynchings

Rasul Mowatt, North Carolina State University

There is a peculiarity to the history of lynching in the United States. It is simultaneously reduced in scope, intentionally avoided, ever present, and mostly forgotten in the psyche of American citizenry. Those who may feel the semblance of dread in what a lynching was appear to avoid confirming their suspicions of the vastness of lynchings of Black people and the vastness of lynching's impact on the Black (and other non-White) population in the U.S. At the corner of First Street and Second Avenue in Duluth, MN in the United States, stands a memorial in honor of three Black men who were fatally beaten by a White mob, and then hung from a light post only to be lowered for the proud mob to pose with bodies on June 14, 1920 (Fedo, 2000, Doss, 2010). Although it is remarkable that the present-day citizens of Duluth embraced this tragic note in heritage of the city by erecting such a memorial, what is equally remarkable is that this is the only such memorial beyond a few indiscriminately placed markers throughout the country. With the c. 5000 reported cases of lynching, of which c. 4000 highlighted the spectacle and festive killing of Black men and women, what reconciliatory role could memorials have with a heritage of racial violence (Equal Justice Initiative, 2015; Mowatt, 2007, 2012; White, 1992)? This is especially poignant as lynching effigies, imagery, rhetoric, and occurrences seem to be on an uptick within the United States (Mowatt, 2015).

The Aesthetics of a Culture of Violence & Protest
Phoebe E. Wolfskill

In mounting the exhibition "Unmasked: Anti-Lynching Art and Public Community Remembrance in Indiana," the curators posed the question: How can visual art create awareness of lynching and community response? How can local and state-wide exhibitions and events dovetail with national ones? The challenge of displaying images of lynching – whether photography or illustration, although they both carry separate sets of concerns – is that there's an understandable fatigue with images of violent Black death, which the use of video has made increasingly commonplace nowadays. Videos, photographs, and other visual formats bring awareness to violence, but society needs much more than images to combat white supremacy. Images can only do so much. They also raise their own set of issues. In displaying art that foregrounds violence against Black people, concerns about voyeurism and perpetuating the "entertainment" of the lynching attends to these artworks. Do they replicate this dehumanization, or can they lead us to ponder the humanity of the victims and their community? Does the artist choose to show the victim's body, or divert attention to the crowd? These questions concerned the artists involved in the two anti-lynching exhibitions in 1935, and they continue to be asked by artists today. Our exhibition queries, how do concerns about viewing this work influence our need to continue to understand this history and how we confront future instances of racial violence? When do we look, and when do we look away? How might this exhibition inform future acts of memorialization and recognition of racial violence?

The Evolution of an Anti-Lynching Exhibit: From Concept to Realization
Alex Lichtenstein, Indiana University--American Studies

This paper is less about the content of our exhibit, "Unmasked: Anti-Lynching Art and Public Community Remembrance in Indiana," than it is about the long road from initial conceptualization to final display. The paper describes our long-term collaborative process, from the glimmer of the idea of creating an art exhibit based on the recreation of two historic competing exhibits to the final realization of what we call a "community-based art installation." Along the way, we encountered numerous obstacles and learning processes, which considerably modified our vision and our final display. Topics considered include: From art exhibit to art installation, From museum to community, The process of public consultation, Facing community resistance, Racial politics of curation, The dilemmas of displaying racial violence/The trauma discourse, Mixing media, Open exhibit or guided tour, From installation to pop-up exhibit, and Response to the exhibition. The experience of the curators described in this paper will, we hope, aid other scholars in navigating the politics of bringing fraught issues of race, gender, sexuality, and violence to community audiences through new forms of public-facing scholarship. How do we speak to the public rather than to ourselves?

Exhibitor Sessions

How to Get Published and Read

Chair: **Geraldine Richards**, Routledge

This panel discussion is designed for scholars and researchers looking to submit an article or bookproposal for academic publication. Whether you are a seasoned publishing veteran or new to thepublishing landscape, this session offers practical advice on how to get published and how to get read,with helpful insight from journals editors, book authors, and visual arts and design Routledge staff.

How to Get Published and Read
Geraldine Richards, Routledge

How to Get Published and Read
Isabella Vitti, Routledge

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Search for your colleagues by choosing Edit > Find (Ctrl/Command+F) and entering a name or partial name into the Find field. Then you can enter part of a title to find that title elsewhere within this PDF file. Participant roles are listed before each submission title. For example, "Session Chair: Title of Session" , "Presenter: Title of Presentation", and so on.

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Abdullah, Sarena

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Abramovich Sanchez, Lucia

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Ahn, Yeohyun

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Presenter: *Roundtable Participant #1*

Chan, Caitlin

Presenter: *Judy Chicago's Rainbow Pickett (1965): Finally Looking, Hoping to See*

Chandra, Aditi

Presenter: *Absence as Evidence: Re/illuminating the Purana Qila's Museological Archive*

Chazan, Gabriel

Presenter: *"Susan Sontag's Queer Jewish Immanentism"*

Checa-Gismero, Paloma

Presenter: *Situated Operations of Distinction: A Method for Studying Global Contemporary Art.*

Chen, Andrew

Session Chair: Asceticism: The Body, Landscape, and Society
Presenter: *The Binding of Personifications and the Image of the Enslaved, 1460–1560*

Chen, Anne

Presenter: *Teaching Roman Art: Where have we been and where are we going?*

Chen, Ifan

Presenter: *Materiality in the Fragile Discourse: Folk Art in Wartime Art History*

Chen, Menglan

Presenter: *Mao's Many Faces: Photography and Remediation in Socialist China*

Cheney, Liana

Session Chair: Aspects of Visual and aural communication in Italian Devotion

Cheng, Joyce

Presenter: *From Automatism to Autodidacticism: Culture and Spontaniety in Self-Taught Art*

Chin, Elizabeth

Presenter: *Hey, Do You Want to Make a Robot?*

Chin Davidson, Jane

Session Discussant: Rethinking the Landscape: Future Imaginaries in Environmental Art and Eco-Art History

Chlenova, Masha

Session Chair: The "Russian" Avant-Garde in a Time of War

Choi, Chanhee

Presenter: *Remembrance*

Choi, Hyejeong

Presenter: *Contemporary Buddhist Art Exhibition: Śūnyatā*

Choi, Jung

Presenter: *Artful Tactics of Converting the Gaze: From the Anthropocene to the Neganthropocene*

Choi, Sung Rok

Presenter: *Visual Narratives: Socio-Emotional Resonance through Large-scale 3D Animations in Korean Society with An Exploration of Anamorphic Techniques in Media Art*

Chorpening, Kelly

Presenter: *Drawing in Social Space: an artist-led model for sharing ideas and authorship of work*

Christensen, Ellen

Presenter: *Applying Design Pedagogy to Highlight Local Community Social Justice Issues*

Chuong, Jennifer

Presenter: *The Expense of Plants: Benjamin Henry Latrobe's Corn, Magnolia, and Tobacco Orders*

Cifarelli, Megan

Presenter: *Depicted gestures and intersubjectivity in Assyrian palace reliefs*

Clark, Alexis

Session Chair: Impressionism and the Longue Durée of Empire

Clark, Laurie Beth

Session Chair: Expanding Spheres: Collaborations in Classrooms, Labs, Institutions, and Communities

Clarke, Jen

Presenter: *Feminist Hospitalities*

Clavijo, Liliana

Presenter: *Contradictoy meanings in Latin American modern housing: Unidad Residencial República de Venezuela in Cali, Colombia*

Clegg, Sally

Presenter: *The Benign Bunny: Arnold Print Works as Precursor to Print On Demand*

Clendinning, Imogen

Session Chair: Awash in Digital Imagery: what next for traditional art and museums?

Clugage, Sara

Presenter: *Vital Substances: Jelly Molds and Colloid Science in Nineteenth-Century Britain*

Cockburn, Sylvia

Session Chair: Curating Pacific Art in the United States: A Roundtable Discussion
Presenter: *Oceanic Art, Metropolitan Museum of Art*

Codell, Julie

Session Chair: Transnational Collecting: Objects Crossing Borders, Objects Transformed

Coelho, Nuno

Presenter: *"Joaquim – The Count of Ferreira and his legacy" – A research-based artistic project on Atlantic Slavery*

Cohen, Brianne

Presenter: *How to Improve the World Through Vulnerable Listening*

Cohen, Sofia

Presenter: *The Interior World of Florine Stettheimer*

Coleman, Fletcher

Session Chair: The Transcultural Circulation of Illustrated Books (1500-1950)

Collick, Naomi

Presenter: *Japanese Lacquer at Chiddingstone Castle: The Denys Eyre Bower Collection*

Compton, Rebekah

Presenter: *The Ascetic Body: Alignment and Composure in Art for the Camaldolese Order*

Comstock, Olivia

Presenter: *Toward a Critical New Deal Legacy: Handicraft and Hispano/a Art in New Mexico*

Conger, William

Presenter: *Abstract Painting and Philosophical Illustration*

Conway, Kelly

Presenter: *Virginia Museum of Fine Arts: A Case Study in Museum Institutional Historiography*

Coogan, Kristen

Presenter: *A Plural Pedagogy for Graphic Design History*

Cooks, Bridget R.

Session Chair: Blackness, White Liberalism, and Art

Cordero, Karen

Presenter: *The Patchwork Healing Blanket: An Ongoing Network of Resistance to Gender Violence*

Cordova, James

Session Chair: Gendered Spaces and Embodiments in Ancient and Colonial Latin America

Corey, Pamela

Session Discussant: Animating History in Contemporary East Asian Art

Corfield, Christina

Presenter: *The Semiotics of Brown Paper*

Correll, Annie

Presenter: *The Deception of Danaë: Rembrandt's Kwab Bedframe in his Danaë from 1636*

Corso-Esquivel, John

Session Chair: Art Under Duress: DEAI Strategies for Teaching and Exhibiting Art under Governmental and Institutional Censorship

Cortez, Jonathan

Presenter: *The U.S. Military Base & Immigration Camps*

Corwin, Sharon

Session Discussant: The Work of American Art

Coslett, Daniel

Session Chair: Comparative Studies of Modern Colonial Architectures
Presenter: *Imagining a Cityscape of Loyalty and Learning in Occupied Tunis: Catholic Infrastructure, Controversy, and the Archive*

Costello, Eileen

Session Chair: Catalogue Raisonné Scholarship Today: "If by yes you mean no, then yes."

Coughlin, Eilis Livia

Presenter: *"How did Queen Johanna of Naples read her Bible?" Understanding the the uses of the Bible of Naples (Paris, Bibliothèque nationale de France, Français 9561).*

Coughlin, Maura

Session Chair: Animal Extractions
Session Discussant: Whale Time: Cetaceans as Art, Media, and Archive

Courtois de Viçose, Alexandra

Presenter: *CHRISTINE SUN KIM AT KENYON COLLEGE: IMPLEMENTING INCLUSIVE PROGRAMMING AND ACCESS.*
Presenter: *Jean Veber and the Subversion of the Monstrous in Fin-de-siècle France*

Cozzens, Andrew

Presenter: *Into the classroom: Student engagement and achievement via a contemporary, interdisciplinary curriculum*

Crasnow, Sascha

Presenter: *Beyond Borders and Binaries: Queer Contemporary Art of Southwest Asia North Africa*

Crawford, Jack

Presenter: *The Moldy & the Outmoded: Jack Smith's Surrealism*

Croft, Kyle

Session Chair: Makeshift Historiographies: Case Studies in HIV/AIDS Cultural Archives

Crosland, Maggie

Presenter: *Surveying Global Artistic Connections: Audience Engagement as Curatorial Strategy at the Saint Louis Art Museum*

Crossman, Lisa

Presenter: *Critique of the Exploitation of Women and the Natural Environment in the Work of Eugenia Vargas-Pereira*

Crouch, Fiona

Presenter: *A lifelong passion: honouring Charles Paget Wade's commitment to collecting*

Crum, Amy

Presenter: *The Writing's On the Wall: The Tiny Locas Claim the Woman's Building*

Crum, Roger

Session Chair: When Worlds Collide or Converge: Portraiture and Visualizing Identity in the Spaces of Cultural Encounter

Custer, Lee Ann

Session Chair: Art History x Urban Humanities

D

D'Amico, Sofia

Presenter: *Up River Studies: Carcerality and the American Sublime*

d'Andriole, Lorelei

Presenter: *Nightmares and Dreams on Progesterone: Intermedia and Trans* Embodiment*

Dabbs, Julia

Presenter: *Linking Campus to Community Through the Creation of Barn Quilts*

Dai, Jiaying

Presenter: *Building the Community of Art and Healing in Higher Education*

Dalal, Radha

Presenter: *The Hindi Punch: Caricaturing the Khilafat between British India and Ottoman Turkey*

Danis, Jamie

Presenter: *Destruction and the Anti-Spectacular in Simone Leigh and Madeleine Hunt-Ehrlich's Conspiracy*

Dashti, Gohar

Presenter: *Transplant(N)ation: Exploring the Intersection of Identity and Environment*

Davalos, KarenMary

Session Discussant: Advancing Latinx Art Pedagogies: Promoting Racial Equity in Higher Education
Presenter: *Nepantla Aesthetics: Applying New Mexican Art Criticism*

Davidow, Jackson

Session Chair: Makeshift Historiographies: Case Studies in HIV/AIDS Cultural Archives

Davis, Lexington

Presenter: *Between the Living Room and the Factory: Margaret Harrison's "Homeworkers"*

Davis, Melody

Session Chair: Jim Crow, Recontextualized, 1870-1930
Presenter: *Lost Among the 'Cannibals': A South African Musician in Jim Crow America*

Davis, Scott

Session Chair: Illustrating Research, Illustrating History: The Role of Archival and Historical Research in Illustration Practices

Davis, Terry

Presenter: *Artificial Intelligence as a Pedagogical Tool in First-Year Visual Art and Design Education*

de Angelis, Francesco

Presenter: *Rome Beyond Rome: Roman Art and Architecture in a Global Perspective*

De Turk, Sabrina

Session Chair: What Did Women See? Gender and Viewing Experience in Early Modern Italy

de Vos Devine, Katherine

Presenter: *The Treachery of Institutions: Artists' Estates and Fair Use*

Debaene, Marjan

Presenter: *Something old, something new...searching for new meaning in Old Masters*

Debanne, Janine

Presenter: *Guarino Guarini's Substantial Light*

Debin, Megan Lorraine

Presenter: *From YouTube to ChatGPT: Embracing Innovation in Art History Pedagogy*

Degen, Natasha

Session Chair: Hand and Glove: Art Market Studies and the History of Collecting

Degortes, Michela

Presenter: *Approaching the portrait gallery of the Academy of Sciences of Lisbon*

DeLand, Lauren

Session Chair: Ties that Bind: Organic Filaments to Urban Fabrics
Presenter: *I Am A Man: Black Protest and White Reenactment in the Work of Sharon Hayes*

Deleary, Mary

Presenter: *Anishinaabe Pane Gwa Maampii Nii-yaami (Anishinaabe will always be here)*

DeLosSantos, Jenevieve

Session Discussant: Rethinking the Roman Empire for the Classroom

DeLue, Rachael

Presenter: *Postmortem Biography of a Snowy Owl*

DeLuna, Elizabeth

Session Discussant: Design Incubation Colloquium 10.2: Annual CAA Conference 2024

Demerdash, Nancy

Session Chair: Deceit by Design: Colonial Fabrications of Care and Countercolonial Subversions in North Africa

Denysova, Katia

Presenter: *round table member 1*

Deschene, Wendy

Presenter: *Environmental Tricksters - PlantBot Genetics Humor and Disruption*

Devine, Erin

Presenter: *Textual/Textural Translations: Recitation and Resistance in Shirin Neshat's Photographs*

Devriese, Pauline

Presenter: *In the Absence of Dress: Building Knowledge of Dress and Fashion History in the Low Countries Despite Scarce Historical Objects.*

Dickey, Stephanie

Session Chair: Center and Periphery?: Mapping a Future for Research in Netherlandish Art

Diel, Lori

Session Chair: Gendered Spaces and Embodiments in Ancient and Colonial Latin America

Diez, Agustin

Presenter: *Confronting coloniality: the Black Arts Movement and the Argentinean Neo Avant-Garde*

Dilsiz, Dilge

Presenter: *Intersection of Hauntology and Liminality: Visual Aesthetics of Ephemerality and Belonging*

DiMarco, Christa

Presenter: *Racial Difference, Immigration, and Abolition in Van Gogh's Reclining Nude*

Dizdar, Ivana

Session Chair: Animal Extractions
Presenter: *Postmortem Biography of a Snowy Owl*

Donahue-Wallace, Kelly

Presenter: *"A Cheat of the Highest Order": The Rise and Fall of Mexican Engraver Manuel López López*

Dong, Huixian

Presenter: *Curatorial Activism and Asian Art: From Passive Waiting to Community Uniting*

Donnelly, Michelle

Presenter: *Regroundings: Matsusaburo 'George' Hibi's Prints of the Topaz Incarceration Camp*

Donoghue, Deirdre

Presenter: *Aquatic Alchemy: Navigating Grief, Healing, and Ecological Connection.*

Dorsey, Kristen

Session Chair: Rematriation: Indigenous Lands, Return, and the Aesthetics of Turtle Island

Dosch, Mya

Session Chair: Outside the Lecture Hall: Community Engagement in the Art History Curriculum
Presenter: *Reparative Reenactment: Yael Bartana's "Monumento a la ausencia" in Mexico City*

Doss, Erika

Session Chair: Confronting the Legacy of New Deal Art in the Twenty-First Century
Presenter: *Author's Response*

Douglas, Susan

Session Discussant: Code of Best Practices in Fair Use for the Visual Arts: Envisioning Version 2.0

Doyle, Allan

Presenter: *Mourning (and) Queer Theory: Pedagogy in a State of Emergency*

Doyle, James

Presenter: *Reconstructing Royal Tombs of Ancient Panama in Museum Collections*

Doyle, Matthew

Session Chair: 3D Worldbuilding: Contexts, Narratives and Pedagogies

Drimmer, Sonja

Presenter: *Maslow's Hammer and Rembrandt's Canvas*

Driscoll, Megan

Presenter: *Body to the Ground: Movement Toward Abstraction in Senga Nengudi and Sondra Perry*

Drosos, Nikolas

Presenter: *Mexican Muralism as Model*

Drury, Sarah

Presenter: *Gowanus AR: The Persistence of the Marsh*

Duckett, Dejay

Presenter: *Rising Sun: Artists in an Uncertain America: The Perspective from the African American Museum of Philadelphia*

Duncan-O'Neill, Erin

Presenter: *Sculpting, Carving, Severing: Honoré Daumier's Lithographic Portraits*

Duran, Herbert

Presenter: *Archiving the Intangible: Víctor Fernández Fragoso's Posthumous Legacy*

Durner, Leah

Session Chair: Fashion: tissue, textile, toile

Duttweiler, Joshua

Presenter: *Good Neighbors: Cross Cultural Education in Mexico City at a Hispanic Serving Institution*

Dyk, Janna

Presenter: *Inter / Non / Anti: An Exploration of Interdisciplinary Arts Labs*

E

Eager, Elizabeth

Presenter: *Double-Sided: Pattern, Property, and the Making of Settler Space*

Eaker, Adam

Presenter: *The Portrait as Counter-Inventory: Maharani Jind Kaur by George Richmond*

Earley, Caitlin

Presenter: *Reconstructing the Kanter Collection in Highland Guatemala*

Ebanoidze, Natia

Presenter: *Art as Post-Rational Inquiry: Reimagining Creativity through AI-Generated Aesthetics*

Eggimann Gerber, Elisabeth

Presenter: *Galerie Aktuaryus: Researching a Gallery History in the Absence of Primary Sources*

Ehrlich, Tracy

Presenter: *Gesture, Antiquity, and Aesthetics in Grand Tour Rome*

Ellis, Clifton

Presenter: *Enslaved Labor and the Costs of Constructing an Antebellum Plantation*

Ellis, Josephine

Session Chair: ACTIVATING FLUXUS, EXPANDING CONSERVATION

Emami, Farshid

Presenter: *Glittering Edifices: The Aesthetics and Semiotics of Mirror-clad Palaces in Safavid Iran*

Enos, James A

Presenter: *Social Logistics in the Heart of the Shipwreck*

Enright, Kristin

Presenter: *Ceramics from "the other coast": An Intercolonial Case Study of Blue-and-White Talavera de Puebla*

Entwisle Chapuisat, Hannah

Presenter: *Curating Art as Diplomatic Gift: A Case Study about the United Nations Office at Geneva*

Ericson, Mark

Presenter: *Programming Guarini*

Esmailpour, Nima

Presenter: *She Who Sees the Unknown: Reimagining the Jinn Figure in Oddity and Wonder*

Espert, Yasmine

Presenter: *Stages of Transformation: Performance and Abolition*

Espinosa, Iván-Daniel

Presenter: *MYCELIA MÚSICA: Dancing Mushrooms & Unruly Entanglements of Fungal Sculpture, Somatics and Sound*

Espinoza Leon, Mariela

Session Chair: Sentimental Encuentros: A New Methodology for the Analysis of Mexican Art
Presenter: *Constructing the Sentiment of a Nation: Jesus Helguera's The Legend of the Volcanoes in Perspective*

Esquierdo, Joy

Session Chair: Advancing Latinx Art Pedagogies: Promoting Racial Equity in Higher Education

Esquirol, Janet

Session Chair: Tomorrowland

Esquivel, Savannah

Session Chair: Open Session for Emerging Scholars

Estrella, Ariel

Presenter: *'Res Nullius' Cosmic Fronterism and Artistic Resistance Across Speculative Space/Time*

Etz, Karly

Presenter: *Collecting Margins: The Ethics of Tattooed Skin Objects*

Everhart, Emily

Presenter: *The Relevancy of Value: What is the Politics of Art History Today?*

Evjen, Ben

Presenter: *Comfort Toys: Tools for children with an epileptic caregiver*

F

Fabijanska, Monika

Session Chair: Language and Text in Feminist Art

Faucquez, Anne-Claire

Presenter: *Telling the history of slavery through contemporary art in American and European museums*

Faux, Chloé

Presenter: *The Work of Performance Art and the Crisis of Social Reproduction*

Feder-Nadoff, Michele

Session Chair: The Rapprochement Between Art and Anthropology: The Artistic Research Turn and Experimental Practice

Ferguson, Brigit

Presenter: *Art History Beyond the Canon*

Ferrara, Lidia

Presenter: *The Persistence of Her "Painterly Mess": Reconstructing Carolee Schneemann's Eye Body Environment (1963–present)*

Fialho, Alex

Session Chair: Beyond the Shutter: The Art of Photographic Manipulations & Materialities
Presenter: *The Art History of the Storage Unit: Or, Lola Flash's "Cross-Colour" Photography Out From Under The Bed*

Field, Parker

Session Chair: Catalogue Raisonné Scholarship Today: "If by yes you mean no, then yes."
Presenter: *Faith Ringgold's For the Women's House for the Brooklyn Museum*

Field, Tara

Presenter: *Seeing is Believing: Visualizing Women's Devotion in the Maiolica Ex-votos of Early Modern Italy*

Filipová, Marta

Session Chair: Indigenous design? New perspectives on decolonising design

Fillies, Juliana

Presenter: *Henri Dumont and Cuban Slave Medicine*

Finegold, Andrew

Presenter: *Coatlicue, Redoubled and Juxtaposed*

Finley, Nicole

Session Chair: Beyond the Patriarchal, Western, White – Influenced Design Canon: Equity-Based Approaches to Design Thinking and Teaching

Finnegan, Eilis

Presenter: */imagine: Diffusion Duping and Digital Drawing*

Fischer, Marina

Presenter: *Transforming Museums: Mastering the Power of Digital Technologies*

Flach, Sabine

Session Chair: Entangled Modernities in a Global Context
Presenter: *Intertwined. Wangechi Mutu's artworks between Black Mediterranean and Black Atlantic*

Flaherty, Shannon

Presenter: *Thematic, Not Comprehensive*

Flattery, Stephi

Presenter: *Stim Joy: Using Multi-Sensory Design to Foster Better Understanding of the Autistic Experience*

Flores, Tatiana

Session Discussant: Ecological Art from Latin America, 1960s–1980s

Flores Tavizón, Michel

Session Discussant: Latina Border Art in Theory
Presenter: *Exploring Nepantla at the Matamoros-Brownsville Border Through Art*

Florey, Audrey

Presenter: *Disavowing Segregation: Elsa Ulbricht & the WPA Milwaukee Handicraft Project's Toy Dolls*

Flynn, Michael

Presenter: *THE DESIGN PROCESS / A MODEL FOR CREATING PLACE-BASED LEARNING EXPERIENCES*

Folch Gonzalez, Ramon

Presenter: *The Urns from Chinkultic: A tale of institutions, politics and individuals in Mexico.*

Foran, Colleen

Session Chair: Toward a Unified Africa: A Concept, a Reality, a Promise
Presenter: *Self-Defined Man: Chéri Samba through Self-Portraits*

Forstrom, Melissa

Presenter: *Writing on the Wall in College Gallery Space: Interdisciplinary Collaborations in Exhibition Interpretation*

Forth, Aidan

Presenter: *Plague and Famine Camps: Architecture and Infrastructure*

Foster, Artie

Presenter: *Spread out Frank Bowling: a transition from spray paint to impasto*

Foulk, Rachel

Session Chair: Love Conquers All: Visualizing Love in Ancient Art

Fournier-Petit, Charline

Presenter: *Elisa Bonaparte Baciocchi and Diplomacy: A Gift of thirteen Portraits*

Fowler, Caroline

Session Chair: The Association of Research Institutes in Art History Careers in Art History Internship Program and the Power of the Cross-Institutional Virtual Internship

Fowler, Michael

Presenter: *"Embracing Breadth for Innovative Teaching: A Generalist's View"*

Foxwell, Chelsea

Session Discussant: Copies That Talk: New Perspectives on East Asian Painting Tradition

Francis, Jacqueline

Session Chair: Critical Race Art History and the Archive

Franco, Josh

Presenter: *America is Work (Notes from A Tired Art Historian)*

Fraser, Elisabeth

Presenter: *Beyond Turquerie: Finding the Ottomans in the "Recueil Ferriol"*

Fraser, Karen

Presenter: *Translating the Tōkaidō*

Freese, Lauren

Presenter: *"Taming the Wild Blueberry:" Colonizing Plant Knowledge in the USDA Pomological Illustrations*

French, Lindsey

Presenter: *Putrid Signals and Pirate Radio: Negotiating the Atmospheric Commons*

Frostig, Karen

Presenter: *Remembering a forgotten concentration camp*

Fu, Jessica

Presenter: *Data Collecting (Universe)*

Fung, Adam

Presenter: *Drone Beuys: Real and Ethereal Boundaries*

G

Gaggiotti, Miguel

Presenter: *Transforming Voices: Exploring women vulnerability in Mexican-US borderlands through collaborative filmmaking*

Gaiter, Colette

Presenter: *Injustice Illustrated, Justice Served*

Gal, Nissim

Presenter: *From Writing to Vision: Palestinian Female Visual Artists Shaping Feminism through Language and Text*

Gallant, Denva

Presenter: *In the Land of the Thebaids: Landscape, Place, and Ambulatio*

Garcia, Christen

Session Chair: Advancing Latinx Art Pedagogies: Promoting Racial Equity in Higher Education

Garcia Cepeda, Rene

Session Chair: Technological Imaginaries: imagined futures, utopian visions, and fabulations of alternative worlds

Garcia-Medina, William

Presenter: *The AARLCC and a Genealogy of Black Memory Work in Esther Rolle's Legacy*

Gardner-Huggett, Joanna

Presenter: *A Model for the Midwest: How A.I.R. helped found two women artists' cooperatives in Chicago*

Garletti, Elisabetta

Presenter: *'I Am a Prince at Best, a Thief, a Stable Boy More Often Than Not' – Michelle Williams Gamaker's Affective and Fictional Re-Figuring of Sabu's Cinematic Archive*

Garnier, Christine

Session Chair: Reframe, Recast, Rewrite: Sculpture and the Historical Narrative

Garr, Shana

Presenter: *Tree as Monument: Does Maya Lin's Ghost Forest Cultivate Hope as a Means of Coping with the Climate Catastrophe?*

Gaudet, Manon

Session Chair: The Material Cultures of Landscape
Presenter: *Cheap Clays and Cheap Fuels: Rethinking American Art Pottery*

Gawel, Kelly

Presenter: *Intimate Reclamations: Aesthetic Practices of Care*

Gayed, Andrew

Session Chair: Queer Visual Practices of Southwest Asia, North Africa, and the Middle East
Presenter: *Queer World Making: Contemporary Middle Eastern Diasporic Art (University of Washington Press, 2024)*

Gerlieb, Anne-Kathrin

Presenter: *At the table with ultra-contemporary artists: Contemporary Strategies*

Germana, Gabriela

Session Chair: Open Session for Emerging Scholars
Presenter: *Indigenous Ecologies and Materialisms in the study of Andean Rural and Folk Art Objects*

Gerson, Victoria

Presenter: *Moqueca Capixaba and Paneleiras de Goiabeiras: What can we learn from ancestral knowledge and local design histories?*

Gibson, Stephanie

Presenter: *Trauma Behind the Walls: A Case Study of Eastern State Penitentiary*

Gilad, Iris

Presenter: *Body & Type: The Relationship Between Body and Text in Contemporary Feminist Middle Eastern Art*

Gilbert, MARK

Presenter: *Seeing The Patient*

Gilbert, Zanna

Presenter: *Ruth Wolf-Rehfeldt's Ambiguous Authorship*

Giraldo, Anita

Presenter: *Graphic Design Principles: A History of Ideas is a History of Culture*

Giramata, Icyeza

Presenter: *The Notion of Grandma and Mom Girls: On Memory and Mimicry in LaToya Frazier's Photography*

Giroux, Joan

Presenter: *Reimagining Columbia College Chicago with Indigenous Voices*

Gladdys, Katerie

Presenter: *Eccentric Grids : Mapping the Mannaged Forest*

Glaister, Helen

Session Chair: Embedded Materiality: Decorative Inlay in Asian Lacquer
Presenter: *Intermediality in Seventeenth-Century Chinese Lacquer: Design, Circulation and Consumption*

Godfrey, S

Presenter: *Creeping into myself: textile and digital mediums as trans orientation*

Goldring, Thea

Presenter: *Carême de Fécamp's Scientific Drawings and the Académie des Sciences*

Golonu, Berin

Presenter: *Modern Imperial Identities, Cultures of Display, and the 'Public' Recreation Spaces of Nineteenth Century Paris, Cairo and Istanbul*

Golovchenko, Margaryta

Session Chair: Animal Subjects

Gomez, Josh

Presenter: *Propagating Pulque Narratives: The Sentimental Genesis of Pulque in 19th Century Mexico*

Gonzalez Godino, Cecilia

Presenter: *Blueprints of Empire: Underwater Specters and Unsweetened Legacies in Andrea Chung's Cyanotypes*

Goodyear, Anne

Session Chair: The Objects of Art History: Material Challenges to Canonical Histories

Gordon-Fogelson, Robert

Presenter: *Midcentury America in Crisis and the Promise of Integrated Design*

Graber, Lauren

Presenter: *Meditations on Gun Violence: Edward and Nancy Kienholz's "Still Live" Tableau and Drawings*

Grabner, Michelle

Presenter: *Illustration and Artistic Practice*

Grabski, Joanna

Presenter: *Infrastructure, Opportunity, and Artists' Livelihoods in Dakar*

Graciano, Andrew

Presenter: *Beige: Being a Half-Latino Introverted Art Historian*

Graff, Elissa

Presenter: *Policy into practice: Planning and implementing academic systems while the plane is aloft*

Grandjean, Joan

Presenter: *DIS-GCC: a "collective reticular constellation" in contemporary art vault's of heaven*

Grasty, Neil

Presenter: *ARIAH Careers in Art History Internship: Neil Grasty*

Gray, Jaiya

Session Chair: When Worlds Collide or Converge: Portraiture and Visualizing Identity in the Spaces of Cultural Encounter

Gray, Jonah

Session Chair: Genres of the Vernacular: Drawing, Comics and Zines in Indigenous Contemporary Art

Green, Borealis

Presenter: *breadbox: promoting access to high quality abortion care through peer-to-peer education and art*

Greendeer, Kendra

Session Chair: Rematriation: Indigenous Lands, Return, and the Aesthetics of Turtle Island

Greenlee, Gaby

Presenter: *Inka Borders and the Power of Volatility: at the Fringes and Edges of*

Greenwalt, Karen

Presenter: *Framing the Islamic: Transculturation and a Potential History of Islamic Art*

Griefen, Kat

Session Chair: 50+ Years of A.I.R. Gallery

Grigoryan, Gohar

Presenter: *An Illustrated Armenian Law Book and the Ceremonial Mise-en-scène of the King's Body*

Grigoryev, Roman

Session Chair: "La main outillée attaque. Elle a le geste hostile": The Notion of Violence in Printmaking

Grillo, Michael

Session Chair: Who are We Really? Identifying CAA's Current and Emerging Constituencies

Grimaldo, Kimberly

Session Chair: Latina Border Art in Theory
Session Discussant: Latina Border Art in Theory
Presenter: *Curandonos a Traves de Comida y Curanderismo*

Grimes, Stephanie

Presenter: *What are pictures saying? How a close study of reproductions could inform future technology practices*

Grohman, Chad

Presenter: *Illustration / A.I. Partnership*

Grothaus, Grace

Presenter: *"Sun Eaters: How do we relate with the non-human plant world if our invisible similarities are made visible?"*

Gruber, Christiane

Session Chair: Today's Image Debacles: From the Prophet Muhammad to Michelangelo's David
Presenter: *Motions to Dismiss: Prophetic Blurring and Restitution at the Asia Society Art Museum*

Grüner, Magdalena

Session Chair: Technological Immersions: Visuality, Art, and Ocean Science

Guagnelli, Marco

Presenter: *Organic Landscape in Human Geography*

Guenthner, Erica

Presenter: *Digital Transformations: The Wood Album*

Guido, Abby

Presenter: *Designing Dialogue: Leveraging technology for cultivating inclusion and belonging in classroom critique.*

Gupta, Shreya

Presenter: *"Clearing the Peshawar Bazaar": The British hunt for Indo-Greek coins in northwest India.*

Gupta-Singh, Amrita

Presenter: *Art, Ecology, and Collective Practices in India*

Gursel, Zeynep

Presenter: *Portraits of Unbelonging: Photography, Mobility and Nationality*

Gutiérrez-Monroy, Tania

Presenter: *Women at Home: Gender, Race, and Domestic Symbolism in Mexican Costumbrista Photography*

H

H. Carrion, Maria Beatriz

Presenter: *"Land Divided, World United:" The Panama Canal, Transpacific Migration, and the Photographs of Carlos Endara*

Haddag, Lydia

Presenter: *Artist associations in postcolonial Algeria: The Case of the National Union of Plastic Artists (UNAP) in Shaping Algerian Modern Art*

Haffner, Peter

Presenter: *A Pablo-matic Cross-Disciplinary Approach to Visual Studies*

Hahn, Monica

Session Chair: Disaster! Trouble in Eighteenth-Century Art

Hahn, Monica

Session Discussant: Shaking it Up: New Students, New Strategies

Haines, Chelsea

Session Chair: Migratory Modernisms: Race, Ethnicity, and Twentieth-Century Jewish Art of Latin America

Hamamoto, Chris

Presenter: *Defining Asian-American Typography*

Hamer-Light, Julia

Presenter: *Part of the Continuum: Arthur Amiotte's Fiber Wall Hangings and Ecological Pedagogy, 1969-1973*

Hamilton, Andrew

Presenter: *Only Connect: The Future of Provenance Research*

Hamilton, Elizabeth

Presenter: *The Black Female Fantastic*

Hamilton, Grace

Presenter: *Album Artwork Creation: Fostering Student Self-Expression in the Design Classroom*
Presenter: *Design Is Not Neutral*

Hammers, Roslyn

Presenter: *Seeing, Reading, Knowing, and Making: The Production of Scientific Knowledge and the Manufacturing of Things in 14th-Century China*

Hammerschlag, Keren

Presenter: *Cry Babies: Inheritance and Descent in Victorian Paintings of Infancy*

Hammonds, Hollis

Presenter: *Collaboration as Eco-Practice*

Han, David

Presenter: *Art as Experience, Experience as Art: Towards a VR Theory of VR*

Han, Hairi

Presenter: *Various Distortions: Kinetic Typography Reflecting Bilingual and Cultural Experiences*

Haq, Rashed

Presenter: *The Work of Art in the Age of Computational Creativity*

Harakawa, Maya

Presenter: *Attica Book and the Politics of Solidarity*

Hardy, Dominic

Presenter: *The lives of portraits in Montréal's Black Diasporic Communities: co-constructing histories*

Harmeyer, Rachel

Presenter: *Georgian Gender Trouble: Angelica Kauffman's Men and Posthumous Legacy*

Harney, Elizabeth

Presenter: *Decolonial Visions in Montreal: The Solidarities and Intimacies of Expo 67*

Harrison, Nate

Session Chair: Code of Best Practices in Fair Use for the Visual Arts: Envisioning Version 2.0

Hartigan, Nicholas

Presenter: *How and Why the Government Commissions Art: From the New Deal to Now*

Hartley, Taylor

Presenter: *Tears of Flaming Stone: A Study of Quartzite Crystals in Carrara Marble*

Hartley Smith, Ryan

Presenter: *Drawing Alongside Crumbling Ephemera: Combining Illustration and Research to Preserve Fleeting Histories*

Hartman, Michael

Presenter: *Anti-Catholic & Anti-Indigenous: Italy and the West in Albert Bierstadt's Early Career*

Hassan, Nayira

Presenter: *The Protection of Cultural Heritage by means of Intellectual Property in the Digital Era*

Hatch, Michael

Presenter: *Diplomacy in Hand: Wu Dacheng's 1886 border negotiation and its commemorative inkstick*

Hatcher, Kai

Presenter: *The Beauty Supply Store: Afro-Asian Connectives through Capitalist Critique and Proximal Relations*

Hawad, Maïa

Presenter: *Saharan Turbulences: Examining the Modalities of an "Afrotopia" from the Sahara*

Headrick, Annabeth

Presenter: *The Women's Tears: Teotihuacan's Reproductive Promise*

Heflin, Christina

Session Chair: Technological Immersions: Visuality, Art, and Ocean Science

Hempstead, Andrea

Presenter: *Identity Bias Impact on the Design Thinking Process*

Hennlich, Andrew

Presenter: *Invasive Species: Nonbelonging and Utopia in Flaka Haliti's 'Maybe I Ate It?'*

Hernandez, Alana

Presenter: *Roundtable Discussion*

Hernandez Ying, Orlando

Presenter: *Reconstructing Royal Tombs of Ancient Panama in Museum Collections*

Hernández-Durán, Ray

Session Chair: Decentering the North Atlantic in Global Discussions of Race: From Alejandro Malaspina to Lorgia García Peña and the Iberian/Ibero-American Experience

Herring, Amanda

Presenter: *Loving Ariadne: The Wife of Dionysos and Hellenistic Conquest*

Hersh, Lela

Presenter: *The Value of Art: Appraising Worth in an Evolving Market*

Hester, Jessica

Presenter: *Cataloging and Reckoning With the Vanished Medical Museum at the Woman's Medical College of Pennsylvania*

Heston, Mary Beth

Presenter: *Speaking of Catherine Asher*

Hickerson, K.

Presenter: *Behind the Scenes: Backdrops, Space, and Sudanese Portraiture in Motion*

Hiebert, Ted

Session Chair: Post-Rational Visuality

Higgins, Hannah

Session Chair: Moon is the Oldest AR (A Response to Nam June Paik)

Hildebrandt, Megan

Presenter: *Seeing The Patient*

Hilker, Anne

Session Chair: Beyond ownership: Resolving disputes over the care and display of multivalent objects of art and cultural heritage

Hill, Linden

Session Chair: Guilty Pleasures: Art History and Other Clichés

Hitchings, M. Genevieve

Presenter: *Seeing the Invisible through Illustration*

Ho, Christine

Session Discussant: Sinophone Art in the Global Cold War

Hobbs, Christina

Presenter: *Feeling Like a Thread: Inheritance, Transparency and Touch in Kay Sekimachi's Ogawa II*

Hoelscher, Jason

Presenter: *Notes on the Poetics of Possibility: Post-Critical Critique in the Age of Scrolling, Swiping, and Risk-Averse Commenting*

Hogan, Dana

Presenter: *Collaborative Possibility in Giovanna Garzoni's Portrait of Şägga Krəstos*

Hogden, Heidi

Session Chair: The Art of the Studio Project: A Project Share and Workshop

Holdar, Magdalena

Presenter: *Fluxus bit by bit: Dick Higgins and the Great Bear Pamphlet series*

Hole, Heather

Presenter: *"Stain'd with Divers Paints": Transatlantic Slavery in John Smibert's Boston Studio, 1737*

Hölling, Hanna Barbara

Session Chair: ACTIVATING FLUXUS, EXPANDING CONSERVATION

Holloway, Camara

Session Chair: Critical Race Art History and the Archive

Holton, Delaney

Presenter: *A Mother, A Mask: Synonyms of Self in Tommy Kha's Semi-Self-Portraits*

Hong, Kevin

Presenter: *Contaminated Vision: The Chemical Environment of Lucas Samaras's Polaroid Photo-Transformations*

Hopfener, Birgit

Session Chair: A Critical Globality: Transculturation and Potential Histories of Art

Hopkins, Claudia

Presenter: *The North African Presence in Spanish Art after the 'Disaster of 1898'*

Horisaki-Christens, Nina

Presenter: *Reflection Imperfect: Translational Models of Early Japanese Women's Video*

Horjak, Ciril

Presenter: *The Case of Slovenian Caricaturist Hinko Smrekar's Catalogue Raisonné*

Hornstein, Stéphanie

Presenter: *"The American on the Tokaido": Frederick Starr's Bilingual Travelogue*

Hosseinioun, Delaram

Presenter: *A Pictorial Perseverance, A Sanctuary of One's Own: When Climate Crisis, Diaspora, and Public Space Embody Generational Trauma in Works of Contemporary Iranian Female Artists*
Presenter: *The Disappearance of One's Own Image: Depiction of Women's Body in Public & Private Space in Works of Contemporary Iranian Female Artists*

Hou, Ekalan

Presenter: *RealSense and Discorrelated Bodies*

House, Caroline

Presenter: *To Know Itself a Fake: Joseph Stella's "Battle of Lights: Coney Island" Series and the Rise of the Theme Park*

Howie, Elizabeth

Session Chair: Sparkle, glitter, gleam, glow: Reflective/ Refractive Optical Mediums and Effects in Art

Hoyt, Satch

Presenter: *Un-Muting (Sonic Restitutions)*

Hsieh, Pei-chun

Presenter: *The Political Possibilities of the Female Voice as a Medium and as Sound Art*

Huang, Amy

Session Chair: Beyond the brush: bodily engagement in East Asian art
Presenter: *The brush alternative: Gao Qipei, finger painting, and boundaries of originality*

Huber, Rachel

Presenter: *Hashtag Orangerie, Hashtag Paris: Withering Water Lilies and Blooming Aura Within Instagram Representations of Claude Monet's Nymphéas*

Huber, Stephanie

Presenter: *Charley Toorop and the Arbeidersvrouw – Icons of the Dutch Resistance*

Hudson, Suzanne

Presenter: *Art Therapy's Absent Objects*

Hughes, Amy

Presenter: *Performative Haunted Sites of Modernity: Affective Dissent and Transgenerational Haunting in Stanislav Libenský's and Jaroslava Brychtová's Monumental Public Glass Sculptures in Communist Czechoslovakia*

Hughes, Holly

Presenter: *Indelible*

Hull, Samantha

Session Chair: Activating Academic Art Museum & Gallery Relationships: Art Objects and Experiences in Institutional Collaborations

Hume, Evan

Presenter: *Photographic Disruptions in Declassified Archives*

Huppatz, Daniel

Presenter: *Resonant Belonging: Two Australian Indigenous Cultural Centres*

Hussaini, Sana Khan

Presenter: *Applying Design Pedagogy to Highlight Local Community Social Justice Issues*

Hutchingame, Laura

Presenter: *Red Larch at San Fermo: Ligneous Knowledge and Land Politics in the Upper Adriatic*

Hutson, James

Presenter: *Human-AI Integration, Model Collapse, and the Persistent Value of Human Creativity in Studio Art Education: Navigating Fear, Identity, and Expertise*

Hutson, Piper

Presenter: *Neuroarts and Museum Environments: Minimizing Trauma through Sensory and Neurological Considerations*

Hutton, Deborah

Session Chair: Building a Legacy: Catherine Asher's Boundary-Crossing Scholarship Remembered

Hwang, Eunkyung

Presenter: *Soundscapes of Inclusion: Crip Feminist Embodiments in Virtual Exhibition Construction*

Hyman, Aaron

Session Discussant: Advancing New Frameworks of Research in the Art of the Spanish Americas: The Thoma Foundation's Role in International Scholarship and Object Study

I

Ibil, Esra

Presenter: *Empowering Romani Children Through Music-Infused Language Education*

Ilhan, Ali

Presenter: *Professional Polycrisis : Trust and Risk in Industrial Design*

Innami, Fusako

Presenter: *Opening the Glue: Matsutani Takesada's Self-Reflexive Engagement with Surfaces*

Innes, Margaret

Presenter: *Harlem Document and Some Concessions of the Popular Front*

J

Jackson, Carter

Presenter: *The Architecture of Imperial Institutes: Comparing the Nerve Centers of Empire*

Jackson, Margaret

Session Chair: Image and Story: Narrative in the Ancient Americas

Jahanshahi, Pouya

Session Chair: Crossroads of Visual Expression: Printing, Typography, and Tribal Traditions
Presenter: *Bridging Traditions: Saqqakhaneh Art Movement and Contemporary Iranian Typography*

James, Julie

Presenter: *Clothing as Cartography of Culture: European Costume Books and Japanese Namban Screens*

James, Sara

Presenter: *LITURGY AND MENDICANT THOUGHT AS NARRATIVE DESIGN IN THE CATHEDRAL OF ORVIETO*

Jasienski, Adam

Presenter: *Nauseating Things: Disgust, Morality, and Salvation in the Early Modern Hispanic World*

Jendi, Shaza

Presenter: *Empowering Design Education: From Controlled Structures to Horizontal Methodology*

Jenkins, Joshua

Session Chair: How Artists Interact with the Market - TIAMSA Business meeting

Jenkins-Moses, Katie

Presenter: *Alternative Perspectives: Art Illustrating the Interconnectedness of the Natual World*

Jennison, Rebecca

Session Discussant: Between History and Recollection: Asia-Pacific War Memory in Contemporary Japanese Art

Jeon, Shin Yeon

Presenter: *Human Figure Typeface Sculpture*

Jesty, Justin

Presenter: *Artists of the Post-Growth Avant-Garde*

Jiang, Yuehao

Session Chair: 3D Worldbuilding: Contexts, Narratives and Pedagogies

Joffee, Jennifer

Presenter: *Reflections on Rajsamand Lake*

Johnson, Alexis

Presenter: *Gays, Lesbians, and Queers, Oh My!: Tracing the lineage of David Wojnarowicz through the work of Every Ocean Hughes and LTTR*

Johnson, Brian

Presenter: *Posters That Sing*

Johnson, Danielle

Presenter: *"...treating with a flux.": Case Studies from The Silverman Fluxus Collection, at The Museum of Modern Art.*

Johnson, Dominic

Presenter: *The Exploded View: Researching and Curating the Work and Life of Hamad Butt*

Johnson, Geraldine

Session Chair: Wood: Medium Specificity in the Global Early Modern Period

Johnson, Linda

Presenter: *Westward Ho! Buffalo! American art as a Catalyst for Change*

Johnson, Samuel

Presenter: *Face and Myth: On Some Soviet Theories of the Portrait*

Johnston, Megan

Session Chair: Reimagining Connections with Communities: Socially Engaged Curating & Teaching

Jolicoeur, Ernest

Presenter: *A Night at the Art Museum and the Museum's Visit to Campus*

Jolly, Jennifer

Presenter: *Negotiating Racial Geographies: Afro-Mexican Visibility in Nineteenth-Century Mexico*

Jones, Jamie

Presenter: *Whale Time in Moving Pictures: Wu Tsang's 'Of Whales'*

Jones-Baade, Carrie Ann

Presenter: *Professor of Art, FSU, Artist, Founder of Art Nunz*

Julius, Chloe

Presenter: *The Critics they Loved to Hate: Barbara Rose, Clement Greenberg and the Cliché as Weapon in American Art*

Juneja, Monica

Session Discussant: A Critical Globality: Transculturation and Potential Histories of Art

Jung, Yuha

Presenter: *Mapping the Current Legal Context for "Code 2.0"*

K

Kabelitz, Franziska

Presenter: *The Knot, the Dot and the Palmette: Cross-Cultural Sources of Qur'an Illumination*

Kac, Eduardo

Presenter: *Space Art: My Trajectory*

Kácsor, Adrienn

Presenter: *Inside and Outside the Camp: The Art of the Szilágyi Sisters in the Soviet Union*

Kader Herrera, Alexandra

Presenter: *Re-Membering Identity in Nepantla: María Berrío's use of collage, memory, and imagination*

Kahng, Amy

Presenter: *Wedding Snapshots and Camptown Romance: Memory and Futurity in Korean American Family Albums*

Kaiser, Zachary

Presenter: *Should we scare our students?*

Kalkowski, Stacey

Presenter: *Game Art Design for Building a Global Experience*

Kaluzny, Kate

Presenter: *The Museum Archive: The Ontological and the Practical*

Kanwischer, Charles

Session Chair: Who are We Really? Identifying CAA's Current and Emerging Constituencies

Kapuni-Reynolds, Halena

Presenter: *Native Hawaiian History and Culture, National Museum of the American Indian*

Karagöz, Özge

Session Chair: Realism in the Anti-Colonialist Century

Karambeigi, Pujan

Session Chair: Realism in the Anti-Colonialist Century

Karson, Jennifer

Presenter: *Centering the Voices of Artists and Art Historians in Conversations about the Future of AI*

Kashef, Niku

Session Discussant: Acts of Care

Kassel, Paul

Presenter: *Fostering a Trans-disciplinary Culture through Equity, Diversity and Inclusion*

Kearis, Kedra

Presenter: *The Gilded Age Fancy Dress Ball: Courtly Consumption and Performing the Art of Empire*

Keegan, Kelly

Presenter: *Spray, Splatter, Blow: Paint Manipulation in Bruce Goff's Abstract Compositions*

Keiser, Alexandra

Session Chair: Alexander Archipenko in Chicago: New Research

Kelley, David

Presenter: *(stray dog) hydrophobia, an artist's presentation of a project on deep sea mining, the Law of the Sea, and more-than-human ecologies of the hydro commons*

Kellum, Barbara

Session Discussant: Rethinking the Roman Empire for the Classroom

Kelly, Simon

Session Chair: Impressionism and the Longue Durée of Empire

Kennedy, Jen

Presenter: *Feminism On(the)line*

Keohane, Kate

Presenter: *Shadow Worlds: Plotting Alternative Futures for the Earth*

Kerin, Melissa

Presenter: *Let This Be Hallowed Ground: Remembering and teaching painful pasts*

Kerman, Monique

Presenter: *Artist as Archivist: French Algerian Colonial History in Contemporary Art*

Keto, Elizabeth

Presenter: *"Disastered" and Pictured: William Henry Jackson in the Post-Reconstruction South*

Keys, Kathleen

Presenter: *Misappropriations of Outsider Art: An Anti Ableist Re-framing of Self-Taught Artist, James Castle.*

Khalife, May

Presenter: *Learning from the Russian Avant-Garde: Constructivists and their Devices of Estrangement*

Khan, Umaira

Presenter: *'AJRAK' AS AN INDIGENOUS TRADITION OF SINDH, PAKISTAN*

Khatibi, Marjan

Presenter: *Reviving Female Power to Challenge Patriarchy*

Khaymaz, Sheyda

Session Chair: Toward a Unified Africa: A Concept, a Reality, a Promise

Kherdeen, Riad

Presenter: *The Casablanca School's "Intégrations" in the Aftershock of the Agadir Earthquake*

Khosla, Ishan

Presenter: *Skin to screen: Transforming the Indelible Markings of Baiga Tribal Tattoos into a Digital Typeface*

Kiaer, Christina

Presenter: *round table member 3*

Kienle, Miriam

Session Chair: CHOICE TACTICS: Art, Abortion, and Bodily Autonomy Today

Kim, Boram

Presenter: *(re)Remembering the Late Sam Gilliam (1933-2022)*

Kim, Gina

Presenter: *Ethnicizing Modernism of the "Other" Spaces: Kai Mihachirō's Coolie Series*

Kim, Jeehey

Presenter: *Photographic Cold War, Free China, and Asia*

Kim, JooHee

Presenter: *Self-portrait in Liminal Space: Mo Bahc's Fast After Thanksgiving Day (1984)*

Kim, Mina

Session Chair: Reinterpreting Buddhism in Contemporary Art
Presenter: *Visualizing Buddhism in Contemporary Korean Art: The Works of Jeong Hwa Choi, Kimsooja, and Do Ho Suh*

Kim, Patricia

Session Chair: Objects, Ritual, and Personhood in Ancient Ritual Worlds

Kim, Sujin

Presenter: *Experimental Animation in the Age of AI*

Kim, Sunglim

Presenter: *Ven. Seongpa: Defending Nation with Buddhism and Solidifying Culture with Art*

Kim, Youn-mi

Session Discussant: Reinterpreting Buddhism in Contemporary Art

Kindall, Elizabeth

Presenter: *Copy as Creation: the Case for an Invented Tradition of Famous-sites Painting*

Kitlinski, Sophia

Presenter: *Inking Authority: Abakuá Seals and Visual Truthmaking in 1880s Havana*

Koh, Jinyoung

Presenter: *(re)Remembering the Late Sam Gilliam (1933-2022)*

Kok, Cynthia

Presenter: *Edvardt Abraham Akaboa de Moor, a Master Silversmith from Angola*

Koncz, Caroline

Presenter: *Lavinia Fontana's Minerva Unarmed: The Female Nude, as Seen and Painted by Woman*

König, Laura

Presenter: *Queerly Traditional. Possibilities and Limits of Figurative Monuments*

Koontz, Rex

Session Chair: Activating Academic Art Museum & Gallery Relationships: Art Objects and Experiences in Institutional Collaborations

Koot, Leslie

Presenter: *Modigliani's Legacy: Beyond the Catalogue Raisonné*

Kopp, Shelley

Session Chair: Awash in Digital Imagery: what next for traditional art and museums?

Koppke, Karolyna

Presenter: *"Ethnic-Historiographical" Repositioning: on the Construction of Two Schools of Painting in the Americas*

Korol Gold, Zachary

Presenter: *Dreams on the Skin: Tuomas A. Laitinen's Octopus Aesthetics*

Korola, Katerina

Presenter: *Purification by Light: Photography and Phototherapy in Early Twentieth-Century Germany*

Koss, Juliet

Presenter: *round table member 2*

Koss, Max

Session Chair: Blanks No More? Digital Art History and the Unknown

Kovach, Jodi

Presenter: *CHRISTINE SUN KIM AT KENYON COLLEGE: IMPLEMENTING INCLUSIVE PROGRAMMING AND ACCESS.*

Kowalski, Jennifer

Presenter: *Designing Dialogue: Leveraging technology for cultivating inclusion and belonging in classroom critique.*

Kramer, Sean

Presenter: *Tropical Horror: Fantasies of Pathogenic Evil in Paul-Emmanuel Legrand's La Fièvre (1896)*

Krasny, Elke

Presenter: *Organizing Transnational Resistance against Feminicides: On Public Mobilizations and their Visuality*

Kruth, Jeffrey

Presenter: *What about George?*

KU, Hawon

Presenter: *Her Point of View: Marianne North and her Architectural Paintings in India*

Kuaiwa, Sarah

Presenter: *Hawai'i and Pacific Cultural Resources, Bishop Museum*

Kum, Soni

Presenter: *2)Memories of War, Soil and Animal Slaughter: Soni Kum's Colorblind (2023)*

Kumao, Heidi

Presenter: *Real and Imagined*

Kunimoto, Namiko

Session Chair: Animating History in Contemporary East Asian Art
Presenter: *Re-animating Imperial Ruins: Ho Tzu Nyen's Visions of Singapore*

Kyo, Yi Yi Mon (Rosaline)

Session Chair: Portrait of the Contemporary Artist

Kyo, Yi Yi Mon (Rosaline)

Presenter: *Sehnsucht (Longing): Sonam Dolma Brauen's Installations Commemorating Her Parent's Passing*

Kyriakopoulou, Emmanouela

Presenter: *Depicting and Perceiving Personal Responsibility: Cattle Plague Through a Dutch Catchpenny Print*

L

Laciste, Kristen

Session Chair: 30 Years of Afrofuturism (and Still Going)

Lalama, Alexander

Presenter: *"American and Barrio Gothics in the Work of Laura Aguilar"*

Lalonde, Chanelle

Presenter: *Listening to Ghosts of Extinction in Tuan Andrew Nguyen's 'My Ailing Beliefs Can Cure Your Wretched Desires'*

Lambert, Katherine

Presenter: *U + ME : Inclusive Discourses and Integrated Embodiment*

Lamm, Kimberly

Session Discussant: Language and Text in Feminist Art

Landau, Jessica

Presenter: *Bierstadt & Bison: An Ecocritical Approach*

Lang, Sabine

Presenter: *Whose fault is it? Identifying causes of gaps during the data life cycle*

Langin-Hooper, Stephanie

Presenter: *The Power of Clay: Communication, World-Building, and the Materiality of Religion in Hellenistic Babylonian Seal Impressions and Figurines*

Lanteri, Michelle

Presenter: *"Speaking in Futurity: New Native Art Methodologies"*

Lapin Dardashti, Abigail

Session Chair: Migratory Modernisms: Race, Ethnicity, and Twentieth-Century Jewish Art of Latin America

LaRocca, Austen Leigh

Session Chair: Rethinking the Roman Empire for the Classroom

Lathrop, Perrin

Presenter: *Realism After Independence in Nigeria: Photography, Truth and Memory*

Latorre, Guisela

Presenter: *Sewing Visions of Justice: Margarita Cabrera's Radical Stitching Practice*

Lauesen, Conor

Presenter: *A Century of Vietnam Photographs in Three Reels: Landscape, Shadows, and Exile*

Laufer, Mia

Presenter: *Growlight: Samantha Box and Caribbean Diasporic Photography*

Lauffer, Clara

Presenter: *Flares of Fascinating Fascism – Jack Goldstein's Airbrushed Paintings of WWII Airstrikes.*

Laughlin, Eleanor

Presenter: *Experience, Display, and Vision: Re-thinking Ex-Votos through the Psychology and Belief in the Miraculous*

Le Blanc, Aleca

Presenter: *Carmen Portinho's Rio de Janeiro: A Legacy of Science-Based Accomplishments*

Le Guelte, Johann

Presenter: *Seeing through the Colonial Lens: New Modes of Propaganda and the Interwar Creation of a French Visual Empire*

Ledbetter, Holley

Session Chair: Today's Image Debacles: From the Prophet Muhammad to Michelangelo's David

Lee, Craig

Presenter: *Spray, Splatter, Blow: Paint Manipulation in Bruce Goff's Abstract Compositions*

Lee, Jaewook

Session Chair: Emotion, Embodiment, and Expression: New Frontiers in Art and Research with AR, VR, and Digital 3D Technologies
Presenter: *Empathic Encounters: Decoding Human Connection through AR, VR, and 3D-Animated Avatars*

Lee, Jennifer

Session Chair: Sinophone Art in the Global Cold War
Presenter: *The Diasporic Longing of Ma Hiao-Tsiun*

Lee, Lisa

Presenter: *Make It New...Again: Thomas Hirschhorn and the Heroic Avant-Garde*

Lee, Louisa

Presenter: *'What you want to do is make people look': Visibility, or lack of visibility, for reproductive rights*

Lee, Taekyeom

Session Chair: Graphic Design for Accessibility for Teaching and Research

Lee, Taekyeom

Presenter: *Embrace Tactile Experience and Accessibility in Graphic Design Education*

Lee, Taekyeom

Presenter: *Hangul Alphabet: Typeface Design and 3D Printed Designed Items*

Lehner, Ace

Presenter: *TRANSING IDENTITY- TRAVIS ALABANZA, BURGERZ AND GENDER ABOLITION*

Leimer, Ann Marie

Presenter: *Ritual Performance in the Public Art of 1980's San Francisco*

Leininger-Miller, Theresa

Presenter: *"Pullman Porter Blues": Black Sleeping Car Attendants in Illustrated Sheet Music, 1880-1925*

Lemay, Kate

Session Discussant: U.S. Imperialism, Extraction, and Ecocritical Art Histories

Lenz, Patricia

Presenter: *Remnants of the Japanese Colonisation of Taiwan in the Works of Fujii Hikaru and Dokuyama Bontarō*

Leonard, Sarah

Presenter: *Red Hot Pokers in the Herbaceous Border: The Imperial Garden of Gertrude Jekyll*

Levy, Ellen

Session Chair: Art that Re-imagines Community and the Commons in the Vacuum of Outer Space

Levytska, Mariana

Presenter: *Land as an Image, Metaphor, and Medium: Artistic Responses to the Ongoing Russian Ecocide in Ukraine*

Lewandowski, Helen

Presenter: *Photojournalism and the Ontology of the Digital Photograph*

Lewis, Anastasia

Presenter: *Labor-based Grading in the Studio Art Classroom*

Lewis, Brandi

Presenter: *Temporal Resonance: Place-Based Sound Art as an Inquiry into Forgotten Histories*

Lewis, Kate

Presenter: *"...treating with a flux.": Case Studies from The Silverman Fluxus Collection, at The Museum of Modern Art.*

Lewis, Nathan

Session Chair: Art Hives: Artist Led Collectives and Curatorial Projects
Presenter: *Art Hives Panel: Artist Led Collectives and Curatorial ProjectsNathan Lewis, Phil Lique, Carrie Ann Baade, Luciana Q. McClure, and John O'Donnell*

LI, Qiuwen

Presenter: *Convergence of Science and Art to Support Climate Resilience in Central American Smallholder Communities*

Li, Xinyi

Presenter: *Reading AI-generated Speculative Futures in a Digital Visual Age*

Li, Yu-Chieh

Presenter: *"Live Art" at the Periphery of the Art Scene in China*

Lichtenstein, Alex

Presenter: *The Evolution of an Anti-Lynching Exhibit: From Concept to Realization*

Lichty, Patrick

Presenter: *Coming Together through Telematic Satellite Space: Slow Scan Pacific Rim*

Lim, Shan

Presenter: *Nam June Paik as a Zen Master*

Linssen, Dalia

Presenter: *Internships Equity and Museums*

Lique, Philip

Presenter: *Artist, Curator, Director of Exhibitions at MAD Arts*

Litts, Joseph

Presenter: *Wrecked Aesthetics/Aestheticized Wrecks: Risk Management and the Shipwreck Trope across Media in the 18th Century Atlantic*

LIU, Xialing

Presenter: *When Lacquerware is Sheening: The Encounter of Mother-of-Pearl and Imitating Lacquer Porcelain*

Liu, Yi

Presenter: *Camera as a Weapon: The Battle of Ideology in Pictorials Between the U.S. and China in Cold War*

Liu, Ziliang

Presenter: *The Immortal's Ruler: Art and Metrology in Early China*

Lively, Jason

Presenter: *Enhancing Web Design Courses with AI Generative Tools: A Creativity Boost*

Lo, Marie

Presenter: *Carceral Craft: Exclusion and the Paperwork of the Golden Venture Detainees*

Loia, Donato

Presenter: *Repositioning "Magical" Objects: The Memory of African Arts in the Work of Theaster Gates*

Loney, Katie

Session Chair: U.S. Imperialism, Extraction, and Ecocritical Art Histories

Longair, Elyse

Presenter: *A guest + a host = a ghost*

Lopez, Elaine

Presenter: *Signs of the Times*

Lopez, Rick

Session Discussant: Re-thinking Indigenized Religious Painting: Retablos, Sanctuarios and Ex-Votos in 18th 19th-Century Mexico

López Prater, Erika

Presenter: *Invectives and Iconoclasms in Real Time: An Insider's Look into the Hamline Muhammad Image Controversy*

Lorincz, Viktor Oliver

Session Chair: Art Collections of Academies of Sciences

Love, M. Jordan

Presenter: *Reckoning at Charlottesville: Contextualizing Museums, Monuments, and Memorials after the White Nationalists Rally*

Lovell, Margaretta

Presenter: *"Two Berkeley Neighborhoods"*

Lu, Yun-chen

Session Discussant: Beyond the brush: bodily engagement in East Asian art

Lua, Abi

Presenter: *Crafting Pathways: Pacific Knowledge and Material Exchanges in American Decorative Arts*

Lucero, Jorge

Presenter: *School as Material and Teacher as Conceptual Artist*

Lukas, Alex

Session Chair: Print on Demand: Evolving Tools for the Creation and Distribution of Activist and Extremist Printed Ephemera.

Lukehart, Peter

Session Discussant: The Association of Research Institutes in Art History Careers in Art History Internship Program and the Power of the Cross-Institutional Virtual Internship

Lund, Sarah

Session Chair: 'Women Artists?' The Future of Art History and Gender

Lyall, Victoria

Presenter: *The Memory of Water: The Museum Space as a Bridge between Contemporary Indigenous Communities and the Latin Diaspora*

Lyons, Beauvais

Presenter: *"Melting the Chill: Art and Divisive Concept Laws"*

M

Mackenzie, Duncan

Session Chair: Post-Rational Visuality

Magnatta, Sarah

Session Chair: Portrait of the Contemporary Artist

Majewska, Martyna

Presenter: *Racism, Masks, and Videotapes: Howardena Pindell and Maren Hassinger against Narcissism*

Malina, Roger

Session Chair: Weaving Hybridity: Evolving Transdisciplinary, Transgenerational and Transcultural Bridging
Presenter: *Weaving Hybridity*

Malmstrom, Amanda

Presenter: *Women Reframe Land: Contemporary Practices*

Mandel, Hannah

Presenter: *Processing Fluxus and Media Art Histories: A Case Study of the John G. Hanhardt Archives at the Center for Curatorial Studies at Bard College*

Mangieri, Anthony

Session Chair: Love Conquers All: Visualizing Love in Ancient Art
Presenter: *A Night at the Art Museum and the Museum's Visit to Campus*

Mangione, Emily

Presenter: *Garden-variety imperialism: Glasshouses and empire as art moyen*

Mannarino, Ana

Presenter: *Claudia Andujar and the Yanomami Photographs: From Aesthetic Image to Environmental and Political Activism*

Manohar, Mohit

Presenter: *The Qutb Chhatri*

Mansfield, Maggie

Presenter: *Elevating Illustrated Books: Dutch Depictions of Indian Culture*

Mapes, Noah

Session Discussant: Unsettling Methodologies of Indigenous Art History
Session Chair: Unsettling Methodologies of Indigenous Art History

Marcel, Nicole

Session Chair: Rebellious Creating: Opacity as Praxis in the Contemporary Caribbean

Marchevska, Elena

Presenter: *Mute: Care aesthetics in the work of Khaled Barakeh*

Margi, Isabella

Presenter: *"A Poppet-Queen, Drest up by me": Dolls, Propriety, and Girlhood in Early Modern Europe*

Marini, Kyle

Presenter: *Sling Braiding as a Masculine Ideal in the Late Horizon Andes (ca. 1400-1534)*

Marino, Maria de Lourdes

Presenter: *In the wake of Carlos Martiel: towards an Afro-Diasporic experience*

Marquardt, Savannah

Presenter: *The Ritual Ecology of Metaponto: Pantanello, Tomb 126*

Marshall, Nancy Rose

Session Chair: INCS: Visualizing Incorporation in the Long Nineteenth Century

Martin, Craig

Session Chair: Polycrisis and Design: Ethics, Intervention, Possibility

Matheson, Elizabeth

Presenter: *Witnessing, Memory and Trauma: Re-thinking the Exhibit Space*

Mattos Avolese, Claudia

Presenter: *"Hileia Amazônica" at MASP: Observation on Art and Ecology in the 1970s in Brazil*

May Boddewyn, Julia

Presenter: *Modigliani's Legacy: Beyond the Catalogue Raisonné*

Mazariegos, Eric

Presenter: *Moving and Looking Back and Forth Along Tairona Surface: Art, Bodies, Ecologies*

Mazurek, Lindsey

Session Chair: Objects, Ritual, and Personhood in Ancient Ritual Worlds

Mazurek, Mary

Session Chair: The Power and the Politics of Sound
Presenter: *The Power and the Politics of Sound*

McAllen, Katherine

Presenter: *The Diálogos Thoma: Re-Examining the Future of Art from the Past*

McBryde, Brynne

Presenter: *Medical Truth Through Meticulous Alteration: photographic manipulation in the Revue photographique des hôpitaux de Paris*

McCall, Timothy

Presenter: *From Florence to Florida: Michelangelo's David and the Renaissance Male Body*

McClendon, Emma

Presenter: *(re)Dressing "Exhibition Quality": The Body in the Fashion Archive*

McClure, Luciana

Presenter: *Nasty Women Connecticut: A Collaborative Feminist Project*

McCormack-Whittemore, Elizabeth

Presenter: *Borderland Places: A Design Project Encouraging and Empowering Latinx Student Voices and Perspectives*

McCoy, Marsha

Presenter: *A Tenth Street Artist Co-op of the '50s and '60s in New York City: Alice Forman and the Camino Gallery*

McCreight, Maura

Presenter: *Women Photographs as Propaganda During the Algerian War for Independence (1954-62)*

McCutcheon, Erin

Presenter: *Performing the Politics of Voluntary Motherhood in Mexico City*

McDermott, Hailey

Presenter: *Multi-Sensory Accessibility: Creating a 3D Printed Prototype with Sensory Play Experiences for Speech Therapy*

McDonough, Tom

Presenter: *Seeing double: James Coleman's ambiguous figures*

McFadden, Joshua Rashaad

Presenter: *"Pressing On to Higher Ground: The Fight of Black Transgender Activists to 'Simply Be'"*

McFerrin, Neville

Presenter: *In Her Hands: Agency, Comportment, and Period Gestures in Roman Italy*

McGuire, Mary

Session Chair: Artist-Led: Cultural Reimaginings in the Art World Today
Presenter: *Artist-Led in LA: Studios, Salons, and Project Spaces*

McKee, C.C.

Presenter: *"What's in a Face?: Haitian Portraiture, Evolutionary Aesthetics, Black Modernity"*

McLean, Tamara

Session Discussant: Graphic Design for Accessibility for Teaching and Research

McNair, Amy

Presenter: *The Divine Omen Stele: Simulacra and Remediations*

McQuistion, Lauren

Presenter: *Character Building: Spatial Explorations through Physical Model Making*

McWharter, Kristin

Presenter: *How to be a Good Sport: Protocols of Collective Contribution*

Meade, Melissa

Presenter: *The Medusa Project: Collective Female Subjectivity in Articulated Image and Words*

Medill, Kathryn

Presenter: *Passion in Pedagogy: Crafting an Engaging Art History Curriculum for Undergraduates*

Medina, Camila

Presenter: *The Black female body in rejoice: Yhuri Cruz reshapes Afro-Brazilian presence*

Mejías Martínez, Oriana

Presenter: *White over.all Migrants' Bodies: Questioning Deportation and Alienation in Chile through photographic activism*

Meloche, Alysha

Session Chair: A Case for Arts in a Time of Crisis

Menconeri, Kate

Presenter: *Women Reframe Land: Contemporary Practices*

Mephokee, Hoyon

Presenter: *Co-Conspirators: Impressionism, Tourism, and the Invention of Modern Thailand*

Merfish, Beth

Presenter: *Mexican Artists Picturing the Holocaust: El Libro negro del terror Nazi en Europa*

Mery, Arnaud

Presenter: *On the artistic use of text-image models: a dance of formal agencies*

Meserve, Tracy

Session Chair: What Would Morris Do? Textile Use and Sustainability for the 21st Century

Messenger, Cynthia

Presenter: *University Policy on AI: Don't Say Plagiarism?*

Mestdagh, Camille

Presenter: *Project OBJECTive: A New Contribution to the History of Collecting*

Metzger, Cyle

Session Chair: Queer and Trans Visual Citations
Presenter: *Talking Back: Greer Lankton's Medical Magic and Harry Benjamin's Transsexual Phenomenon*

Meyer, Anthony

Session Chair: Visual and Material Surfaces in the Ancient Americas

Meyer, Anthony

Presenter: *Flesh Made Wet: Seeded Bodies and Gendered Making in Nahua Religion*

Meyer, James

Session Chair: The Double: Identity and Difference in Visual Art

Meyer, Richard

Session Chair: The Objects of Art History: Material Challenges to Canonical Histories

Meyer, Sarah

Session Chair: Yes, and... Agendas: from little to big!

Meza, Alexis

Presenter: *Pintando a Hispanic Serving Institution: The Influence of Muralism on Chicanx/Latinx Student Experience at the University of California HSI Campuses*

Mežinski Milovanović, Jelena

Presenter: *THE SERBIAN ACADEMY OF SCIENCES AND ARTS FINE ARTS COLLECTION*

Mezur, Katherine

Presenter: *"I'm not here": The Doubled Body Dances Death in the Wild Sensorium of VR/Immersive Artworks in/out of Asia*

Michael, Androula

Presenter: *Telling the history of slavery through contemporary art in American and European museums*

Mickle, Allie

Presenter: *Aesthetic Kitsch as Global Commodity in Mika Rottenberg's "Cosmic Generator"*

Miigwan, Feather

Session Chair: Creating and Existing in a Third Space to Avoid the Art of Othering

Mileeva, Maria

Presenter: *Alexandria – Odesa: A transnational approach for the history of realism*

Miller, Alison

Presenter: *Asian Art History in the Elementary School Classroom*

Miller, Mary

Session Chair: Where Do We Go from Here?: Museums and Latin America's Indigenous Heritage

Miller, Paul

Session Discussant: Art that Re-imagines Community and the Commons in the Vacuum of Outer Space

Miller, Rachel

Session Chair: Outside the Lecture Hall: Community Engagement in the Art History Curriculum

Miller, Sarah

Session Chair: Photography in the Age of Artificial Intelligence

Miller, Stephanie

Session Chair: Sparkle, glitter, gleam, glow: Reflective/Refractive Optical Mediums and Effects in Art

Milliner, Matthew

Session Discussant: Spiritual Moderns: A Roundtable Conversation with Erika Doss

Mills, Sarah

Presenter: *Fictitious Devices: The Extra-Embodied Experience of Kate Hartman's Wearables*

Minioudaki, Kalliopi

Session Chair: 50+ Years of A.I.R. Gallery

Miraval, Nathalie

Session Chair: The Art of Magic in the Afro-Atlantic World, 1400-present
Presenter: *The Sacred Pouch: Rethinking Relics in the Spanish Atlantic*

Mirza, Sana

Session Discussant: The Association of Research Institutes in Art History Careers in Art History Internship Program and the Power of the Cross-Institutional Virtual Internship

Mitchell, WJT

Presenter: *Lunacy: Machines, Moons and Madness*

Mitra, Srimoyee

Session Chair: The Target Shoots Back: Artists Respond to Gaslighting

Mitrovic, Branko

Session Chair: Guarino Guarini: 400 Years

Modigliani, Leah

Session Chair: Walls, Blockades, and Barricades: Art at the Margins of the New Enclosures

Mohar, Katarina

Presenter: *Exploring Generative Image Models for Hypothetical Artwork Reconstructions*

Mohr, Larissa

Session Chair: The sketchbook as a site of artistic invention, workshop collaboration, and the production and transfer of knowledge
Presenter: *Giovanni da Udine's Drawings: Revisiting Attribution and Function in Catalogue Raisonné Scholarship*

Molarsky-Beck, Marina

Session Chair: Beyond the Shutter: The Art of Photographic Manipulations & Materialities

Momoh, Lucia Olubunmi

Presenter: *By Any Means Necessary: Abolition in Black and White*

Monroe, Alexis

Session Chair: Unnatural Disasters in the Long 19th Century

Montgomery, Harper

Presenter: *Conceptualism and Craft in Latin America*

Mooney, Amy

Presenter: *Elisions and Speculations: Chicago's African American Studio Photographers*

Moore, Christopher

Session Chair: Creative Intelligence: The Future of AI in Design Education

Morales-Garza, Juan

Presenter: *Transcendent Giveaways. Possession, Bequeathing and Private Display of Religious Images in Nineteenth-Century Rural Mexico*

Morehead, Allison

Session Discussant: Health, Illness, and the Art of Medicine

Morgan, Nicholas

Session Chair: Queer Monuments

Morris, Anthony

Presenter: *Trust and Relationships are Fragile: The Daily Maintenance of Collegiality*

Morris, Meggie

Session Chair: Inclusive Practices in the Art World

Morrisset, Sara

Presenter: *The Art of Recalling the Past: A Cross-Cultural Comparison of Artistic Revivals in the Ancient Americas*

Morton, Marsha

Session Chair: Health, Illness, and the Art of Medicine

Moscovitch, Keren

Session Chair: How do feminist artists care?

Moseley, Michelle

Presenter: *Rembrandt's Fall of Man: Appetite and Pleasure in Early Modern Netherlandish Art Criticism*

Moser, Gabrielle

Presenter: *Against Structurelessness: the resonance of 1970s and 1980s feminisms on current collective work*

Moses, Kelema

Session Discussant: Art History x Urban Humanities

Moskalewicz, Magdalena

Session Chair: Art and Female Subjectivities in Communist Europe

Mowatt, Rasul

Presenter: *Public Memory, Memorials, & the Act of Remembering Lynchings*

Mulenga, Aaron

Session Chair: 30 Years of Afrofuturism (and Still Going)

Mulhearn, Kevin

Presenter: *Diaspora: African Mobility in the Photography of Omar Victor Diop*

Muller, Alyse

Presenter: *Portable Port Scenes: Maritime Trade in Sèvres Porcelain*

Mun, Reina

Presenter: *Strategies for Influential Interactivity in the Physical Domain*

Munoz, Florencia

Presenter: *Thinking with things: reflections on a visual and material ethnography in a Parisian street*

Muñoz-Najar Luque, Veronica

Session Chair: Advancing New Frameworks of Research in the Art of the Spanish Americas: The Thoma Foundation's Role in International Scholarship and Object Study

Murphy, Lacy

Session Chair: Deceit by Design: Colonial Fabrications of Care and Countercolonial Subversions in North Africa

Murphy, Maggie

Presenter: *Sight-Sound-Touch: Accessibility in Visual Art Exhibition*

Murphy, Maureen

Session Chair: Art and Architectures of Decolonization

Murphy, Olivia

Presenter: *Collecting with the (Cultural) Cannibals: Andrea Carlson's Examination of British Imperialism in "Vaster Empire"*

Musial, Aleksander

Presenter: *Hygiene Incorporated: the imprint of Eastern European communal bathhouses in the first half of the 19th century*

Mustard, Maggie

Presenter: *The Uncanny Arctic: Women Photographers Dreaming Images in an Ecological Crisis*

Myers, Anna

Presenter: *'Before you buy, be sure to understand': Robert Smirke and A Scene from Samuel Foote's Play 'Taste'*

Myers, Sarah

Presenter: *Women's Health and Reproductive Rights Advocacy at A.I.R.*

N

Nagata Otoch, Janaina

Presenter: *The Double and the Metamorphosis in Maria Martins' Work*

Nahidi, Katrin

Presenter: *"Other Modernities in Iran" - Artistic practices beyond secularity*

Nakamura, Fuyubi

Presenter: *Performing Words in Japanese Calligraphy*

Nam, Sangyoung

Presenter: *The World as Ragged Patchwork and the Body as Glitch: An Analysis of Heecheon Kim's Deep in the Forking Tanks (2019) and Ghost(1990) (2021)*

Nazari Najafabadi, Roya

Presenter: *Female Voices in Art: A Study of the Representation and Empowerment of Women in the Art*

Neal, julia Elizabeth

Session Chair: The Black Commonwealth

Neel, Travis

Presenter: *The Mesquite Mile: Learning from Mesquite on the Llano Estacado*

Nelson, Crystal

Session Chair: Re-Imagining the Black Atlantic

Nelson, Erika

Presenter: *Step Right Up! Your Voices, Your Votes*

Nelson, Robert

Session Chair: Medieval Ritual Representations: Model of or Model for?

Nelson, Saul

Presenter: *How to Get into MoMA: Grace Hartigan, Alfred Barr, and the Problem of Patronage*

Nelson, Steven

Session Discussant: Today's Image Debacles: From the Prophet Muhammad to Michelangelo's David

Ng, Sandy

Presenter: *Reuse as Knowledge-Cross cultural design transfer in decorative inlay in lacquer vanity cases*

Ngan, Quincy

Session Chair: Remedy and Remediation in Chinese Art

Ngô, Hương

Presenter: *Imaginaries of Land in French Indochina and Beyond*

Nicdao, Matthew

Presenter: *Making Sense of un Disparate in Juan Luna's Pacto de sangre*

Nicholas, Vanessa

Session Chair: The Material Cultures of Landscape

Nichols, Maia

Session Chair: Deceit by Design: Colonial Fabrications of Care and Countercolonial Subversions in North Africa

Nielsen, Kristine

Presenter: *Unfinished Histories on a Coral Plinth: Jeannette Ehlers and La Vaughn Belle's Monument I Am Queen Mary*

Niesner, Chase

Presenter: *GrandTheftEco2050: Modding as Science Fiction Praxis in the Gameworld of Grand Theft Auto*

Nogrady, Elizabeth

Presenter: *Metamorphosis in the Museum*

Nolan, Erin

Session Chair: Fashioning the Modern In and Beyond the Middle East: Photography as a Technology of Expression
Presenter: *"The Image Debate:" Photography and the Human Figure in the Modern Islamic World*

Noonan, Jennifer

Presenter: *Walking the Line: How the Duality of Feminism and U.S. Imperialism Shaped International Exhibitions and Cultural Exchanges During the Cold War*

Noor, Tausif

Session Chair: Landscape and Spatial Imagination in South Asia
Presenter: *Recalcitrant Landscape: Ritwik Ghatak's Subarnarekha (1965)*

Norman, David

Presenter: *Witnessing, Visiting, Rematriation: The Intersubjectivity of Jessie Kleemann's Homage to Soil for Scoresbysund*

Novak, Marlena

Presenter: *Sparking Stewardship*

Nsele, Zamansele

Session Chair: New Wave Global Blackness: Black Contemporary Art Without Borders
Session Discussant: New Wave Global Blackness: Black Contemporary Art Without Borders

Nygaard, Amy

Session Chair: Museum and Trauma: Theory and Practice

Nygren, Christopher

Presenter: *Maslow's Hammer and Rembrandt's Canvas*

O

O'Connor, Lucian

Presenter: *Transmedia Performance Art/ifacts: Nao Bustamante's Archival Activations*

O'Donnell, John

Presenter: *Associate Professor, UCONN, Artist, Curator*

O'Kelley Miller, Jonette

Presenter: *Eastman Johnson's Slavery Paintings: Beautiful Stereotypes*

O'Neil, Megan

Session Chair: Histories of Collecting, Displaying, and Caring for Pre-Hispanic Art
Presenter: *Picturing Surfaces in Late Classic Maya Art*

O'Neill, John

Presenter: *Accessibility Challenges for People with Dysarthria in the Era of Voice AI Insights and Solutions for UX Designers*

O'Reilly, Colleen

Presenter: *Black Hole Imaging and Photography*

Odden, Jonathan

Presenter: *Figment Phalloplasty: Christian Schad's Medical Imaginary*

Oetting, Blake

Session Chair: Queer Monuments
Presenter: *Robert Blanchon: AIDS and the Question of Conceptual Art*

Ogden, Joyce

Presenter: *Building presence via pedagogy: Creating an academic framework for student success*

Ogrodnik, Benjamin

Presenter: *Sublime Borders: Re-Visioning the Landscape Aesthetic in Recent Latinx Art*

Oh, Hyeongjin

Session Chair: The Pacific as Agent: Beyond Atlantic-centered Narratives in the Contemporary Art of the Circum-Pacific World

Okin, Mary

Session Chair: Confronting the Legacy of New Deal Art in the Twenty-First Century
Presenter: *Subsidizing American Art? "An Act to incorporate the Studio Building Association in the city of New York" (1865)*

Okwuowulu, Charles

Presenter: *Toward a Unified Africa through Cinematic Collaborations: Cultural Hybridity in African Transnational Narratives*

Oleksijczuk, Denise

Presenter: *Learning from Plants: New Growth, 2019-2025*

Oleksik, Peter

Presenter: *"...treating with a flux.": Case Studies from The Silverman Fluxus Collection, at The Museum of Modern Art.*

Olin, Ferris

Session Chair: A (re) FOCUS: One City's Exhibitions Linking Past, Present, and Future Art Histories

Olson, Liesl

Presenter: *From Chicago to Woodstock: Archipenko, Horace Cayton, Jr., and the Katharine Kuh Gallery*

Olszewski, Christopher

Presenter: *Navigating Ethical Frontiers: Unveiling AI's Role in Artistic Creation and Cultivating Strategies for Enhanced Creative Cognition*

Olynyk, Patricia

Session Chair: Weaving Hybridity: Evolving Transdisciplinary, Transgenerational and Transcultural Bridging
Presenter: *Models for Transdiscipinary Incubation*

Oppenheimer, Suzie

Presenter: *Visualizing the Jewish Gaucho*

Ortega, Emmanuel

Session Chair: Re-thinking Indigenized Religious Painting: Retablos, Sanctuarios and Ex-Votos in 18th 19th-Century Mexico
Session Discussant: Sentimental Encuentros: A New Methodology for the Analysis of Mexican Art
Presenter: *"Super-Artifacts: Displacing Ex-votos from the Traps of Art History"*

Ortega, Mariana

Presenter: *How Do You Remember What You Don't Remember? Re-membering in Karen Miranda Rivadeneira's Historias Bravas*

Orzulak, Jessica

Presenter: *"One of the People": The Visual Archive of Ishi and the Nature of Genocide*

Oslé, Emma

Presenter: *Watery Bodies: Harmonia Rosales and the Syncretic Deity*

Otalvaro, Gigi

Presenter: *"Feminist and Queer Self-Portraiture"*

Ott, John

Session Chair: Blackness, White Liberalism, and Art

Otvos, Gina

Presenter: *The Art of Social Engagement: Co-creating with Communities through Institutional Collaborations*

Ö

Öztürk, Onur

Presenter: *Reimagining Columbia College Chicago with Indigenous Voices*

P

Packer, Allyson

Presenter: *Chronicles of the Present: Artist Books with Appropriated Imagery*

Page, Ashley

Session Chair: Finding Balance: Art Institutions and Our Relationship with the Land and its People

Paiva de Toledo, Gabriela

Presenter: *Amazonian vessels here and there: art and political ecology in the work "Resgate" (1992) by Roberto Evangelista.*

Palacios, Gina

Session Chair: Advancing Latinx Art Pedagogies: Promoting Racial Equity in Higher Education

Paloma, Libby

Presenter: *Fluffy, Puffy, and Blissed-Out: "World Softening" Through Soft Sculpture*

Paoletti, Giulia

Presenter: *Mapping Photography's Centrifugal Relations: The Senegalese Practice of the Xoymet*

Pappas, Andrea

Presenter: *Sewn in Place: 18th Century Embroidered Landscapes, Enslavement, and Settler Colonialism*

Pardo Gaviria, Paulina

Session Chair: Latin American Women in Art and Science
Presenter: *Artistic Practices as a Lens into Public Health Policies in Brazil and Beyond*

Park, Eunyoung

Presenter: *Collaboration across Heterogeneity: Artistic, Intellectual, and Curatorial Collaboration in the '99 Women's Art Festival in Seoul*

Park, Jessie

Presenter: *Faces without Names: Sitters of Color and Archival Silences*

Park, Sun Yang

Session Chair: Beyond Boundaries: Women Artists' Transformation in Identity, Subjectivity, Colonialism, and Labor
Presenter: *Transforming Identity and Nomadic Art of Two Contemporary Korean Women Artists*

Park, Yangbin

Presenter: *Mapping Multiculturalism: Conveying Bilingual and Transcontinental Experiences through Experimental Hangul Typography*

PARK, Yoonsik

Presenter: *Performance as Self-Portrait: Proclamation of My Korean Identity Through a Six-Year Artistic Process*

Parnell, Kelvin

Session Chair: Reframe, Recast, Rewrite: Sculpture and the Historical Narrative

Parsons, Jennifer

Presenter: *Northern Exposure: Photographs by William Earle Williams*

Patarin-Jossec, Julie

Presenter: *"Thermography" : exploring the failures of underwater imagery and their relationship with coloniality*

Patel, Alpesh

Session Chair: Peer Review Futures

Patt, Rachel

Presenter: *Catalyzing An Artistic Genre: Pothos' Role in Ancient Portraiture*

Peacock, Daniel

Presenter: *Avian Histories of Photography*

Pederson, Claudia

Presenter: *Futurism and Fabulations in Contemporary Latin American Art and Ecology*

Pegioudis, Nikos

Presenter: *A Black Man Among the White Marbles: Depicting the 'Other' in Late Nineteenth-Century Visual Arts*

Peng, Peng

Presenter: *Devouring Feline on Waist: Some Early Chinese Belt Hooks Revisited in Comparative Perspective*

Perdrizet, Laura

Presenter: *The Work of Art in the Age of Artificial Intelligence*

Perez, Laura

Session Chair: Nepantla Modernism, 'Nepantlismo,' Aesthesis, and the Decolonial in the Work of Contemporary US Latinx Artists

Pergam, Elizabeth

Presenter: *Sugar High: Collecting Impressionism and the Havemeyer Legacy*

Perkins, Selby

Presenter: *Weaving (m)others: Discursive Aporia and Spectropoetic Irruptions in Natalie Harkin's Archive Fever Paradox 2 Whitewash Brainwash*

Perlman, Dr. Karen

Presenter: *Threads of Beauty: The Innovative Textile Techniques of Candace Wheeler*

Peters, Erin

Presenter: *Teaching through Continual Coloniality in the Art of the Ancient Roman World*

Peters, Jevonne

Session Chair: Awash in Digital Imagery: what next for traditional art and museums?
Presenter: *EVO – Evolution and Influence as Sound*

Peters, Lauren

Presenter: *(re)Dressing "Exhibition Quality": The Body in the Fashion Archive*

Petrella, Sara

Presenter: *Marvels and Miniature Figures between Americas and Europe*

Petros, Dawit

Presenter: *Spazio Disponibile*

Pfeiler-Wunder, Amy

Session Chair: Creative Practice as Pedagogical Practice

Phillips, Caroline

Presenter: *The Women's Art Register: Archiving feminist community*

Phillips, Natalie

Presenter: *Victims of Embellished History: Basquiat and the Catalogue*

Phillips Quintanilla, Payton

Presenter: *Reconciling the roles of a private "museum" in mid-century Mexico City*

Pierce, Kathleen

Session Chair: The Politics of Relevancy: What is the Value of Art History Today?

Pietrasik, Agata

Presenter: *Gendered Representations of World War II: Practices of Female Artists and Their Visibility in Postwar Poland*

Piliado, Alivé

Presenter: *Imaging Latin America: The Kodachrome Slide Project of Florence Arquin*

Pillen, Cory

Session Chair: Place-based Positionality and the Public Sphere

Pitts, Phillippa

Presenter: *Fever Trees & Pharmacoepic Dreams: The Medical Manifest Destiny within Frederic Edwin Church's Heart of the Andes*

Plascencia, O. Gustavo

Session Chair: Yes, and... Agendas: from little to big!

Poggioli, Martha

Presenter: *POD as Wide-Partisan Business Model: Fashioning (Print) Choice in the Abortion Debate.*

Pollard, Ingrid

Presenter: *The Importance of Sigh/te*

Ponella, Debbi

Presenter: *Composing with children: A multidisciplinary approach to connection through sound as a creative expression*

Pop, Andrei

Presenter: *Hannah Humphrey's Enterprise: A Women Printer and the Invention of Hand-Colored Caricatures*

Popovici, Catherine

Session Discussant: Visual and Material Surfaces in the Ancient Americas
Session Chair: Visual and Material Surfaces in the Ancient Americas

Powers, Katherine

Presenter: *Sensory Meaning in Devotions within Cinquecento Dominican circles*

Prado, Macarena Deij

Presenter: *The Ephemeral and the Imperial City: Interpreting the Processional Arches Created to Celebrate Saint Ignatius of Loyola's Canonization in Early Seventeenth-Century Potosí, Bolivia.*

Prater, Tiffany Joy

Session Discussant: Hangul Project: Exploring Intercultural visual dialogues between Korean and English

Pryor, Janell

Session Chair: The Black Commonwealth

Pucciarelli, Alexandra

Presenter: *Dead and Disregarded; Natal Alienation of Victims of the Holocaust at the University of Strasbourg*

Purtle, Jennifer

Session Chair: Art and Empirical Inquiry in Pre-Modern China

Pushaw, Bart

Presenter: *The Growing Pains of American Art's Hemispheric Turn*

Q

Qi, Zhenzhen

Presenter: *Uncomputable in the Computational World*

Quinn, Heather

Session Chair: Design Incubation Colloquium 10.2: Annual CAA Conference 2024

R

R Krishnan, Shreyas

Presenter: *The Missing Nose: Surpanakha as a Spectacle of Violence*

Radlo-Dzur, Alanna

Presenter: *Nahua Women Emerge from the Mist: Reframing the Narrative*

Rager, Andrea

Session Chair: Radical Roots: Rethinking the Imperial Imaginary Through Plants

Raggi, Giuseppina

Presenter: *Approaching the portrait gallery of the Academy of Sciences of Lisbon*

Ramírez Herrera, Juliana

Presenter: *Golden toads and medieval demons: drying up the moist forests of Darién*

Ramos-Barajas, Emmanuel

Presenter: *Film Technique and the Othering Politics of Indigeneity in Mexican Cinema*

Randolph, Noah

Session Chair: Walls, Blockades, and Barricades: Art at the Margins of the New Enclosures

Rarey, Matthew

Session Chair: The Art of Magic in the Afro-Atlantic World, 1400-present

Rauch, Alan

Session Discussant: Art, Aquatic Ecosystem, and History in Global Contexts: Exploring Interconnections and Transformations

Ray, Sugata

Presenter: *El Niños and the Architecture of Drought in the Eighteenth Century*

Raybone, Samuel

Presenter: *Impressionism in 'England's First Colony': Art, Empire, and the Making of Modern Wales*

Rayess, Nour

Presenter: *ARIAH Careers in Art History Internship: Nour Rayess*

Raymond, Claire

Presenter: *Activist Art and Environmental Racism: Insider/ Outsider*

Reckitt, Helena

Presenter: *Against Structurelessness: the resonance of 1970s and 1980s feminisms on current collective work*

Reddon, Madeleine

Session Chair: Genres of the Vernacular: Drawing, Comics and Zines in Indigenous Contemporary Art

Rees, Nathan

Session Chair: Reconsidering the Secular in Art

Reichert, Elliot

Session Chair: "How am I going to catch this experience in a painting?": Rethinking Art in the Palestinian Diaspora

Reichman, Ron

Session Chair: Guilty Pleasures: Art History and Other Clichés

Reiss, Breanna

Presenter: *A Reassessment of Moche's Botanical Frog in an Expanded Ecological Context*

Reiss, Kendall

Presenter: *BEING [with] TREES*

Renee, Rowan

Presenter: *Art of the Unspeakable: Transformative Justice at the Intersection of Sexual Harm and the Criminalization of Queerness*

Reyes, JoAnna

Presenter: *Why Cite E. Said when we have E. Pérez? Or: Taking the Chancla to the Canon.*

Reynolds, Lindsey

Presenter: *Visa without a Planet: Collective Solidarity in a 1980s Exquisite Corpse*

Rhee, Mirae

Presenter: *My/Our Collection: (우리 수집): forging "authentic" identity and self-representation through the Wunderkammer*

Ribeiro, Clarissa

Presenter: *Inhaling Consciousness: Talking Through Tubes*

Ricci, Giana

Session Discussant: Illustrating Research, Illustrating History: The Role of Archival and Historical Research in Illustration Practices

Richards, Geraldine

Session Chair: How to Get Published and Read
Presenter: *How to Get Published and Read*

Richardson, Courtney

Presenter: *Engaging Art as Information through Critical Art and Archival Practices*

Richter, Annett

Presenter: *Negotiating Gender through Art, Fashion, and Music in Sixteenth-Century Italy: Sofonisba Anguissola and Lavinia Fontana's Self-Portraits with Keyboard Instruments*

Rife, Michaela

Presenter: *"Come Sunlight After Rain": Irrigation Narratives in the New Deal New Mexico Borderlands*

Rios, Joshua

Presenter: *Sonic Insurgency Research Group: The Felt Politics of the Senses*

Ro, Charles

Presenter: *Te quoque tangent amor: Painted Cupids and the Tactile Recognition of Love in Rome*

Roach, Catherine

Presenter: *Faces without Names: Sitters of Color and Archival Silences*

Roach, Catherine M.

Presenter: *Reading The Greek Slave's Installation(s): Tensions in Reframing Narratives at the Intersection of Racial, Gender, and Sexual Justice*

Roach, Imani

Presenter: *Who is Mr. Drum?: On Authorship and Collective Image-making in Apartheid South Africa*

Robertson, Bryan

Session Chair: AI in the Studio Art Classroom

Robinson, Hilary

Session Chair: Radical archiving for radical art histories: against a positivist rhetoric of discovery.

Robison, Elwin

Session Chair: Guarino Guarini: 400 Years

Rodríguez, Gretel

Presenter: *Votive Objects in Water Sanctuaries of Ancient Gaul*

Rodriguez Viejo, Jesus

Presenter: *Salvation on the Move: Relics and Epidemics in an Ottonian Manuscript*

Rodriguez-Colon, Jessica

Presenter: *Aesthetics of Care through the Queering of Death in Recent Puerto Rican Cinema*

Rogero, Mary

Presenter: *What about George?*

Rogers, Sarah

Session Discussant: Artist Associations and Professionalizing the Arts

Rojas-Sotelo, Miguel

Presenter: *EMBODIED TERRITORY: INDIGENOUS CONTEMPORARY ART IN ABYA YALA*
Presenter: *EMBODIED TERRITORY: INDIGENOUS CONTEMPORARY ART IN ABYA YALA,*

Romberg, Kristin

Presenter: *round table member 4*

Romero, Sam

Session Chair: Nuthin' But a "G" Thang: Branding Hip Hop

Ronan, Anne

Presenter: *Arsenic and Old Hides: Plunder, Preservation, and Edward Kemeys' Last Buffalo*

Ronning, Gerald

Presenter: *Who Built the Clouds?: Prince's Guitars and Questions of Authorship*

Root, Raechel

Presenter: *Future Objects: Photographic Monuments on Oregon's Lesbian Lands*

Rose, Marice

Presenter: *The Substance of Goddesses: Sanford Biggers's Lady Interbellum*

Rosman, Doug

Presenter: *Becoming a Workflow Artist: Workflow as Medium in Generative AI*

Rother, Lynn

Session Chair: Blanks No More? Digital Art History and the Unknown

Rothwell, Ian

Presenter: *The Guilty Pleasures of Paint*

Rounthwaite, Adair

Session Chair: Fugitive Conceptualisms

Routhier, Jessica

Presenter: *Democratizing Digital Art History*

Rowan, Todd

Presenter: *Visualizing Social Justice: Public Murals as Communal Forms of Remembrance and Resistance*

Rowe, Allison

Presenter: *Performative Pedagogy for LGBTQIA+ Inclusion*

Rudeen, Christopher

Presenter: *Human-Like: Personalization and Artificial Intelligence in Fashion*

Ruiz, Rafico

Session Discussant: The Association of Research Institutes in Art History Careers in Art History Internship Program and the Power of the Cross-Institutional Virtual Internship

Russo, Carolyn

Presenter: *The Interplay of Art and Science: A Case Study of the National Air and Space Museum's Art Collection*

Ryor, Kathleen

Session Chair: Art and Empirical Inquiry in Pre-Modern China

Ryu, Soyoon

Presenter: *We Live Here: Collectivization and Art in the Field in South Korea, 1970-80s*

S

Sadjadpour, Shirin

Presenter: *From Prisoners to Printmakers: The 'Lagerdruckerei' and Visualizing German Identity at Bandō POW Camp, 1917-1919*

Salami, Babatunde

Presenter: *A Political and Afro-Ecocritical Reading of Gangster and Epic Films in New Nollywood*

Salazar, Constanza

Session Chair: Technological Imaginaries: imagined futures, utopian visions, and fabulations of alternative worlds

Sales, Kaleena

Presenter: *Bling Bling: Examining Elements of Wealth and Power within Pen and Pixel Album Covers*

Salseda, Rose

Session Chair: Latinx Art: Curating and Shaping a Field

Sanchez Lesmes, Ana Maria

Presenter: *What Is There to Protect? The "Voces Para Transformar a Colombia" Case*

Sanchez, Ph.D., Marisa

Session Chair: Generalist Pedagogies: Strategies for Teaching Beyond Specialization

Sandhu, Arti

Presenter: *Visualizing "Slow" Fashion: Communicating Sustainable Fashion through Romanticizing Artisanal Hands*

Sandoval, Kimberly

Session Discussant: Latina Border Art in Theory
Session Chair: Latina Border Art in Theory
Presenter: *Mujer de Serpiente*

Sands, Audrey

Session Chair: The Wars of Women Artists, 1937–1947

Santner, Kathryn

Presenter: *Forging the Monja Perfecta: Emblematic Imagery and Gendered Space in Colonial Peru*

Santone, Jessica

Presenter: *Materializing the Entanglements that Haunt Data Visualizations*

Saper, Craig

Session Chair: Moon is the Oldest AR (A Response to Nam June Paik)

Saylor, Miranda

Presenter: *The Permeable Cenacle: Picturing the Virgin Mary and the Last Supper in Colonial Mexico*

Scalissi, Nicole

Presenter: *Sight-Sound-Touch: Accessibility in Visual Art Exhibition*

Scarborough, Klare

Presenter: *Shifting Time: Archiving Contemporary Black Art During the Pandemic*

Schaefer, Sarah

Session Chair: The Dark Fantastic in Nineteenth-Century Visual Culture

Schaffzin, Gabi

Presenter: *Should we scare our students?*

Schapiro, Alissa

Session Discussant: The Wars of Women Artists, 1937–1947

Schepers, Talitha

Session Chair: Changing Viewpoints, Shifting Narratives: Tangled Stories of Renaissance Objects (1300–1600)

Schiff, Karen

Presenter: *Facing Some Challenges in Book Arts Criticism*

Schneider, Luisa

Presenter: *Creating Camps of Resistance in a Carceral World*

Schnidrig, Melanie

Presenter: *Art and Synesthesia: Contemporary Art and All Its Senses*

Schoepflin, Lisl

Presenter: *'Dibujado de mi mano': Inca Oral History Reimagined by Guaman Poma, ca. 1590-1596*

Schollenberger, Emily

Presenter: *Mountains and Memory: The Geography of Japanese Internment Camps in Emma Nishimura's Locating Memory*

Schrader, Jeffrey

Presenter: *The Strength of Pacific Traditions in American Visions of Tattooing*

Schriber, Abbe

Presenter: *Reassessing Gilroy*

Schulz, Andrew

Presenter: *King and Saint in the 'Golden Age': Spanish Equestrian Portraits and/as Santiago 'Matamoros'*

Schumann, Katherine

Presenter: *Plazas Beneath Patios: Suchilquitongo's Tomb 5 as Monte Alban's Main Plaza*

Schwaller, William

Session Chair: Ecocritical Perspectives on Art from the Americas and Caribbean

Schwarz, Cynthia

Session Chair: Sprayed Paint

Schwerda, Mira

Session Chair: Fashioning the Modern In and Beyond the Middle East: Photography as a Technology of Expression
Presenter: *"The Image Debate:" Photography and the Human Figure in the Modern Islamic World*

Scott, Dana

Presenter: *Utilizing Core Curricula to Foster Creativity and Cultivate a Confident and Flexible Student Mindset*

Scott Payne, Moira

Presenter: *From concept to start-up: Initiating, building, and transitioning an independent art college*

Scoville, Sheila

Presenter: *A Chicano in a Color Field: César Augusto Martínez's Bato con Sunglasses*

Sejbæk Torp-Pedersen, Anna

Presenter: *Counter-Mapping Migration – Erasing the Border*

Sellen, Adam

Presenter: *Deaccessioning and the Boomerang Effect*

Sen, Pooja

Session Chair: Landscape and Spatial Imagination in South Asia
Presenter: *Spadework: The Artist Terraforms the Soil*

Sepponen, Wendy

Presenter: *A Museum of Global Materials: Imperial Sculpture at El Escorial*

Serrato Doyen, Kale

Presenter: *Resisting Renaissance: Pittsburgh's Postwar Redevelopment in the Teenie Harris Archive*

Sessini, Serenella

Session Chair: Changing Viewpoints, Shifting Narratives: Tangled Stories of Renaissance Objects (1300–1600)

Sexton, Kim

Presenter: *Anatomizing Wood in the Architectural Rhetoric of Early Modern Science*

Seymour, Brian

Presenter: *It Happened in Philly: Collectors' Rise with the Art Market*

Shafer, Ann

Session Chair: The Painted Page: Medieval Manuscripts Through a Comparative Lens

Shaffer, Holly

Session Chair: Contested Art Histories and the Archive in Britain and the British Empire

Shaikewitz, Joseph

Presenter: *Oblique Emergences: Toward a Trans Poetics in Wifredo Lam*

Shanahan, Maureen

Presenter: *Seeing Peripheral Paris, Arab Paris*

Shanks, Gwyneth

Presenter: *a haunted botany*

Shannon, Joshua

Presenter: *How and Why to Look at Art in the Time of Climate Change: Tracing Water*

Sharma, Pragya

Presenter: *The Sari-Body: Exploring Interrelationships with the Body, Landscape and Beyond*

Sharma, Yuthika

Session Chair: Contested Art Histories and the Archive in Britain and the British Empire
Presenter: *Solar Architectonics and the New Peacock Throne in Late Mughal Delhi*

Shaskevich, Helena

Session Chair: Fractured Mirror: Between Self and State in Global Women's Video Art

Shaw, Gwendolyn

Presenter: *Anthropological Aesthetics and Practices in the work of Joseph Cornell*

Shen, Kuiyi

Session Chair: Frames of Conflict: Art, Photography, and Print Media in the Second Sino-Japanese War and the Cold War

Shen, Qiuyang

Presenter: *Negative archive/archive of negatives: mining the impenetrable past in Chinese contemporary photography*

Sherman, Levi

Session Chair: Critical Conversations and Incredible Book Works: An Examination of History, Canon and Critical Analysis in the Field of Artist Books

Shevelkina, Maria

Presenter: *Light as Structure at the Great Mosque of Cordoba*

Shiridevich, Samira

Presenter: *Artistic Activism in Action: Lessons from the Frontlines in Iran*
Presenter: *Fostering Community Connections Through Co-Creative Youth Engagement*

Shui, Nathan

Presenter: *Negotiating Modernity: The Cultural Role of Fur in Architectural Modernism of Fin de Siècle*

Sichel, Jennifer

Presenter: *Mourning (and) Queer Theory: Pedagogy in a State of Emergency*

Siddiqi, Anooradha

Session Discussant: The Histories of Camps

Silveri, Rachel

Presenter: *Sapphic Modernities graduate seminar and the Marie Laurencin exhibition at the Barnes Foundation*
Presenter: *Sapphic Surrealism: Queer Time in Valentine Penrose's "Dons des féminines"*

Simonetti, Marie-Agathe

Session Chair: Transnationalism of French Colonial and Post-Colonial Visual Culture

Simonson, Karina

Presenter: *Representations of China in Soviet Lithuanian children's visual culture*

Simpson, Annie

Presenter: *Social Logistics in the Heart of the Shipwreck*

Singer, Christina

Presenter: *Analyzing Local Graphic Design History: A Pedagogical Approach*

Singh, Devika

Session Chair: Art and Architectures of Decolonization
Session Discussant: Landscape and Spatial Imagination in South Asia

Sisk, Drew

Presenter: *Uncanny Ways of Seeing: Engaging AI in Design Practice and Pedagogy*

Skvirsky, Karina

Presenter: *How to build a wall and other ruins*

Sliwinska, Basia

Session Chair: Feminist Contemporary Arts Activisms and Gender-based Violence

Sliwinska, Basia

Presenter: *My body (but not) my choice: feminist arts activism towards bodily autonomy*

Slobogin, Christine

Session Chair: The Body and the Museum: Empire, Ethics, and New Directions

Smart, Alan

Presenter: *Non Solus: The Oscillations of the Value Form in Academic Publishing*

Smith, Cassandra

Presenter: *Pottery Mound Kiva Paintings: Conduits Between Realms*

Smith, Hampton

Presenter: *Imprinting the Soil: Fingerprinted Bricks in the United States Plantation Economy*

Smith, Jessica

Presenter: *Curatorial Initiatives at the Philadelphia Museum of Art*

Smith, Kara

Presenter: *Considering practicality and potentiality within a place-based MFA program*

Smith, Nyugen

Presenter: *Madras as Embodied Medium in Martinique*

Smith, Phillip

Presenter: *African American Classical Architecture and Craftspeople*

Smith, Stephanie

Presenter: *Leading through Change: Values-Based Decision Making and Curricular Efficiency*

Smith, Synatra

Presenter: *Chronicling Harriett: Afrofuturist Museology through Immersive Technology*

Smith, Terence

Presenter: *Portraiture as World Picturing*

Soriano, Francesca

Presenter: *Feathered Gems: Martin Johnson Heade's Hummingbirds and the Nineteenth Century Feather Industry*

Sorkin, Jenni

Presenter: *Hidden Labor: Demystifying Peer Review Publishing*

Soukhakian, Fazilat

Presenter: *Fighting for Emancipation: How Iranian Activist Artists are Shaping the New Feminist Revolution "Woman, Life, Freedom"*

Sova, Matthew

Presenter: *Representations of Performance in the Konstanz Holy Sepulcher*

Spatz, Ben

Session Discussant: The Rapprochement Between Art and Anthropology: The Artistic Research Turn and Experimental Practice

Spaulding, Daniel

Session Chair: Connecting Performance Works

Speaks, Elyse

Presenter: *Material Reciprocities and the Reinvention of Sculptural Tradition*

Spear, Elizabeth

Session Chair: Unsettling the Artistic Legacy of Albert Bierstadt
Presenter: *Seeing Bierstadt's Invisible Shoshones in The Rocky Mountains, Lander's Peak*

Sperber, David

Presenter: *"Body Text": Feminist Art in Traditional Spheres*

Sperling, Juliet

Session Chair: The Work of American Art

Spivey, Virginia

Presenter: *Increasing K-12 Access to Build Public Understanding of Art History*

Presenter: *Minding the Gap: the Need for Professional Support Among High School Art History Teachers*

Stabler, Albert

Presenter: *Guerrilla assemblage in the context of urban education*

Starling, Halo

Presenter: *When You've Never Seen a Lion: Halo Starling on Visually Representing the Intricacies of Queer and Trans Life*

Starr, Meredith

Session Chair: Tomorrowland

Stecher, Gabrielle

Presenter: *Artemisia Gentileschi: The Artist in Novels*

Steele, Brian

Presenter: *Andrea Mantegna and Devotional Meditation: Interpreting the Man of Sorrows with Two Angels (Copenhagen)*

Steinberg, Monica

Presenter: *Cultural Property: Lost and Found*

Stephens, Rachel

Session Chair: Slavery and the Architecture of the United States

Stephens, Sandra

Presenter: *Intimate Reclamations: Aesthetic Practices of Care*

Stewart, Danielle

Presenter: *Subverting the Natural Sciences: Paulino and Palma's Contemporary Revisitations of Nineteenth-Century Scientific Illustration*

Stiglitz, Cooper

Presenter: *Distorted Landscapes: The Bleeding Colors of Matthew Brandt's Chromogenic Prints*

Stirner, Simone

Presenter: *Memory in the Closet? Queer Memorials after National Socialism*

Stopa, Graham

Presenter: *British Insignia in the Western Niger Delta*

Strauss, Inbal

Presenter: *Capri Battery: Powering Decolonial Display Practices through Multisensory Interaction*

Strayer, Jeffrey

Presenter: *A Typology of Visual Illustration*

String, Tatiana

Session Chair: Wood: Medium Specificity in the Global Early Modern Period

Su, Wenjie

Session Chair: Miniature Designs and Worldly Simulations: Questions of Scale in Early Modern Arts

Sullivan, Alice Isabella

Session Chair: Medieval Ritual Representations: Model of or Model for?

Sullivan, Marin

Session Discussant: Alexander Archipenko in Chicago: New Research

Summers, Mark

Presenter: *Ritual Practice as Community Building in the Birds Head Haggadah*

Sunderlin, Kate

Session Chair: Reframe, Recast, Rewrite: Sculpture and the Historical Narrative

Sussi, Joe

Presenter: *Peak Exposure: Airborne Pollution and Visual Breakdown in Kim Abeles' Mountain Wedge (1985-87)*

Swartz, Anne

Presenter: *Along Parallel Lines: A.I.R. Gallery and the Rise of Pattern & Decoration*

Sweeney, Caitlin

Presenter: *Mining the Gaps: Presenting the Unknown in Digital Catalogues Raisonnés*

Swift, Jason

Presenter: *Collaborative Leadership: Mending a Broken Art Department*

Szupinska, Joanna

Presenter: *Matriarchy in the Countryside: On Gender in Zofia Rydet's "Sociological Record"*

Szymanek, Angelique

Presenter: *Materializing the Missing: Christi Belcourt's Walking With Our Sisters*

T

Tagore, Eimi

Presenter: *Power in the Recoil: Art Censorship in Japan from the 1990s to now*

Talasek, John

Presenter: *U.S. National Academy of Sciences: Building, Art, and Architecture*

Talley, Anna

Session Chair: Polycrisis and Design: Ethics, Intervention, Possibility

Talwar, Savneet

Presenter: *Politics of the Archive/Possibilities of craft performance*

Tamimi Arab, Pooyan

Presenter: *Pictures That Divide: The Prophet Muhammad in the Tropenmuseum, Amsterdam*

Tandon, Sugandha

Presenter: *Afterlives of Chinese Xuānchuán huà (Propaganda Posters), 1949-1976*

Tanga, Martina

Session Chair: Learning from Trees: Artists and Climate Solutions

Tani, Ellen

Session Chair: Fugitive Conceptualisms

Tankha, Akshaya

Presenter: *Photography and the mutability of the land in Akshay Mahajan's "People of Clay"*

Tanner, Peter

Session Chair: Critical Conversations and Incredible Book Works: An Examination of History, Canon and Critical Analysis in the Field of Artist Books

Taraldsen, Simen Dalen

Presenter: *Principles of Orthography in Guarino Guarini's Theory of Stereotomy*

Tartsinis, Ann

Presenter: *The Queer Art History in George Platt Lynes's Scrapbooks*

Tarver, Gina

Session Chair: Ecological Art from Latin America, 1960s–1980s

Presenter: *Environmental Crises, Bodily Fluids, and the World Otherwise: The Work of María Evelia Marmolejo*

Taylor, Phil

Session Chair: Photography and Africa: Primary Sources

Tell, Connie

Session Chair: CHOICE TACTICS: Art, Abortion, and Bodily Autonomy Today

Terrono, Evie

Session Chair: Monumental Debates and Racial Reckoning on the Symbolic Landscape at Colleges and Universities in the United States

Presenter: *Enslaved Laborers Built my Institution: Recovering Black Craftsmen on Institutional Landscapes.*

Terry, Melissa

Presenter: *The Art of Social Engagement: Co-creating with Communities through Institutional Collaborations*

Terry-Fritsch, Allie

Session Chair: New Approaches to Embodiment and Italian Art

Thelot, Ruby

Presenter: *The Treachery of Images*

Thomas, Sarah

Presenter: *Emerging from the Shadows: Enslavement and Art's Histories*

Thompson, Richard

Presenter: *Birthing a Character: Teaching Animation with Play, Improv, and Charlie Chaplin*

Thompto, Chelsea

Session Chair: Operational Visibility: Trans and Queer Digital Hybrid Art Practices

Throckmorton, Jodi

Presenter: *Rising Sun: Artists in an Uncertain America*

Thum, Jen

Presenter: *The Graduate Student Teacher Program at the Harvard Art Museums: A Three-Way, Multi-Visit High School Partnership*

Tian, Michelle

Presenter: *The Reproductive Hand: Qian Yong (1759-1844) and the Making of "Miniature Steles" in Nineteenth-century China*

Tiger, Yvonne

Session Chair: Unsettling Methodologies of Indigenous Art History

Presenter: *as we held space together—Creating an Ethical Indigenous Methodological Practice*

Tischler, Daniel

Session Chair: The sketchbook as a site of artistic invention, workshop collaboration, and the production and transfer of knowledge

Tita, Silvia

Session Chair: Women and Diplomatic Art

Tobin, Amy

Session Chair: Group Work: Art and Feminism

Tom, Lisa

Presenter: *Ethical Considerations on the Display of Early Modern Arms and Armor*

Torchia, Richard

Presenter: *"Time will turn them brilliant": The Evolution of the Reception of the Work of Pati Hill*

Traganou, Georgia

Presenter: *I was(n/t) there. Is it enough? Is it legitimate?*

Trever, Lisa

Presenter: *Jean de Berry's "Peruvian Double" in London and its Implications for an Ancient Global History of Art*

Triburgo, Lorenzo

Session Chair: Abolish THIS! Queer and Trans* Voices of Abolition

Tsai, Jaime

Presenter: *A Thousand Cuts: Hollywood Dissected in Australian Women's Video Art*

Tsultem, Uranchimeg

Session Chair: Rethinking the Landscape: Future Imaginaries in Environmental Art and Eco-Art History

Tu, Anran

Session Chair: Copies That Talk: New Perspectives on East Asian Painting Tradition

Presenter: *Model, Archive, or Knowledge Embodied: Jin Cheng's Copy of the "Seeing Large within Small" Album*

Tucker, Rebecca

Presenter: *Lost then Found: The "Tilley Crucifix" at Colorado College and the Colorado Springs Fine Arts Center*

Turpin, Adriana

Session Discussant: Transnational Collecting: Objects Crossing Borders, Objects Transformed

Tusman, Lee

Presenter: *Walking Simulators, Memory Palaces, and Public Exhibitions*

U

Uhm, Eunice
Presenter: *Muddying the History: Eunji Cho's "Suspended Matters"*

Ungprateeb Flynn, Alex
Presenter: *Reference to gesture: Curatorial practice and anthropological inquiry*

V

Valadares, Desiree
Session Chair: The Histories of Camps

Valencia, Joseph
Presenter: *Roundtable Discussion*

Valle, Luisa
Presenter: *O Ministério (The Ministry): Decolonizing the Public Memory of Modernity in Rio*

Valyi-Nagy, Zsofia
Presenter: *The Poetics of Prompt Engineering*

van de Meerendonk, Suzanne
Session Chair: Center and Periphery?: Mapping a Future for Research in Netherlandish Art

van Haaften-Schick, Lauren
Session Chair: Code of Best Practices in Fair Use for the Visual Arts: Envisioning Version 2.0

Van Loan, Theodore
Session Chair: New Directions in the History of Early Islamic Art and Architecture

van Os, Sophie
Presenter: *Press Iconographies of Hunger in the Illustrated European Nineteenth-Century Press*

Vanhoff, Robert
Presenter: *The Artistic Masoretes: Ideological Variances behind the Visual Display of Jewish Scribal Tradition*

Vanover, Ty
Presenter: *Graphic Violence: Crime Scene Sketchbooks and Forensic Authority in Fin-de-Siècle Austria*

Vázquez, Julia
Session Chair: Ecology vs. Patriarchy: Women Artists and the Environment, 1962-present
Presenter: *Marisol's "Fishman": Pesticides, the Creature from the Black Lagoon, and Other Post-Nuclear Disasters*

Veder, Robin
Presenter: *The Journal is a Hungry Beast: Pursuing Equity without Extraction*

Verbeeck, Georgi
Presenter: *History frozen in time. From Royal Museum of Central Africa to the AfricaMuseum in Brussels.*

Verbockhaven, Johanne
Presenter: *(Hand)-crafting anthropology, Research methods. Walking, Photography and Knitting.*

Vermeylen, Saskia
Presenter: *Curating and Legal Storytelling for the Protection of Outer Space as a Common*

Vinebaum, L
Session Chair: Never Submit!

Viola, Karen
Presenter: *Cultivating Ecoliteracy and Building Community with Artists' Books*

Visse, Merel
Presenter: *Creating Cultures of Care*

Viswanathan, Rashmi
Presenter: *Spiritual translations*

Vite, Laia
Session Discussant: Latina Border Art in Theory
Presenter: *Forming Identity Through Visual Illusions*

Vitiello, Stephen
Presenter: *Fish (also) Flies on Sky*
Presenter: *Steve Roden, An Archive, An Unreliable Narrator*

Vitti, Isabella
Presenter: *How to Get Published and Read*

Volk, Dylan
Presenter: *Rethinking Collectivism in Lesbian Feminist Art*

von Maltzahn, Nadia
Session Chair: Artist Associations and Professionalizing the Arts

Vongkulbhisal, Supasai
Presenter: *Ambiguity in Modern Thai Architecture: Exploring Cultural Hybridity Discourse through an Architectural Lens*

Vora, Nainvi
Session Chair: Science, Sound, Imaging and Art
Presenter: *Re-imagining an Archive of the Now in Jitish Kallat's Epicycles, (2020-21)*

Vuković, Vuk
Presenter: *Electronic Superhighway: The Satellite Networks of Nam June Paik in the Global Village*

W

Wade, Isabel
Presenter: *Ed Ruscha's Streets of Los Angeles: Photography Archive or Urban Dataset?*

Wager, Anna
Presenter: *Ellen Gates Starr and the Legacies of Fast Fashion in Chicago*

Waite, Jason
Presenter: *Distance and Risk: Chim↑Pom & Finger Pointing Worker*

Waits, Mira
Session Chair: Comparative Studies of Modern Colonial Architectures

Wander, Maggie
Session Chair: Curating Pacific Art in the United States: A Roundtable Discussion

Wang, Eugene
Session Discussant: Art and Empirical Inquiry in Pre-Modern China

Wang, Gerui

Session Chair: Art, Aquatic Ecosystem, and History in Global Contexts: Exploring Interconnections and Transformations

Presenter: *Visions of Biodiversity: Picturing Aquatic Creatures in China, 960-1400*

Wang, Jin

Session Chair: Sinophone Art in the Global Cold War

Wang, Peggy

Presenter: *Animating Time to Disrupt History: Qiu's Anxiong's Minguo Fengjing*

Wang, Y. L. Lucy

Presenter: *Made in Hong Kong? Land, Laboratory, and Colonial Comparisons of the Third Plague Pandemic*

Wang, Yang

Session Discussant: Place-based Positionality and the Public Sphere

Wang, Yizhou

Session Chair: Miniature Designs and Worldly Simulations: Questions of Scale in Early Modern Arts

Warner, Emily

Presenter: *From Instruction to Disruption: Murals and Mass Viewership at the 1939 New York World's Fair*

Warren, Erica

Presenter: *Finding an Independent Vision: Lenore Tawney, Claire Zeisler, and the Intangible Impact of Alexander Archipenko*

Warriner, Rachel

Session Chair: Group Work: Art and Feminism

Wartenberg, Thomas

Session Chair: Art that Illustrates Philosophy: Author Meets Critics

Presenter: *Reply to Conger, Strayer, Grabner*

Wasielewski, Amanda

Session Chair: Ekphrasis and Artificial Intelligence: Text-to-Image Generation in Theory and Practice

Wasserman, Andrew

Session Chair: Art Censorships on Campus

Watson, Keri

Session Chair: The American Carceral Landscape

Watson Jones, Alexandra

Presenter: *Objects as trophies: collecting on the 1868 British expedition to Ethiopia*

Watters, Elissa

Presenter: *Through the Lens of Critical Fabulation: Kara Walker's Pop-Up Book Freedom: A Fable*

Way, Jennifer

Presenter: *Extractive craft in America's ecology of the Free World: South Vietnam, ca 1960*

Weinfield, Elizabeth

Presenter: *Performance and The Body in the Early Modern Antwerp Kunstkammer: A Case Study*

Weiss, Sean

Presenter: *Interspecies Materialities and the Architecture of Kennels in Eighteenth-century Britain*

Weldon, Sienna

Presenter: *Carved Into the Conversation: Reimagining Receptions of Scrimshaw in Oceanic Material Culture*

Weldon-Yochim, Zoe

Session Chair: U.S. Imperialism, Extraction, and Ecocritical Art Histories

Wells, Kay

Presenter: *Publishing the Index of American design, 1950-2002*

Wells, Lindsay

Session Chair: Radical Roots: Rethinking the Imperial Imaginary Through Plants

Presenter: *Plants, Empire, and Botanical Gatekeeping in Nineteenth-Century British Art*

Wells, Marina

Session Chair: Whale Time: Cetaceans as Art, Media, and Archive

Presenter: *Losing Time: Whaling Rendered in Contemporary Print, Clay, and Plastic*

Werbel, Amy

Session Chair: Art Censorships on Campus

West, Nicholas

Presenter: *Exhibitions in Dialogue: A model for enhancing collaboration at Colgate University*

Wheeler, Sara

Presenter: *Convergence of Science and Art to Support Climate Resilience in Central American Smallholder Communities*

White, Johnnie

Session Chair: The Art of Appraisal: Insights From the Experts

Presenter: *Designated Art Appraiser: Charting Your Path to Success*

White, Tamara

Presenter: *Examining the Dehumanization and Punitive Intent of Prison Uniforms Through the Lens of Incarcerated Communities*

White, Tony

Presenter: *Facing Some Challenges in Book Arts Criticism*

Whitham Sánchez, Hilary

Presenter: *Art/Artifact: Segregated Histories of Modernism at the Philadelphia Museum of Art and the Penn Museum, 1940-45*

Wielocha, Aga

Session Chair: ACTIVATING FLUXUS, EXPANDING CONSERVATION

Wigmore, Spencer

Presenter: *Sites Unseen: Interpreting Bierstadt's Land Speculations*

Williams, Hannah

Presenter: *Safeguards of Memory, Deposits of Feeling: Emotional Engagement in Late Medieval Devotional Micro-Sculpture*

Williams, Lucas

Presenter: *Stuart V. Robertson's Protective Portraits: Speculating on a Contested Black Future*

Williams, Robin

Presenter: *Tarek Atoui's Whispering Playground*

Williams-Wynn, Christopher

Presenter: *Diffracting Cold War art histories through transcultural exchange*

Williford, Daniel

Presenter: *Designing Decolonization: Counterinsurgency and Construction in Late-Colonial Morocco*

Wilson, Kristina

Presenter: *WAM x University: Creating a Community-oriented Art History Podcast*

Wilson, Leslie

Session Chair: Photography and Africa: Primary Sources

Wilson, Michael

Presenter: *Some of Us Chose the Sea: Ancestral Archives, Ritual Technologies & Monument Making in the Caribbean*

Wilson, Paul

Presenter: *Tuli Mekondjo: Adopting the Ancestors You Need*

Wilson Norwood, Beth

Session Chair: Image and Story: Narrative in the Ancient Americas
Presenter: *Decoding Narrative in Ceramic Sculpture from West Mexico*

Wingfield, Emma

Presenter: *Collaborative Ethnographies: using digital field notes to conduct community-based art historical research.*

Wingfield, Laura

Presenter: *Activating the Human Body and the Body in Clay as Art Surfaces: Stamps and Figural Art of Costa Rica*

Winter, Rachel

Session Chair: "How am I going to catch this experience in a painting?": Rethinking Art in the Palestinian Diaspora

Wódz, Marta

Presenter: *What do weeds know? Plants as storytellers in the works of Karolina Grzywnowicz*

Wolf, Caroline "Olivia"

Presenter: *Between Argentine, Jewish, and Syrian Identities: Victor Chab's Surrealist Visions*

Wölfel, Ulrich

Presenter: *Reconstructing the Kanter Collection in Highland Guatemala*

Wolff, Lesley

Session Chair: Expanded Histories of Postwar Painting: Identity, Memory, Visibility

Wolfskill, Phoebe

Session Chair: "Unmasked: Anti-Lynching Art and Public Community Remembrance in Indiana"
Presenter: *The Aesthetics of a Culture of Violence & Protest*

Wong, Daniel

Session Discussant: Design Incubation Colloquium 10.2: Annual CAA Conference 2024

Wood, Kelli

Presenter: *Athletic Arts and the Early Modern Male Body*

Woodbury, Sara

Session Chair: Exploring the Institutional and Archival Histories of Museums: A Case Study of the Virginia Museum of Fine Arts
Presenter: *Mobile Art Access: The Virginia Fine Arts Museum Artmobile, 1953-1962*

Woods, Nicole

Presenter: *The World's Complicity: Nam June Paik's Whole Earth Politics*

Wu, Jenny

Presenter: *Community Building in the Painting Classrooms*

Wu, Jiayue Cecilia

Presenter: *An Inclusive & Mindfulness Music Education: Teaching "Embodied Sonic Meditation" in Higher Ed*

Wu, Yunong

Presenter: *Literati Lifestyle and Cross-cultural Perception: A Red Cliffs Bowl from the Hunterian Collection*

Wunsch, Oliver

Presenter: *Carriera, Ivory, and the Femininity of Candor*

X

Xepoleas, Lynda

Presenter: *Materializing, Performing, and Refusing Settler Colonial Bodily Regimes on the Oneida-Wisconsin Nation through Lacemaking*

Y

Yamaguchi, Mai

Presenter: *Reuse, Renew: Printed Painting Manuals from China Transformed in Japan*

Yamamoto, Hiroki

Presenter: *On the (Im)possibility of Passing Down the Unspeakable to the Next Generation : Reflections on the Memory of WWII in the Work of Shikoku Goro and Yamashiro Chikako*

Yan, Weitian

Presenter: *Su Shi's Inkstone Inscriptions: Celestial Imagination and Object Design*

Yang, Mary

Presenter: *Towards a method for co-designing: embracing and interrogating AI through a design education research project*

Yeager, Raymond

Session Chair: Revolutionizing Visual Arts Education: The Impact of AI

Yim, Jay Alan

Presenter: *Sparking Stewardship*

Yin, Felicity

Presenter: *Fashioning Femininity: Shao Xunmei, Zhang Guangyu and Transnational Print Culture in Republican-era Shanghai*

Yoon, Yeorae

Presenter: *Body Image and Bodily Expression of Disability: Gao Fenghan's "Broken Plum Tree"*

Young, Allison

Session Chair: Fugitive Ecologies in Contemporary Art

Young, Gillian

Presenter: *Hydrofeminist Currents in the Wake of Land Art*

Yuan, Xinyue

Presenter: *Cyborg Nation, Global War: Machine and Body in Records of the Japanese Army's Atrocities (1938)*

Yunak, Olga

Presenter: *Glitter to Gloom: Phenomenological and Theological Aspects of Byzantine Icons with Gold Background*

Z

Zaiontz, Keren

Presenter: *Dissident Carceral Archives*

Zanghi, Alexis

Presenter: *"It was close, but we made it!": Polycrisis and venture utopianism in 2038: The New Serenity*

Zapata, Claudia

Presenter: *Roundtable Discussion*

Zboralska, Marta

Presenter: *The Woman Artist as Polygamist: On Mewa Łunkiewicz-Rogoyska*

Zhang, Fan

Presenter: *Unearthed Identity: Ethnicity, Gender and Transculturation in Early Medieval Chinese Funerary Portrait*

Zhang, Gillian

Session Chair: The Transcultural Circulation of Illustrated Books (1500-1950)

Zhang, Tianyi

Presenter: *Art in the Flames: Chinese Art and Wartime Narrative in the Second Sino-Japanese War, 1931-1945*

Zhang, Xi

Presenter: *From Picturing the "Other" to Designing for Social Justice: A Glance of Hundred-Year Design History Responding to Social Changes in the US*

Zhou, Joyce

Presenter: *Playing with Porcelain: Reimagining the Self with the Early Modern Dutch Dollhouse*

Zhou, Muyun

Presenter: *Staging Internationalist Revolutions: Equator Art Society (1956-1974) in Post-War Singapore*

Zhou, Ting

Presenter: *From Picturing the "Other" to Designing for Social Justice: A Glance of Hundred-Year Design History Responding to Social Changes in the US*

Zhou, Yanhua

Presenter: *"Rural Reconstruction through Art": Institutionalized Participatory Art in the Countryside*

Zhu, Wenqi

Presenter: *China in French Colored Illustrated Newspapers, 1850-1937*

Ziaii-Bigdeli, Layah

Presenter: *Shaping Vessels in Shifting Economies: Unraveling Material Transformations of Tableware from Post-Yazdgerd to Samanid Times*

Zitzewitz, Karin

Session Chair: A Critical Globality: Transculturation and Potential Histories of Art

Zivkovic, Alex

Session Chair: Surrealism's Queer Methods
Presenter: *Greenhouse Modernism: Race, Culture, and Ecological Exhibitions*

Zohar, Ayelet

Session Chair: Between History and Recollection: Asia-Pacific War Memory in Contemporary Japanese Art
Presenter: *War Memory and Photographic Scrolls: Ishikawa Mao, Memory and History*

Zolli, Daniel

Presenter: *Bringing Students to See Donatello: Sculpting the Renaissance*

Zondi, Mlondolozi

Presenter: *Negative Kin-aesthesia: On Global Black Aesthetic Sociality Beyond Suture.*

Zou, Luli

Presenter: *Boxes in the Bedroom–Examining Qing Dynasty Dressing Cases through a Case Study from Kingscote, Rhode Island*

Zou, Yifan

Session Chair: Copies That Talk: New Perspectives on East Asian Painting Tradition
Presenter: *Pronounced in Repetition: Innovation and Authorship in Xia Yong's Iconic Tower Paintings*

Zuparic-Bernhard, Elisabeth

Presenter: *"It's about experience and worldliness and understanding that there is no center." Lina Iris Viktor's Painting in a Global Context*