

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

Daniel T Barney, Brigham Young University

Daniel T. Barney, an art education professor from Brigham Young University, explores the arts-based research methodology *a/r/tography* as a pedagogical strategy that has informed the author's artistic practice and pedagogical experiments. The author tracks his own journey of entering into an *a/r/tographic* conversation where that entering has positioned him as an artist and educator. He then moves on to speculate a possible arts education as his *a/r/tography* contorts into conceptual doings. Ordinary tasks such as baking, eating, walking, dressing, and teaching are thought of as potentials for conceptual development or process methods to incite more conceptual investigation and new forms of understanding. This methodological framing gives rise to alternative pedagogical potential for students within art departments. Professor Barney offers illustrative examples of his curricular investigations using *a/r/tography* within the courses he gives at his university with both undergraduate and graduate students. Barney equates artistic concepts, like walking as mentioned above, with theoretical and philosophical arguments, assertions, and propositions. Even though scientific and social science research methodologies are systematic with precise and rigorous procedures to construct truth claims, artistic processes are equated here with systems of inquiry and knowing that are idiosyncratic. Barney suggests an art form can be understood in research terms as a type of research product or creation, that can be an event, performance, or a continuation of these as write ups, exhibitions, or presentations, that are shared with the general or a particular public.

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

Amy Pfeiler-Wunder, NAEA

How does creative practice using artistic inquiry, artist methodologies, and interdisciplinary collaborations inform pedagogical practices? Specifically, the binding, stitching, sewing and layering in the creation of artist books focused on topics of social action/justice? We explore the essence of personal art practice as research—creative inquiry—and its link to pedagogical practices. How does theory, practice, research and artmaking blur boundaries with pedagogical practices? Drawing from narrative inquiry to deeply understand one's experience (Clandinin, 2013) our narrative stories interplay with art based practice using multiple forms of artistic inquiry. Collage pedagogy coupled with bookbinding illuminates the range of disparate images individuals are bombarded with daily reinscribing images in artmaking to provided multiple perspectives necessary for critical engagement (Garoian & Gaudelius, 2008). Our practice as artists blends our work as theorist and practitioner where we theorize about our subject while also exploring and experimenting with how to frame our work conceptually (Marshall, 2014; Sullivan, 2005). We provide tools to foster creative thinking and conceptual skills inherent in art-based inquiry. Two such tools are the research workbook and artist books. In education, they are sites for learning through visual

and verbal exploration, experimentation and reflection.

Critical Cataloging Conversations in Teaching, Research, and Practice

VISUAL RESOURCES ASSOCIATION (VRA)

Chair: Bridget Madden, University of Chicago

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

Describing Art on the Street: The Graffiti Art Community Voice

Ann M. Graf, Simmons University

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

Queer Work | Queer Archives

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

How do we teach students to conduct queer research in the

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

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

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

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

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

Devon Murphy, University of Texas at Austin

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

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

Curating Craft: Contemporary Making in Global Museums of Islamic Art

Chair: Leslee Michelsen, Doris Duke Foundation for Islamic Art at Shangri La

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

Between Joy and Reverence: Craft and Community Exchange

Sam Bowker, Charles Sturt University

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