

Interpreting Renditions

of NATURE, COMMUNITY, AND SELF



FEATURING SELECTED WORKS BY TCU SCHOOL OF ART FACULTY

CURATED BY:

MADELINE BOEHM
HAILEY BOUTELLE
MICHELLE CONTRERAS
KATHRYN SCHNEIDER
EMMA THOMPSON

In conjunction with the exhibition, *Interpreting Renditions of Nature, Community, and Self*

Featuring selected works by TCU School of Art Faculty

On view in Texas Christian University's Moudy Gallery

January 21 – February 18, 2021

Created as a part of the Art Museum Seminar

Taught by Dr. Babette Bohn

M.A. Program in Art History

Texas Christian University

Fall 2020

With special thanks to:

Sara-Jayne Parsons

Lynné Bowman Cravens

Stefanie Ball

Lindsay Dunn

Amanda Allison, Kalee Appleton, Nick Bontrager, Drone Beuys, Adam Fung, Dan Jian,
Dick Lane, Rachel Livedalen, Mary Nangah, Chris Powell, and Cameron Schoepp

Cover Images:

Kalee Appleton, *Summit I (Yellow & Purple)*, 2018

Mary Nangah, *Bàti Mfòn (Thoughts of the Chief)*, 2019

Lynné Bowman Cravens, *Kitchen / Bruce & Lynné*, 2017

Interpreting Renditions of Nature, Community, and Self presents twenty-six works of art by the artists of Texas Christian University's permanent faculty in the School of Art. The artworks in this exhibition represent the practices and interests of eleven individuals. Although the artists differ in origin and artistic method, their aim is shared: to understand the human condition. The exhibition is organized into three distinct themes: self, community, and nature. Through paint, clay, film, and other materials, the artists articulate meaning, contemplate the self, and document impact. Their art becomes a mode of communication, and each artist offers a distinct voice as they explore their relationships with identity, community, and nature. In their meditations on self, Amanda Allison and Lynné Bowman Cravens investigate loss, memory, and self-perception. Expanding beyond singular contemplation and the realm of introspection, artists Nick Bontrager, Dan Jian, Dick Lane, Rachel Livedalen, Mary Nangah, and Cameron Schoepp study the human condition through interactions within their various communities. Kalee Appleton, Adam Fung, and Chris Powell turn to the natural world we inhabit for inspiration employing film, paint, and clay. Powell returns to the land of his childhood to inform his material and subject matter, while Appleton and Fung examine the influence of technology in shaping the perception of nature. Through these artistic interpretations of self, community, and nature, the viewer learns about the artists and the human condition. *Interpreting Renditions of Nature, Community, and Self* encourages viewers to recognize our interconnected existence –to explore what belongs to us and how we belong to a place. KS

The artists in the first of these three themes, Self, use art as a visual medium to explore the relationship to their identity, memory, and body. The artworks in *Interpreting Renditions of Nature, Community, and Self* convey symbolic representations. Amanda Allison employs distinct and recognizable symbolism to represent such themes as identity, loss, and motherhood.

Informed by both her personal experiences and her profession as an art educator, her work engages with deeply personal subject matter. For example, *Conversation* grapples with the conflicting emotions of her love for her child and the grief brought on by the loss of her mother. *Mind, Body, Spirit* explores her identity as both a woman and a mother.¹ In *Untitled*, Allison uses a mask to study the conflicting elements of her identity.² The topic of self-reflection is prevalent throughout much of Allison's works, but she is not the only artist exhibiting in *Interpreting Renditions of Nature, Community, and Self* who uses her own likeness as a site to seek meaning.

Bodies may serve as the outward, physical manifestation of identity in the works on display. This is true in the case of both *Wadjet* and *Untitled #11* by Lynné Bowman Cravens. In these works, she fragments and distorts the body either through the methodical process of folding origami into a tessellation or sculpture. Cravens examines the foundational experiences and memories forged both in our physical bodies and in physical spaces. In *Kitchen/Bruce & Lynné*, Cravens uses re-photography to explore the temporal memory of a home.³ In their art, Allison and Cravens explore self through physical and symbolic objects and places and invite exhibition visitors to participate in this exploratory process. The identification process between artwork and visitor may be literal, as in the case of *Wadjet*, which integrates a mirror that reflects the piece and the viewer, or recognition might come through a personal association with the universal themes of expression and identity.⁴ ET

In a slight broadening of scope, the second area of exploration, Community, illustrates how the faculty members draw on their own lived experiences as well as cultural monuments in

¹ Amanda Allison, interview by Madeline Boehm, Michelle Contreras, Hailey Boutelle, Kathryn Schneider, and Emma Thompson, Zoom call, September 11, 2020.

² Amanda Allison, interview by Madeline Boehm, Zoom call, October 7, 2020.

³ Lynné Bowman Cravens, interview by Emma Thompson, Zoom call, October 2, 2020.

⁴ "The Illusion of Being: the artists' interview with Cravens, Faircloth, and Whitt," Blog of the Hamon Arts Library, last modified May 3, 2019, <https://www.hamonlibraryblog.org/2019/05/03/the-illusion-of-being-the-artists-interview-with-cravens-faircloth-and-whitt/>.

re-presenting aspects of their community. In translating these familiar items and encounters from the world into their art, a disruption of form occurs that challenges the viewer to reconsider the established notions and markers of society. Inspired by their surroundings, Dan Jian, Rachel Livedalen, Mary Nangah, Nick Bontrager, Dick Lane, and Cameron Schoepp have created works of art that challenge observers in this way. By referencing monuments and icons from traditional Chinese art in *A Mountain Is Not A Mountain* and *Untitled*, Jian employs abstraction to transform sites of cultural history into interacting symbols that create new meanings and narratives.⁵ In much the same way, Rachel Livedalen works with images and text taken from gendered advertisements typical in consumer culture and translates them into a pattern of overlapping forms in her *Untitled (BabyBlue)*. This work and her *Page 56 Part 1* explore and interrogate perceptions of gender and femininity present in both “high” and “low” art.⁶

Dr. Nangah also examines the concept of “high” art in her renderings of African art objects found in museums, such as the Dallas Museum of Art.⁷ She utilizes abstract forms, challenging viewers to look beyond the physical form of the object represented to consider the troubled history of African art.⁸ Nick Bontrager’s *Maquette for “sustain/attack/decay/release #8”* represents a different form of community in his evocation of the arcade. His sculpture that represents a deconstructed, yet structurally sound, arcade cabinet examines the irony of the arcade where people come together only to play by themselves. In this work, Bontrager exposes how a particular space might enable or complicate the experience of community.⁹ Dick Lane uses re-photography to examine the contemporary landscape in relation to his own family’s

⁵ Dan Jian, interview by Emma Thompson, Zoom call, October 5, 2020.

⁶ Rachel Livedalen, interview by Madeline Boehm, Hailey Boutelle, Michelle Contreras, Kathryn Schneider, and Emma Thompson, Zoom call, September 4, 2020.

⁷ Mary Nangah, interview by Madeline Boehm, Zoom call, October 8, 2020.

⁸ Sidney Littlefield Kasfir, “African Art and Authenticity: A Text with a Shadow,” *African Arts* 25, no. 2 (April, 1992): 41-44.

⁹ Nick Bontrager, interview by Madeline Boehm and Michelle Contreras, Zoom call, October 5, 2020.

history in his work *Untitled (Saragosa)*.¹⁰ In the integration of old and new photographs, Lane's use of space demonstrates how a family's collective memory of an experience at a particular place can orient the inheritors of that memory within a larger historical and technical framework.¹¹ Lastly, Cameron Schoepp's collaborative work on the *Wall Horn* project explores natural principles and their effect on their environment, inviting the audience to interact with these principles as represented in the full suspended construction of which a scaled model, schematic, and book spread are displayed.¹² MB

Widening the frame of reference once more, artists in the last section of the exhibition, Nature, turn their sights to the world around them to explore humanity's complex relationship with the environment. They explore themes, such as environmentalism, the perception of nature, and transformation through technology. Using clay and found objects, Chris Powell's art becomes a mode of communication. Powell embraces the flaws of found objects in *Three Planters* and *houses* that utilize broken flowerpots and mud dauber nests, respectively, and adds to their history through the transformative process of his artistic practice.¹³ Employing film and technological manipulations, Dick Lane explores how photography interacts with the environment. Lane adds frames within his photograph *Cathedral Spires*, changing how the audience perceives the reconstructive technique of photography by referencing it within the natural site.¹⁴ Similarly, Kalee Appleton uses digital manipulation to examine photography's transformative power on traditional landscape imagery. In *Southwest (Pink & Green)*, *Summit I (Yellow & Purple)*, and *Autumn Trail/Moon Trail*, Appleton manipulates a vinyl photographic

¹⁰ Soonmin Bae, et al, "Computational Rephotography," *ACM Transactions on Graphics (TOG)* 29, no. 3 (July 2010): 24:1-2. DOI: 10.1145/1805964.

¹¹ Dick Lane, interview by Michelle Contreras, email thread, October 7, 2020.

¹² Cameron Schoepp, interview by Hailey Boutelle, artist's studio Fort Worth, September 18, 2020.

¹³ Chris Powell, interview by Madeline Boehm, Hailey Boutelle, Michelle Contreras, Kathryn Schneider, and Emma Thompson, Zoom call, September 4, 2020.

¹⁴ Dick Lane, interview by Michelle Contreras, email thread, online, October 7, 2020.

background to eliminate references to landscapes. Her works raise questions about the influences of technology in shaping perception and authenticity.¹⁵

Working in a related vein of inquiry, the collaborative artist team, Drone Beuys, explore how technology interacts with the environment and its subsequent effect on interpretation. In *site_marfa:gold_ghost*, the team transforms nature into a digital rendering and allows the video to break the barriers of the screen. By incorporating techniques, such as lidar (a targeted laser light that records measurements to create digital representations) and landscape-mapping, Drone Beuys question technology and its purpose in relation to landscape.¹⁶ Adam Fung examines this relationship from a different angle in his paintings on humanity's impact on the environment through technological advances. In *to escape the gravity of Earth* and *magenta transparent earth orange 1984 Challenge launch*, Fung references romanticism and the glorification of technology and exploration, despite their adverse effects on nature.¹⁷ Exploring how humanity interacts with nature, these artists articulate the relationship they, and subsequently, the viewers, have with the environment. MC

The concepts that inform humanity's relationship with nature, community, and self are not new. Such questions have been considered by artists throughout history, and they have always responded to new developments in their respective times with a radical candor specific to the visual field. There is no language barrier that affects what can be seen. In this exhibition, faculty artists from TCU's School of Art, specifically those artists from the studio art and art education programs, investigate the relationships of human experience as only visual artists can.

¹⁵ Kalee Appleton, interview by Madeline Boehm, Hailey Boutelle, Michelle Contreras, Kathryn Schneider, Emma Thompson, Zoom call, August 31, 2020.

¹⁶ Nick Bontrager, interview by Madeline Boehm and Michelle Contreras, Zoom call, October 5, 2020.

¹⁷ Adam Fung, interview by Michelle Contreras, Zoom call, October 2, 2020.

Whether through the use of new media or more traditional art forms, such as painting and photography, their art provides a means of interrogating the artists' relationships with themselves or how they interact with different communities—groups characterized by gender, culture, or temporal location. These creators also question their place as a part of the larger environment. Ultimately, we cannot pretend to know the specific answers behind these complex relationships, but the process of revealing the truths presented by the artists encourage people to explore their relationships with themselves, their communities, and their world. HB

OF NATURE

Kalee Appleton

Southwest (Pink & Green)

2017

Archival inkjet print with
wood frame

20 x 16 inches



Kalee Appleton, assistant professor of photography, is originally from Hobbs, New Mexico. The desert landscape

of her hometown inspires her art. After graduating from Texas Tech with a degree in Studio Art, Appleton began her career working as a commercial aviation photographer, and she ultimately received her MFA in Photography at Texas Women's University in 2014. Technological advancements in photography, specifically the move from analog to digital, greatly influenced her work. Appleton examines this moment of technological transition, along with the transformative power of photography in her art.¹

With *Southwest (Pink & Green)*, Appleton photographs a recycled object, a large photographic backdrop most commonly used by commercial photographers in portrait studios. She manipulates the vinyl backdrop, adding distortions to the desert scene. She photographs this distorted image, layers artificial colors over the image, and places it in an irregularly shaped frame of her own construction. Her interest in the subject matter began five years ago when she found double-sided, vinyl photographic backdrops in a used photography supply store.² In *Southwest (Pink & Green)*, she highlights the artificiality of the scene by using colored gels on her rephotographed backdrops. Appleton layers bright aquas, pinks, greens, and purples over the desert landscape, creating an otherworldly quality. Furthering the transformation, Appleton creates an unconventional frame to draw attention to the abstract nature of the final product. KS



Kalee Appleton

Summit I (Yellow & Purple)

2018

Archival inkjet print with wood frame

9 x 14 inches

In *Summit I (Yellow & Purple)*, Kalee Appleton continues her examination of the transformative power of photography, its inherent artificiality, and the ways in which the medium captures nature.³ Appleton's commentary begins with her selection of subject matter, a vinyl photographic backdrop. In their original form and environment hanging in a photography studio, the idealized landscapes create a sense of perspective and space for the commercial photographer, and the vinyl backdrop acts as scenery for graduation, newborn, and engagement photos. Appleton recycles the artificial photographic background, and she makes it the focal

point of her art in *Summit I (Yellow & Purple)*. In doing so, Appleton implores the viewer to examine the details of an image typically relegated to the background.

Before photographing the vinyl backdrop, Appleton folded the object adding depth, energy, and three-dimensionality to the craggy rock and mountain depicted in the scene. Appleton added artificial colors, bright yellow and purple, to the photograph of the mountain. She also created the frame, and the shape mimics the folds and undulations of the scene. At first glance, it is difficult to discern that the image is a landscape. Appleton brings the photographic background into focus and furthers the distortion of authenticity by rephotographing the object. Through her use of this subject matter, Appleton comments on the ways in which people and technology capture nature with landscape photography. KS

Kalee Appleton

Autumn Trail/Moon Trail

2016

Archival pigment print

24 x 72 inches

Each of Kalee Appleton's works included in this exhibition examines the photographic backdrops used in a professional photographer's studio. Appleton recycled, manipulated, and fundamentally transformed the vinyl photographic backdrops through her artistic process. Appleton removes the backdrops from their environment, and the landscapes take on new meaning under her ministrations and the viewer's observations.⁴

In *Autumn Trail/Moon Trail*, the photographic backdrop becomes a sculptural object. The object takes up space and is malleable, both in form and in meaning. When Appleton first found these photographic backdrops in a photography supply store, her original intention was to fold and manipulate them to show both sides.⁵ With *Autumn Trail/Moon Trail*, Appleton simply hangs the backdrop from a single point on the wall. She creates texture, and even elegance, in the resulting drapery and folds. Appleton transforms the backdrop into a three-dimensional object with recognizable portions. She displays both sides of the double-sided backdrop; however, the images are not fully visible in the drapery. The scenes depicted contrast both in color and subject matter: one side depicts a cloudy blue and white scene, and the other depicts an orange and yellow rocky scene. In removing the backdrops from their original context and purpose, Appleton alters the way in which individuals interpret the backdrop. Appleton plays with perception and authenticity through recycling the photographic backdrop, and in physically distorting the object, she transforms *Autumn Trail/Moon Trail* into a sculptural work of art. KS





Drone Beuys

site_marfa:gold_ghost

2019

Digital video

A product of the collaborative team, Drone Beuys, *site_marfa:gold_ghost* pays homage to the performance artist and sculptor Joseph

Beuys.⁶ Drone Beuys draw on the mythology Beuys' work creates and incorporate references to his work in their videos, specifically *How to Explain Pictures to a Dead Hair*, in which the artist covers his face in foil.⁷ In *site_marfa:gold_ghost*, Drone Beuys explore the landscape of Marfa, Texas and how their outside technology, namely the drone and video footage, interacts with the environment. Using the drone to move throughout the landscape, the artists record and digitally revisit the landscape at another time. The video, mainly views of the Marfa landscape, also displays top-down shots of a figure crossing the screen holding up a reflective gold foil disk, interspersed with shots of the drone dragging a large gold foil sheet, the titular gold ghost, across the rolling hills.

By incorporating techniques such as lidar (a targeted laser light that records measurements to create digital representations) and landscape-mapping, Drone Beuys survey the land and integrate technology into their art. Through this process, they question the role technology has in our relationship to landscape.⁸ The collaborative effort of Drone Beuys is reflected in the video as they call and respond to each other: as one person directs the drone, the other moves the gold foil drifting along. With the bird's-eye-view of the scenery and the wide panoramic perspectives, *site_marfa:gold_ghost* indicates the presence of modern technology without an explicit view of the drone. MC



Adam Fung

to escape the gravity of Earth

2018

Oil on linen over panel

24 x 36 inches

Juxtaposing the aesthetics of traditional romantic landscape paintings with modern subject matter, associate professor of painting Adam Fung explores technology and space exploration in *to escape the gravity of Earth*. In the painting, a piece from his *XnatureX* series, Fung investigates the glorification of exploration and colonialism in a world that has no place left to explore except outer space.⁹

The clouds are faint pink, contrasting the darker blues of the cosmos just beyond. In the center of the painting

is the single space shuttle, distinguished by the trail of flame and smoke stark against the dark sky. The lone space vehicle is minute in comparison to the vast sky and in this moment, the possibilities are numerous and optimistic. Evoking the lighting and tones of romantic paintings that glamorize the exploration of a vast uncharted landscape, Fung portrays space travel as the evolution of the human desire to explore.¹⁰ Inspired by the images and recent missions of the space transportation program SpaceX, he paints the advancement of technology with traditional medium and references the idea that humans lack places on Earth to exploit or colonize: the result is a focus on space as the last frontier.¹¹ *to escape the gravity of Earth* highlights this effort to populate the stars, reflecting upon the amount of resources and effort it takes to escape the gravity of Earth. MC

Adam Fung

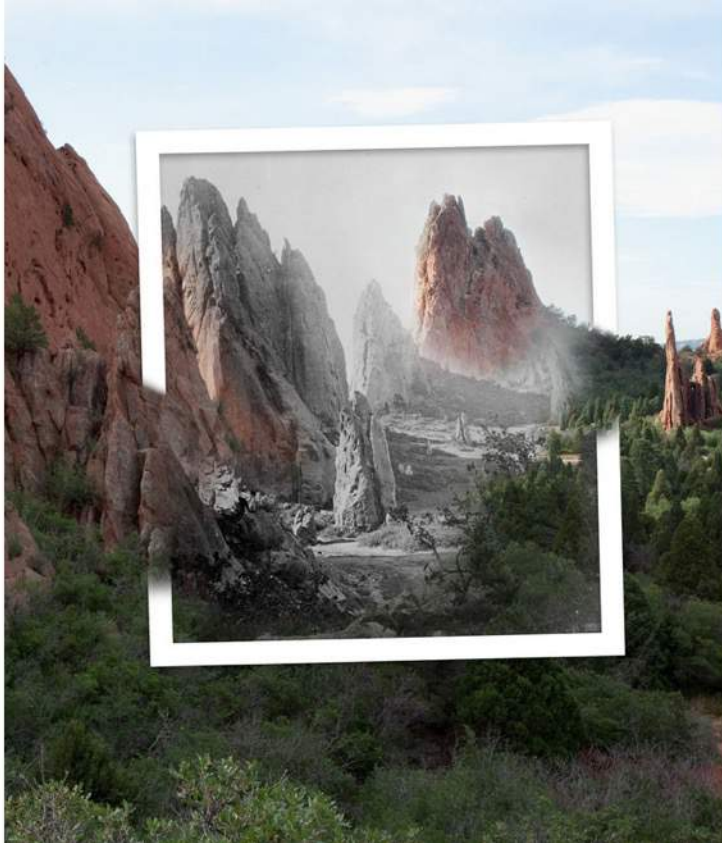
magenta transparent earth orange 1984 Challenge launch
2019

Oil and wax on linen over panel
12.5-inch oval

Reminiscent of a traditional romantic landscape painting, Adam Fung, in *magenta transparent earth orange 1984 Challenge launch*, depicts an antiquated space shuttle but is inspired by the recent advancements of the space exploration company, SpaceX. This painting considers the history of and the current research into space travel.¹² With soft, pink clouds drifting along the background, the shuttle breaks through the lower atmosphere, escaping into the dark expanse of space. In this painting, the viewer gains access to a sight normally inaccessible to the human eye. Despite the modernity of this glimpse, facilitated by modern photography capabilities, the vehicle is antiquated. The antiquated shuttle and the light purple and pink palette connote a sense of nostalgia, both for the technology and idealism of the time. The distant stars beyond the clouds represent our hope in the future of space exploration.



Fung uses oil painting and stretched linen, both traditional methods of art production to propose ideas about the evolution of exploration, implying that space travel is the modern equivalent to romantic landscapes.¹³ The pastel colors evoke ideas of the imagery used colonial times to convey the possibilities that the space holds and the supposed human desire to explore and conquer new frontiers. His painting speaks to the romantic ideas of travel and the glorification of exploration, but *magenta transparent earth orange 1984 Challenge launch* ultimately encourages the audience to consider the choices made in the name of modern colonialism. MC



Dick Lane

Cathedral Spires

2012

Archival inkjet print

24 x 30 inches

Director of the School of Art, Dick Lane explores photography and landscape in a ten-year-long body of work titled *The Iterated Landscape*. Striving to change how photography depicts a landscape, Lane devised a process in which he creates many iterations of an image and transforms the photographs he took.¹⁴ In *Cathedral Spires*, Lane took a photograph of the granite formations

located on a South Dakota trail and digitally manipulated the color of the central rocks. A thick white border overlaps and stands out from surrounding forest, creating the illusion of a polaroid or postcard frame within the print. The image on the outside of the white frame is in full color, gradually blending into the central image, which is in grayscale.

Inspired by early photographers Ansel Adams and William Henry Jackson, whose work was used in postcards, Lane's series *The Iterated Landscape* consists of smaller collections such as *Frames of Reference* and *Capriccios*, and deals with abstraction and repetition.¹⁵ With *Cathedral Spires*, Lane explores the use of frames within photography to call into question how the viewer regards beauty and photography. No longer restricted to the border of the print, the frame focuses on the central rock formation and brings attention to what landscape is lost in the process of photography. The grayscale of the central rock formation supports and creates the impression of old landscape images, allowing the postcard to step out of time. MC

Chris Powell

Three Planters

2020

Ceramic and marble

24 x 72 inches



Chris Powell began
his career as a

ceramicist early in his life. Finding inspiration from the land where he grew up, his first introduction to clay was in the creek bed below his house. Powell would make things from the clay there and the objects he came across on his walks in the woods of southwest Arkansas.¹⁶

While under the quarantine orders of the COVID-19 pandemic, he noticed that he had many broken flowerpots. Historically, as a part of his artistic practice, Powell would often return to damaged or broken objects in his collection.¹⁷ Through the process of repairing, Powell would instill new energy and meaning to his work. He applied this method to *Three Planters*. Having worked in collaboration with Japanese artists for many years, Powell reconstructed the clay flowerpots with the Japanese practice of *kintsugi*. The philosophy of *kintsugi* considers damage and restoration as part of the history of an object. Traditionally, practitioners of *kintsugi* (which in Japanese means “golden joinery”) repair broken pottery using a bright gold lacquer.¹⁸ Instead of gold lacquer, Powell used refractory cement and refired the flowerpots to create the objects in *Three Planters*. He aims to improve the original while also embracing the cracks and flaws. In this act of transformation, Powell celebrates the broken pieces and the imperfections and creates a stronger object. KS

Chris Powell*houses*

2020

Organic material and
ceramic glaze

45 x 25 x 14 inches



Raised on a ranch in

southwest Arkansas, Chris Powell is a collector. Shards of ceramic, flint chips, and arrow points were some of his first coveted items. His childhood experience informed his subject matter, material, and artistic practice. By channeling his thoughts through clay and objects found in nature, art becomes a mode of communication and transformation. This interest in found objects continues to this day and is an integral part of his artistic practice. Powell uses clay and found materials to study and transform plants and animals into abstract shapes.¹⁹

With *houses*, Powell has taken mud dauber nests, coated them in a ceramic glaze, and fired them. These small objects represent the beginning of the life cycle for the mud dauber, and Powell preserves this moment in *houses*. The original artist of this object was a single, mated mud dauber female. The nest construction is a systematic process where the female creates a single cell for each egg. The entry point to each cell is still visible in the holes in *houses*. Through the female mud dauber's efforts, she creates an environment to support the larva's growth into an adult mud dauber.²⁰ This transformative event is mimicked in Powell's artistic practice. With *houses*, he accelerates the aging process, changing the mud dauber nest into a fossil, converting the mud and glaze into a strong and durable form. Powell takes an unassuming object and preserves it through his artistic process, altering organic material into an object of contemplation and preservation. KS



Nick Bontrager

Maquette for “sustain/attack/decay/release #8”
2017

Three-dimensional print, epoxy, lacquer,
stainless steel rod, urethane resin, foamboard
9.8 x 9.8 x 11.8 inches

Nick Bontrager, associate professor at Texas Christian University, is from Houston, Texas. He works in a variety of processes, from digital video to drawings and sculpture, exploring how pop culture influences nontraditional art forms.

The sculpture *Maquette for*

“sustain/attack/decay/release #8” is in the

form of a bare arcade cabinet, constructed out of only the structure necessary to support the weight of a person leaning against it. Constructed using a 3D printer, the black tendrils creep up from the white base, connecting and creating a delineated form that bears little resemblance to a traditional cabinet. The sculpture is mounted on a pedestal contrasting any common arcade patterned floors. Stripped of the usual bright patterns commonly found in an arcade, *Maquette for “sustain/attack/decay/release #8”* displays a simplistic yet mathematically designed perfect object.²¹ It is in this minimalization that Bontrager explores the importance of low brow art in communal spaces and what these spaces can provide.

Maquette for “sustain/attack/decay/release #8” comes from a series influenced by Sherry Terkel’s book titled *Alone Together* where Bontrager investigates the contradictory communal space of the arcade.²² By focusing on the singular form of the arcade cabinet in the gallery, the viewer mimics the experience of visiting an arcade and playing a game alone, but in a space occupied by the community. Bontrager explores the connections that art can create and strips the façade away in this minimalization. MC

Dick Lane*Untitled (Saragosa)*

2010

Archival inkjet print

24 x 30 inches

In his *Capriccios* series, Dick Lane explores his family history and the memories told through vintage photographs by



incorporating them into modern settings. *Untitled (Saragosa)* places an aged photograph of a group of school children in front of a school house onto the rolling hills and landscape of modern Saragosa.²³ Lane's grandmother is one of the children in the group. Outlined by the edges of the vintage photo, the school house is positioned in the middle ground, distant but in sharp contrast. The colored hills of the modern photograph fade into the background, not the focus of the print but nevertheless important. The superimposed photo is fully incorporated into the landscape, connecting Lane's past to his present.

After travelling to Saragosa, a small community in West Texas, Lane found remnants of the landscape seen in family photographs, evoking the stories passed down through the generations. Using re-photography, placing photos on top of other photos, Lane connects himself to the history of photography and his own familial history.²⁴ Driven by his personal history, he explores the idea of family origins and immigrants. Lane blends the historical with the modern and interacts with the landscape in a new fashion. The image of the school children in the distance contrasts with the rolling landscape and hills, emphasizing the passage of time. MC



Dan Jian

A Mountain Is Not a Mountain

2020

Oil on paper

24 x 27 inches

In *A Mountain Is Not a Mountain*, Dan Jian, assistant professor of art at Texas Christian University, explores the change from merely perceiving objects to understanding them as metaphors and the reversal back

to being simply an object. The title references a Chinese Zen saying that states that before studying Zen, a mountain is just a mountain, but while studying Zen, a mountain is not a mountain, and finally, when enlightenment is achieved, a mountain is again a mountain.²⁵

Born and raised in China, Jian uses her creative practice to explore motifs from her cultural landscape and their metamorphosis from object to symbol. By flattening the forms of the tomb guardian, the woman riding the phoenix, and the pagoda, Jian liberates them from their physical form and generates a new experience for herself and the viewer.²⁶ The lion form recalls a kind of tomb guardian that Jian would pass on the street in China. To the artist, it represents a piece of the past tenuously held onto that has lapsed into disrepair.²⁷ In *A Mountain Is Not a Mountain*, landscape acts as a motif and a carrier of pictorial signifiers; it speaks to Jian's personal imagined symbols as well as symbols that reflect reality, such as the sociopolitical and cultural landscape. Through the process of making the work, Jian spurs an exploration of these symbols, using large and expressive gestural marks to navigate her history and process memory. ET

Dan Jian*Untitled*

2020

Oil on paper

23 x 27 inches

In *Untitled*, as in *A Mountain Is Not a Mountain*, Dan Jian uses the landscape and natural motifs as personal and cultural symbols. In the center, a bird perches on a single branch, staring with wide eyes away



from the arrow forms piercing the work from the right. Jian is deliberate in her visual sources, drawing inspiration from traditional Chinese art but making the symbols her own.²⁸ The painting's color and flattened forms recall the Mogao cave paintings in Dunhuang, a city in Western China. The bird in her painting references a print of a bird found in the earliest Chinese book printed using the technique of polychrome xylography, also called *douban*, which uses multiple blocks with different colored inks to produce a watercolor effect.²⁹ The bird's personality, communicated through its visible eye, recalls the work of the seventeenth-century artist Bada Shanren, who painted watercolors of animals, anthropomorphized by their enigmatic facial expressions. By placing the bird at the center but threatening it with arrows and archer windows, Jian shifts the subject to the bird and suggests its vulnerability to forces inside and outside the painting. Because nature carries less symbolic baggage than the human form, by making the bird the subject, Jian opens up the work to a plethora of narrative possibilities, continuing her exploration of personal perception and its relationship with cultural symbolism.

ET



Rachel Livedalen

Page 56 Part 1

2019

Screen print, gouache, and acrylic
airbrush on panel

30 x 24 inches

Rachel Livedalen is associate professor of printmaking at Texas Christian University. Livedalen grew up in Texas, North Carolina, and Virginia, earning her BA at the University of Virginia, where she majored in both art history and studio art.³⁰ Livedalen's work is interdisciplinary, utilizing materials and techniques that span many different genres and using imagery and

text that reference her art history background. Her practice investigates themes of womanhood, where she challenges the expectations of feminine beauty as established by Greco-Roman art.³¹ She exhibits her work in galleries across the south, both in group and solo exhibitions, where her work has found a place in multiple permanent collections.³²

Page 56 Part 1 comes from a six-piece series in which the artist uses a reproduction of a single textbook page about the *Knidian Aphrodite*, the first female nude in Western art. The significance of the topic is twofold: first, the writing and study of the *Knidian Aphrodite* establishes the ideal female nude that continues in the canon today.³³ This "ideal" brings about issues of eroticism and agency between subject and painter. Second, the *Knidian Aphrodite* exists today only as copies as the original was lost in antiquity.³⁴ Livedalen investigates the duality of this standard by rejecting the original text and replacing it with her own language. Utilizing a code constructed out of Lisa Frank stick-on earrings, Livedalen appropriates the visual motifs of 90's girl-power to reinterpret standards of beauty. HB

Rachel Livedalen*Untitled (BabyBlue)*

2019

Screen print and acrylic airbrush on panel

18 x 24 inches

Rachel Livedalen, who earned her MFA in printmaking from the University of Iowa, often investigates issues with the female nude from the art historical canon in her interdisciplinary work. To do so, she frequently employs screenprinting techniques to play with repetitive image reproduction.³⁵ In *Untitled (BabyBlue)*, she revisits her adolescence, as defined by “90s Girl Power,” by using the technique’s characteristic reproduction of image.³⁶



The artist appropriates a pattern on the far left side of the composition from Lisa Frank, a company which produced colorful and whimsical school supplies for girls during the 1990’s. Underneath is a background of greyscale organic shapes. This mark, layered at various opacities, alludes to the artist’s idea of gender as a “ghostly” social apparatus that bears the impression of past usages.³⁷ Livedalen also uses the repetitive mark, which she conceived through quick stencil-drawing and cutting, in reference to the duality between low and high art.³⁸ Reinforcing this concept is a single top layer with two large airbrushed forms and a splattering of small star-like shapes. The central, baby-blue, doodle-like form not only informs the title of the painting but also conveys the ambiguity of modern femininity. In taking cues from gendered marketing, Livedalen not only alludes to the issues of womanhood, as established by contemporary pop culture, but also to the notion of arbitrarily categorized art. HB

Mary Nangah

Bàti Mfòn (Thoughts of the Chief)

2019

Oil on canvas

48 x 36 inches

Originally from the African country of Cameroon, Mary Nangah received her Ph.D. in art education from the University of North Texas, Denton.³⁹

Confronted with expectations for her own art to navigate issues of race or African culture, Nangah began to question Western notions about authentic African art in her new, currently-untitled series of paintings.⁴⁰

The *Bàti Mfòn (Thoughts of the Chief)* depicts a figurine inspired

by an African art object from the Dallas Museum of Art, though she draws inspiration for other works from other museum collections as well. The realistic form floats above a two-toned red field, casting a shadow. The red field is enclosed by a yellow and black border. The black background transitions to a medium brown along the upper left third of the red ground. On the brown background, a tangle of interwoven lines of thick, layered paint encroach on and spill into the space where the statue appears. In this painting, the artist reinvigorates the figure to create a narrative that disrupts traditional Western conceptions of what defines African art as it is displayed in museums.⁴¹ Drawing on the notion of the communal life of such art objects that have been displaced by colonization, the painting is a commentary on the separation of the art object from its intended purpose while imbuing it with a new one—inspiring questions and emotions in the viewer.⁴² MB



Mary Nangah*The Conquest*

2020

Oil on canvas

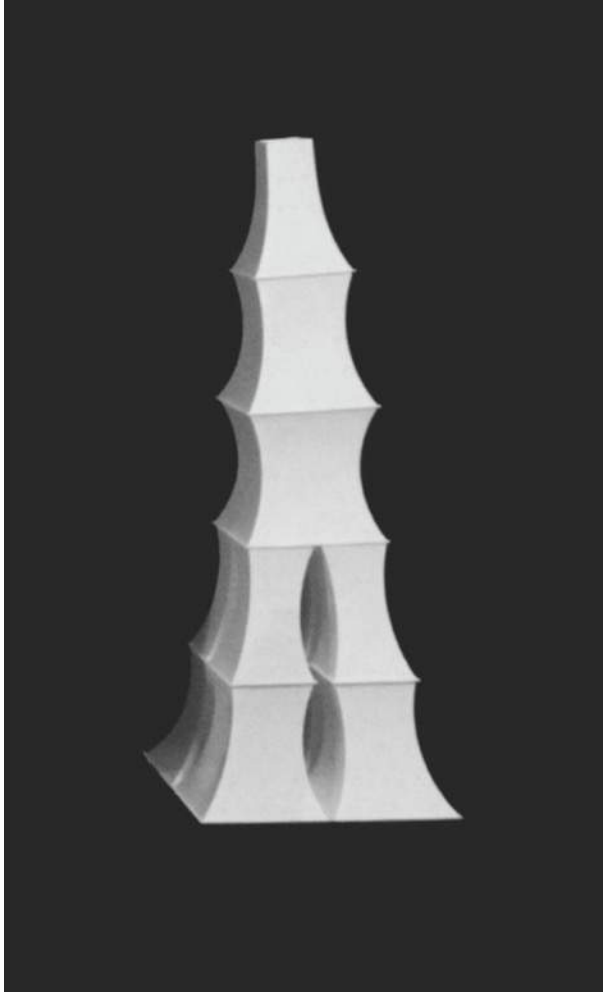
48 x 60 inches

As part of her practice, Mary Nangah first conceives of her works in Photoshop. This affords both a sense of control and relinquishment of it which is augmented by her use of free-hand painting and projection.



This dichotomy of power and powerlessness is expounded upon in Nangah's *The Conquest*.⁴³

In her painting *The Conquest*, Nangah pictures a hyper-realistic mask in the lower-left corner. Set against a rich, green ground, two nebulous shapes extend from the mask. One is a bright golden-yellow which narrows into a thin, textured line that surrounds the red, circular shape near the top of the canvas. The other is a deep red that extends downward toward the bottom. Both areas produce a sense of tactility in the heavy layering of paint. The circular form in the center of the composition is connected to an elongated shape that seems to conceal an invisible form. The bright red of the central mass gradually darkens along the top edge and into the vertical form, which darkens to a near-black color at the bottom.⁴⁴ The fragile connection between the mask and the red ground on the opposite side of the canvas questions whether this dissociation was enacted passively or actively. The difference between the two processes and how it changes the characteristics of the red form are what the audience must question to understand the painting as a comment on the normalization and appropriation of a particular African art aesthetic.⁴⁵ MB



Cameron Schoepp (in collaboration with Peter and Mark Anderson)

Model of Wall Horn

2019

PLA (three-dimensionally printed sculpture)

19 x 7.5 x 7.5 inches

Born in Kirkwood, Missouri, Cameron Schoepp is an MFA alum of Texas Christian University.⁴⁶ Now a long-time resident of Fort Worth, Schoepp explores the ideas of space and material in his work, which often consists of site-specific sculptures. In this project, he collaborates with architects Peter and Mark Anderson. This group of artists, named “Jet Construction”, continually investigates the issues of tension, compression, gravity, mass, and more through the vehicle of large-scale installation work.

Wall Horn is the first experiment of the group to be built at scale. This model was made as a three-dimensional printed version of the actual piece, which was exhibited at Smith College, in Northampton, Massachusetts, in 2019.⁴⁷ Here, it is a work in and of itself, representative of the ideals of process and discovery that Jet Construction holds as its driving mission.⁴⁸ The actual sculpture is made of thread, fiber, and metal supports. It hangs off the wall, improbably holding its form at an angle seemingly impossible to viewers. *Model of Wall Horn* emulates the monumentality of the sculpture, though doing in miniature form. Missing the internal frames the actual work needs to hang, its structural “cross” pattern and concave sections are essentially an exact replica. The small sculpture is representative of a massive undertaking of challenging the field of construction and comprehension, displayed here to be viewed as an object of process. HB

Cameron Schoepp (in collaboration with Peter and Mark Anderson)

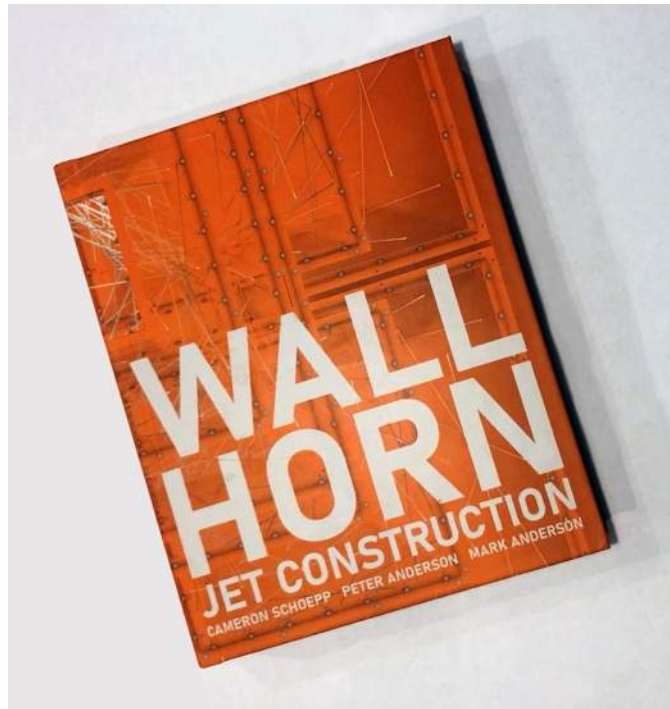
Wall Horn: Jet Construction

2019

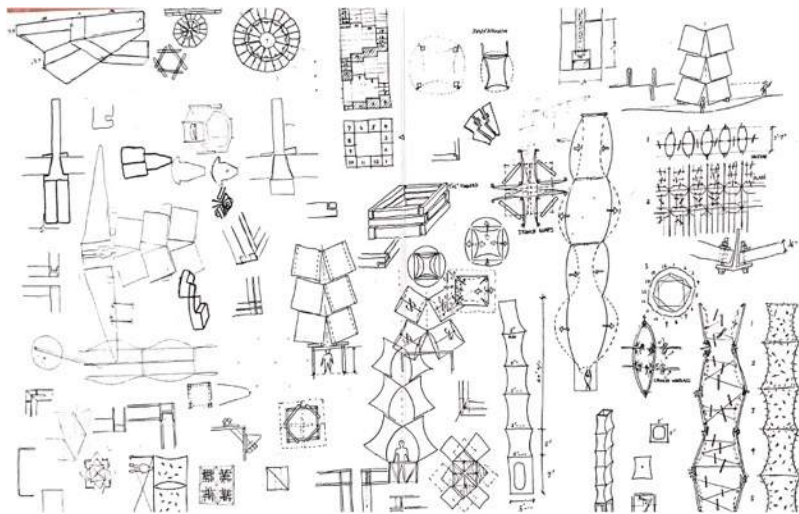
Book

8 x 16 inches

Wall Horn: Jet Construction was created as a collaborative effort between Cameron Schoepp, Peter Anderson, and Mark Anderson. The three artists met in studio art courses in college, and have since developed their practices individually.⁴⁹ In creating *Wall Horn*, they combine their expertise to develop a large-scale sculpture based around the idea of cosmic structure. The sculpture defies gravity, working with the themes of tension and compression, which the group commonly investigates.⁵⁰ To



document their progress, they created an accompanying process book, displayed here. In the pages of the book, readers can see the development of *Wall Horn* from conception to installation. Viewers are invited to turn the pages, which vary in content between three “parts.” In part one, “Wall Horn Galaxy,” the collaborators explain their thought processes behind exploring this endeavor. The middle section of the book features writings on the sculpture’s construction and includes readers on the makers’ tools, schedule, and assembly. Finally, in part three, entitled “Planetary Fabrications,” the book displays the technical sketches and writings on the thought process behind the structure’s nomenclature. The book sits in the exhibition space as an interactive piece investigating the idea of process, perception, and experience—a physical art object of documented creative development. As it is unable to operate without its perceiver, it depends on that relationship to serve its purpose. HB



Cameron Schoepp (in collaboration with Peter and Mark Anderson)

Wall Horn Process Sketch
2019

Printed Reproduction of
Preparatory Sketch
8 x 16 inches

Wall Horn Process Sketch

reproduces the drawings created
by artist Cameron Schoepp, in

collaboration with Mark and Peter Anderson. The sketch dates to the beginning of their development of the sculpture later entitled *Wall Horn*. The three men together form the collective Jet Construction, a name which began as a casual signature spray-painted upon one of their toolboxes, but now expresses their attention to process.⁵¹ The group investigates the idea of building; concepts of physics, form, and aesthetics arise from their collaborative experimentation.

This image captures a vital moment in the construction of the *Wall Horn* sculpture. The drawing features sketching that extends around the edges of the large page, indicative of the setting in which it was produced. These doodles, created between the three artists, were drawn as they gathered around a large table to decide on an initial project.⁵² Thoughts and tangential ideas overlap on the plans, which have scribbled words and conceptual material renderings scattered throughout.⁵³ One can make out the beginnings of several different structural plans, machine parts, and measurements. In the lower righthand corner, one can see the birth of *Wall Horn*, with its consecutive, concave pieces and inner wire structure. Overall, the preparatory sketch is a snapshot-manifestation of imagination and invites viewers to reflect on their own process in their contemplation. HB

OF SELF

Amanda Allison

Conversation

2012

Mixed media on
canvas

10 x 32 x 2 inches



Amanda Allison, Ph.D. began her career as an art educator teaching middle and high school art in Shreveport, Louisiana. In 2008, she graduated with a Ph.D. in art education from the University of North Texas. Her training in art education taught her how to produce art in many different media, but in her own artistic practice, she gravitates toward collage, mixed media, and performance art.⁵⁴

The mixed media collage entitled *Conversation* combines transparent photos, metal wire, and writing on canvas. There are a few tears on one side of the canvas over which stretch different gauges of wire. The transparency that lets in the most light is the central photograph of Allison holding her newborn son. The other photographs are mostly of her husband and herself and are more opaque. These photos appear slightly gray-tinged as if they are fading into the canvas. The writings on the canvas include lyrics from songs that held meaning for her and her mother who had recently passed away. The transparent pictures shed light, both figuratively and literally, on the moments and memories she wished to share with her mother. As a personal testament to the bonds of family through shared recollection, Allison's work invites viewers to recognize their own experiences of loss and how one might work through the process of grief.⁵⁵ MB



Amanda Allison

Mind, Body, Spirit

2012

Mixed media

14 x 10 x 10 inches

Amanda Allison maintains a close working relationship with Jane Avila, founder of the Art Station art therapy studio in North Texas. A licensed social worker with experience in child and family therapy, she helped to conceive and inform the process of Allison's *Mind, Body, Spirit* sculpture.⁵⁶

The sculpture combines different media in representing the values and conceptions the artist associates with herself. With a cut box as the base, Allison constructs a columnar structure in the middle that stacks two other boxes on top of each other inside the first box. These joined

receptacles represent the three aspects of her mind, body, and spirit. The boxes as well as the journal pages are colored with broad strokes of blue and red. On one side of the column, is a transparent photo of Allison along with a watercolor of a cactus and cut-up pieces of paper from her journal. The other side of the column features a birth control dial, a tangled mass of wires, and a transparent photo of herself holding her son in the hospital. In making this sculpture, Allison engaged in a thorough self-examination to analyze her values, strengths, and weaknesses associated with each of the three concepts explored in her *Mind, Body, Spirit* sculpture. These beliefs gain representation in her choice of materials and structure in a navigation of a cohesive yet sometimes contradictory self.⁵⁷ MB

Amanda Allison*Untitled*

2012

Plaster, paint, and mixed media

13 x 6 x 2 inches

A part of the Fort Worth therapeutic arts community since 2006, Amanda Allison presents her *Untitled* mask as a combination of opposing elements in a representation of the differences in private and public perceptions of one's identity. She uses the mask to examine the similarities and difference between conceptions and presentations of self. Contingent upon the interaction of materials, the mask uses plaster, foil, metallic paint, and wire netting to express the conflict of identity.⁵⁸



The interplay of light and shadow on the surface juxtaposed with the shiny and dull surfaces of the crumpled foil create a sense of contrasting forms. The regular grid of the netting folds in on itself in asymmetrical pleats and frays out along the top edge. These contrasting visual elements reconcile the inward and outward reflections of one's personality through the disparate visual effects produced in a single medium. Despite their differences, each medium joins together to create cohesive meaning in *Untitled*. This mask allows for the recognition of how outward displays of character might stem from a wholly different conception of self as in how the neat order of the wire mesh has unraveled into a disorganized tangle. In this investigation and representation of how identities coincide, Allison asks the viewers to recognize how their own self-perceptions are influential to the way we present ourselves to others and their interpretations of us.⁵⁹ MB



Lynné Bowman Cravens

Kitchen / Bruce & Lynné

2017

Inkjet print on paper and acetate, from 120 mm negative and appropriated photograph
24 1/8 x 24 1/18 inches

Lynné Bowman Cravens is a practicing artist and the Gallery Manager at Texas Christian University. Exploring themes of memory and nostalgia through re-photography, Cravens overlays appropriated photographs from her childhood onto images of her empty family home, stripped

and in the process of being remodeled in order to be rented out. In *Kitchen / Bruce & Lynné*, the artist uses a photo of herself and her father blowing up arm floaties in their kitchen, to be used in the backyard pool. The childhood image is constructed using an acetate sheet sandwiched between two sheets of plexiglass, resulting in a layered effect in which the transparency of the top photo allows the viewer to trace the physical changes to the room made between the past and the remodel. By juxtaposing these two moments in time, Cravens questions how physically changing a building affects our perception of it.⁶⁰ During the course of our stay in a house, it becomes a home. We fill it up with material artifacts and we forge experiences with those we love. Cravens asks questions about the nature of space and memory such as: when a space changes physically, are memories of the home negated? Or does it retain the memories made in it when the owners of those memories move on? After the home changes so dramatically, does it still hold any meaning? In *Kitchen / Bruce & Lynné*, Cravens navigates the complicated feelings of leaving a family home and watching it transform into something unfamiliar. ET

Lynné Bowman Cravens

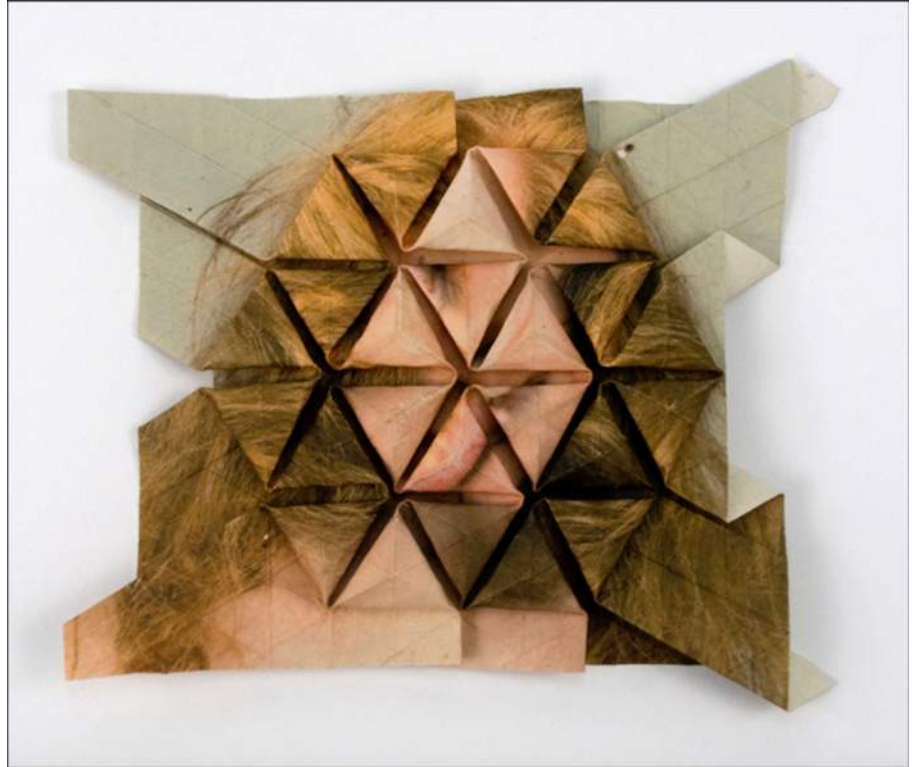
Untitled #11

2013

Inkjet pigment print on
handmade paper

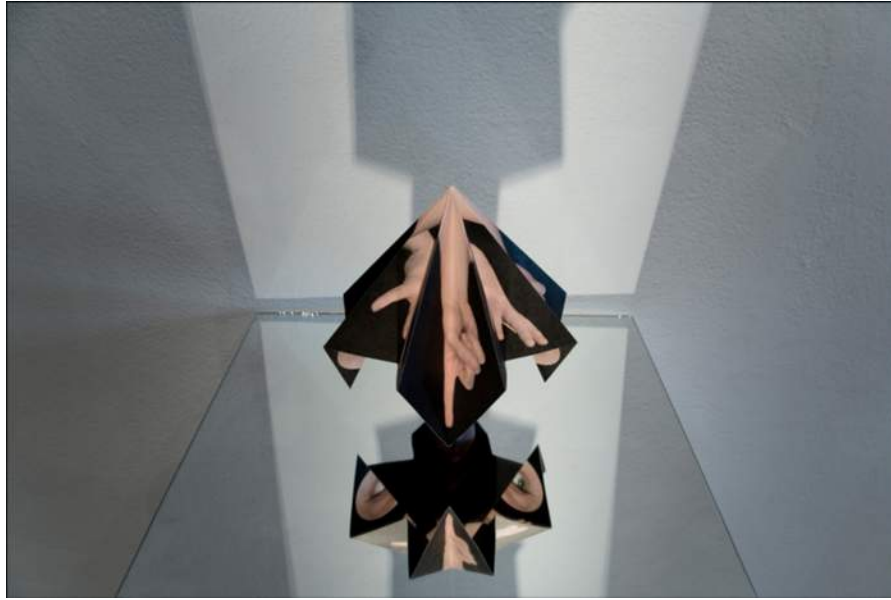
13 x 13 inches

While in graduate school at the University of North Texas in Denton, Lynné Bowman Cravens experimented with familiar themes she had broached before. Rather than only applying her photography skills in a 2D format, she



began experimenting with 3D forms, pushing the boundaries of what photography could be.⁶¹

Untitled #11 explores Cravens' battle between her external persona and internal emotions, which were often in conflict with one another during a difficult time in her life. She used her photographed body as an external canvas for this exploration. Cravens began by taking emotionally charged self-portraits depicting various states of emotional distress. She then methodically folded them into origami tessellations, a process that often took hours to complete. In doing so, Cravens imposed order on the disordered. The process of folding origami tessellations is considered meditative in nature. Cravens was first introduced to origami when she was in fifth grade, when she learned to make paper cranes in class.⁶² Since then, origami has appeared in her oeuvre in unique ways. Through the act of folding the original photograph of *Untitled #11* into an origami tessellation, she channeled her anger, frustration, and sadness into something mathematical, organized, and structured. In the series of origami tessellations that includes *Untitled #11*, folding emotional photographs into objects of beauty represented how she hid her undesirable feelings behind her outward composure, projecting a confident and competent image of herself that concealed her true emotional turbulence. ET



**Lynné Bowman
Cravens**

Wadjet

2018

Inkjet print and mirror

Print: 5 x 4 inches;

Mirror: 12 x 12 inches

With *Wadjet*, Lynné

Bowman Cravens delves

further into her

autobiographical

exploration of the body

through the process of distorting and duplicating it through folding. Breaking out of the confines of traditional 2D photography even further, Cravens moves fully into sculpture in order to explore different planes of perception. She utilizes the mirror and the practice of origami to jumble, tangle, disrupt, and confuse parts of the body, blurring the line between the physical and the mental. By segmenting the body and focusing on its various parts, Cravens' abstracted sculptural forms present the multiplicity of our physical selves and the disconnect between our bodies and our minds.⁶³ The work interrogates what is visible and what is not. Suspended in the air over a mirror, *Wadjet* moves and twists on its axis as viewers see it or walk by its pedestal. As it moves, the image in the mirror also moves and changes, revealing and concealing parts of the work, reflecting on how we, as people, are never stationary. Our interactions with others bring about changes in us, moving us, often against our will. Cravens invites the viewer to participate in the piece by looking in the mirror, inserting ourselves in the work and stretching our perception across the horizon of the mirror dimension Cravens creates. She asks that we perceive ourselves, yet another layer in the carefully constructed composition.⁶⁴ Our participation in the artwork forces us to question where one begins and the other ends. ET

-
- ¹ Kalee Appleton, interview by Madeline Boehm, Hailey Boutelle, Michelle Contreras, Kathryn Schneider, Emma Thompson, Zoom call, August 31, 2020.
- ² Appleton, interview, August 31, 2020.
- ³ Appleton, interview, August 31, 2020.
- ⁴ Appleton, interview, August 31, 2020.
- ⁵ Ashley Krauschinger, "Photographers on Photographers: Ashley Krauschinger on Kalee Appleton," Lenscratch: Fine Art Photography Daily, August 28, 2018, <http://lenscratch.com/2018/08/photographers-on-photographers-ashley-krauschinger-on-kalee-appleton/>.
- ⁶ Phaidon, "Why Joseph Beuys and his dead hare live on," Phaidon, accessed November 12, 2020, <https://www.phaidon.com/agenda/art/articles/2014/march/03/why-joseph-beuys-and-his-dead-hare-live-on/>.
- ⁷ Adam Fung, interview by Michelle Contreras, Zoom call, October 2, 2020.
- ⁸ Nick Bontrager, interview by Madeline Boehm and Michelle Contreras, Zoom call, October 5, 2020.
- ⁹ Fung, interview, October 2, 2020.
- ¹⁰ Michael Frank Blair, "Adam Fung at Ro2 Art," Glasstire, accessed October 22, 2020, <https://glasstire.com/2017/10/27/adam-fung-at-ro2-art/>.
- ¹¹ SpaceX, "Mission," SpaceX, Space Exploration Technologies Corp, accessed October 22, 2020, <https://www.spacex.com/mission/>.
- ¹² SpaceX, "Mission."
- ¹³ Fung, interview, October 2, 2020.
- ¹⁴ Dick Lane, interview by Michelle Contreras, Zoom call, October 21, 2020.
- ¹⁵ William Turnage, "Ansel Adams, Photographer – A Biography," The Ansel Adams Gallery, accessed November 10, 2020, <https://www.anseladams.com/ansel-adams-bio/>.
- ¹⁶ Chris Powell, interview by Madeline Boehm, Hailey Boutelle, Michelle Contreras, Kathryn Schneider, and Emma Thompson, Zoom call, September 4, 2020.
- ¹⁷ Powell, interview, September 4, 2020.
- ¹⁸ Guy Keulemans, "The Geo-cultural Conditions of Kintsugi," *Journal of Modern Craft* 9, no. 1 (March 2016), 15-34, <https://www.tandfonline.com/doi/full/10.1080/17496772.2016.1183946>.
- ¹⁹ Powell, interview, September 4, 2020.
- ²⁰ Robert W. Matthews, "Teaching Ecological Interactions with Mud Dauber Nests," *The American Biology Teacher* 59, no. 3 (1997): 152-58. Accessed November 10, 2020. doi:10.2307/4450272.
- ²¹ Bontrager, interview, October 5, 2020.
- ²² Sherry Turkle, introduction to *Alone Together: Why we expect more from technology and less from each other* (New York: Basic Books, 2011), 1-20.
- ²³ Lane, interview, October 21, 2020.
- ²⁴ Mark Klett, "Rephotography in Landscape Research," in *The SAGE Handbook of Visual Research Methods*, (London: SAGE Publications, 2020), 114-128.
- ²⁵ Alan Watts, *The Way of Zen* (New York: Pantheon, 1957), 126.
- ²⁶ 934 Gallery, "Remembering While Looking," accessed October 20, 2020, <https://934gallery.org/remembering-while-looking/#:~:text=Remembering%20While%20Looking%20is%20a,Dan%20Jian%20and%20Diana%20Abells.&text=Through%20a%20process%20of%20collage,objects%2C%20places%2C%20and%20narrative.>
- ²⁷ Dan Jian, interview by Emma Thompson, Zoom call, October 5, 2020.
- ²⁸ Jian, interview, October 5, 2020.
- ²⁹ "Chinese Works: Shi Zhu Zhai Shu Hua Pu," University of Cambridge Digital Library, accessed November 8, 2020, <https://cudl.lib.cam.ac.uk/view/PR-FH-00910-00083-00098>.
- ³⁰ Rachel Livedalen, "CV," accessed September 4, 2020, <http://www.rachellivedalen.com/page-cv>.
- ³¹ Sidney Mullis, "Rachel Livedalen," accessed October 23, 2020, <https://www.maakemagazine.com/rachel-livedalen>.
- ³² Rachel Livedalen, "CV."
- ³³ Rachel Livedalen, interview by Madeline Boehm, Hailey Boutelle, Michelle Contreras, Kathryn Schneider, and Emma Thompson, Zoom call, September 4, 2020.

-
- ³⁵ “About,” Rachel Livedalen, accessed October 23, 2020, <http://www.rachellivedalen.com/about>.
- ³⁶ Sidney Mullis, “Rachel Livedalen.”
- ³⁷ Rachel Lynn Livedalen, “Hey! Hey! What ever happened to the garden?,” MFA (Master of Fine Arts) thesis, University of Iowa, 2014.
- ³⁸ Livedalen, interview, September 4, 2020.
- ³⁹ Mary Mbongo Nangah, Ph.D., interview by Madeline Boehm, Hailey Boutelle, Michelle Contreras, Kathryn Schneider, and Emma Thompson, Zoom call, September 4, 2020.
- ⁴⁰ Prita Meier, “Authenticity and Its Modernist Discontents: The Colonial Encounter and African and Middle Eastern Art History,” *Arab Studies Journal* 18, no. 1 (Spring, 2010): 19-22.
- ⁴¹ Nangah, interview, September 4, 2020.
- ⁴² Sidney Littlefield Kasfir, “African Art and Authenticity: A Text with a Shadow,” *African Arts* 25, no. 2 (April, 1992): 43-44.
- ⁴³ Mary Mbongo Nangah, Ph.D., interview by Madeline Boehm, Zoom call, October 8, 2020.
- ⁴⁴ Nangah, interview, October 8, 2020.
- ⁴⁵ Carolyn Dean, “Trouble with (the Term) Art,” *Art Journal* 65, no. 2 (2006): 26-27. <https://doi.org/10.1080/00043249.2006.10791203>.
- ⁴⁶ Cam Schoepp, Interview by Madeline Boehm, Hailey Boutelle, Michelle Contreras, Kathryn Schneider, and Emma Thompson, Zoom call, September 9, 2020.
- ⁴⁷ Anderson Anderson Architecture, “Wall Horn,” November 9, 2019, <https://andersonanderson.com/wall-horn/>.
- ⁴⁸ Cameron Schoepp, Peter Anderson, and Mark Anderson, “Introduction,” *Wall Horn: Jet Construction*, San Francisco: Wrench Press, 2019.
- ⁴⁹ Peter Anderson, Mark Anderson, and Cameron Schoepp, “STORY,” *Jet Construction*, accessed October 18, 2020.
- ⁵⁰ Cameron Schoepp, Peter Anderson, and Mark Anderson, “Wall Horn as Cosmic Accident,” *Wall Horn: Jet Construction*, San Francisco: Wrench Press, 2019.
- ⁵¹ Schoepp, Anderson, and Anderson, “Introduction,” *Wall Horn: Jet Construction*.
- ⁵² Schoepp, Anderson, and Anderson, “Introduction,” *Wall Horn: Jet Construction*.
- ⁵³ Cam Schoepp, interview by Hailey Boutelle, Artist Studio at 3309 West 4th Street, 76107, September 18, 2020.
- ⁵⁴ Amanda Allison, Ph.D., interview by Madeline Boehm, Hailey Boutelle, Michelle Contreras, Kathryn Schneider, and Emma Thompson, Zoom call, September 11, 2020.
- ⁵⁵ Allison, interview, September 11, 2020.
- ⁵⁶ The Art Station, “Jane Avila, LCSW, ATR-BC,” last modified September 17, 2010. <https://www.theartstation.org/staff-bios/jane-avila-lcsw-atr-bc>.
- ⁵⁷ Allison, interview, September 11, 2020.
- ⁵⁸ Amanda Allison, Ph.D., interview by Madeline Boehm, Zoom call, October 7, 2020.
- ⁵⁹ Allison, interview, October 7, 2020.
- ⁶⁰ Lynné Bowman Cravens, Interview by Emma Thompson, Zoom call, October 2, 2020.
- ⁶¹ “Art & Life with Lynné Bowman Cravens,” *Voyage Dallas*, accessed November 14, 2020, <http://voyagedallas.com/interview/art-life-lynne-bowman-cravens/>.
- ⁶² “Lynné Bowman Cravens,” Fragmentary.Org (blog), June 9, 2015, <http://fragmentary.org/lynne-bowman-cravens/>.
- ⁶³ Cravens, interview, October 2, 2020.
- ⁶⁴ “The Illusion of Being: the artists’ interview with Cravens, Faircloth, and Whitt,” Blog of the Hamon Arts Library, last modified May 3, 2019, <https://www.hamonlibraryblog.org/2019/05/03/the-illusion-of-being-the-artists-interview-with-cravens-faircloth-and-whitt/>.

Bibliography

934 Gallery. "Remembering While Looking." Accessed October 20, 2020.

<https://934gallery.org/remembering-while-looking/#:~:text=Remembering%20While%20Looking%20is%20a,Dan%20Jian%20and%20Diana%20Abells.&text=Through%20a%20process%20of%20collage,objects%2C%20places%2C%20and%20narrative.>

Allison, Amanda, Ph.D. Interview by Madeline Boehm, Hailey Boutelle, Michelle Contreras, Kathryn Schneider, and Emma Thompson. Zoom Call, September 11, 2020.

Allison, Amanda, Ph.D. Interview by Madeline Boehm. Zoom Call, October 7, 2020.

Appleton, Kalee. Interview by Madeline Boehm, Hailey Boutelle, Michelle Contreras, Kathryn Schneider, Emma Thompson. Zoom Call, August 31, 2020.

The Art Station. "Jane Avila, LCSW, ATR-BC." Last modified September 17, 2010.

<https://www.theartstation.org/staff-bios/jane-avila-lcsw-atr-bc.>

Blair, Michael Frank. "Adam Fung at Ro2 Art." Last modified October 27, 2017.

<https://glasstire.com/2017/10/27/adam-fung-at-ro2-art/>

Bontrager, Nick. Interview by Madeline Boehm and Michelle Contreras. Zoom Call, October 5, 2020.

"Chinese Works: Shi Zhu Zhai Shu Hua Pu." University of Cambridge Digital Library. Accessed November 8, 2020. <https://cudl.lib.cam.ac.uk/view/PR-FH-00910-00083-00098>.

Cravens, Lynn  Bowman. Interview by Emma Thompson. Zoom Call, October 2, 2020.

Dean, Carolyn. "Trouble with (the Term) Art." *Art Journal* 65, no. 2 (2006): 24-33.

<https://doi.org/10.1080/00043249.2006.10791203>.

Fung, Adam. Interview by Michelle Contreras. Zoom Call, October 2, 2020.

"The Illusion of Being: the artists' interview with Cravens, Faircloth, and Whitt." Blog of the Hamon Arts Library. Last modified May 3, 2019. <https://www.hamonlibraryblog.org/2019/05/03/the-illusion-of-being-the-artists-interview-with-cravens-faircloth-and-whitt/>.

Kasfir, Sidney Littlefield. "African Art and Authenticity: A Text with a Shadow." *African Arts* 25, no. 2 (April, 1992): 40-53.

http://library.tcu.edu.ezproxy.tcu.edu/PURL/EZproxy_link.asp?login?url=https://www-proquest-com.ezproxy.tcu.edu/docview/220983484?accountid=7090.

Keulemans, Guy. "The Geo-cultural Conditions of Kintsugi." *Journal of Modern Craft* 9, no. 1 (March 2016), 15-34, <https://www.tandfonline.com/doi/full/10.1080/17496772.2016.1183946>.

Klett, Mark. "Rephotography in Landscape Research." In *The SAGE Handbook of Visual Research Methods*, Second ed. 114-128. 55 City Road, London: SAGE Publications, Inc., 2020. doi: 10.4135/9781526417015.

Krauschinger, Ashley. "Photographers on Photographers: Ashley Krauschinger on Kalee Appleton." *Lenscratch: Fine Art Photography Daily*, August 28, 2018, <http://lenscratch.com/2018/08/photographers-on-photographers-ashley-krauschinger-on-kalee-appleton/>.

Lane, Dick. Interview by Michelle Contreras. Zoom Call, October 21, 2020.

Matthews, Robert W. "Teaching Ecological Interactions with Mud Dauber Nests." *The American Biology Teacher* 59, no. 3 (1997): 152-58. Accessed November 10, 2020. doi:10.2307/4450272.

Meier, Prita. "Authenticity and Its Modernist Discontents: The Colonial Encounter and African and Middle Eastern Art History." *Arab Studies Journal* 18, no. 1 (Spring, 2010): 13-46. http://library.tcu.edu.ezproxy.tcu.edu/PURL/EZproxy_link.asp?/login?url=https://www-proquest-com.ezproxy.tcu.edu/docview/927043442?accountid=7090.

Nangah, Mary Mbongo, Ph.D. Interview by Madeline Boehm, Hailey Boutelle, Michelle Contreras, Kathryn Schneider, and Emma Thompson. Zoom Call, September 4, 2020.

Nangah, Mary Mbongo, Ph.D. Interview by Madeline Boehm. Zoom Call, October 8, 2020.

Powell, Chris. Interview by Madeline Boehm, Hailey Boutelle, Michelle Contreras, Kathryn Schneider, and Emma Thompson. Zoom Call, September 4, 2020.

Phaidon. "Why Joseph Beuys and his dead hare live on." Phaidon. Accessed November 12, 2020. <https://www.phaidon.com/agenda/art/articles/2014/march/03/why-joseph-beuys-and-his-dead-hare-live-on/>.

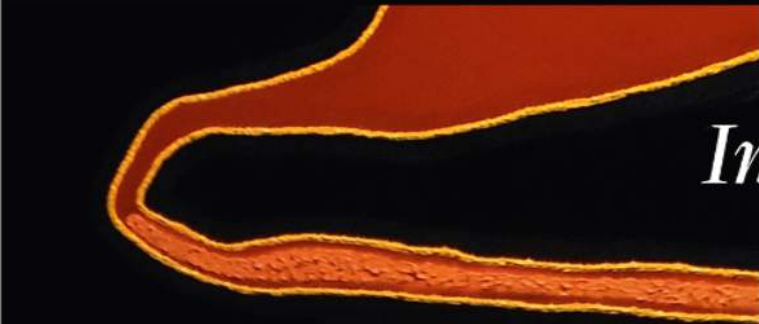
Prothero, Donald R., and Mary Persis Williams. "Fantastic Fossils." In *Fantastic Fossils: A Guide to Finding and Identifying Prehistoric Life*, 3-6. New York: Columbia University Press, 2020. Accessed November 8, 2020. doi:10.7312/prot19578.5.

SpaceX. "Mission." SpaceX, Space Exploration Technologies Corp. Accessed October 22, 2020, <https://www.spacex.com/mission/>.

Turkle, Sherry. Introduction to *Alone Together: Why we expect more from technology and less from each other*, 1-20. New York: Basic Books, 2011.

Turnage, William. "Ansel Adams, Photographer – A Biography," The Ansel Adams Gallery. Accessed November 10, 2020. <https://www.anseladams.com/ansel-adams-bio/>.

Watts, Alan. *The Way of Zen*. New York: Pantheon, 1957.



Interpreting Renditions

of **NATURE, COMMUNITY, AND SELF**



The Art Galleries at TCU | Moudy Gallery
Texas Christian University
2805 S. University Dr.
Fort Worth, TX 76129
817-257-2588
www.theartgalleries.tcu.edu



COLLEGE *of*
FINE ARTS

THE ART
GALLERIES
AT TCU