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Crashing the IR Party: Artists as Scholars in Institutional Repositories

Andrea Schuler
Tufts University

Et al.

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Crashing the IR Party

Artists as Scholars in Institutional Repositories

Andrea Schuler and Ashley Peterson
Northeast Institutional Repository Day
June 18, 2019

In the next 20 minutes

Project overview

Building buy-in
affective dimensions
technical dimensions

Lessons learned & future directions



Tufts
UNIVERSITY



smfa
BOSTON

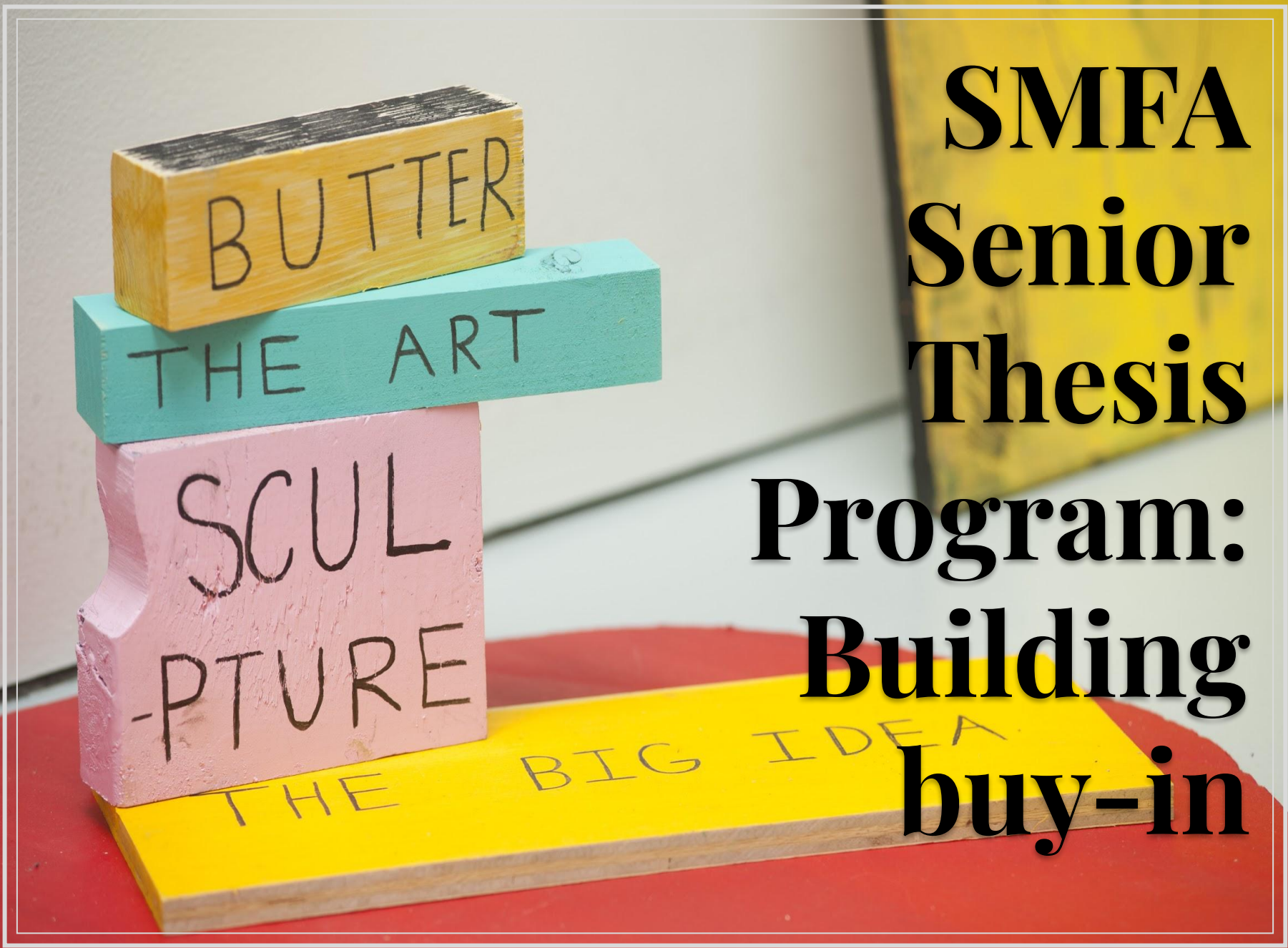
Repository landscape at Tufts: the Tufts Digital Library

Visit: <http://dl.tufts.edu>



Building a culture of sharing





**SMFA
Senior
Thesis
Program:
Building
buy-in**

Chris Sageman, 2017 SMFA Senior Thesis project

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#PLATANO GIRLS



Creator: Mabel, Perla.

Date: 2019

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15225



Creator: Der Vartanian, Michelle Coco

Date: 2019

Collection: Senior Honors Theses, SMFA Senior Thesis Projects, and Electronic Theses and Dissertations

2019 Senior Thesis Project



Creator: O'Gara, Julia Pegram

Date: 2019

Collection: Senior Honors Theses, SMFA

We did it!

Nonbinary | Leah Corbett

SMFA Senior Thesis 2017

Artist Bio

Leah Corbett is a nonbinary, queer photographer and artist, focused specifically on conceptual portraiture. Using a mixture of film and digital photography, they aim to address social issues and themes in their work, such as: gender nonconformity, identity, queerness, unconventional relationships and family, and the idea of home. The intimacy between subject and photographer is vital. In their attempt to break down classic power dynamics, collaboration with subjects in performance and representation of the authentic allows for a three-dimensional narrative to be spotlighted.

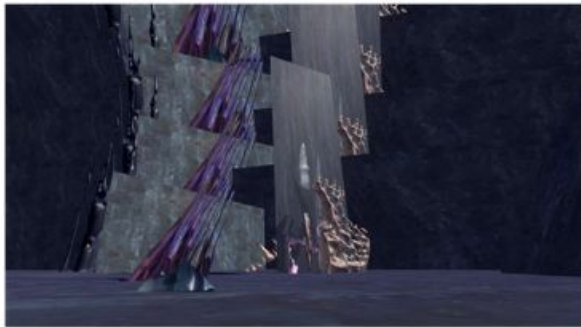
Artist Statement

Nonbinary is a photographic wall installation that aims to address the relationship between gender expression and gender identity, and create space for gender non-conforming people to live fully and authentically.

Gender is always evolving to incorporate folks that identify outside of the binary of "male" and "female". Yet with that, new stereotypes have formed from society's desire to categorize all identities into simplified, comprehensible genres. Gender nonconforming, genderqueer, gender-fluid, and agender-identifying people now have pressure to fit into what is becoming a fixed aesthetic of the "nonbinary" – an aesthetic that often equates "genderless" presentation with white masculinity. I'm interested in first exploring the varying ways that nonbinary people defy these new rules by separating gender expression from gender identity. Second, Nonbinary creates a space in which these identities are voiced in fashion, advertising, and art. Finally, third, this work explores intimate connections with my subjects by doing weekend "residencies" in which I stay at their home and converse, connect, and develop our relationship through medium format photographs. These will provide insight into how the two of us relate, as photographer and subject and as queer, gender nonconforming individuals. All of these images - digital "fashion" photographs and medium format "intimate" photographs – are collaged together in order to create an immersive experience.

This work is looking to expand people's vocabulary: what does gender and identity mean to us as singular beings, and as beings involved in many different communities? I want people to discover and question all of the binaries we are consumed by every day. Why do they exist? Are they helping? Why is it critical that we break outside of them? Instead of providing answers, I offer visual variations to the "norm". Ultimately, through the portrayal of individual gender nonconforming narratives, this work aims to let stories speak for themselves in a new world where gender as we know it can be left at the door.





Camille Duytschaever, *Grief of the Horizon*, 2017



Moving forward...



Michelle Coco Der Vartanian, 2019 SMFA Senior Thesis project



Studio Visit #2

Artist
* Mark Bradford ("partings" tearing of images)

Idea

- collage and back w/ text
- tear w/ intention
- Source Material
- tearing to reveal
- * look key to image?
- what images and why are they chosen

How to Make Wheat Paste
You will need

- * white wheat & water & Pot/Pan on floor

To Make

- ① measure out ratio 1:4 flour/water
- ② boil water then add flour, mix till smooth - DONE

TIPS

- * add sugar for extra stickiness
- * can be stored in fridge for 3 days

STUDIO VISIT #1

Artist

- * Assume Vivid Astro Focus (book)
- * Andrew Norman Wilson "Scan Ops"
- * David Laundansky
- * Jessica LaBatte
- * Lucas Blalock
- * William J. O'Brien
- * Carson Fisk

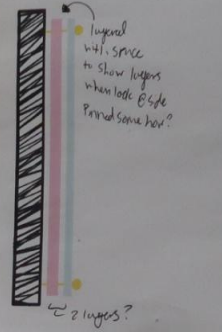
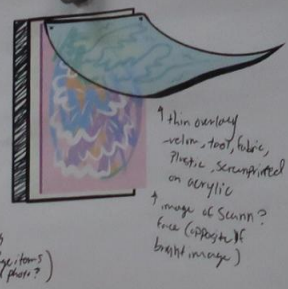
Think About

- * scan ops deep hole effect for plug wall -> folded over prints
- * Prints being formed
- * Context

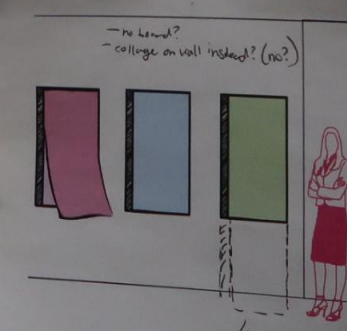
Box collages - grid (multiples)



go together!



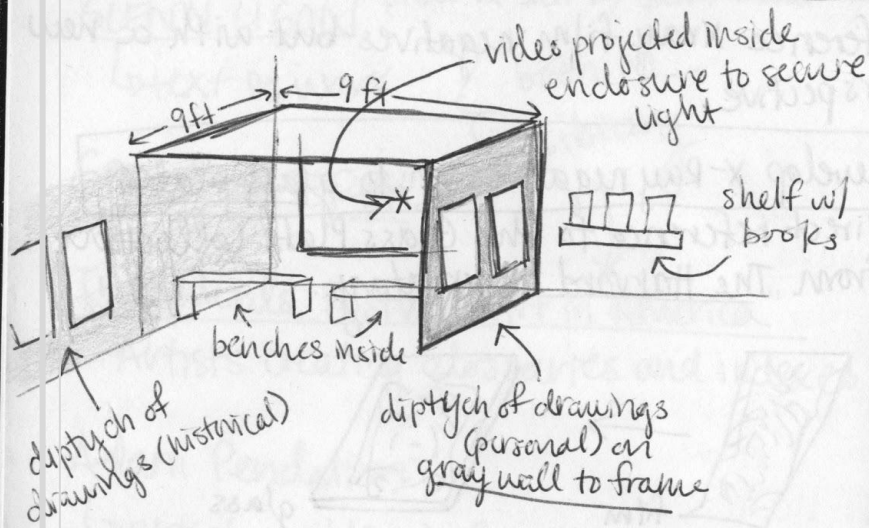
- covering box?
- leaving it plain? or using...
- * fabric (printer or bought)
- * happy stickers
- * collage
- * glass?



- longer to floor?
- mirror included?
- tall and confronting

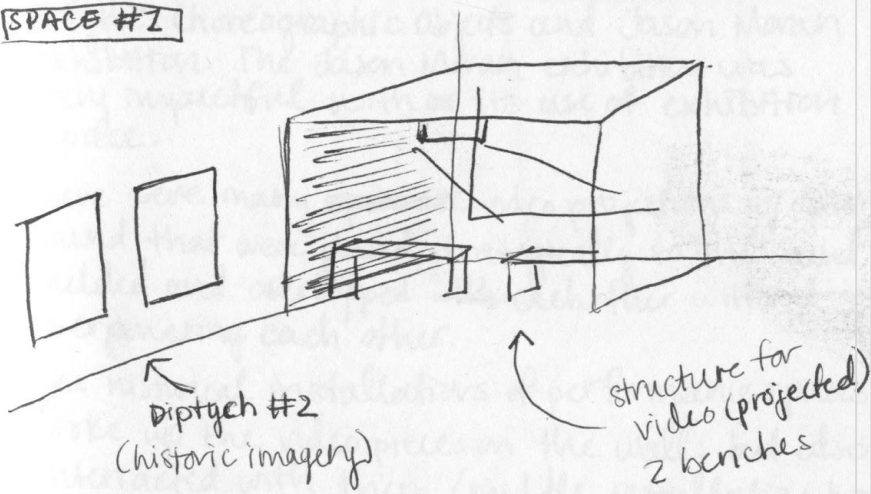


SENIOR THESIS POSSIBLE INSTALL LAYOUTS



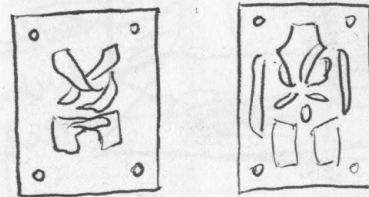
DOES THE WORK NEED TO BE IN THE SAME SPACE?
 WILL THE AESTHETIC LANGUAGE CARRY THE NARRATIVE
 ENOUGH? IF SO:

SPACE #1



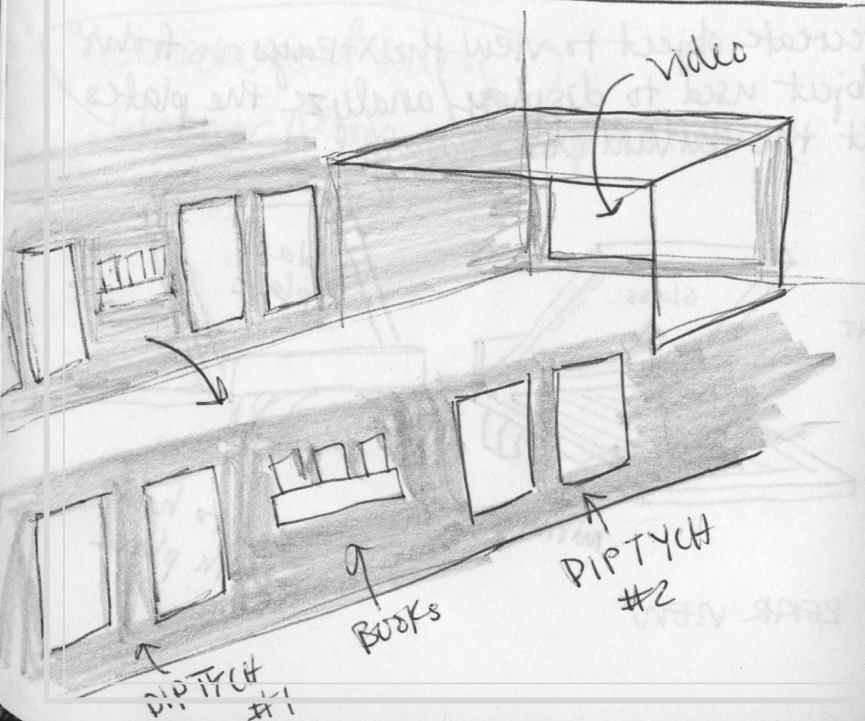
SPACE #2

gray wall



diptych #1
 (personal narrative)

Books on shelf
 have editions put out on
 rotation (by exhibition
 staff)



Keywords: women of color, oil paint, mixed media, fabric, silk, empowerment, recontextualizing, Santeria, embedded narratives, beads, Dominican Republic, latinx, queer, black, portraits, intersectional feminism, critical race studies, reincarnation, spirituality, liminal space.[read less](#)

This object is in collection

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Subject

[Santeria in art.](#)

[Women of Color.](#)

[Feminism and art.](#)

[SMFA](#)

[Women in art.](#)

[Tufts University. School of the Museum of Fine Arts.](#)

LIMINAL SPACE ARTISTS

- Khadine Caines
- Michelle Coco Der Vartanian
- Marylu E. Herrera
- Julia O’Gara
- Anela Oh
- Mushky Rice
- Erika Sacks





Alicia Rodriguez Alvisa, *I Can Look Strong, I am Strong*, 2018

Improving representation



New England Almanacs

Home / Almanac contents / Astrology & astronomy

A brief history

Authors and audience

Almanac contents

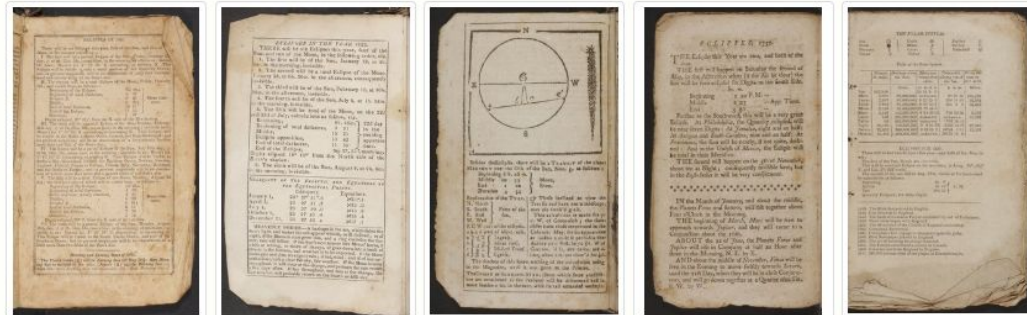
- Calendar pages
- Astrology & astronomy
- The Man of Signs

New England almanacs

Astrology & astronomy

Astrology (the application of knowledge gleaned from the stars) was the basis for weather predictions and anatomical information included in almanacs¹. The compilers of the early Harvard almanacs associated astrology with paganism and did not include weather predictions or anatomical information, focusing instead on astronomy² (the study of planets, moons, stars, and other celestial beings).

Astronomical content, particularly about eclipses, remained in New England almanacs even as astrological content began appearing by 1678³.



A common belief of the time held that the phases of the moon determined proper times for blood letting, which was used as a prescribed medical treatment for certain ailments and was practiced by many as a periodic cleansing activity. Before blood letting, readers would use an almanac to learn which sign the moon was in on a given day and which body part was governed by the moon. It was believed that a cut in or near the part of the body being influenced by the moon could lead

An example of a [Spotlight](#) exhibit at Tufts

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Questions?

Yeah i'm a vegan but i
know a good sausage
when I see one

I hate everyone but
maybe not you??
Find out.. Woo me.

Call me pizza bc I'm
saucy w a lil crunch

Further reading: <https://sites.tufts.edu/arlis2018/>