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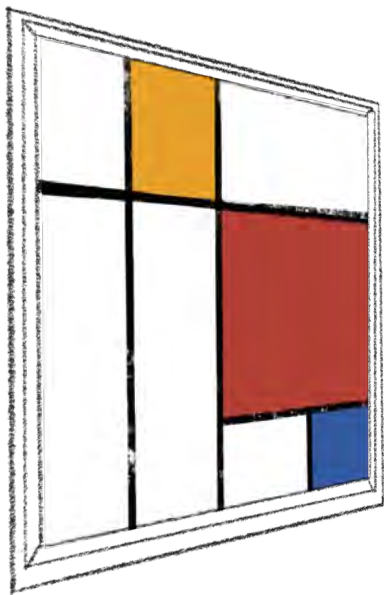
Legacies

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Time blows through the past and into the present like a gust of wind, carrying with it the important strands of our history.

Once the dust settles, what remains?



Legga

Memories & Echoes

Monument: **men* (Proto-Indo-European, "to think, remember") → *monēre* (Latin, "to remind, warn, advise") → *monumentum* (Latin, "a memorial, reminder") → *monument* (English, French)

Memory drifts in like a soft tide, lapping against the banks of our consciousness. Part reminiscence, part whisper, part shadow, part ghost. Odes rise from the dust of forgotten footsteps and handprints, as the echoes of sound ring through the air long after our voices fall silent. Every souvenir is a life encapsulated in stone, a quiet vow that the past still stirs beneath our feet.



Heritage, Identity & the Works of Hands



Oeuvre: *op (Proto-Indo-European; “to work, produce”) → *opus* (Latin, “work”) → *opera* (Latin, “work, effort, labor”) → *ovre/uevre* (Old French) → *œuvre* (French)

In memory, heritage hums low beneath the surface, a pulse carried through generations. The long braid of identity is woven from tradition, its strands frayed by conflict, yet strengthened through honor. It gathers every contribution and every fragment of an *œuvre* into the tapestry that outlives us, its makers. In its threads—the hundreds of thousands embedded within—lie the stories we claim, and the stories that claim us, shaping the very contours of our being and our becoming. What we honor is not only what was made, but the hands that made it. We honor their persistence, their daring, their unfinished stories.

ancies



The Future & Its Tremors

Impact: *pag (Proto Indo-European, “to fasten, secure, drive in”) → [cognate] πῆγνυμι (*pégnumi*) (Ancient Greek, “to fasten, set solid”) → *impingere* (Latin, “to drive into”) → *impactus* (Latin, “to be pushed against”) → *impact* (English, French)

Change collides against continuity as the wind caresses tall grass in an open field: restless, insistent, incessant. Every mark we leave bends the horizon forward. Every impact sends a tremor into the unwritten, a palimpsest written and rewritten by the impacts of the present. The future—tonight, tomorrow, next week, in one hundred years—is a thin veil stretched over the foundation we build today, asking quietly:

**What will endure?
What will rise?
What will fall?**



Figure 1. Julien Creuzet © Magasin CNAC

Working Through Waste

Charlie Usadi '25

In the David Winton Bell Gallery's Spring exhibition of *Attila cataract your source at the feet of the green peaks will end up in the great sea blue abyss we drowned in the tidal tears of the moon* (2024), waste surfaced throughout. To understand why pollution appears in myriad contemporary art practices, the Art Review interviewed Julien Creuzet, Max Liboiron, and Jorge Otero-Pailos. What emerged was a critical conversation concerning the imprint of colonial legacy, capitalist development, and social stratification in today's landscape.

Today, waste is pervasive. Explorations into oceanic trenches reveal plastic at the Earth's lowest depths, nuclear waste produced in weapons manufacturing has a half-life of billions

of years, and DNA testing reveals the imprint of industrial chemicals within the bodies of industrial workers.¹ In this context, an emerging cohort of artists has increasingly centered waste, chemicals, and pollution in their studio practices. Perhaps this emerging cohort offers a productive avenue for critical knowledge production amid today's unprecedented environmental challenges. The Brown University Art Review conducted a series of interviews with Julien Creuzet, Jorge Otero-Pailos, and Max Liboiron, all of whom engage directly with chemical waste products, to better understand art's response to this critical challenge. The following conversation is a condensed version for print with a focus on Julien Creuzet. For a fuller article with more insights from all three conversations conducted, visit the Brown Art Review website.

Raised on the island of Martinique, Julien Creuzet's practice explores postcolonial identity and the transatlantic slave trade in the French Atlantic. Creuzet centers water in his work as a site in flux connecting islands, countries, and economies, a space of both historical traumas and liberating futures.² Creuzet's 2025 exhibition of *Attila cataract (...)* in Brown's David Winton Bell Gallery transformed the space into a subaqueous landscape. Beyond water, plastics pervaded Creuzet's installation in the Bell. A glowing projector depicted a sea turtle struggling against fishing nets as plastic shopping bags and crushed bottles drifted in gentle currents. A close look into the sculptural forms hanging throughout the gallery revealed that their delicate surfaces consisted of massings of synthetic fibers and warped plastic. Pollution saturated this space, raising questions about pollution's role in Creuzet's French Atlantic aquascape.



Figure 2. Exhibition view of Julien Creuzet: *Attila cataract (...)*, 2025, at the David Winton Bell Gallery, Brown University

Creuzet's engagement with the concept of "sculpture" begins to clarify his views on waste. Strikingly, two iconic historical sculptures float alongside the debris in Creuzet's exhibition, one of which is Jacopo Sansovino's Neptune (c.1554–67), sculpted for Doge's Palace in Venice. Sculpture, as conceived by European centers of power, represents a physical manifestation of achievement, progress, and strength. In Julien's projection, the symbol of Neptune (originally representing Italy's dominion over the sea) is inverted: what may be tears stream from his stone eyes.



Figure 3. Exhibition view of Julien Creuzet: *Attila cataract (...)*, 2025, at the David Winton Bell Gallery, Brown University

Through a critically diasporic lens, this sculpture floats alongside waste. Historically, as European powers entrenched systems of dominance, not only did they leech resources from global territories, but they also established directional flows of waste, offloading polluting industry from the global north into the global south. Historically colonized populations continue to face the greatest burden of exposure today.³ Because of this, plastic is as vital as sculpture in representing Martinician experience. "I think [that plastic is] part of my epoch [...] It's about colonialism, about capitalism, and how these two worlds are connected. We need to think about current conditions, [when] considering what materials can represent this context and this history." *Attila Cataract (...)*'s centering of waste, then, presents the vivid reality of pollution's imprint upon the French-Caribbean landscape.

Interestingly, Jorge Otero-Pailos' work has interrogated the same historic precedent as Creuzet's *Attila Cataract (...)*: Venice's Doge's Palace. The work, *The Ethics of Dust: Doge's Palace*, takes the form of a floor-to-ceiling sheet of translucent latex. In *The Ethics of Dust* series, Otero-Pailos identifies "dirty" walls within historically significant sites that have escaped the aggressive cleaning typical of preservation processes. Otero-Pailos coats these monumental walls with a layer of latex, which, once dry, is carefully peeled off. As they are removed, these sheets take with them a layer of grime, dust, and soot which, in some cases, preserves centuries of accumulated pollution. In Creuzet's practice, waste surfaces in French-Caribbean diasporic experience; in Otero-Pailos', it settles upon stone monuments over centuries.

These parallel practices may center vastly different subjects and utilize wildly different artistic media, but both Otero-Pailos and Creuzet work towards similar aims, illuminating the extent to which waste reflects historic and continued systems of power and development.

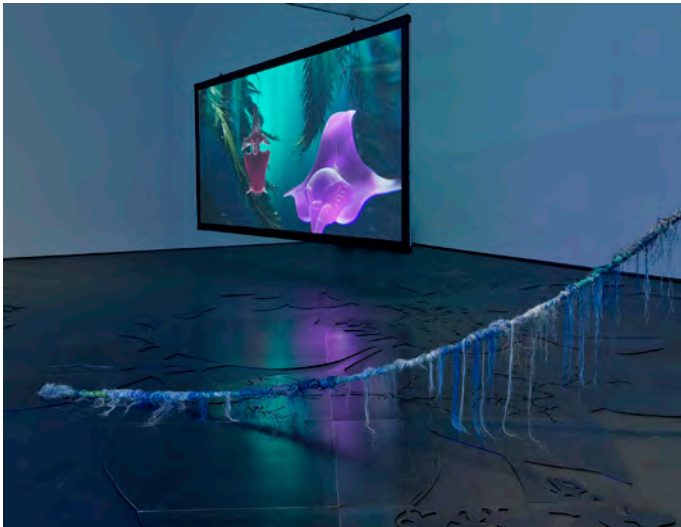


Figure 4. Exhibition view of Julien Creuzet: *Attila cataract (...)*, 2025, at the David Winton Bell Gallery, Brown University

The final conversation conducted for this project with Dr. Max Liboiron challenged the change-making potential of environmental art. Liboiron is a professor, activist, and scientist at Memorial University of Newfoundland, who conducts research concerning plastic pollution while pursuing anti-colonial, feminist, and Indigenous research practices with the Civic Laboratory for Environmental Action Research (CLEAR).⁴ Although Liboiron formerly pursued an art practice alongside this work, over time, they became disillusioned with my art's changemaking ability. To begin with, the inherent subjectivity in art interpretation undermined their ability to communicate critical perspectives in the face of established understanding, "the dominant narrative just ate the intentions alive. There are some pretty great plastic artists out there [who] I see the same thing happening [to]." Moreover, art might not even *reach* the audience best suited to enacting positive environmental changes. "Art and science have totally different audiences. And the audience for science (knowledge infrastructures, policy makers, other scientists, international bodies like the UN) is much, much better suited to change, particularly the theories of change I subscribe to."

Beyond these challenges, intrinsic flaws in the art world itself soured Liboiron's interest in art-making. Not only is capital-A art itself closely tied to the structures of colonialism and capitalism proliferating environmental harm today, "the Art World, by which I mean the professional art world of galleries, contracts, shows, sales, etc, is hyper individualistic (the Artist is genius trope, or insight and knowledge comes from an individual rather than a collective of experiences), and hyper individualism is one of the hallmarks of colonial culture. [...] Art is one of the last holdouts of extremely individualized knowledge production out there." Ultimately, after abandoning their art practice, Liboiron hasn't looked back, describing how "science has a much stronger ability to be understood in specific and intended ways— there is a right and wrong way to interpret things, unlike art— so [science is] just better suited to changing a dominant, charismatic narrative."

I'm deeply appreciative of Dr. Liboiron's critical insights, and I'm compelled by their arguments. Art is far from immune to the corrupting influences of capital and industry. But I can't help but hope that new forms of interdisciplinary, well-researched, and critical art production can catalyze change. Otero-Pailos' work speaks to art's ability to nimbly traverse oftentimes siloed fields. *The Ethics of Dust* pulls conceptual grounding from perspectives spanning environmentalism, architecture, preservation, urban studies, and cultural heritage studies, offering a uniquely interdisciplinary foundation to support his work. Creuzet's highly interdisciplinary practice (spanning video, sound, installation, sculpture, performance) offers myriad access points and employs a creative community beyond Creuzet himself. There's also a level of self-awareness regarding art's parallel lineage to waste as a consequence of historical empire-building in both of these practices. Both Creuzet and Otero-Pailos push boundaries, resist simplistic or siloed readings, and offer complexly layered access points from which to better identify and contextualize waste today.

Thank you to Julien Creuzet, Jorge Otero-Pailos, and Dr. Max Liboiron, all of whom were incredibly generous in sharing their insights and time in support of this article.

The Sound of Our Presence:

A Celebration of Indigenous Art and Scholarship at Brown University

Zoë Nizhoni Kountoupes-Wilson '28

After dark, against the backdrop of the dramatically lit white building outside beyond the wall of floor to ceiling windows, Laura Ortman stands in bejeweled high-heel boots, floral patterned fishnets, and an early 2000s rockstar haircut. The violin poised on her shoulder is marked with a white shadow in the center under the bridge: a physical remnant that is an almost ominous indication of what is to come. She begins by plucking a simple series of notes before tapping her foot on a pedal, which sets the tune to repeat automatically. The small movement of her fingers against the strings produces an unpredictably loud and reverberating sound which distorts the instrument's usual tones. From here, Ortman begins to build. Five notes, now played with a bow, reach the audience's ears as gritty, amplified vibrations and then echo, the notes still lingering as Ortman dives into the next sequence. Sounds layer and blend with each other, becoming less and less discernible as the total volume increases. Before long, Ortman has submerged the room in her melody, the audience's chests collectively clenching as we brace against a bombardment of sound. Then within an instant, the cacophony dissipates into a single note, leaving ears ringing in sudden silence. Throughout the performance, Ortman follows this pattern of sonic sequences, building and releasing the physical and emotional pressure of sound, moving playfully between the isolation and amplification of noise, forming a dance in which each of her movements reverberates indefinitely.

Over two days in October, a convening of Indigenous artists, curators, and scholars took place at Brown University, featuring a series of

panelist dialogues and performances. The convening, titled *Sound/Performance/Curation as Care*, was organized by Thea Quiray Tagle, PhD, Associate Curator of The Bell/Brown Arts Institute, and BAI Fellow/ Curatorial Assistant Christina Young. It coincided with and incorporated two ongoing exhibits: Diné artist Eric-Paul Reige's solo exhibit *ojo|-|ólo*, located at the David Winton Bell Gallery, and *the sun has its own drum* at the Cohen Gallery featuring Northeast Indigenous artists Elizabeth James-Perry, Erin Genia, Robert Peters, and Duane Slick. Laura Ortman's performance was the resounding conclusion to the convening. The performance was raw, angry, consuming, and unapologetically expressive. As I sat in the audience, the abrasive, strange music evoked a sense of catharsis. It gave me permission to feel without restraint, and by the end of the performance I felt profoundly connected with Ortman, solely through the pure self-expression in her art. In his review of the National Museum of American History exhibit on Cuban singer Celia Cruz, Ramnón H. Rivera-Servera analyzes "performance-based curatorial strategies employed in the articulation of [Latinx history]," as alternatives to the traditional, often oppressive practices of encyclopedic museums like the Smithsonian.¹ Rivera describes how the sound of Cruz's singing throughout the exhibit "evokes a realm of identification that cannot be simply explicated through clear narrative script," like that of wall texts and linear historical timelines.² Similarly, Laura Ortman's performance communicated something insurmountable in words through an evocative sonic experience. Her music was at once incomprehensible and yet undeniable in its message as it consumed the room, literally and figuratively moving the audience. Even after the final note, the impacts of sound remained in emotional memory, the ringing of the audience's ears, and the physical aftermath of the performance in the room. Ortman's setup of a violin case, sound pedals, twisting cords, papers strewn on the floor around the stand, and two speakers stood like the debris of a sonic hurricane.

On the second day of the convening, a performance followed by a panel, titled *Mapping with Words: Performance and Poetics of Place*, featured artists and scholars Raquel Gutiérrez, Anthony Romero, and Joshua Rios.

The session began with Gutiérrez's reading of a poetic essay which narrated descriptions of rural New Mexico. Details of small town restaurant signs, cotton wood trees, and adobe (an architectural material traditional to the Southwest) were instantly recognizable to me, conjuring images of driving through country roads outside of my hometown of Santa Fe. An ambient, droning tune backed Gutiérrez's words, creating a multisensorial experience of nostalgia and familiarity, projecting a place into the audience's imagination. Then, in their performance, Romero and Rios used an array of instruments to construct a soundscape of noises: melodious and abstract, mechanical and naturalistic. The two took turns adding spoken word, describing moments and places, similarly to Gutiérrez's reading, which immersed the audience in an imaginary setting.

In the following panel discussion led by Jessica Fremland, an American Studies professor at Brown, Romero and Rios explained how sound has the capacity to create a "portrait of place" and transport a listener to a different

setting, or rather transport a setting to a different space. The speakers also discussed how the multidimensionality of place holds history. Stories of violent settler colonial encounters with Indigenous people and the consequential erasure or marginalization remain legible in architectural histories like adobe, the economic disparities of rural neighborhoods, and the soundscape. Anthony Romero introduced the concept of "sonic territorialization," and the way colonial powers dominate the sound of an environment to symbolically and psychologically dominate a people. He cited the example of church bells in early settler colonies in the Southwest that signaled the presence of Christianity and the doctrine to which many Indigenous people would be forced to assimilate. He demonstrated a similar effect in his performance, as industrial noises overpowered the sound of bird songs or his own voice. Conversely, Romero also discussed "sonic re-territorialization," which presents the possibility for communities to manifest in sound their reclaiming of place.

Figure 1. *SOUND/PERFORMANCE/CURATION AS CARE: A Convening* at The Bell Gallery / Granoff Center for the Creative Arts



Using sound and poetics, Gutiérrez, Romero, and Rios transplanted rural Texas neighborhoods and the country roads of New Mexico, places intrinsically tied to their Indigenous and Latinx identities, to occupy space within a colonial, elitist institution. In the voices amplified throughout the convening, Laura Ortman's seismic performance, and in the sonic elements of the two ongoing exhibits, Indigenous artists have re-territorialized the soundscape at Brown.

The transplantation of place, the way settings hold histories, and the concept of sonic re-territorialization take on new significance when considering James Clifford's theory of the museum and other cultural institutions as "contact zones," "in which peoples geographically and historically separated" can form an understanding of and relationship with one another.³ The traditionally exploitative, dehumanizing interaction between Native and non-Native people within these contact zones is reversed when Native artists control the position from which non-Native participants interact with their work: for example, by immersing an audience in an imaginary setting which has significance to an artist's identity and larger body of work. From a curatorial standpoint, the construction of soundscapes and sonic re-territorialization function similarly to the practice of "indigenizing" a space. Within the context of a museum, the "indigenizing" of space is achieved through ceremony, performance, or other cultural signifiers which embody a reclamation of the space where Indigenous art is displayed.⁴ A form of ceremony in itself, the convening was an act of reclaiming, re-territorializing, and indigenizing a part of Brown as an institution with a history of colonial violence. These practices exemplify a curatorial approach that utilizes Indigenous epistemologies, in which Native people's ontological framework of relationality with the world informs the presentation of their art within an institution. Curator Heather Ahtone discusses the importance of incorporating Indigenous epistemologies in the interpretation and presentation of art, "because the vitality of [Indigenous] cultures is so closely tied to the creative process."⁵ The convening, in conversation with the two ongoing exhibits, generated a space for Indigenous artists and scholars to share their knowledge with one another and the Brown community, on their own terms.

In her article *Curatorial Practice and Native North American Art*, Nancy Marie Mithlo discusses the importance of not only including Native American art and scholarship within the existing structures of the Western art world, but rather "carving a space where contemporary and traditional Native American artists and arts scholars can be a creative and intellectual force for the nation as a whole."⁶ Listening to Laura Ortman build layers of sounds to epic proportions, I felt as if a presence was being summoned into the room, physically manifesting in the vibration of the walls and my own body. I imagined this presence, like that of a wave or a stampede, expanding through the entire building, and then beyond it, leaving something altered in its wake. The incorporation of performance and the focus on sound in the current Brown Arts Institute programming has offered a multidimensional means for Indigenous people from across the nation to assert their presence and carve out a space within an Ivy League university from which we have been historically, and largely remain, excluded. The convening was an opportunity for engaged, collective scholarship, in which artists and curators addressed colonial histories, not as a singular narrative but as a necessary acknowledgement in asserting the presence of living communities. *Sound/Performance/Curation as Care* facilitated the building of relationships between artists, curators, the community, and the institution. Using the two exhibits as a foundation for "live knowledge production," the convening demonstrated participatory discourse as an alternative to the traditional, limiting dynamic between art institutions and the public, in which knowledge is produced by an academic hierarchy then "passively absorbed" by visitors.⁷ The artistic dialogue created through performance and conversation set a shining example for future creative and intellectual development at Brown.

As a Native student, I am incredibly proud to see Indigenous art and scholarship valued and given the platform it deserves within academia. Leaving the Granoff Center after Laura Ortman's performance, I walked with a ringing in my ear and a resounding sense of empowerment in my chest, moving through the space newly carved out by voices and songs, the seismic sound of our collective presence.

Instructions for an Art Insurrection:

Apprehending the (Anti) Poetics of Yoko Ono's *Revalue Piece II*

Cara Ianuale '26

The event score is bemusing and bizarre—hallmark qualities of the postwar international collective Fluxus, which promoted a radical anti-traditional art ethos through experimental performance and art. Expanding the notion of musical notation, the Fluxus score often featured text-based instructions that left much of the absurd choreography to the discretion of the performer(s). A performer could stare at the audience for ten interrupted minutes, play a violin with a fishing rod, or abruptly exit the stage, screaming—and it would all be considered perfectly suitable.

Existing scholarship appropriately considers its minimal, enigmatic language as an invitation for interpretation and chance, a gesture in line with the Fluxus urge to make art confoundingly banal. While there have been some inquiries into the poetic nature of the score, there has been relatively less effort to close read the language. As a student of art history and English, I am biased towards this exercise. Language shapes our perception of everything—it allows our phenomenological experiences to be representable and communicable, mediating the recording and transmission of ideas. Experimental artists in the postwar era took advantage of the word's potency, fashioning it as a key part of—or entirely—the work of art. The written word informs the event score performer's response, interpretation, and performance, and thus is exceptionally deserving of literary dissection.

In this article, I read *Revalue Piece II*, a score from Yoko Ono's 1964 seminal avant-garde text *Grapefruit*, with the rubric of the poetic. My endeavor is wholly literary—I attempt to avoid (to the greatest extent possible) reference to external knowledge of Ono or Fluxus. I will then briefly explore thematic resonances throughout the entire collection. In doing so, I hope to expand beyond the cursory interpretation/critique of the textual event score's language as indeterminate to show how language enables the function of the conceptual score.

Perhaps the most prominent device is parallelism. Each stanza begins with an instructional sentence starting with "use," directing the performer to use existing artwork "as" (or "for," in the final sentence) other objects. The Latin abbreviation "i.e." introduces each second sentence, which also starts with "use" and is similarly instructional. Within each sentence, parallelism is employed in the listing of objects, like "diaper hangers, or chairs, bookshelves, tables and beds"¹ or "garden sculptures, bullets and earrings, etc."² These strings of random objects follow no discernable scheme. Together, this concise, unmelodically repetitive structure and listing produce a distinct anti-poetic effect. The repeated sentences are bare and brief—aside from the commas separating each listed object, there is no punctuation to indicate a pause. They read like a rapid succession of commands, rejecting lyricism and conventions like formal rhyme or meter.

REVALUE PIECE II

Use all existing art work as pieces of furniture and household appliances.

i. e. Use sculpture such as Henry Moore's as diaper hangers, or chairs, bookshelves, tables and beds. Use paintings such as Monet and Picasso as heavy curtains, sofa covers, etc.

Use all existing armaments as decorative objects and accessories. i. e. Use cannons and fighters for garden sculptures, bullets and earrings, etc.

1968 winter

Figure 1. Yoko Ono's *Revalue Piece II* from *Grapefruit*

“Together, this concise, unmelodically repetitive structure and listing produce a distinct anti-poetic effect.”

The performer is not invited to spend time parsing the beauty of language, but inundated with quick unaesthetic directives. If they hope to follow these commands with similar swiftness, however, they would encounter trouble.

The Latin abbreviation “i.e.” and absurd imagery synthesize elements of unreasonability and bewilderment that subject the instructions to varying interpretations. Clearly, since the performer is not able to access original artworks like Moore’s or Monet’s, the score cannot be performed in a literal sense—this alone signals to the performer that they are to take extreme liberties in their interpretation of the piece. Primarily, “i.e.” is confounding. Essentially meaning “that is,” “i.e.” typically introduces a restatement of what came before it—yet, in the first stanza, the act of using a fine art sculpture as a diaper hanger is a specific statement, one decidedly not an evident rephrasing of the previous general command to reuse all art as furniture or appliances. It is humorously absurd in its unglamorous invocation of bodily functions and dependency, contrasting the fineness and hallowed status of the fine art sculpture.

"I.e." operates similarly in the second stanza, clarifying the command to repurpose military equipment as decorations. The image of the bullet, an item with obvious associations of violence and utility, takes the incongruity expressed with the diaper hanger to a further extent—the bullets become particularly ungainly and threatening amidst such tame objects as garden sculptures, which call to mind pleasant suburban lawns, and earrings, small, delicate adornments.

Lastly, the closing of each stanza with "etc." leaves the lists open-ended, as if expecting the performer to round out the list with more options—however, they would likely be at a loss for what the logical next object would be after "bullets and earrings." Ono never explains the incongruence of the diaper hanger or the nonsensical insertion of (demilitarized) bullets, or any other item, leaving the performer to interpret her message.

On the level of the text itself, the confounding anti-poetics in *Revalue Piece II* embody a recurring concern throughout Grapefruit of toppling elite traditions from their long-held pedestals. In *Touch Poem V*, where she instructs the performer to feel many different walls, examine its temperature and moisture, and take notes. This attunes the performer to the subtle feel and materiality of a common structural element they typically ignore. In *Bicycle Piece for Orchestra*, she instructs the performer to silently ride a bike in a concert hall—an act that would disrupt the dignified setting in which guests expect order and decorum in their evening of classical music.

She also exhibits an irreverence similar to that in *Revalue Piece II* throughout the broader work: in *Walk Piece*, she tells the performer to stir their brain with a penis and then go for a walk. Her consistent use of crude imagery, whether that be a diaper or a genital, amplifies her attitude of indifference and her embrace of the nonsensical. It does not matter that the performer cannot actually stir their brain with a penis, or actually fling a Monet painting on their couch and take a nap on it—the bewilderment is part of Ono's desired effect, to capture and confound the performer and, in doing so, urge them to embrace the incongruous.

Encapsulating her revolutionary ambitions in Grapefruit, Yoko Ono's *Revalue Piece II* fuses parallelism, specifically repetitive stanza structure and listing, and absurd imagery interspersed with potent Latin abbreviations to ultimately create an anti-poetic call to attention on her idea of the uselessness of high art. Her way of reconsidering the legacy of traditional art is decidedly not critical or serious—humor and farce attempt to startle us into action.

She obviously could have tried to be at least marginally more specific: "Print out a letter-sized color image of Monet's water lilies and lay it on your pillow at night. Sleep on it." "Go to the MET and drape your coat over the first antique kouros you see." Yet the exceeding impracticability of *Revalue Piece II* is what defines its quality. It generates an almost infinite set of performances subject to individual imagination and initiative. This is the conceptual backbone of the event score genre: it begins with a fixed, immutable script that invites a dizzying amount of chance, the score continually subject to change with each iteration. Ono's directive to decanonize is strong precisely because what it takes the form of—a set of instructions—is so enigmatic, strangely appealing to us to flout conventions.

I hope this literary dissection has shown how the language of *Revalue Piece II* enables Ono's irreverent rejection of high art, and has perhaps inspired future engagement with language in art. After all, I do not see visual and literary analysis as very different at their core—they both necessitate breaking down a work into its components, investigating their relationships and the effects they produce. Do I think that Yoko Ono spent days wrestling with each precise word? No. It would not surprise me to learn that she spent no more than five minutes on any given score. What I love about parsing language is uncovering the meaning it holds regardless or in spite of the narrator's conscious efforts and desires. *Revalue Piece II* deserves to be apprehended as a neat piece of linguistic machinery, not merely as a generator for the conceptual and performative.

Old Gods in New Hands: Recarving Antiquity in the Carolingian Imagination

Camille Blanco '26

In the medieval world, ivory endured as more than just a material. It was a vessel of memory and reinvention, one that the Carolingian Empire deliberately filled with the echoes of Rome. For artists at the Carolingian court, whether by practical necessity or philosophical quandary, the ancient past became a material that was handled, recarved, and redeployed, leaving behind traces of a complicated inheritance in their visual practice.

In the Metropolitan Museum of Art's robust collection of 7,000 works of medieval art, a curious work of ivory stands out (Fig. 1).

At first glance, it purports a principally Christian context; however, traces of its pagan past remain in the form of an explicitly carved Herculean mythological scene on its verso (Fig. 2). Such *spoliation* of ancient ivory plaques, especially given the dearth of ivory in northern Europe, suggests a deliberate interest in reviving a classical past that aggressively existed alongside the Christianizing policies of the Carolingian Empire. In confronting the interests of an empire set on rewriting traces of pagan antiquity, I argue that the *Plaque with Christ Enthroned with two Apostles*, ca. 850-875 (acc. no. 17.190.41) invites a profound consideration of the lives of objects



Figure 1. Close up of the recto of the *Plaque with Christ enthroned with two Apostles*.

across time as it embodies an inherent tension within its materiality. Far beyond the exquisite nature of its carvings, this plaque offers insight into 9th-century AD Carolingian religious art as one that oscillated between a more pagan past and a strong Christian future.

Set in a thick frame of carved acanthus leaves, the scene on the plaque's recto depicts a seated Christ flanked by Saint Peter on His right and Saint Paul on His left (Fig. 1). Compared to Christ, Paul's and Peter's iconographies are simplified, for the plaque only depicts their heads to their mid-chests. As the main focus of the recto, Christ and His immediate surroundings take up the majority of the scene. He sits on a wide throne with His feet propped on a stool that rests between the throne's four columned legs. Here, Christ is larger than life—if He were to stand, He would be taller than the length of the plaque—and thus the viewer's attention is drawn to His distended stomach, highlighted by the drapery of his clothing, and His right hand, which is the size of His head. On His lap, He holds a book, perhaps self-reflective of the plaque's use as decoration for the cover of a Carolingian Gospel.

The most curious aspect of this ivory plaque is the depiction of Hercules and the Keryneian Deer on its verso. In this myth, one of Hercules' Twelve Labors, the god spent one year pursuing the swift, golden-horned deer sacred to Artemis, ultimately capturing and later releasing it to avoid incurring the goddess's wrath. This scene does not fill the plaque's entire surface, as the Christ-scene does on the verso, leaving a marginal border on each side. The clean cut at the top and bottom of this scene implies that this plaque was part of a larger piece of ivory which depicted the full, continuous narrative.¹ Toward the bottom right of the plaque, a muscled figure (Hercules) grabs onto the branched antlers of a long-nosed deer. Though the plaque's age and discoloration make some details more difficult to discern than others, Hercules wears the skin of the Nemean lion on his back, with its legs and head hanging limply over his shoulder. Above the head of the Keryneian Deer, a bird perches on the left edge of the plaque, its head turned to stare at Hercules, who gazes up to an even more chaotic scene.

In the upper register of this plaque—where a thick border of empty space creates a logical break between narratives—a mass of five griffin-



Figure 1. The recto of the *Plaque with Christ enthroned with two Apostles*.

like figures swarm. They have mammalian bodies and legs with the claws and wings of birds. Some of these figures' faces have distinct beak shapes, while others have larger ears and more mammalian faces.² If the bottom half depicts Hercules' Labor with the Keryneian Deer, then I argue that this scene represents the Labor of the Stymphalian Birds, where the god was challenged with defeating the flock of man-eating birds with deadly bronze beaks that had infested the woods around Lake Stymphalia in Arcadia (near Corinth in southern Greece). That these Sympalian Birds look up and to the right suggests that in the part of the plaque now lost, there may have been a representation of Hercules shooting the birds with his arrows or frightening them with the rattle gifted to him from Athena/Minerva.

As such, I believe this ivory plaque was once a chronicle of the Twelve Labors, from the slaying of the Nemean Lion to the Capture of Cerberus. Curiously, the story of the Twelve Labors (Hercules' punishment for killing his family) is recorded differently in the corpus of Greco-Roman literature, including Apollodorus (b. 180 BC) and Diodorus Siculus (ca. 90–20 BC). In Late Antique artistic representations, such as in a 3rd-century AD sarcophagus in the Uffizi Gallery,



Figure 2. The verso of the *Plaque with Christ enthroned with two Apostles*, with the episode of Hercules and the Keryneian Deer on the bottom and that of the Stymphalian Birds on the top.

only nine of the 12 were depicted, with the Keryneian Deer and Stymphalian Birds episodes next to one another. This may have stemmed from a reception of Diodorus Siculus' account, which situates the myths in question as the fourth and fifth Labors, respectively.³ As the Met plaque's depiction of Hercules follows the same narrative order, it could be understood as a direct inheritor of Diodorus Siculus' narrative tradition and other Late Antique renderings.

A lively interest in the mythology of the classical past is the most satisfactory answer for why such imagery persists in the corpus of medieval art. The Carolingian Renaissance (*renovatio imperii romani*, lit. the restoration of the Roman Empire) of the 8th and 9th centuries AD originated with Charlemagne (768-814 AD), who, in his self-proclaimed role as Holy Roman Emperor and defender of the Church, reinvigorated the study of the classical world in literature, architecture, and art.⁴ With classical mythology and the legacy of pagan religion at odds with the virtues of Christian rule, "the medieval world faced a dilemma."⁵

As one example, Hercules' Labors had long been adapted from their origins in Greco-Roman myth.

In fact, there exists an entire body of scholarship that examines Hercules' re-contextualization in the Christianizing kingdoms during the Late Antique and early Middle Ages. Hercules was especially coveted for reasons of "political motivation," as rulers envisioned themselves in the roles of these classical heroes.⁶ This perhaps stems from an association with the emperor-as-military-leader, a tradition beginning as early as the 3rd century BC during the reign of Philip II of Macedon, father of Alexander the Great.⁷ Later, as the image of Hercules was reappropriated in the Roman Empire—especially in numismatic and medallion portraits—it became codified, and thus canonized, as artisans in the Roman provinces received and treated this myth in other artistic forms. During the Late Antique, Hercules "appealed to most medieval sensibilities" in three main ways: as a pagan patron saint, *Miles Christianus* (lit. soldier of Christ), or an "exemplum" of Christian virtue.⁸

That this version of Hercules survived to the era of the Carolingians was significant. In fact, during the medieval period, Hercules lost most of what made him divine during the classical era, becoming a "decorative motif" that medieval individuals were taught to admire.⁹ Allegorical readings of mythological narratives were

common in the Middle Ages, as its classical past was removed from current Christianizing policies, yet embraced as an inherited lineage. Through the use of personification, the invocation of the mythology of the empire's pagan past was neutralized, making it a common subject in Christian literature.¹⁰ In art, Hercules as classical hero was "reliant upon ancient prototypes," but re-charged with Christian allusion, as his struggles became an analogy for the Late Antique Christian soul's quest for immortality.¹¹

While examples abound for a robust understanding of Herculean reception during the Late Antique, the Carolingian Dynasty took this myth a step further. For Charlemagne, Rome collapsed the ancient and medieval: the doctrines that Rome constructed, in its phases from Republic to Empire, were the backdrop against which the Carolingians derived their own political ideology.¹² Charlemagne legitimized his rule, power, and virtue through the image of Hercules. His grandson, Charles the Bald (823-887), further used the iconography of the Twelve Labors as decorations for the *Cathedra Petri* (his coronation throne in 875), which Kurt Weitzmann determined were of Coptic origin, similar to the Met plaque.¹³

In terms of the Met plaque's Coptic origins, Annemarie Jordan and Afuri Soeda agree that the "schematic and stylized" carvings on its verso propose a creation date of the late 6th to early 7th centuries AD, though Weitzmann hypothesizes, in comparing the Met plaques with the *Cathedra Petri*'s, that it could be even later.¹⁴ Furthermore, Jordan and Soeda note that this plaque was "executed" in a "provincial" style reminiscent of eastern workshops in Alexandria and Antioch, a notion Weitzmann also sustains.¹⁵ Weitzmann similarly links the Met plaque to those produced for the Gospels of Noailles from the Bibliothèque Nationale de France (BnF), as Amy Vandersall did in her own article on the Met plaques¹⁶, noting visual connections between the carvings on the verso and work produced in workshops associated with Charles the Bald. Given the similarity in style, form, and motif across the Herculean scenes on the *Cathedra Petri*'s, BnF's, and Met's plaques, Weitzmann confirms that the Met plaque's Coptic origins, writing that all three may have even come to the Carolingians from related Coptic workshops.¹⁷

With the evidence at hand, two theories may be reasonably concluded about the Met plaque's creation. One, it merely resulted from practical need: that is, the workshop needed ivory, and these were the only source of the material at hand. The second suggests that the workshop deliberately associated the Emperor of the Holy Roman Empire with a lineage of heroic images of antiquity that were equally politically charged and Christianized. Both theories are germane to the Met plaque's recontextualization. While an understanding of its use and/or purpose does not necessarily negate the argument of 'practical need,' the similarities in iconography—of Hercules, the Deer, and the Birds—and conclusions about its origin and revitalization point to something more nuanced than this interpretation. years apart, came to be directly associated with Charles the Bald through creation and purpose, in the same span of 25 years.¹⁸ Any analysis of the Met plaque must insist upon an intentional association of the Emperor with pagan iconography and its later Christian revival through its inherent materiality.

The pagan gods do indeed survive, therefore, but in new medieval forms. The presence of this object in Northern France in the 9th century AD demonstrates a tradition of reusing pagan materials within Christian Carolingian dominion, reflecting a Frankish predilection toward the recarving of Greco-Roman culture (art, law, literature, and more) into the "service of theology."¹⁹ The tensions that emerge from Christian renewal and transformation of non-Christian art are tense, open for interpretation, and, above all else, noteworthy. In preserving the classical traditions that shaped the existence of the empire they claimed for themselves, the Carolingians did not simply rewrite the history of the Roman Empire in Christian terms, but restore a new version of it, both emerging from the political, social, and economic crises befalling the Holy Roman Empire at the time and contributing to their own cultural development.²⁰

"The pagan gods do indeed survive, therefore, but in new medieval forms."

Lunar Night on the Black Sea

Reflecting Ambiguous 19th Century Russia

Genevieve Collins '28

Nations have all gone through trials and tribulations in the process of cultivating a distinct identity. The Russian Empire in the nineteenth century was no different, undergoing many transformations, especially following the push by rulers such as Peter the Great and Catherine II in the previous century for a supposed modern and European standard.¹ The vast empire was home to people of many different backgrounds and ideologies, including Ivan Aivazovsky. Aivazovsky was a man of Armenian background who lived and worked across the empire and throughout Europe. In his lifetime, he would have witnessed the apparent tension that arose between European-centric ideals promoted by Russian elites and the clear diversity of authentic Russian life, resulting in a tension over what constituted Russian national pride. Through his 1859 work *Lunar Night on the Black Sea* (Fig. 1), Aivazovsky depicts this ambiguity of the nineteenth-century Russian Empire by using a distinct nighttime setting, emphasizing natural elements, and making the main subject, the ships, fit various perspectives.

The nighttime setting in *Lunar Night* conveys a dim and uncertain mood stemming from the moon's beams, which direct the viewer through the piece. The moon is low in the sky, illuminating the boats, cliffs, and waves from directly behind. Aivazovsky creates a specific tone for the piece by having it set at night. The viewer is above, looking down onto the water, and there is a clear quietness to the night, with only light waves below. This stillness stimulates a contemplative environment for the viewer, as if they are in the midst of a sleepless night full of thoughts, which may be reflective of Aivazovsky's own situation

while working on this piece. Furthermore, his choice in making this work a landscape painting emphasizes objects and their relationship with the environment, instead of people or actions. Naturally, a work such as this has more room for interpretation. In all, this choice of setting sets the tone for other themes, and the lighting from the moon creates a road map that the viewer naturally follows to explore further intricacies of the piece.

The setting and scale of the various elements in the painting emphasize humanity's insignificance to nature, relating to the question of Russia's apparent size and importance when compared to the rest of the world. Aivazovsky sets this painting in the middle of tall, menacing cliffs. These cliffs are about twice the size of the forward-most ship on the left. They appear quite sharp and detailed. Because the light source is behind the cliffs, they are also dark and intimidating. The water is almost black in the forward-most left and right corners. These marks make the natural setting strong and fierce. In the far background to the left, there is either a town or more cliffs. Still, the haze in the night sky swallows up these objects, making them incomprehensible to the viewer, showing nature's power to thwart human understanding, leaving the viewer with only guesses as to the identity of what is in the mist.

In the nineteenth century, Russia was a large area, yet other European countries were in many ways still thought to be superior in the realms of art and scholarship.² As Victoria Charles explains



Figure 1. Ivan Aivazovsky, *Lunar Night on the Black Sea*, 1859, oil on canvas, 47 x 58 cm, A. V. Grigoriev Art and History Museum, Kozmodemyansk, Mari El Republic, Russia.

“Still, the haze in the night sky swallows up these objects, making them incomprehensible to the viewer, showing nature’s power to thwart human understanding...”

in *Ivan Aivazovsky and the Russian Painters of Water*, Aivazovsky’s artistic training was rooted in this conception. As the reward for receiving a gold medal at the St. Petersburg Academy of Arts, he was sent abroad to better his skills,

spending time in Italy, France, Holland, and more.³ It was thought at the time that the techniques used in Western European art making were superior. There was also a notion in Europe that Russian art lacked individuality, and it was viewed as somewhat lackluster. French critic Charles Clement said that Russian artists were “more interested in copying the styles of the masters than creating their own.”⁴ Fellow French critic Victor Champier credited the success of Aivazovsky’s work to his studies abroad.⁵ The critical opinion of Russian art abroad differed from the inner opinions about national strength circulated by the Russian nobility. So, when Aivazovsky became the official painter of the Russian Navy, he had the power to depict this dichotomy.⁶

The nondescript boats in *Lunar Night on the Black Sea* suggest a questionable representation of the Russian military, while also leaving their identity open to interpretation. The largest boat has no distinct markings or flags. The sails are down, leaving it a mere skeleton of wooden posts. There seem to be some small people's heads just above deck, but these people are featureless and swallowed by the nighttime haze. Additionally, a small light seems to be lit on deck while a smaller rowboat is located just outside on the left. The ship behind it is even more indistinct. Considering that Aivazovsky was commissioned to do paintings of the Russian Navy, it can be inferred that these are Russian naval ships.⁷ However, this projects a potential contentious opinion of the Russian Navy. These ships are not portrayed as powerful and show no details related to national pride, as one may expect. On the contrary, they are flagless, towered over by the cliffs, and almost invisible without their sails up. One might relate this reluctance to display national pride to Aivazovsky's background as a man of Armenian descent, born in Crimea, who then lived in various cities across Europe.⁸ He seemed to have a complicated relationship with the Russian empire, for example, in the Crimean War, he fought for the protection of Sevastopol, but later worked on art commissions for the enemy Ottoman empire.⁹ This painting was made in 1859, shortly after these events. Aivazovsky had ties to numerous people and places, so the choice of making these boats so nondescript could have been to appeal to multiple perspectives. Furthermore, he seems to express (though the frailness of the boats painted next to the strong cliffs) the inevitable fact that no matter how much humanity may try, nature will always tower over. Similarly, no matter how much effort Russia puts into expressing its strength, it is ultimately uncontrollable, especially considering its insignificance in comparison to the vastness of the world.

Continuing, it is interesting to consider the ways in which these ships could have fit various groups' views. For one, the ships could have appealed to the Tsar, expressing the sentiment that even after the trials of the Crimean War, the navy was still on the water supporting the empire, reflecting Russian resilience. Also, considering the location of the ships on the Black Sea, it would have been a positive thing in the eyes of Russia to see that their naval powers still

had control over parts of this contested area between Russia and the Ottoman Empire. However, this depiction could have also appealed to Russian enemies, showing apparent weakness in the small stature of the boats. This duality of interpretations not only appealed to various sides of Aivazovsky's life, but also potentially satisfied many different sides of people. Aivazovsky was known to do similar things with works later in his career as well, such as his painting, *A View of Aul Gunib* (1869), which showed the sight where Ter-Gukasov was killed while leading a Tiflis rebellion.¹⁰ This work was bought by the Tsar as a testament to Russia's defeat of Ter-Gukasov, but a copy was also given to the Georgian elites as a representation of their strength against the empire.¹¹ *A View of Aul Gunib* was made in such a way that it could represent different perspectives and support various sides, as it showed Aivazovsky's support of Armenian independence while giving him a profit (of multiple thousands of rubles) from Russian elites. A similar situation could have been happening with *Lunar Night on the Black Sea*, as Aivazovsky depicts these ships in such a way that they could mean many different things depending on the perspective of the viewer.

In conclusion, Ivan Aivazovsky's *Lunar Night on the Black Sea* reflects the ambiguity of the Russian Empire at the time of its creation in 1859 through the choice of a nighttime setting, the usage of natural elements, as well as the enigma of the ships. He sets a clear path to follow by having the moon appear in the center, which then guides the eye along its rays to the rest of the mysterious nighttime scene. Through this, the viewer can see the impending natural elements such as the cliffs and dark water, which stimulate thoughts regarding humanity's relationship with nature and, by extension, Russia's place in connection to the rest of the world. Additionally, the boats, which are the main subjects in this piece, are quite barren, reflecting Aivazovsky's own mixed experiences with Russia and leaving them open to interpretation by others based on their own views.

The Header in the 70th Minute: Lionel Messi's *Living Memory*

Ella Blanco '28

There are few more well-known names in the sports world than Lionel Messi, but recently the Argentine sports legend has been making a splash in the art world. His recent artistic collaboration with Refik Anadol, titled *Living Memory: Messi – A Goal in Life*, is an immersive AI-driven installation that captures the excitement of his game-ending goal against Manchester United during the 2009 UEFA Champions League Final: a 70th-minute header that the Argentine recounts as the most memorable moment of his impressive career.¹

Born on June 24, 1987, in Rosario, Argentina, Lionel Messi is widely regarded as one of the best soccer players in modern history. Debuting at just 16 years old, Messi has masterfully

conquered even the most difficult of goals, making the impossible seem simple. His humility stands out among other sports stars, and he serves as an inspiration for budding soccer players and for people all around the world. Boasting 889 goals over the length of his 21-year career, he played for FC Barcelona, the Argentine national team (Asociación del Fútbol Argentino), Paris Saint-Germain, and, most recently, Inter Miami. His mesmerizing style and extreme grasp of technical skills make him a captivating presence on the field. However, it is his focus on teamwork and his dedication to helping his teammates that make him stand out among other athletes. Throughout his career, Messi won eight Ballon d'Or awards—more than any other famous player—cementing him as truly one of



Figure 1. Two pink InterMiami jerseys hang on the wall of the Christie's New York exhibition of *Living Memory: Messi – A Goal in Life*.

the greatest of all time. Across the world, fans wear his blue-and-white-striped jersey with a 10 on the back as a statement of pride: an act that carries Messi's legacy into everyday activities. With this impressive legacy, Messi firmly established himself as an international household name.

With the power of the Messi legacy at an all-time high, Refik Anadol's collaboration takes commemorating the soccer player one step further, blending art, technology, and sports in an attempt to enable viewers to step into Messi's mind. *Living Memories* uses seventeen different points on Messi's body to reconstruct his movements and layers an interview with Messi, where the soccer player reflects on his 2009 goal, throughout the piece.² The goal was mathematically reconstructed, highlighting the fluidity of Messi's movement and the teamwork required to achieve it. Even if viewers remember the 2009 header, they are presented with the goal in a completely different manner. When I watch soccer with my family, I do not think about the angle of his kick or the speed at which he is running. I watch Messi do the impossible. I watch him weave through opposing players and kick the ball to his teammates, all while having the energy of the stadium coursing through my veins. In these moments, my eyes dart across the screen as I take in the commentary from the Telemundo broadcasters, internalizing how each and every player acts as a pivotal cog in the wheel that is the team. However, Refik Anadol gives us a Messi-centric view of the goal, one that dials in all our focus onto one man.

The Turkish artist is a pioneer in the intersection of art and AI. As the founder of Dataland, the first Museum of AI artworks, Anadol is on a mission to combine the "aesthetics of data and machine intelligence" with the ever-evolving nature of art, creating multisensory works that challenge viewers to reconsider how they engage with the world.³ His pieces involve multiple AI algorithms developed by his team of designers, architects, data scientists, and researchers, bridging the gap between humans and machines.⁴ Anadol's works can be found worldwide with one of his most notable pieces being *Machine Hallucinations —Sphere*, an ongoing public art exhibition at The Sphere in Las Vegas. Throughout his artworks, Anadol transforms AI, and allows a technological model to dream, creating

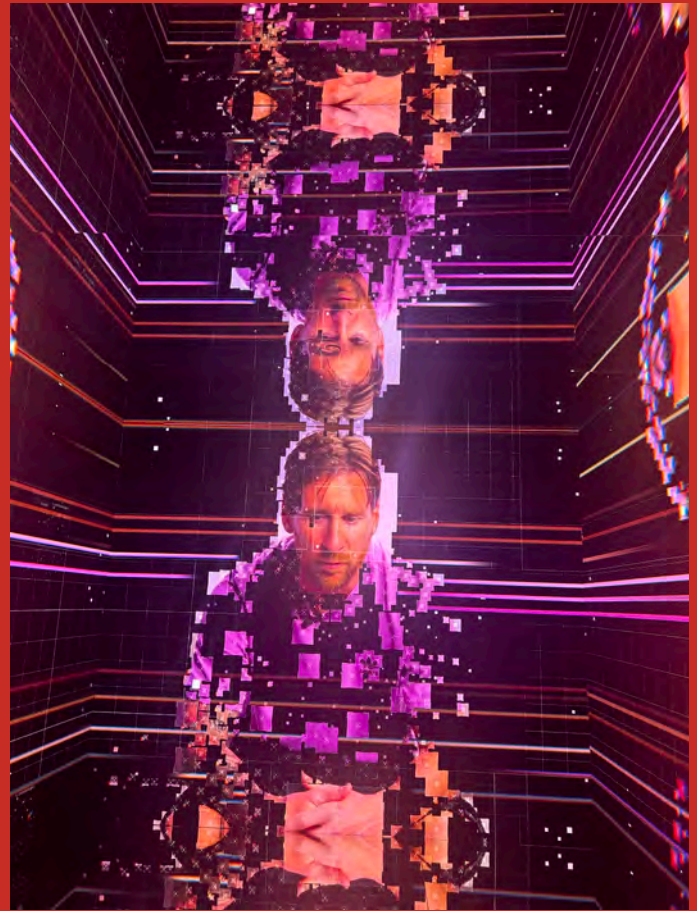


Figure 2. A still frame from *Living Memory: Messi – A Goal in Life*, showing an interview with the soccer player.

undulating and self-colliding simulations. The complex colors, shapes, and fluid dynamics found in Anadol's artworks, especially those in his artwork *Melting Memories*, illustrate the complex nature of human experience and the fluidity with which we move through life.

The result of Anadol's and Messi's collaboration is this eight-minute "memory temple," a meshing of the past and present, human and machine, and reality and memory.⁵ But what is a memory temple, and why is it so important for this artwork? To me, this painting forms a dedicated space for reflection, one that subverts the known by introducing and spotlighting new perspectives. The artwork is set against a black background, with brightly colored shapes and videos that move across the screen. The overlapping of these squares features different moments, either Messi's interview or moments from the header itself, but are interrupted by black squares, which creates an illusion of fragmentation. This unique play on completion evokes our own interactions with memory: we remember some things with clarity, while others are interrupted by gaps and blank spots.

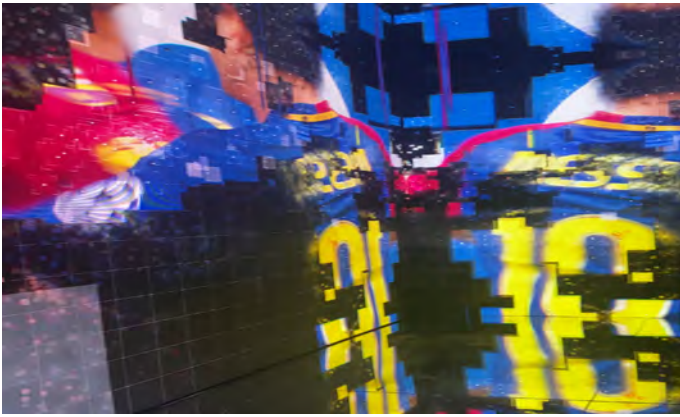


Figure 3. A still frame from *Living Memory: Messi – A Goal in Life*.

Anadol and Messi created an artwork that is dynamic and evocative, prompting viewers to reconsider how they interact with their own memories and the emotions they evoke. And as such, it deserves an exhibition space that does Anadolu's message, and Messi's legacy, justice. The exhibition room at Christie's New York, where it was displayed from July 12 to July 22, 2025, only fosters the experience. Through the front doors of Christie's Rockefeller office, guests were greeted by security and ushered upstairs into a gallery off the main escalators on the second floor. Upon entering the gallery space, visitors were asked to wait in line. Even though there were countless people in front of me when I visited, we were surrounded by Messi memorabilia at every turn, including explanatory wall plaques, Messi's classic Inter Miami jersey, and video interviews with Anadolu and Messi. As we moved closer to the exhibition room—a 5-foot by 5-foot room with screens on three walls and a mirrored ceiling and floor—I began to hear Messi's voice and see flashing lights. A Christie's attendant stood at the front of the line, and at the edge of the work, inviting small groups of 4-6 people inside. He would set a timer for 2 minutes, the duration of each guest's visit, and then call upon the next group of visitors when the time ran out. For those couple of minutes, the artwork becomes the viewers' only focus—the cinematic soundtrack fills their ears and drowns out the sounds in the gallery room, while their eyes race around the walls, attempting to capture and retain every detail on the screens. Upon exiting, each guest's excitement was palpable, as they chattered amongst themselves with wide grins.

In a collaborative Instagram post with Christie's, Messi expressed his excitement for the piece:

"Me parece que el resultado es espectacular y también muy especial para mí. Ojalá sirva para ayudar a muchísima gente. [trans. I think the result is spectacular and also very special for me. Hopefully it helps a lot of people.]"⁶ The work was sold in Christie's one-lot online auction, *A Goal in Life: Leo Messi x Refik Anadol*, on July 22nd. The work's buyer, who remains anonymous, had the opportunity for "a private signing experience" with Messi and Anadolu in Miami, a benefit of the sale announced through Instagram on July 17, 2025.⁷ The proceeds, which totalled over \$1.8 million, benefited many nonprofit organizations, most notably the Inter Miami CF Foundation's collaboration with UNICEF.⁸ One of Messi's many charitable undertakings, the Inter Miami CF Foundation is dedicated to supporting education across Latin America and the Caribbean. The trappings of the artistic exhibition extend beyond the art sphere: not only is Messi the famous soccer player known and loved by thousands, he is also the empathetic and impassioned philanthropist.

"The result of Anadolu's and Messi's collaboration is this eight-minute 'memory temple,' a meshing of the past and present, human and machine, and reality and memory."

However, reactions to the artwork weren't all that positive. Valentina di Liscia with *Hyperallergic* called the work "soulless"⁹ while there were reports of Anadolu fighting online with an art critic who called his work at large a "banal screensaver."¹⁰ Anadolu is no stranger to criticisms of his work, as he responded that such critiques are part of "a beautiful dialogue" which shows "how we grow, all together."¹¹

Thus, the piece is more than just artwork—it is a living, breathing extension of the soccer player's mind and body, one he willingly shares with all who experience it. If Messi's memory can be transformed and reinvented using technology to create such an impactful artwork, one can only imagine what everyday experiences can create.

There are Generations of Art in AI-Generation

Daphne Mylonas '26

Around the 13th century, a strange and inexplicable trend emerged within the prestigious Chinese landscape painting tradition: painting that strove to master nature evolved into an exercise in appropriation. The realism of awesome mountains and forests was dismissed as superficial, while awkward rocks and trees signalled that something profound had emerged out of the plane of perfection. Nature stopped being a flawless muse and instead, art history itself became the subject. This was the work of Literati painters, trained scholar-officials left without work who turned to painting as an intellectual pursuit. Their work of conscious deskilling was fraught with claims to intangible knowledge, history, and morality (as they succumbed not to popular taste or the pulls of the market, even as they were often struck by poverty). As they broke down their artistic choices into a list of references, they sought the truth nestled between disparate fragments of known art and thus recalled to a learned audience the immaculate possibility of art beyond present time and real life.¹

Neo-Confucianism seems a far cry from the morals of the present. Appropriating today means thieving, cheating, lazily pastiching. It is

the work of a dishonorable author. Artistic reference, while it has a history as long as that of art itself, has seemingly reached the limits of its potential to tell us something new. Modes of recalling and reinterpreting the past, even with intention, have been reused again and again. Since Postmodernism, which itself embraced the politics of breaking down, artists looking towards the past increasingly claim subversion, boldness, and morality with each attempt at mimicry or mockery. They have trapped themselves in a looping legacy that in each iteration adds a new lukewarm “post” before “modernism.” Recently, the fine boundary between productive destruction and empty banality in contemporary art seems to have been upset by the advent of art-making generative AI. The legally defined notions of ownership and privacy are continuously undermined by programs that scrape the Internet to produce what has been made before. AI image-generators draw from a repository of existing pictures to create something different but never new. By definition, AI-generation is a process of appropriation.

AI image-generators, some claiming the status of art-generators, are accessible through a Google search. Even the most untalented of painters



Figure 1. Wang Shimin, *Landscape in the style of Huang Gongwang*, 1666. Ink on paper, 53 x 22 1/4 in. Metropolitan Museum of Art, New York.

“Any motivation or temptation we had to think critically about this art as artifice disappeared when the art came closer to looking real.”

can produce works that have good reason to recall the masters. With a single prompt, they can make something that belongs to the tradition of art simply because it looks like it. Such art does not know anything other than tradition: it is creation born of the empty shell of other people’s creativity. A user inserts an idea as shallow as one line into a formula for art that has been defined by art history. Some AI-generated art has made it into museums: Refik Anadol’s *Unsupervised* at MoMA appropriated into complex abstraction;² Matías Sauter Morera introduced AI to the Getty with cameraless photography in his series *Cristian en el Amor de Calle*.³ Yet the bulk of AI floods the pores of society untethered from institutions. These DIY AI images found in every corner of the Internet try, often tepidly, to test the boundary of our perception, their appeal as subversive having faded long ago. While increasingly convincing, they are nonetheless unimpressive; and while less commonly awkward or fragmented (human subjects now usually featured with all ten fingers and domestic animals with all four legs), they rarely capture our attention as instances of art. In fact, as AI models become more sophisticated, the less interest we seem to have in looking at their creations closely, forensically seeking evidence of their construction. Any motivation or temptation we had to think critically about this art as artifice disappeared when the art came closer to looking real.

AI-generated images have real use for purposes outside art. Yet in the ongoing effort to make a case for the necessity of good art in a world that is fatigued and overstimulated, there is resistance to AI’s mission for perfection. Imperfection, even if not human, at least inspired dialogue in times of under-developed image-generation. I see us stuck in the process of defining cultural progress: we seek, on the one hand, perfect technology and perfect realism and, on the other, the values revealed by the human hand, experimentation, and mistake. Here, the Chinese Literati painters might be an interesting case study to revisit. In crudeness and error, these artists sought traces of *li*, or the coherence that was thought to govern the natural world. We, today, are interested in finding the balance of a much different world—yet one that still makes moral distinctions, that commodifies art, and sees it as political (in the large sense of the word).



Figure 2: *Théâtre D'opéra Spatial*, generated by AI by Jason Allen, 2022 won in the digital category at the Colorado State Fair.

Even more, our world is more than ever concerned with legacy as the technology that defines it disrupts not only our labor and our environment, but our relationship to our own knowledge.

AI-generated images will not, technically speaking, get any worse with time. With certainty, we may picture ourselves more and more betrayed by our thresholds of perception. Still, even as our desire for interesting art on the Internet grows unsatisfied, we might benefit from breaking down AI images. Looking past passivity and mediocrity (what belongs to mass-produced "AI slop") we might find incongruence: flaws in form or reference. Even if those cannot by the average Internet-goer be articulated in the severe terms of art history, they might encourage some critical thought, if not critique. They might bring down some of the high claims AI makes to production and even invention. In a technological landscape that is ever-political and whose criticism is increasingly a moral one, AI art-critique might become a strange but instrumental skill. It might be a way of undoing the very work of AI as appropriator-synthesizer; it might be finding pockets of small and daily truth in the art that we do not realize is put up for us to

judge in our passing. Let us remember that this happens outside the institution of capital-A Art and instead on the infinite factory line of the Internet. There, such a process may help define a taste in popular art that, if nothing else, says something of the quality of our crude yet collective culture. Despite being hardly close to achieving neo-Confucian *li*, we might then see ourselves gaining from a process that gives us agency to interpret what is after all only a version of the world we already know.



Figure 3: *Shrimp Jesus*, generated by AI, 2024 flooded Facebook as a product of AI slop.

The Case Study House Program:

Mid-Century Modernist Canons that Changed American Architecture Forever

Rena Zhang '29

As an avid first-year reader of the Brown Art Review, I was delighted to see my fascination and curiosity with Mid-century Modernist Architecture find a satisfactory quelling. In the recent article *A Venture Through The Work and Lives of Ray and Charles Eames*¹ written by a fellow writer Chloe Rounce, the Eames' prominent influence on art history was highlighted through various projects and materials that were stylistically "branded" with their names. Charles and Ray Eames were an American married couple of industrial designers who actively shaped a sustainable, feasible, modern foundation for 1900s American life. From their innovative plywood molding technique to the iconic Eames Lounge Chair, the couple contributed commentary and some of the most influential designs to Mid-Century America's art scene.

I was most intrigued by Case Study House #8, also called the Eames' House, which was briefly mentioned in Rounce's article. Designed and built by the Eames couple, this structure seemed vaguely familiar upon first glance. Most notably, its facade shows a strong resemblance to Piet Mondrian's signature grid compositions. There was something *De Stijl*² about the Eames' visions. Wickered together by massive windows, prefabricated steel, and glass of various saturated colors, the walls of this house seem at times revealing, at times concealing. Immediately, the recall of Mondrian encourages one to notice how primary colors and geometric shapes, in their most elemental forms, can manifest in a

balanced and unified composition even when placed together in a seemingly asymmetrical way. Similarly, in Case Study House #8, Charles and Ray Eames thoroughly demonstrated their earned title as two of the most influential mid-century modern architects through a Mondrian-esque tactic: they built something aesthetically beautiful, balanced, yet effortless, all out of the most elemental and efficient materials. This thesis served as the premise for all structures created under the *Case Study House program*.

After WW2, America faced a wave of returning veterans and a consequential housing shortage. In search of a solution, John Entenza, then editor of the Arts and Architecture magazine, spearheaded the Case Study Housing program in the January issue of 1945. In total, this magazine-sponsored program yielded 36 designs and 25 constructed homes, concentrated mainly in Southern California. The plan was simple: Entenza wanted to encourage a construction process in which architects experimented with modular design, open floor plans, prefabrication, and new materials that could be efficiently mass-produced.³ These residential architectural "experiments" aimed not only to be aesthetically pleasing but also efficiently replicable on a large scale, serving as prototypes for mass-produced homebuilding today.

Besides the many industrially produced materials utilized on these houses, an essential one was nature itself. For instance, the strategic yet seamless integration of natural and artificial elements was enhanced by large glass windows mullied into one, a technique central to the sense of effortlessness one feels upon looking at most

"These residential architectural "experiments" aimed not only to be aesthetically pleasing but also efficiently replicable on a large scale, serving as prototypes for mass-produced homebuilding today."

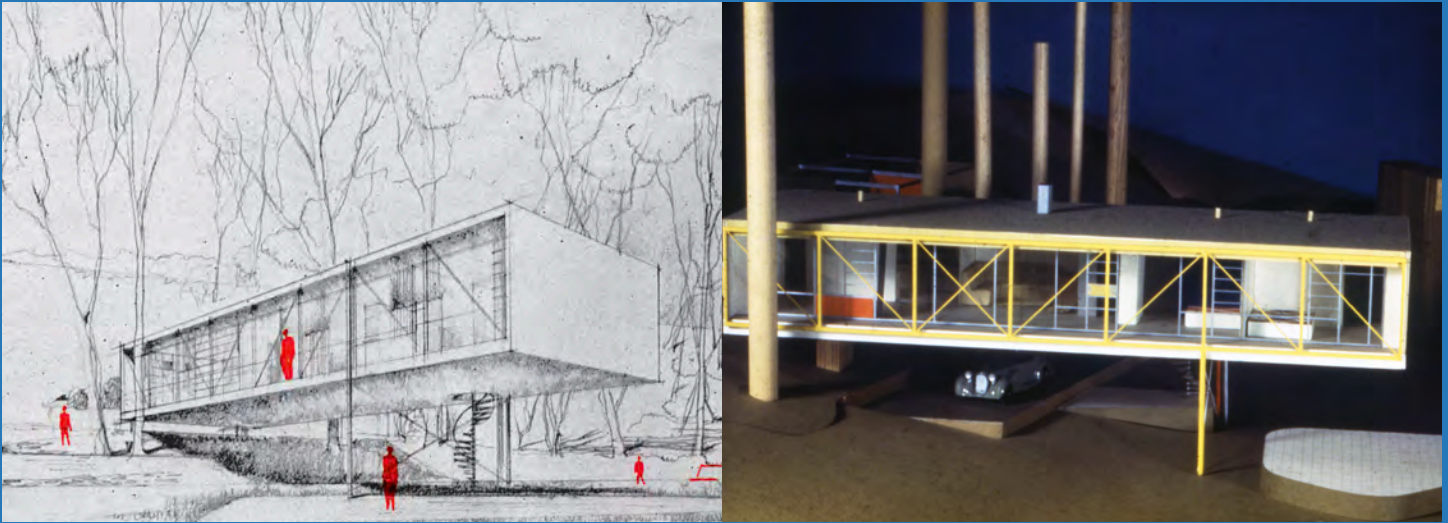


Figure 1. The Initial Plan of Eames House (right) as seen in the magazine's 1945 Issue (left).

of these houses. In the case of the Eames House, the landscape particularly determined the building's formation. An original plan (Figure 1) designed by Charles Eames and Eero Saarinen presented a cantilevered steel box looming over the grass.⁴ However, the initial plan was pushed partly due to a shortage of materials in the post-war era. This provided Charles and Ray ample time to observe the meadows on which they were to build the house. As they soaked in undulating waves of grass and lush shadows of the trees that rose from it, the couple fell in love with the surrounding natural scene. On a "picnic," they decided to reconfigure the house so it would better intermingle with the encompassing meadow. Instead of a dramatic structure that overshadowed its surroundings, they designed a grounded abode⁵ – one that almost resembles

a greenhouse, shyly peeking out from swaying branches and shade (Figure 2).

Another case in point is Pierre Koenig's Bailey House (#22). Designed for psychologist Walter Bailey and his wife, the house and its contemporary-minded commissioners allowed Koenig to fully realize his vision of a steel-framed, glass-centric, open-plan structure immersed in nature. Koenig positioned the house on a north/south axis to "trap the sun's warmth in the winter and screen it out in the summer."⁶ Sliding doors allowed for cross-ventilation, an architectural strategy that uses the natural movement of wind to cool and ventilate a building through strategically placed



Figure 2. Plan (left) and Picture (right) of Eames House, version that was actually built.



Figure 3. Bailey House With Reflective Outdoor Pools (Case Study House #22).

openings on opposite sides. The shallow, striking reflective pools also facilitated evaporative cooling (Figure 3). The house changed and adapted to the Californian climate as if it were a living organism.

The characteristic use of steel frames, modular design, pre-fabricated materials, glass, and nature in mid-century modern canons like these Case Study Houses echoes throughout the contemporary architectural world. The efficient and adaptable essence of these structures renders them as timeless as Mondrian's grids. If we look closely, some of the buildings on our own campus recall these stylistic and utilitarian purposes. For example, the Nelson Center for

Entrepreneurship and Stephen Robert Hall share many similarities in their glass-centric, modular formation. A description of the Nelson Center mentions its pivotable, combinable steel and glass panels that can form rooms and, at times, even be "further transformed as needed to respond to specific uses." Though based on a grid-like design, the building's features are "highly adjustable or, where required, fixed and specific, resulting in a provocatively flexible, yet precise and heterogeneous landscape."⁷ Like the rising and falling waves of grass that inspired the Eames to create their revolutionary abode, the forever undulating landscape of building design never forsakes its grounded roots in mid-century architecture.

Remembering the Ladies: The Great Artists of History

Parsa Zaheri '27

In 1971, American art historian Linda Nochlin published her groundbreaking essay, *Why Have There Been No Great Women Artists?* Indeed, this question would be rather thought-provoking if it were even remotely well-founded. In reality, there have been a substantial number of female artists throughout history who have displayed exceptional technical skill and achieved artistic success that has rivaled and even surpassed their male counterparts. In this article, I'll consider a series of paired case studies on the artworks of female and male artists to show their comparable skillsets with the hope of challenging the legacy left behind by Nochlin's influential essay and showing the real legacies and impact of female artists on the history of art.

Lavinia Fontana / Anthony van Dyck

To understand the artistic greatness of historical women, we can begin by comparing the Italian

Mannerist artist Lavinia Fontana and the Flemish Baroque artist Anthony van Dyck. The rationale for comparing these two artists stems from the fact that one of Fontana's earliest biographers, Carlo Cesare Malvasia, directly compares Fontana's work to that of van Dyck's. In his 1676 book *Lives of the Bolognese Painters*, Malvasia claims that Fontana's artworks sold for the same price as works by van Dyck. Indeed, the historical record of Lavinia Fontana's marriage contract indicates that she was the breadwinner in her family; it was the sale of Fontana's artworks that financed her eleven children and husband, Gian Paolo Zappi. Zappi even abandoned his own artistic career to serve as a secretarial agent to his wife and to care for the couple's eleven children. Fontana was also considered a celebrity artist who would have been recognized by passersby in Bologna. Malvasia claims that "All the Ladies of the City



Figure 1. Sofonisba Anguissola, *Self-Portrait at the Easel*, 1556, Oil on canvas, 66 x 57 cm, Łańcut Castle Museum in Poland.

would compete in wishing to have her close to them...the greatest thing that they desired would be to have her paint their portraits."¹ A contemporary of Malvasia also wrote that Fontana was "rare and excellent," a "pittore singolare,"² illustrating Fontana's unique technical skill that set her apart from her fellow painters. Thus, when comparing the artistic career of Lavinia Fontana and van Dyck's career as a court painter, it becomes clear that any differences in success between the two artists are not large enough to warrant a difference in their "greatness."

We can compare Fontana's 1581 *The Holy Family with Saint Catherine of Alexandria* (Figure 2) and van Dyck's 1626-1628 *The Holy Family* (Figure 3), two renderings of the same subject, to understand how both artists exhibit a comparable mastery of artistic techniques. In the van Dyck, the artist establishes a poignant, father-son relationship through the juxtaposition between how the Christ Child joyously and expressively extends His arm to touch His father, whereas St. Joseph reservedly bows his head and stares downward into the eyes of his son in a gesture of paternal affection. On the right side of the composition, the Virgin Mary elegantly turns her head upward and, with



Figure 3. Anthony van Dyck, *The Holy Family*, 1626/28, 106 cm x 83.5 cm, Kunsthistorisches Museum, Vienna (no. Gemäldegalerie, 513)

with two fingers, gracefully grasps the white cloth that Jesus is seated on. Van Dyck's artistic expertise is shown in the way he expertly divides the composition vertically with the locked gazes of the Christ Child and St. Joseph on the left side, and the graceful piety of the Virgin Mary raising her head towards God on the right side.

Similarly, Lavinia Fontana displays a commensurable mastery of painting with her treatment of the Holy Family. Fontana depicts the Christ Child reclining confidently on a sumptuous pillow, as He stares down at St. Catherine of Alexandria and blesses her with His right arm. As a result, St. Catherine points back to herself, seemingly asking the Lord if she is worthy of such a blessing at His hands. Through this exchange between St. Catherine and Christ, Fontana brilliantly alludes to another subject frequently found in art: The Mystical Marriage of St. Catherine. The scene refers to a revelatory vision by the saint, when she entered into mystical matrimony with Christ at a divine wedding ceremony. The allusion to the Mystical Marriage of St. Catherine is further explained through the detail of Christ using His foot to physically touch St. Catherine's wheel, the instrument of her martyrdom, indicating that St. Catherine's death consummated her direct, physical relationship with God and brought her into ultimate intimacy with Christ. Behind Christ, the Virgin Mary serves as the Throne of Wisdom for her Son, and she stares down at Him affectionately with her hands wide open in what is known as an Orans pose, a gesture of prayer often seen in the art from early Christian catacombs. The fact that the Virgin Mary is depicted in the Orans pose indicates that the Blessed Virgin adores Christ not only as her son but as the Lord as well. Fontana also diagonally divides the composition from St. Catherine at the



Figure 2. Lavinia Fontana, *The Holy Family with Saint Catherine of Alexandria*, 1581, oil on canvas, Canvas: 109.22 x 88.27 cm, LACMA (no. M.2011.2)



Figure 4. Rachel Ruysch, *Fruits and Insects*, 1711, oil on wood, 44 x 60 cm, Galleria degli Uffizi, Florence (no. 1890-1285).

bottom left to St. Joseph at the top right, creating a clear message about the role played by the saints as intercessors in leading to Christ, who is positioned in the center of the composition and connects all of the saints through His dynamic pose. Thus, through the two treatments of the Holy Family, it becomes clear that Fontana and van Dyck utilize the same iconographic vocabulary and display similar artistic mastery of painting techniques, regardless of the gender of either artist.

Rachel Ruysch / Rembrandt

One of the most compelling arguments for how women were recognized as great artists throughout the course of history is the case study of Rachel Ruysch, whose paintings often sold for twice as much as Rembrandt's. Rachel Ruysch was born to Frederik Ruysch, a notable Dutch scientist who kept an expansive collection of anatomical, zoological, and botanical specimens, and Ruysch's work often reflects a close study of the preserved samples in her father's collection. At age 15, Ruysch began an apprenticeship under the still-life painter Willem van Aelst, where she learned to paint floral compositions with empirical exactitude. By eighteen, Ruysch was independently selling her works, which were very well-received in the Netherlands, making Ruysch one of the most prominent figures in the Dutch Golden Age. Indeed, Ruysch was called "Holland's art prodigy" by her biographers, and

and her celebrated artistic status and "reputation has never waned" throughout the course of history, according to the National Museum of Women in the Arts. On the other hand, the "great" Rembrandt was far less successful than Ruysch during their lifetimes; while Ruysch's artistic career thrived, Rembrandt died bankrupt and penniless.

In the same way that Rembrandt revolutionized the genre of portraiture with his self-portraits in oil and etching, Ruysch revolutionized the genre of still life. To better understand the contributions of Ruysch and Rembrandt to still life and portraiture respectively, we can compare Ruysch's 1711 *Fruit and Insects* (Figure 4) with Rembrandt's 1659 *Self-Portrait* (Figure 5). Ruysch's canvas depicts squash, corn, chestnuts, and other harvest vegetables from the autumn season. Ruysch embeds her still life with a religious dimension as well with the inclusion of wheat and grapes, alluding to the Sacrament of Holy Communion. Portraying seasonal fruits and vegetables with symbolic messages was ubiquitous in Renaissance and Baroque still lifes; Ruysch's real innovation to the genre comes from her incredibly close attention to individual details. For instance, one can see a black beetle on the squash, a fly on the peaches, and a butterfly fleeing the incipient attack of a ferocious, open-mouthed lizard. Ruysch even takes note of the dust collecting on the fruits, and

and the variegated black and orange pattern on the butterfly. This attention to detail draws the viewer into a lively and wondrous microcosm of the universe. The lizard, butterfly, beetle, and bird's nest turn the still-life into a *Wunderkammer* or cabinet of curiosities, where the viewer is invited to contemplate each of the specimens of flora and fauna and how the species relate to each other.

On the other hand, Rembrandt's 1659 *Self-Portrait* provides us with an intimate portrayal of a man who has weathered the slings and arrows of life. This weary portrayal aligns with biographical details about his life, and by the time Rembrandt painted this self-portrait, three of his children had died, his wife Saskia had died, and Rembrandt himself had gone bankrupt. In his self-portrait, Rembrandt emphasizes the wrinkles on his forehead, the bags under his eyes, and his graying hair, drawing attention to his imperfections and flaws. However, unlike the veristic portraiture of Republican Rome that bestowed the Roman patrician with a sense of dignity and venerability, Rembrandt does not ask the viewer to consider him with gravitas. Instead, Rembrandt requests for the viewer to look upon him with empathy, as the artist stares directly out at the viewer with large, sorrowful eyes. Whereas former self-portraits depicted the artist holding the instruments of her craft, Rembrandt removes all the stagedrops and turns the self-portrait into an introspective insight into the life experiences and moral psychology of the artist. Overall, in the same way that Rembrandt revolutionized the genre of portraiture, Rachel Ruysch reshaped the potential of the still-life into a genre that could record detailed and factual accounts of the observable world.

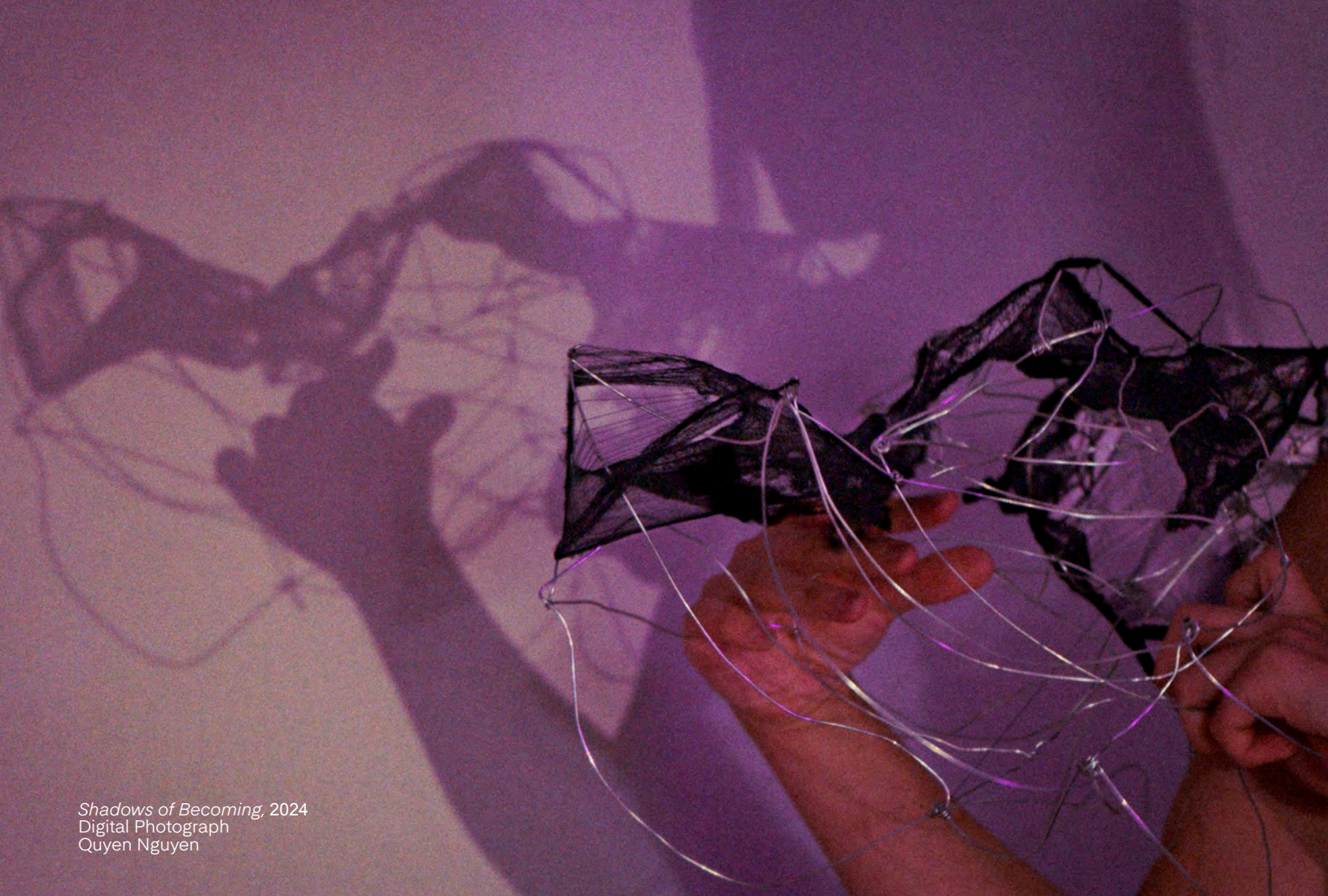
“In the same way that Rembrandt revolutionized the genre of portraiture with his self-portraits in oil and etching, Ruysch revolutionized the genre of still life.”

Concluding Thoughts

The reality is that Nochlin overplays her hand in her 1971 essay by pursuing the unequivocally flawed argument that there is not and has never been a single great female artist. No matter what conception of greatness one uses, whether it be based on professional achievement, monetary compensation, technical skill, or public recognition, a female artist will exist to fit into every single one of the categories or any conception of greatness for that matter. Female artists are not margins in the corner, nor are they exceptions to the male artist. A female artist is simply an artist, no more, no less. The post-Nochlin era must come to an end; we need to stop marginalizing the true accomplishments of women in art history and begin recognizing the real legacies of the great female artists.



Figure 5. Rembrandt, *Self-Portrait*, 1659, oil on canvas, 84.5 x 66 cm, National Gallery of Art in Washington D.C. (no. 1937.1.72)



Shadows of Becoming, 2024
Digital Photograph
Quyen Nguyen

Artist Features

Quyen Nguyen '27

As a photographer, I capture a moment in time as it passes, archiving what becomes of the past. Through careful documentation of my friend's textile piece about girlhood, I honor, preserve, and keep her artistic voice alive. *Shadows of Becoming* showcases the act of passing something meaningful from one person to another through creative collaboration. The image invites viewers to consider how artistic practice and expression become intertwined with the legacies we inherit and leave behind. Photography becomes a way of safeguarding her expression, ensuring that the stories, emotions, and intentions embedded in her piece continue to resonate beyond the moment of creation. This reframing highlights how her creative legacy is carried forward through new perspectives. By translating her work through my lens, I participate in a shared creative lineage, extending the life of

her art by allowing interpretations to exist in new contexts and conversations. The image reflects how girlhood, as well as art itself, is shaped by connection, memory, and the desire to preserve what matters to us.

During the photoshoot, I was intrigued by the shadows cast by the outfit, which felt like a visual representation of the past and its inseparability from the present; they are influenced by what was once immediate, real, and lived in the moment. I was drawn to how these forms echo the theme of "tracing everything back to childhood" in her work: memories, influences, and emotional inheritances shape who we become while reminding us that our present actions are in the process of becoming someone else's memories, influences, and emotional inheritances. The photograph merges two creative lineages by bridging my friend's artistic intention with my own gaze on



5:37 PM, 2025
Oil on canvas, 30 x 42 in (76 x 107 cm)
Julia Kandalepas

what it means to be part of history. It emphasizes that legacies are passed along not only through family and tradition but also through shared experiences, friendships, and acts of witnessing each other's growth. Through experimentation with light, composition, and focus, the image honors the original creation while adding a layer of interpretation that speaks to how art continues to evolve through the hands and eyes of others. In this context, there is no severance between the past, present, and future. Our visual collaboration becomes a personal memory and a collective narrative that we build together, piece by piece, transcending across time.

Julia Kandalepas '27

Playing on the waves of Andros. Returning home after sunrise. A messy kitchen, an open bag of chips and unwashed plates. A wet striped towel on an old chair, boats passing by outside the window. Sunbathing. Scattered books. A bowl of watermelon. Dipping a peach in the sea. Dipping a peach in the sea. Sweet and salty. Hearing the waves before I fall asleep.

Between all those memories, a thin line, a thread weaving together the remembered and the forgotten, my legacy.

Mapping that line across the canvas, I try to make sense of my life, weaving together my experiences. Patterns, colors, everyday objects, interlaced with hopes, relationships and fragments of my old and new selves. I want to capture the memories and the small moments that make those recollections unique.

Scared of forgetting and of life passing me by, I take countless photographs, scared to miss an angle, a detail. From my 41,295 pictures, a combination of scenes that become engraved as one.

I pick the ones I want to relive. I collage separate moments to compose new scenes and reconstruct my memories. I layer them, merging interior and exterior, reflecting on how memories are not shaped by a singular moment, but rather

I reconstruct memories to depict how it felt in the moment and is inscribed in my mind. I combine figurative and abstract elements to reveal the subjectivity of memory and contemplate what we remember and why we remember it that way.

My work serves as a mirror of memories: if these moments existed at some point, they can exist forever in my paintings, carrying forward the legacy of my life.

“Between all those memories, a thin line, a thread weaving together the remembered and the forgotten, my legacy.”

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2. Ono, *Grapefruit*, 9–10.

Old Gods in New Hands: Recarving Antiquity in the Carolingian Imagination

1. While not pertinent here, I wanted to add that in consulting the verso of the *Plaque with Enthroned Virgin and Child* (the companion plaque to the one analyzed here), there is a border on the bottom of this plaque, where the foliate scene naturally ends. While the imagery does not suggest that the two plaques were successive, the forms of the birds are similar enough to argue that these plaques indeed came from the same original workshop.
2. This I am not quite sure how to interpret, but it seems that the face of the griffin-figure with the long ears, above the beaked figure, has part of its face broken. A closer look at the black and white photograph of the

plaque reproduced in Bonde (1987) p. 53 demonstrates this break more clearly.

3. Diod. Sic., *Bib. hist.* 4.13.1–13.2, trans. C. H. Oldfather (1935). Diodorus Siculus breaks from normative tradition, where these episodes are the third and sixth.
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19. Trompf, *The Concept of the Carolingian Renaissance*, 12. See Weitzmann (1973) p. 29 for his assertion that "re-carving is intrinsically a Carolingian phenomenon."
20. For these requisite conditions of a 'renaissance,' see Trompf (1973) 7–8.

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6. Taroutina, "Picturing the Russian Empire."
7. Ibid.

8. Charles, *Ivan Aivazovsky and the Russian Painters of Water*, 81.
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Images

Working Through Waste

Figure 1: Julien Creuzet, © Magasin CNAC. Photo: Pascale Cholette.

Figure 2, 3 & 4: Exhibition view of Julien Creuzet: *Attila cataract your source at the feet of the green peaks will end up in the great sea blue abyss we drowned in the tidal tears of the moon*, 2025, at the David Winton Bell Gallery, Brown University. (Image courtesy of The Bell and the artist. Photo: Julia Featheringill Photography).

The Sound of Our Presence: A Celebration of Indigenous Art and Scholarship at Brown University

Figure 1: Documentation from SOUND/PERFORMANCE/CURATION AS CARE: A Convening at The Bell / Granoff Center for the Creative Arts, Brown University, October 9-10, 2025. Photography by Aiyah Josiah-Faeduwor. Images courtesy of The Bell / Brown Arts Institute.

Instructions for an Art Insurrection: Apprehending the (Anti) Poetics of Yoko Ono's *Revalue Piece II*

Figure 1: Author's scan of Ono, Yoko. "Revalue Piece II." *Grapefruit: A Book of Instructions + Drawings*, Simon & Schuster, 2000.

Old Gods in New Hands: Recarving Antiquity in the Carolingian Imagination

Figure 1 & 2: Unknown (Carolingian). *Plaque with Christ enthroned with two Apostles*. ca. 850–875. Elephant ivory, 14.5 x 8.8 x 0.5 cm. The Metropolitan Museum of Art, New York. <https://www.metmuseum.org/art/collection/search/464395>. Accessed October 21, 2025.

Lunar Night on the Black Sea Reflecting Ambiguous 19th Century Russia

Figure 1: Ivan Aivazovsky. *Lunar Night on the Black Sea*. 1859. oil on canvas, 47 x 58 cm. A. V. Grigoriev Art and History Museum, Kozmodemyansk, Mari El Republic, Russia. (Image: Ivan Aivazovsky Archive).

The Header in the 70th Minute: Lionel Messi's *Living Memory*

Figure 1, 2 & 3: Exhibition of *Living Memory: Messi – A Goal in Life*. Christie's New York. Image courtesy of author.

There are Generations of Art in AI-Generation

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Figure 2: Allen, Jason. *Théâtre D'opéra Spatial* (AI-generated). 2022. Digital Image, 2,048 x 1,365 px. Wikimedia Commons. Public domain. https://commons.wikimedia.org/wiki/File:Th%C3%A9%C3%A2tre_D%E2%80%99op%C3%A9ra_Spatial.png.

Figure 3: Unknown author. *Shrimp Jesus* (AI-generated). Before 19 May 2024. Digital image, 1,900 x 1,140 px. Wikimedia Commons. Public domain. https://commons.wikimedia.org/wiki/File:Facebook_AI_slop,_%22Shrimp_Jesus%22_1.jpg.

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Figure 3: Shulman, Julius. *Bailey House* (Case Study House #21) [Photograph]. LA Conservancy. <https://www.laconservancy.org/learn/historic-places/bailey-house-case-study-house-21/>.

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Figure 3: van Dyck, Anthony. *The Holy Family*. 1626/28. Oil on canvas, 106 cm x 83.5 cm. Kunsthistorisches Museum, Vienna (no. Gemäldegalerie, 513). <https://www.khm.at/en/artworks/holy-family-64>.

Figure 4: Ruysch, Rachel. *Fruits and Insects*. 1711. Oil on wood, 44 x 60 cm. Galleria degli Uffizi, Florence (no. 1890-1285). <https://www.virtualuffizi.com/rachel-ruysch.html>.

Figure 5: Rembrandt. *Self-Portrait*. 1659. Oil on canvas, 84.5 x 66 cm. National Gallery of Art in Washington D.C. (no. 1937.1.72) <https://www.nga.gov/artworks/79-self-portrait>.

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Contributors

Editor-in-Chief

Camille Blanco

Managing Editor

Daphne Mylonas

***Legacies* Editors**

Cara Ianuale

Phoebe Chun

***Legacies* Writers**

Camille Blanco

Cara Ianuale

Charlie Usadi

Daphne Mylonas

Ella Blanco

Genevieve Collins

Parsa Zaheri

Rena Zhang

Zoë Nizhoni Kountoupes-Wilson

***Legacies* Artists**

Julia Kandalepas

Quyen Nguyen

Design Team

Raya Simpao

Quyen Nguyen

Ella Blanco

Phoebe Chun



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