

PENTIMENTO



ISSUE III • SEPTEMBER 2022

TRUTH

IMAGE ON COVER

"Wooden Stool Collection"

Fall 2021

Pine and Oak wood from the Wellesley landscape.

Mika Taga-A.



Pentimento is a publication that provides diverse perspectives regarding the art world and its relationship to global issues, cultural phenomena, academia, and cultural institutions. As an art term, “pentimento” refers to marks that emerge on a surface over time to reveal a preexisting work that an artist painted over during their process. Like its namesake, *Pentimento* serves as a space for the past and the present to exist together, creating a layered dialogue between historical modes of thought and contemporary critique. *Pentimento* is a place for conversation. The experiences, beliefs, concerns, and criticism of our contributors and readers are integral to the magazine’s creative development. *Pentimento* is created by and for undergraduates who will continue to be engaged in the art world of tomorrow and vocal about its happenings. •

LAND ACKNOWLEDGMENT

We acknowledge that Wellesley College is built on ancestral and traditional land of the Massachusett people. We also recognize that the United States’ removal, termination, and assimilation policies and practices resulted in the forced settlement of Indigenous lands and the attempted erasure of Indigenous cultures and languages. We further acknowledge the oppression, injustices, and discrimination that Indigenous people have endured and that there is much work to be done on the important journey to reconciliation. We commit to strengthen our understanding of the history and contemporary lives of Indigenous peoples and to steward this land.

We further recognize the many Indigenous people living here today — including the Massachusett, Wampanoag, and Nipmuc nations — who have rich ancestral histories in Wellesley and its surrounding communities. Today, their descendants remind us that they are still here, where they maintain a vital and visible presence. We honor and respect the enduring relationship between these peoples and this land, as well as the strength of Indigenous culture and knowledge, the continued existence of tribal sovereignty, and the principle of tribal self-determination. •

THEME INTRODUCTION *What is the color of truth?*

By Regina Gallardo '23, Editor in Chief

Disclaimer: this piece contains mentions of gun violence.

What is the color of truth? That is the question our editorial board pondered during one of our meetings while we were trying to figure out the design scheme for this issue. For some, it has been red, for others it has been green, and for some idealists it has been white, the color of peace. I am not sure if I myself know the color of truth; however, I know that art seeks to provide the answer for that question.

Art history seeks to provide meaning to works of art. I think that interpretations sometimes obscure the original intent of an artwork. Interpretations can do two things: they can provide new meaning to art, but they can also hide the dreadful truth behind an artwork. Historians and the general public tend to idealize certain periods of history where colonization and imperialism were the social norms of communities of the Western world. Within this framework, art historians interpret these ideals as historical facts, and do not condemn or criticize them. The western art canon will address these issues but will not criticize them or challenge them. I believe that the allure of aesthetic beauty (which is subjective) and the lack of non-western specialists in higher education create this problem. The summer of 2020 made us realize that we are in a decisive period in which we can expand the canon to include marginalized specializations and underrepresented scholarship. We need to stop idealizing scholarship that does not address colonization and imperialism.

The hand of the artist is always present in an artwork, whether visible or in spirit. Interpretations

sometimes make us forget this. Even if the work was a commission it still was created by someone, the artist. Is this the truth? Yes and no. Sometimes groundbreaking artwork can be created by a terrible person. How do we come to terms with this? Cancel culture dictates that we should condemn both the artist and the work. However, this situation is further complicated when interpretations are added to the work. This issue is a difficult sea to navigate, and shows that the truth is not black and white, but more of a spectrum of colors that intermix to create new discussions. In my Philosophy of Art class, we learned that people often seek to understand the aesthetic meaning of things purely for the sake of discussion. Discussion is a catalyst for challenging preconceptions and creating change. Perhaps it is in discussion where we find the truth. Artwork can change meanings with time. By reinterpreting a piece of art made by a hateful person, an individual can transform it, and possibly even feel empowered by the work.

As I wrote this introduction, a tumultuous series of events took place. The war in Ukraine, the journey into an economic recession, and the overturning of Roe vs. Wade. At 10:36 am, on the morning of June 24 2022, I sent this message to the *Pentimento* team:

“Today the Supreme Court overturned Roe vs Wade. I am extremely devastated by the news. I want to emphasize that everyone should have reproductive freedom and free and safe access to abortions. I am not sure if I can process the entirety of it right now but I want to tell you I am here for you and this publication.

If you want to talk I am always here and want to state I will make an announcement later today about support and stance on the matter.”

I am still unable to fully comprehend the repercussions of the decision and the fear felt by myself and my fellow siblings and peers. *Pentimento* believes that everyone should have access to safe abortions. We also believe in the fundamental right for decisions about our own bodies and the right to reproductive health and resources. We also want to extend our support to all of our siblings who will feel at peril because of the decision. We stand with all of them as well as our trans siblings at Wellesley, who are so often left out of these discussions. As a publication, we will do whatever is in our power to advocate for those who need access to abortions. To this end, we are committing to publishing abortion resources in our magazine going forward. The truth, as I see it, is that we as a community need to continue fighting for the reproductive rights of everyone, especially low income and BIPOC individuals, as well as the rights and safety of our trans siblings.

When I think about safety and truth I also think about safety as a human right. In recent months, we have seen an increase in school violence. Gun violence is an issue our generation has been left to deal with. I remember Valentine’s Day 2018 as a high schooler in Florida. I remember the pain our community faced after the Parkland shooting. The teen council I belonged to at the Perez Art Museum organized a teacher-student workshop to heal from the horrific

event. We used art as an avenue to talk and heal. Art is a truth on which dialogue can be created.

The heat waves of the summer of 2022 showcase the inevitable consequences of disregarding climate change action. Wellesley divested from fossil fuels last year. However, is this enough? Is it enough for institutions to divest? What will be the truth about climate change when our generation comes of age, and deals with the consequences of decisions from the past?

Art has the power to communicate mass messages of change and create social movements that change institutions and even laws. We need to find strength within each other in order to support ourselves and our communities. The most important thing to be reminded of is to not stop making art. *Avant Garde* translates to “Advance Guard,” the part of the army that went first. When I think about the avant garde, I think of individuals that made mistakes. However, they set up a platform of ideas in which younger generations could be inspired too. My father reminds me that always at the front lines of social change are artists. Coming from a conservative background, you might guess how my parents reacted when I told them I would study art. The truth of art to me is promoting social change and building bridges between communities. I think it is the best tool humanity has to understand the spectrum of the color of truth. •

EDITORS' PICK

Sources that inspired the issue

By The Pentimento Team

The Mobility of Modernism: Art and Criticism in 1920s Latin America by Harper Montgomery, A Carnival of Fears EP by Yellow House, Remedios Varo Tailleur Pour Dames, Joan Baez

- Regina

Inventing Anna, Une hosanna sans fin, Amber Mark, Top Boy, Human Resources, Grit by Angela Duckworth, NIGO

- Zoe

Charles Dickens' Oliver Twist, Vergil's Aeneid, Tchaikovsky Symphonies 4&5 recorded by the San Francisco Symphony conducted by Michael Tilson Thomas, Parks & Recreation, Keeping Score: Mahler Origins and Legacy, Charlotte Brontë's Vilette, Sir Arthur Conan Doyle's Sherlock Holmes

- Mabel

Joan Didion's The Year of Magical Thinking (TW: death); Killing Eve season 4 (TW: blood, violence); The Andy Warhol Diaries on Netflix; If You're Feeling Sinister album (1996) by Belle and Sebastian

- Jules

Linda McCartney's Wild Prairie, Chloe Sherman's 'Jew Dykes: Ali and Tai', Celia Dropkin's In Heysn Vint (1935), Bound (dir. Lana Wachowski, Lilly Wachowski, 1996), Ceramic sculptures of Laila Fieldman

- Ayelet

Henry James' The Portrait of a Lady, Theodore Dreiser's Sister Carrie, Agnes Varda's Cleo from 5 to 7, Marcel Camus' Black Orpheus, the music of Sammy Rae & the Friends, and Hirokazu Koreeda's Our Little Sister

- Annabelle

Republic by Plato, William Shakespeare's play Twelfth Night directed by Chloe Ratte '23', If Morning Ever Comes by Anne Tyler, documentary The Andy Warhol Diaries, lecture Nuns, Whores, and Empresses: Femininity and Art in Byzantium, and Portrait Roman-tique by Paul Cézanne

- Chuxin

Against the Nation: Thinking Like South Asians by Perera, Pathak and Kaur, Baseera Khan I'm An Archive at the Brooklyn Museum, The Devil in the Gallery by Charney, Chasing Aphrodite by Jason Felch and Ralph Frammolino, Family Man on Amazon Prime. Fatma on Netflix, The Gift on Netflix.

- Fatima

Galaxie 500's "Ceremony" cover from the album "On Fire," Gregg Araki's The Living End (TW: homophobia, violence, AIDS diagnosis), the poem Glitter in my Wounds by CA Conrad (TW: homophobia), the Matrix trilogy (now a tetralogy) directed by the Wachowski sisters

- Demeter

Dragon New Warm Mountain I Believe In You (2022) album by Big Thief, Convenience Store Woman by Sayaka Murata, Ologies podcast with Alie Ward, Bedouine (Deluxe) (2017) album by Bedouine, I Worried by Mary Oliver

- Julia

"Drink" featured on Open Mouth, Open Heart by Destroy Boys (TW: alcoholism), Encanto directed by Bryan Howard and Jared Bush, artwork by Junji Ito from his manga Uzumaki, jewelry from the artist Verameat, The Shape of Water directed by Guillermo del Toro (TW: violence, racism, SA), mother! Directed by Darren Aronofsky (TW: violence, blood, murder), selected readings from the Tanakh (Genesis, Deuteronomy and Ruth), the band Quarters of Change, Turning Red directed by Domee Shi, "Mr. Pickles" directed by Will Carsola (TW: violence, blood, murder), "Somniphobia" by Afourteen and Teenage Disaster

- Jordyn

Another Time, Another Place (1971) album by Englebert Humperdinck, The Yellow Wallpaper by Charlotte Perkins Gilman (CW: depersonalization), Camilo Sesto

- Olivia

Fun Home (Alison Bechdel) (CW: sexual violence, homophobia, death by suicide), promotional images by Abigail Martinage, interview with Isaac Roussak (Set Designer), lighting designer feature, images of artwork and interview of Micah Fong, add'l background interview with Cathy Resmer, original editor of Secrets Between Girls (which I took over in 2020) and Bechdel's assistant ._. No biggie ig

- Emma

LETTER FROM THE TEAM

Written in the style of "Exquisite Corpse," this letter was collectively assembled by our editorial board

Living one's truth is the act of nonconforming. Truth is about searching for our identity. Art is a tool in which individuals search for their truth both introspectively and publicly. ~ **RG**

Truth is an individualized ritualistic practice. Being truthful is an adaptive and evolutionary process, and everyone's truth is their own journey. Creating art can help one be more truthful with others, and themselves. ~ **JD**

Art allows us to set our gaze apart from ourselves. In viewing others' truths, we build upon our own and find our place in the world. The truths portrayed in art and person are volatile and have the potential to fix history in its time or set it into motion. ~ **ES**

Truth is inherently a subjective experience, when viewed in terms of the individual. There is never only one truth that exists. However, the objective truth – what did and did not occur on an interpersonal or environmental level – is essential to convey realistically and authentically. Art can be an implement with which to convey both subjective and objective truths. ~ **JS**

It is both unique and universal, a juxtaposition that can create controversies and some of the most incredible creations and conversations. ~ **MZ**

Truth is not just the opposite of falsehoods: it is the fabric that weaves us together and makes us accountable to one another. But the truth is rarely obvious and apparent in plain sight - it requires us to actively look for it and pursue it. Authenticity and truth are paramount in art but often hidden behind layers of history and subterfuge only coming to light years or centuries later. ~ **FA**

Truth is a fragile thing. It is dependent on a common agreement of what is true and what is false. Failure to adhere to that agreement can result in the changing of reality. That can be both a powerful and destabilizing thing. ~ **AM**

As a trans student, truth occupies a space of subversion and power within my daily life. Truthfulness can be an act of empowerment, and a practice in caring for and loving our communities. ~ **DAR**

The creative process and its products open up truths for us to explore both consciously and unconsciously. There is something special about the power of an artist's work that aims to express their personal truth and ends up being a space where its viewers can recognize themselves within the artwork. ~ **JL**

Artists use their arts to present their innermost truths. It's natural, brave, and free of decorations or further explanations beyond the artwork itself but only the contemplator's thoughts. ~ **CZ**

A Q&A WITH GALA PORRAS-KIM

By Demeter Appel-Riehle '25

Contemporary artist Gala Porras-Kim's artistic process is deeply rooted in examining the processes of time, and how museums alter and affect the pieces in their collections. In her most recent work, Porras-Kim examines how museum acquisition and conservation-among other institutional processes involving the physical treatment of work-changes the function and identity of the artworks in question. In visiting her recent show at the Amant Foundation in Brooklyn, NY, I was captivated by the way process & collective memory occupies her work. Porras-Kim's work calls into question what it means to own objects, and how the memory of these pieces is altered by their context. Since 2019, Gala Porras-Kim has been involved in direct confrontation with museums and archaeological institutions. This has taken the form of letters that aim to inspire institutions to alter their conservation and restoration processes in order to better preserve the dignity, personhood, and autonomy of the people whom these objects originally belonged to. Her work protests the structural systems within museums which allow bodies to be viewed as objects instead of people, and artifacts to be viewed as objects of ownership instead of moments in history. Pentimento is incredibly grateful for the opportunity to interview Gala Porras-Kim on her work as it relates to the theme of this article: "Truth."

“REPATRIATION IS PART OF A BINARY OF MOVING THINGS BACK AND FORTH, WHEN NOT ALL OBJECTS NEED TO FOLLOW THIS MODEL.”

Pentimento's theme for this issue is "Truth." How is this theme represented in your body of work?

In my work, I'd like to think about the idea of truth in relationship to institutional displays and history. Since none of us were alive to know what happened back then, we can only speculate for the most part. Speculation is a main theme in my work.

As time passes, arts activism and the art world at large seems to turn towards repatriation as a solution to larger issues regarding agency and positionality within the art world. Repatriation is not an easy process, being entrenched in politics, paperwork, and red tape. How do you see repatriation as a viable and sustainable solution to these larger issues? How do we balance our ethics with the reality of international politics? How can we overcome these barriers in our own artistic practice?

I'm interested in the objects that cannot be repatriated for a variety of reasons, and looking at objects that still might have another party that has stakes beyond the institution and the public. I don't try to offer any strong position on how things should exist, just ask questions and present a

new position so an audience can make up their own mind.

Your work speaks to the idea of ownership being solely human as a colonial export. How might this inform concepts of ownership in the context of your own work, particularly when it comes to found & recovered objects?

There are different types of works I make. Some of them exist in the commercial market and are owned by institutions and collectors. But there are also many that are not possible to sell, and so I'd like to think of the idea of stewardship as an alternative to owning something.

What is your ideal future when it comes to repatriation of indigenous objects? How can we continue to fight for the autonomy of these peoples & their objects?

Not all objects are the same, so they can't all be treated with the same policies. Repatriation is part of a binary of moving things back and forth, when not all objects need to follow this model. I cannot speak for what is an ideal future beyond looking at the specific circumstances in which that object was made and existed before it was part of a collection, to be able to know how to care for it. •



931 Offerings for the rain at the Peabody museum
Gala Porras-Kim
2021
Color pencil and flashe on paper

IT'S BETTER THAN THERAPY

A Conversation with Professor Alice Friedman in her Final Semester at Wellesley

By Annabelle Meyers '25

For those unlucky students who had yet to take a class with Professor Alice Friedman, the news of her retiring was entirely unwelcome. The Grace Slack McNeil Professor of American Art announced that she would retire at the end of the 2021-2022 school year.

Professor Friedman grew up in Newton, Massachusetts. She completed her undergraduate degree at Radcliffe, where she studied Renaissance and Reformation history and literature. Radcliffe is also where she first met her mentor, the architectural historian James Ackerman. She then went to the Warburg Institute at the University of London to study Renaissance culture through an interdisciplinary approach. Friedman returned to Cambridge to get her PhD at Harvard when she came to the realization that the aspects of history she found most fascinating were those of visual culture and built environment. She finished up her thesis and began teaching at Wellesley.

Friedman centered her dissertation on an English, Elizabethan country house called Wollaton Hall – that was built for a male client – and compared it to a house built by the same architect but for a female client. She said “I realized that what I really wanted to do was focus on how gender, and more recently sexuality, helped to determine the shape of buildings and the way they’re used”. Once she did, that comparison she became interested in trying it out with modern, 20th century architecture which led to her second book – *Women and the Making of the Modern House*.

When asked about the McNeil Program, Professor Friedman visibly brightened – thrilled to no longer be talking just about herself – “that’s fun”.

Friedman detailed the history of the McNeil Program as an endowment Wellesley received in the 1970s to fund



a named chair for a professor and events, exhibitions, and conferences. When James O’Gorman retired, they did a full international search for his replacement. When the chosen candidate fell through, they turned to Professor Friedman for her aforementioned work in 20th century architecture and Frank Lloyd Wright.

Friedman said that when she started in the position in 2004 (and was later finalized in 2007), “the definition of ‘American Art and Architecture... was pretty traditional North America, especially colonial, 18th and 19th century focus”. At the time, “the arts of Latin America were already

being taught in the Art Department, and it made sense to expand the definition of American Art to include both North and South America”. It allowed her to “look at broader international global issues in relation to North America and also to think about the Americas” and led to “a greater emphasis on material culture – the study of things and how they represent ideas and how people use them”.

A few years ago, Professor Friedman began the McNeil Seminars to bring local area faculty together for dinner meetings where a scholar would present their work and guests would get a chance to discuss it. Some faculty would also give lectures to students. These seminars were focused on an anti-racist and anti-colonial approach to the art of the Americas.

When asked about her favorite project, Professor Friedman said “you know all faculty scholars, I think, would say that their favorite project is their current project. Otherwise, why would you do it?” She stressed that given the solitary nature of the work, it is extremely important to be wholly passionate and motivated in what one is writing about. In order to get up every morning and do the work, one’s project must be the most exciting work one has done yet.

“THE MORE WE UNDERSTAND ABOUT THE WAYS IN WHICH SPACES FREE US UP OR CONSTRAIN US OR CREATE DIVISIONS OR UNDO DIVISIONS OR EASE BARRIERS, THE MORE WE KNOW”

The current project in question is a book titled *All That Glamour and Loneliness* about Max Ewing, a musician and socialite who lived in New York in the 1920s and 30s. He had a collection of photographs of celebrities he admired in his walk-in closet which he entitled “The Gallery of Extraordinary Portraits”. Friedman referred to it as a “3D scrapbook” of all his “fan swag”. (For those who cannot wait for the time it takes to write and peer review a book,

Friedman has published two articles with her research on an online journal called *Platform.net*).

Professor Friedman’s reply to her favorite class she’s ever taught is very similar to her stance on projects. “Most faculty,” she replied, “if they’re lucky, would say their current class is their favorite”. This semester she’s teaching two seminars: one on gender, sexuality and ideas about houses and one on methodology.

“IF YOU’RE FEELING DEPRESSED AND KIND OF STUCK, THE WAY TO GET UNSTUCK IS TO LOOK AT REAL ART”

Currently, she almost exclusively teaches seminars, saying that that is where there are students who are the most passionate. “The students are fantastic,” she said. “They’re really smart, they do the reading, they have a lot to say”.

When asked what she saw as the reason to pursue art and architecture, she said that the study is fundamental to the creation of more equitable spaces. “We all know that interior spaces and cities make us feel in different ways,” she said. “The more we understand about the ways in which spaces free us up or constrain us or create divisions or undo divisions or ease barriers, the more we know”.

Perhaps more importantly, she said, art and architecture is ingrained in the human condition. “It’s so great to study architecture because you never ever can be bored and depressed if you have a place to walk and look at buildings. Relationships, boyfriends, girlfriends come and go – buildings are your best best friends”. Her best advice to students when they go to a new city is to first get a museum membership. Whenever they need to they can go sit for 20 or 30 minutes. “It’s just as good as therapy”.

Before concluding the interview, Professor Friedman asked to ensure that she sounded encouraging to students. She said, “I know that people are having a hard time and I want people to know that it’s acknowledged, but there’s a way out by looking at art and architecture and talking to other people about it”. In her parting remarks, she shared something she used to say to her modern architecture seminar – “If you’re feeling depressed and kind of stuck, the way to get unstuck is to look at real art”. •

BE GAY DO ART

An Exploration of Wellesley's Queer Artists

By Jordyn de Veer '24

Coming to Wellesley, I had no idea of the journeys that would await me. Since coming here in 2020, in the midst of the pandemic, I have undergone personal growth that shocked me and many of the closest people in my life. Some of these changes have been physical, others not so much. However, in these strange and unprecedented times, I found myself wondering if other queer artists were having similar experiences. So, this is what that article aims to investigate: the opinions and feelings of other queer artists at Wellesley. This article showcases three different artists, and their paraphrased responses to four questions. I hope that in this article, queer artists can find some semblance of representation, and know they are not alone.



Wrapping Plaster Form
2022
Mika Taga-A.
Plaster, Chicken Wire, Burlap

MIKA TAGA '22

This semester's issue focuses on 'truth,' broadly defined. Please share your name, pronouns and try to define your fashion style!

Mika uses any pronouns, and is currently a senior graduating this spring. They identify their own style as somewhere between '90s grandpa and '90s boy. Oftentimes, they think they land right in the middle.

If you feel comfortable, share in which ways you feel you rebel from hetero-normative typologies.

Mika believes they started their queer journey later than most people. It wasn't until they arrived at Wellesley and went through firstyear orientation that they knew that they were gay. Throughout high school, they felt that they had a performative sense of self, often presenting as overtly feminine. While at Wellesley, Mika took some time off for themselves during the Covid-19 pandemic. It was during the pandemic when Mika began getting interested in art. Upon returning, they entered a transitional period during which they decided to start fully embracing their



queerness and pursue art. While initially fearful due to their traditional Japanese-American heritage, Mika pressed forward and worked to express themselves openly and honestly. One thing they found when returning to Wellesley was the need for labelling even within the queer community. They were taken aback by this; Mika says being queer and discovering themselves is an ongoing process, but also for them, this struggle includes the need for a safe space both artificially and personally.

How do you embody your transness and/or queerness in your art?

Their art is structured around the concept of the "in-between." Mika's thesis centers on identifying and manifesting the forms that are created from crevices and unseen space, as well as the concept of the area between being conscious and asleep.

This conceptual in-between space also evokes transness, making their work also connected to their own identity. Throughout their thesis work, Mika has reflected on their childhood, and the ways in which they felt genderless during this period. However, they now connect their art to their feeling of being "othered,"



and that Mika themselves exists within the space between. Their art is a representation of the explosion of exploration that has culminated over the past two years of their life. A main goal of Mika's is to work on expressing themselves and living more fully, more honestly, in the space between.

Where would you like to see more progressive (or even radical) activity within the queer community?

For the Wellesley community, Mika hopes that there will be more awareness for the group attempt at defining people, even here in a queer space. They believe that this place is a sanctuary for self exploration and self discovery. The queer life and queer expression here is unlike any other place. Mika says that Wellesley is "such a special place to figure out who you are," and hopes that future generations will keep it as open as possible. There is a certain harshness on ourselves, and that can be projected onto other people, "causing a ripple effect of confusion and pain" within our community. Their final words to Wellesley is that they hope there will be more awareness and grace for everyone here, because we all are figuring things out. Mika also believes that there needs to be more space for change, and to be yourself.

*Instagram: @mikataga_makes
Website: <https://akimaga>*

*"Forms of the in-between"
Fall 2022
Mika Taga-A.*



Space In-Between
Mika Taga-A.

IZZY SMITH '22

This semester's issue focuses on 'truth,' broadly defined. Please share your name, pronouns and try to define your fashion style!

Izzy is a senior here at Wellesley, who uses he/they pronouns, and is a performing artist. They describe their personal fashion style as “grandparent,” and sometimes it’s grandma, sometimes it’s grandpa, but mostly just grandparent. Izzy also mentioned that he has been wearing his grandparent’s clothes since middle school, specifically his grandfather’s ties!

If you feel comfortable, share in which ways you feel you rebel from hetero-normative typologies.

Izzy identifies as genderqueer, and doesn’t often wear makeup. When they do, they gravitate towards bold and bright eyeshadow. However, Izzy makes it clear that they refrain from wearing any sort of foundation. He described it as a rebellion against a certain societal hegemony, and that foundation is made to hide your own skin, which he disagrees with. In regard to this he said: “my skin is my skin,” and would prefer to wear blue highlighter and bright eyes!

How do you embody your transness and/or queerness in your art?

As Izzy is a performing artist—more specifically, a choir singer—their chorister clothing is prescribed and heavily regimented. In choir, they predominantly wore choir robes. Because the robe is so large, it obscures the wearer’s body, giving the impression of a singing head. This has translated into his fashion today, as some of his favorite outfits obscure the body, and beg the question of whether or not there’s a body underneath. When

performing, their favorite songs to sing were ones written by men for women. For example, the song Greensleeves, which details a man begging for his mistress to come back. Izzy embodies their queerness in their art, and when they sing songs written by men, they inherently queer the songs through their performance. In his own personal struggle with gender identity, Izzy has been thinking about the pros and cons of starting hormone therapy. While they would enjoy some of the effects of taking testosterone, their singing voice is so heavily intrinsic

“THEIR FAVORITE SONGS TO SING WERE ONES WRITTEN BY MEN FOR WOMEN”

to their identity that they would not want to damage it. One of the primary reasons transgender people start taking hormones for their respective gender is for social recognition and validation. While Izzy recognizes the benefits of such, he wouldn’t want to sacrifice something he loves about himself so much: his voice.

Where would you like to see more progressive (or even radical) activity within the queer community?

To this question, Izzy described himself as “terminally online.” As a result of this, they often run into people who think that self-defining as queer is wrong, and many who still consider ‘queer’ a slur. While many people at Wellesley are accepting, he also feels as if there are a lot of people who gatekeep trans identity. Izzy gave an example of being in a class about queer American history, but feeling isolated because his peers didn’t consider him “trans enough” due to the fact he doesn’t bind 24/7 and sometimes dress in skirts.

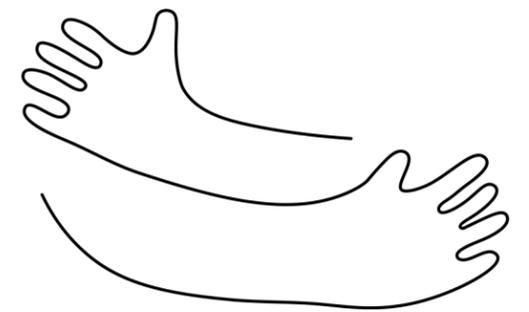
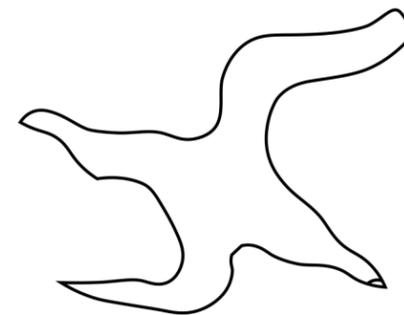
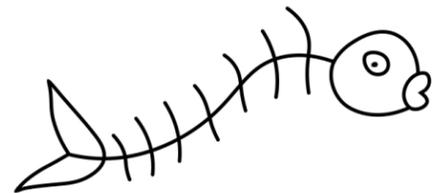
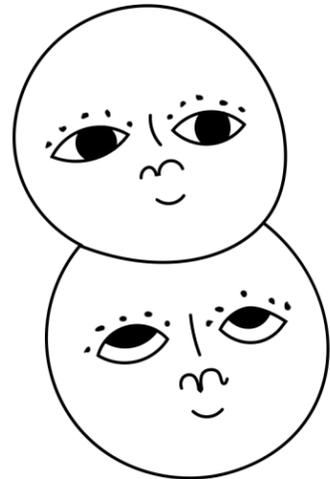
JAMIE CLARK '23

This semester's issue focuses on 'truth,' broadly defined. Please share your name, pronouns and try to define your fashion style!

Jamie is a junior, and uses they/them pronouns. They would identify their own style as "comfy butch," prioritizing convenience and contentment in their everyday wear. As for their tattoo style, Jamie said that they would group their tattooing in with abstract art that has a lot of thick lines.

If you feel comfortable, share in which ways you feel you rebel from hetero-normative typologies.

Tattooing in itself is a heteronormative boys club. The traditional route for tattoo artists is to get an apprenticeship under a seasoned tattooer, and most often than not it's an old white man. Jamie is a self-taught tattoo artist, with the help of friends. They also said that they have never tattooed a straight person ever, and that they are actively rebelling by forging their own path in tattooing. Jamie also identifies as "very lesbian, very queer and very trans." Outside of their tattooing, they support



themselves and gain work experience outside of Wellesley by working in restaurants and freelancing.

How do you embody your transness and/or queerness in your art?

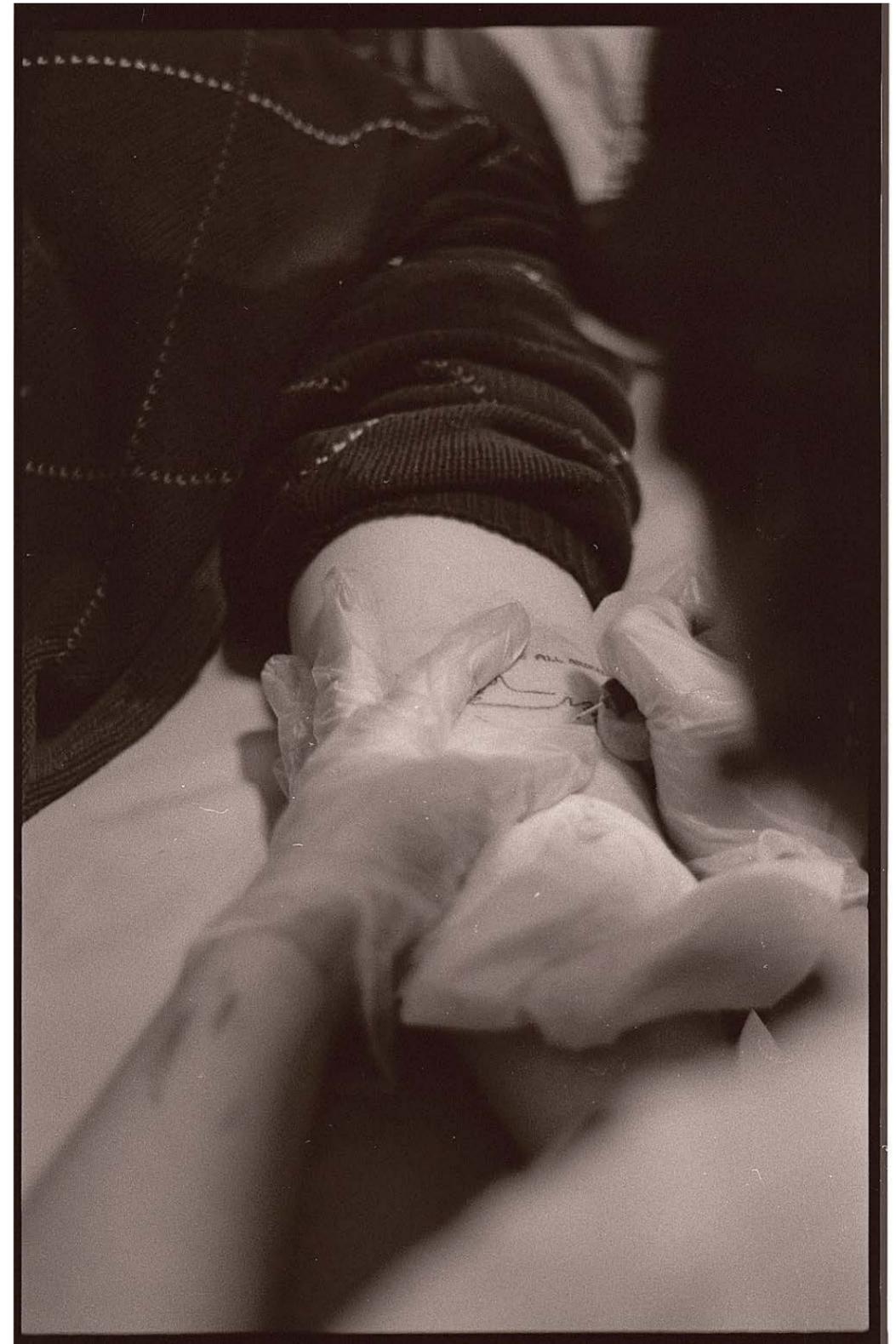
Jamie personally believes that they are a "very gay" tattooer. The flash they draw is just as queer. They said, in response to this question, that everything they draw embodies a certain sense of androgyny, and all of their work is genderless. Anything Jamie draws and tattoos, they would put on themselves. They are partial to drawing "weird little guys." In reference to their tattoos, Jamie tends to avoid overtly masculine or feminine art by keeping clear of heavy shading or extremely fine lines. Jamie designs art that is meant to be eye-catching and unique. They like to be bold in their own artwork, and don't want to be your typical tattoo artist. One of their goals in tattooing is to be different, and embody queerness and transness in a way that doesn't flat out say: "I'm gay." And while there is nothing wrong with this, they enjoy exploring art and finding new ways to represent themselves and other queer individuals.

Where would you like to see more progressive (or even radical) activity within the queer community?

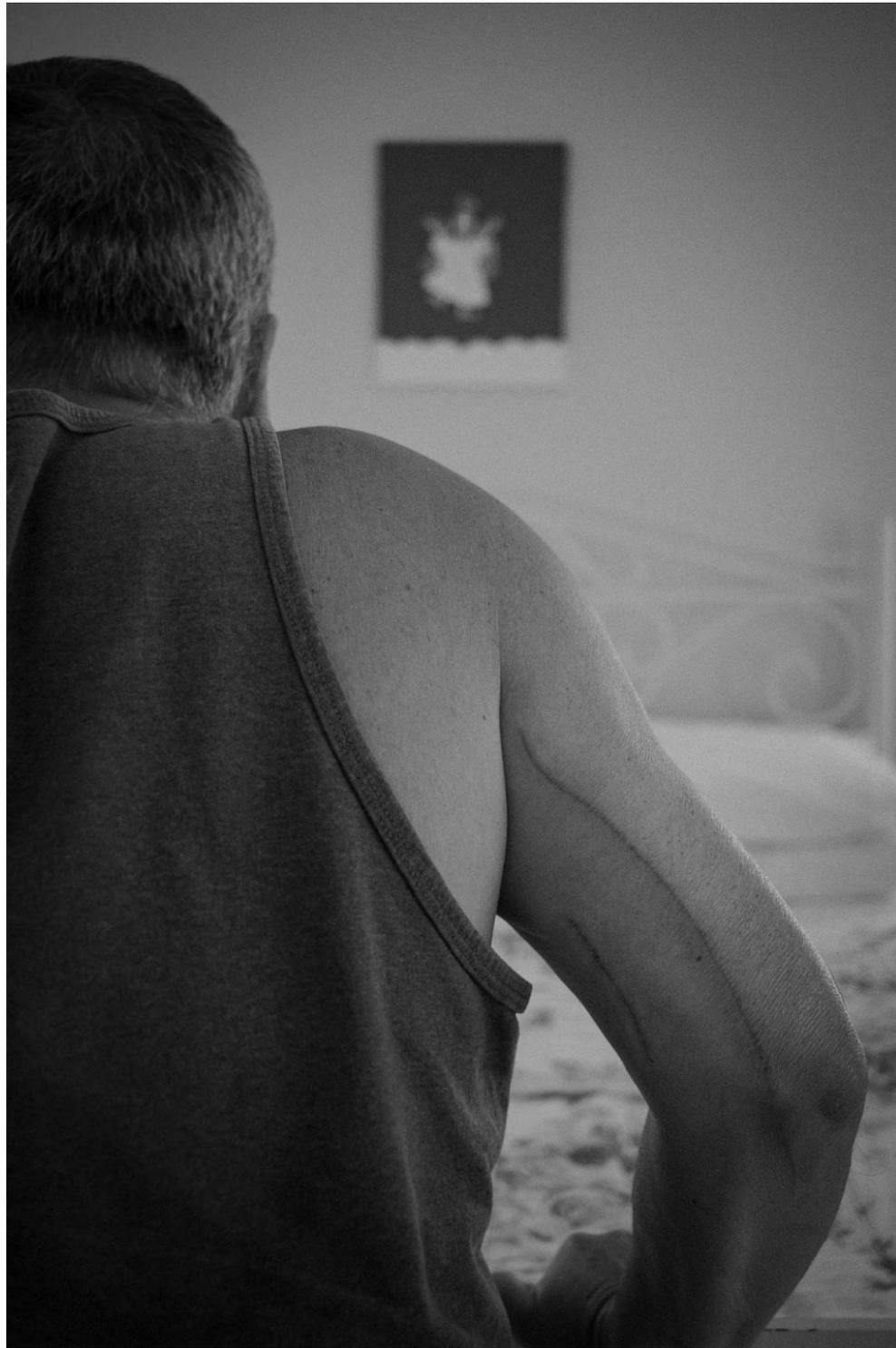
With regard to tattooing, they elaborated on the queer tattoo artist scene and how they are given less apprenticeship opportunities, they are underrepresented in traditional shops, and are wholly left out of the tattoo industry. For Jamie, it comes down to "folding" and putting yourself down in order to fit their narrative, or taking alternate routes: tattooing independently, or joining a collective – both of which are exponentially more difficult and less common. Personally, Jamie has only ever been tattooed by queer artists, and would like to see other LGBTQ+ people doing the same. Jamie talked about how there is enough room in the tattoo community for everyone to be successful, and that as queer people, we have a responsibility to uplift and support people within our community, especially for artists. Their final note to me was: "Be gay, do cool shit," which is the inspiration for the title of this article! •

Instagram: @jamiepokes

All in all, I believe that there are some truthful and honest conversations that the Wellesley community should be having. We have an amazing community of LGBTQ+ students, and they deserve to get the most out of their experiences here. While these are only a few people and their opinions, it is important to talk with sibs who were here before the pandemic. There are so many lessons, stories, and perspectives that will be graduating this spring, and we need not lose them! Talk to your friends, your big, your little, and ask them about their time here at Wellesley. After all, we're all just trying our best •



Jamie tattooing a customer
Photo by Bell Pitkin



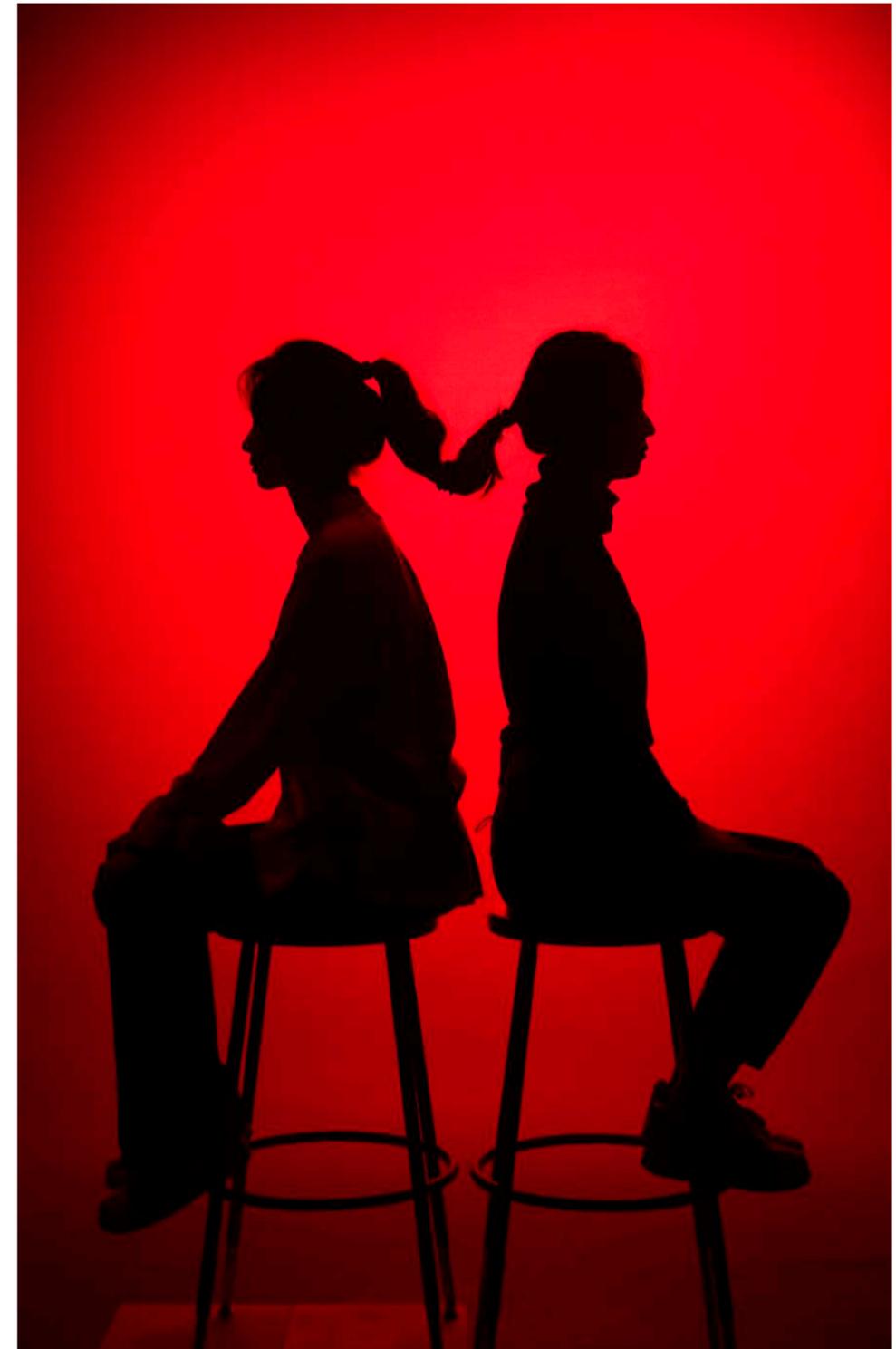
Untitled_3
 Photograph, 2336x3504 pixels
 2020
 Sophie Sebastiani (she/her) '23



"pods"
 Digital photo, 2601x3601 pixels
 January 17 2022
 Micah Fong (any pronouns) '22

"Womanhood"
Digital photography (Canon EOS REBEL T5i)
March 13 2022
Jessie Wang (she/her) '25

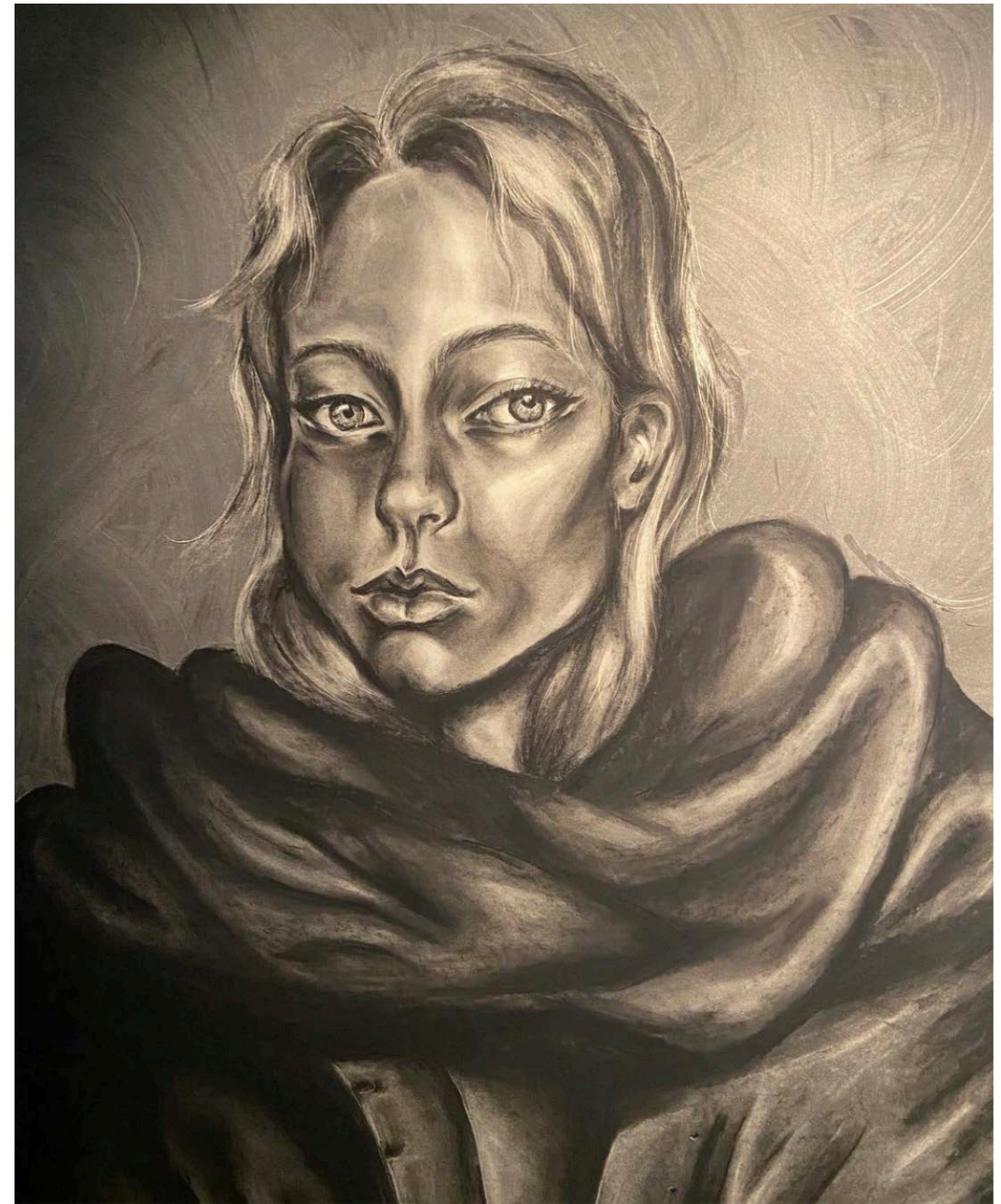
These pictures were made in response to a piece of recent news that broke out in China with nationwide attention. A woman was reported to be locked up by a chain in a household for over 20 years after being trafficked to a male member of this family in a rural area in Xuzhou, China. In the meantime of discussing the invisible social obstacles that fetter women as Wellesley students, our fellow females are locked up by iron chains in a literal sense. This news soon swept across Chinese social media platforms and brought massive attention to the crowd. Under the local government's inaction, many individual investigators did their work and revealed a sadder truth: thousands of women from less developed provinces were trafficked to Xuzhou on a large scale in the 90s. The female power was greatly manifested through this huge internet campaign—countless female influencers and mass female netizens advocated for the incident across social platforms. We empathize because we know this could've happened to any woman, including us. We empathize because we know womanhood is a unity.



"Womanhood"
1 of 3



"Womanhood"
2 of 3 and 3 of 3



Self Portrait
2021
Charcoal on paper
Eleanor Mallett (she/her) '22



"The girl and herself"
35mm film
2022
Emily Levine (she/her) '24

*SUBTERFUGE AND DECEIT
IN THE ART WORLD: FROM
THE EIGHTEENTH CENTURY
TO PRESENT DAY*

By Fatima Aslam '22



The intrinsic beauty of artistic objects has captivated people for ages, enthraling viewers to ritualistically engage in viewing, and studying its elusive beauty. Yet, behind the enigmatic beauty of artistic objects often lie nefarious intentions to cloak a world of subterfuge and deceit. While art can be a visual respite and site of pilgrimage, it is also a commercial object that can be bought, sold, transported, and stolen. For centuries, art has been an object of plunder during times of conflict, seizure during times of persecution, and even a way to elude social responsibility of taxation. While strides have been made in recent years, art institutions and government authorities have only just begun to contend with the consequences of looted art and rampant white-collar crime using art.

The race for colonial conquest – resulting in extractive and settler colonialism in the last 500 years – catalysed a systemic and authoritative looting of art objects from colonies in Asia, Africa, and the Americas. It would be remiss not to ponder over how many large encyclopedic museums in the United States and Western Europe find their origin mired in the display and study of looted art from colonial empires. The rampant looting continued even

after colonies became independent and adopted the often ill-fitting nation-state model during the nineteenth and twentieth century. Simultaneously, as art institutions grew, so did their collections and interest in non-Western art, encouraging a bustling trade in looted objects from Africa, West, and South Asia, and even the Mediterranean. Private collectors also began to partake in art purchases – as a display of wealth and power, but also, to ground themselves in more scholarly and philanthropic artistic pursuits.¹

The first large-scale realization of their wrongdoings and destruction of cultural, scientific, and historical records through systemic networks of looting and smuggling and the market for looted objects came in 1972. The United Nation Educational, Scientific, and Cultural Organization (UNESCO) formally recognized cultural and national heritage and set out a declaration for its protection to curb widespread looting and enfranchise countries' right to safeguard their national heritage.² While it lacked any enforcement capabilities, the symbolism of the global body led many artistic institutions in the West to formally recognize the charter. Slowly but surely, nations began to demand some of their heritage back from Western

Museums. The barriers to repatriation did not vanish overnight, but they became more amenable to the return of stolen art goods from institutions.

Yet criminality and duplicity are still frequent in the art world and the art market. In April 2022, Yale University Art Gallery was forced to repatriate 13 objects of South Asian art, worth \$1.29 million. The seizure of the objects by authorities came after they apprehended Subhash Kapoor, a prolific Manhattan-based art dealer who dealt in looted South Asian antiquities. Authorities suspect him of trafficking nearly \$145 million worth of art objects from South Asia and Southeast Asia over the course of 30 years.³

In February and March 2022, two more Hellenic marble busts were repatriated to Cyrene in Libya.⁴ The “Veiled Head of a Lady”, on loan to the Metropolitan Museum of Art from an anonymous lender, was seized by authorities after being proven to be looted from Libya. The bust is valued at \$470,000. Another bust titled “Bearded Bust of a Man,” valued at \$30,000, was intercepted in the art market by authorities and subsequently returned to Libya, which will display both works of art.⁵

The aforementioned events are neither rarities nor exceptions. They are indicative of the work left to do to break down the systemic imbalance between post-colonial nation-states and Western nation-states that has created and sustained a stolen art market. Gradual inching towards repatriation and recognition of these systemic imbalances has yet to be achieved and is pivotal for a more just and equitable art world.

Even beyond theft and infringement of national heritage of other nations, other forms of deceit remain prevalent in the art market. Frequent accusations of tax evasion have come to the surface against wealthy art buyers who store their art in tax-free freeports around the world or sell fractional ownership of art pieces to museums for tax deductibility reasons.⁶

As art forms evolve, illegitimate activities still mire them, specifically the increasingly widespread Non-fungible Tokens (NFTs). NFTs have become one of the most coveted forms of art collections in the past few years. A way to digitize art using blockchain technology, NFT transactions topped a whopping \$17 billion in 2021.⁷

NFTs are quick, mobile, and offer a fleeting zeitgeist of the times. Amidst their popularity, NFTs have been targeted for their opacity and susceptibility to money laundering, tax evasion and plagiarism. Due to the novel nature of NFTs, regulatory authorities around the world still struggle on whether NFTs constitute “collectibles” in their artistry or capital assets, entering a vague realm of tax designation.

NFT transactions are entirely secured digitally without any physical transportation of artwork, using cryptocurrency. Valuations of NFTs remain ambiguous due to their volatility and difficulty in determining their fair value. This leaves them susceptible to easy manipulation and money laundering, where an NFT transaction can be used to hide illegal monetary transactions. The IRS apprehended \$3.5 billion in cryptocurrency fraud in 2021, which casts a major shadow over the legitimacy of NFT transactions.⁸

While NFTs are democratizing, offering many artists an opportunity to monetize their artwork, the same characteristic can lead to large-scale plagiarism. NFTs' newness and anonymity has kept authorities around the world on edge with regard to how to legally define and regulate them. This leaves a gaping hole where artists have had their artwork stolen and sold as NFTs without their consent. Plagiarism often leaves already-struggling artists with limited resources to turn to recuperate their intellectual property.

Even with new forms of art and new avenues to display them in an increasingly technological world, we struggle with ridding the art world of deceit and illegitimacy. The commercial realm reduces art to its materialistic nature and disregards its history, significant and scientific scholarship. We can justifiably question then, can the art market truly become a scion of transparency and accountability or is it fated to be mired in more elaborate forms of falseness and murkiness. The evanescent quality of artistic beauty that has captured people's minds for centuries but equally made them believe they possess an authority over it, granting the ability to exploit and commercialize it. •

Endnotes can be found on page 44.

“FOR CENTURIES, ART HAS BEEN AN OBJECT OF PLUNDER DURING TIMES OF CONFLICT, SEIZURE DURING TIMES OF PERSECUTION, AND EVEN A WAY TO ELUDE SOCIAL RESPONSIBILITY OF TAXATION”

THE ILLUSTRATED LIFE OF DAWN WING '05



By Julia Lucey '25

Dawn Wing '05 uses a mixture of drawings, photos, and words to share her own experiences and those of who she admires, reminding us of the power of mixed media and artistic expression in communicating our truths to those around us.

At Wellesley, Wing majored in studio arts and art history, and noted the impacts art programs at the college have had on her artistic journey. She appreciated the open approach with which her art professors led classes; she never felt limited in her creative process or discouraged from experimentation. “Professors weren’t hardnosed about technique or aesthetics,” Wing shared, “but they still gave constructive feedback.” She focused on photography and 2D art classes, but also ventured into sculpture courses and other types of media, all the while feeling free to follow her own creative vision. It was at Wellesley that Wing unknowingly created her first zine. The zine was created in fulfillment of an assignment for her “Art and Travel” course that asked Wing to create an object that would travel on its own.

Zines and comics would go on to be Wing’s main form

of artmaking, and naturally so – “I’m a multimedia person at heart,” she explained. “If I have a vision or a story to tell, I think, ‘what is the best way to tell it,’ and integrate different materials, such as original drawings and photographs.”

Wing has also drawn inspiration from other artists. During her senior year, she attended a lecture given by Phoebe Faulkner at Wellesley. This experience opened her eyes to the narratives comics can convey to their audiences. Faulkner is the author of the comic *Diary of a Teenage Girl*, which tells the story of her teenage life in San Francisco, and her work revealed to Wing how comics can be used in this way – to be very honest about someone’s life experiences. “Her work was alive in a way of someone going through struggles and growing pains,” Wing noted.

Following her time at Wellesley, Wing continued to explore the world of comics in Japan, where she went to teach English with the Japan Exchange and Teaching (JET) program. As she was teaching English to her students, comics came onto her radar as an effective way to help them explore a new language. She encouraged her students to tell stories

“ANYONE CAN MAKE COMICS...EVERYONE’S TRUTH IS WORTH HEARING”

and practice English by creating comics, and she continued with this method when teaching ESL (English as a Second Language) in New York City. She incorporated comics into her curriculum, too, assigning her students graphic novels such as *Maus* by Art Spiegelman, which tells the story of the author’s father’s experiences during the Holocaust.

When she returned to the U.S. from Japan, Wing began creating her own zines outside of her classroom. She attended zine festivals around the city, such as the Barnard Zine Fest and Pete’s Mini Zine Fest in Brooklyn. In addition, she was an active member of the We Make Zines online community. Both of these platforms allowed her to share, trade, and sell her own zines to other artists, and access zines made by other creators.

She carried this experience with her while pursuing a master’s degree in library and information studies at the University of Wisconsin. It was there she met cartoonist Lynda Barry. Wing gives credit to Barry for helping her further explore the world of comics and zines. “Barry’s energy and spirit is so infectious,” Wing explained, “She taught me that anyone can make comics, and everyone’s truth is worth hearing.” Barry’s protagonists are largely young children, and her comics explore her experiences growing up as a biracial individual in Seattle, Washington. Wing admired that Barry’s comics used “cutesy and nostalgic” styles to explore serious themes targeted for a mature audience. “I have her voice in my mind every time I’m working, telling me to shut off the inner critic and just get the story out without worrying about perfection,” she shared. “Linda Barry taught me that the people who connect to my art will be grateful to see it, no matter how I create it.”

Wing recently published a comic biography, *Tye Leung Schulze: Translator for Justice*, that tells the story of Tye Leung Schulze, the first Chinese American woman to vote in a major U.S. election. Tye worked as a translator for justice and participated in advocacy work against sex trafficking in the early 20th century, and Wing sought to highlight the work she did even in the face of racist and misogynistic systems in the US. Wing had originally planned to tell Tye’s story by creating a digital exhibit using her skills as a librarian, but after contact with Tye’s grandson, he told her he could see his grandmother’s story being best told in the form of the comics Wing has used to tell stories from her own life. From there, Wing set out to use her artistic abilities to tell the story of an incredible woman who is not widely

known in history. She explained, “It is kind of one of the most ambitious – if not the most ambitious – projects I’ve ever done.” To complete the biography, she dug into archives and did historical research to include accurate information and depictions of Tye and her life. The final product came together as a comic book that includes real photographs, Wing’s own drawings, and handwritten pages that tell Tye Leung Schulze’s stories.

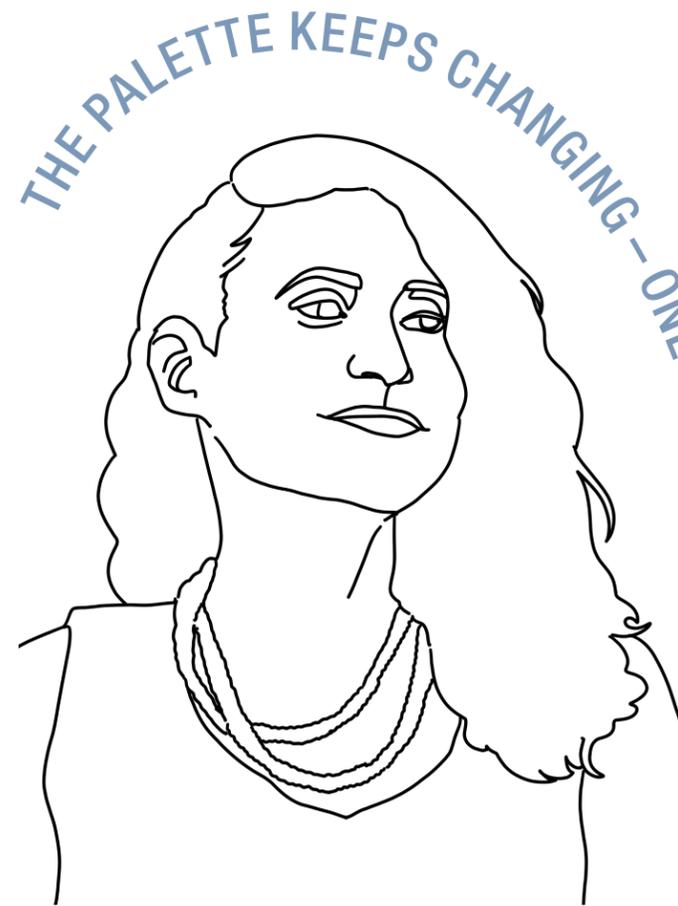
“I WANT TO USE MY ABILITIES TO FURTHER THE TRUTH – OF RACISM AND MISOGYNY – AND WHAT CAN WE LEARN ABOUT THE PAST WHEN WE CONFRONT THE UGLY TRUTHS”

Currently, Wing is working on a second comic biography about Tien Fu Wu, who escaped life as an indentured servant and used her voice to speak out and fight against sex trafficking. With these comics, Wing aims to share stories that largely go untold in history: “I want to use my abilities to further the truth – of racism and misogyny – and what can we learn about the past when we confront the ugly truths.”

These longer projects require extensive research in archive databases. In order to tackle these endeavors, Wing creates general outlines in terms of chronology to tell the stories of the women’s lives, ensuring the information she is presenting is accessible. Once this is established, she incorporates images, namely drawings and photographs, into the storyline. She explained that for the drawings, she draws on her photographic research to make sure she is depicting elements such as locations and ways of dress as accurately as possible.

Wing uses comics and zines as a fun and creative way to explore truths of her own, and those of others. Years later, and she still loves to create spontaneous works. She has been taking online classes in book arts, collaging, and printmaking during the Coronavirus pandemic as a way to keep creating. “With printmaking or collaging, I just go to town.”

THE PALETTE, THE DRAWING BOARD, THE BLANK PAGE:
A STORYTELLING BY NAOMI
ROTH '85



By Jordyn de Veer '24

Naomi Roth had a passion for dancing ever since she was a child. It wasn't until she suffered a physical injury in high school that she was prevented from doing what she loved. Dancing was her creative outlet, and it was devastating to find out she couldn't pursue it anymore. When Roth got to Wellesley, she was finally able to redirect herself with the help of former class dean Pamela Daniels '59. During her time at Wellesley, Roth applied all that she had learned from dance to her schoolwork and, eventually, declared a major in English her junior year. Her creativity and love of the arts was something that she was seamlessly able to translate to every aspect of her life.

After college, Roth worked as a public relations ambassador for various non-profit organizations, artists, and performers. She later drew on these experiences during her time at the Larz Anderson Auto-Museum, where she coordinated shows, worked on publicity, and wrote articles for their publications. Finally, Roth took a job with Professor Kyna Leski, the department head of Architecture at the Rhode Island School of Design (RISD) and author of *The Storm of Creativity*. Roth worked closely with Leski, who became a good friend and mentor to Roth. In this position, there was heavy emphasis on experimentation through a variety of projects and working in an entropic environment. However, one string of commonality that connected all of these experiences was Roth's love for art and her adaptability.

In 2014, Roth left RISD to pursue new ventures beyond academia. Four years later, Roth returned to her hometown of Chicago to help her mother prepare her

estate for when she would pass. Roth's mother was Judith Roth, a well-known artist based in Chicago who was well connected and respected in her field. After the passing of her mother, Roth worked with a number of organizations, companies, and individuals in order to catalog, organize and distribute her mother's art. Through all of this, Roth utilized the lessons she learned as a liaison, public relations advisor, academic coordinator, and artist to help preserve her mother's artwork and legacy.

The most important aspects of her mother's artwork, according to Naomi, were not only to connect and engage with her community in Chicago, but also to use art as an educational tool.

“TRUTHFUL OCCURRENCES ARE ONES THAT HELP AN INDIVIDUAL GROW AND BETTER UNDERSTAND THEMSELVES”

Ultimately, Judith Roth's artwork – and more importantly, her love and appreciation for the artistic community – was preserved. Throughout all of these trials and tribulations, Roth was able to channel everything she had learned over the years into her life experiences. Carrying herself with poise, Roth is now working in Chicago, tackling the new challenge of working in technology. In Roth's experience, living her truth has been an ever-changing narrative filled with many hurdles, but also, many metamorphoses. Through her encounters with drastic change, and sometimes long periods of liminality, Roth has come to understand that truthful occurrences are ones that help an individual grow and better understand themselves. For her, the palette keeps changing – one must keep going back to the drawing board, must repeatedly pull out a new canvas. The process of truth is never linear, but how one adapts and overcomes situations makes you who you are. •

THE PALETTE KEEPS CHANGING - ONE MUST KEEP GOING BACK TO THE DRAWING BOARD, MUST REPEATEDLY PULL OUT A NEW CANVAS.

"FRIENDS OF ART" AND THE PLACE OF ART IN LIFE AFTER GRADUATION

By Mabel Zawacki '24

To many students on campus, the Davis Museum is a wonderful resource for both academics and leisure. However, many don't know what organizations are behind the Davis Museum, making its existence possible. One of the most important organizations is the Friends of Art – an alumni affiliate group that fundraises money for the Davis Museum. Friends of Art (FOA) was founded 50 years ago as a way for alumni to support the visual arts at Wellesley. When the Davis was founded in the 90's, the group transitioned towards supporting the museum, creating a network of alumni from a variety of backgrounds who all shared a common interest in the arts. Friends of Art also serves as a social group, hosting events both in-person and online to help unite its members from across the world in appreciation of art, in all its forms.

Getting involved is simple: the first five years of membership are free for alumni, after which members may choose to become Friends of Art donors to continue their membership. Alumni should be sure to keep their information up to date with the college in order to ensure they receive a membership. By doing so, they can connect with their local Friends of Art community, stay in touch with leadership, and join committees. The FOA is open to both Wellesley alumni and the general public and in the last few years, has solidified itself as a resource for the Wellesley alumni community.

FOA hosts a wide range of events, and has recently expanded into virtual programming. In-person events often are held at museums, cultural institutions, and places of architectural interest, where walking tours are given. These events are held across the various regions in which FOA has committees; this includes Washington DC, Los Angeles, New York City, Houston, San Francisco, and Chicago. FOA's virtual events allow for more connections across regions, and feature topics of discussion drawn from a greater geographical range. One such recent event was the lecture "NFTs & the Art Market," which featured

Lexy Schmertz, a senior director at Christie's, as its main speaker. Utilizing a virtual format has allowed FOA to put on career panels, bringing in alumni with diverse backgrounds in the arts to offer advice for attendees in all stages of their careers. FOA will continue to host events in a hybrid model to make them accessible for all members, regardless of their region.

Emily Weddle '14, was an Art History and Music double major at Wellesley. After graduation, Weddle was offered a job by an alumna in FOA and has been working in the classical music field ever since. Today, she is the Director of Marketing and Digital Content at Boston Baroque, a period instrument orchestra. Her job entails a combination of traditional marketing management – email marketing, social media marketing, and print advertisement – with the cultivation of the ensemble's digital content. Weddle also works at these concerts making sure that the lighting, directors, and all other behind-the-scenes actions run smoothly for the filmed concert experiences. She also sits on the Boston Regional Committee of the FOA, where she helped to plan regional events and now is on the National Committee of Friends of Art as the Communications Chair where she works to create a cohesive FOA brand and reach new audiences.

Weddle is surrounded by art every day – whether it be reading, watching TV, writing copy, editing videos, or building websites. She especially enjoys marketing because she sees it as a perfect blend of science and art, a way to use the analysis of given data and apply artistic methods to make use out of it. She credits her art history degree with heightening her aptitude for aesthetics. An example of how this is applied in her job is program books. The designing of program books can be an intensive process: they need to be easily printed and not too long, beautiful, but not eye-catching enough to draw attention away from the performance.

For Weddle, there are two levels of Truth in art, although she did concede that her thoughts may have

been influenced by her training as an art historian and her experiences with people who have no training in art. Her gut reaction to the notion of Truth in art was that an artist's intention can be to play with Truth. It can be to show something very truthfully and faithfully or it can be to deceive; Truth can be a subject, theme, and intention for art. However, she also believes that there is beauty in the notion that everyone is affected by art differently (which she also deeply believes to be true for music as well). The difficulty for the artist is that they can't assume what their viewers know and don't know, to Emily "Truth in art is an individual's experience of it." Their interpretation of that artwork is beautiful and it is infinite.

As a student, the benefits of having physical objects related to topics being studied was instrumental for Weddle. Class visits for not only art related classes, but any class, can be instrumental in learning. Recently,

the Davis Museum has communicated with FOA that one of their priorities is expanding the museum's appeal to other majors and disciplines. The Davis Museum has made strides to portray art not just in the classical sense (paintings, sculptures, prints, etc) but as something beyond the four walls that we imagine it to be.

If you want to learn more about membership and ways you can support FOA, visit the Friends of Art Website and look under "membership." Weddle wanted to emphasize that for those who would like to offer their monetary support, donations do not have to be given in a lump sum, and even small amounts can make a difference. Most importantly, know that your attendance at the Davis Museum shows how important it truly is to the Wellesley community and that Emily Weddle and the other members of the Friends of Art work hard to make sure that the Davis Museum is a reliable resource for all of us to use. •

Pictured below: Davis Museum acquisitions purchased or funded by the Friends of Art. Tim Hetherington, *Untitled* (Liberia), on the left, and Karen Smiley, *Untitled* (Woman's I.D.), on the right.





Stan the muscovite duck was the dadaist Marcel Duchamp in his previous life

You can't be against the mainstream commercial art world while also catering to it & profiting off of it

The paintings that are just like a red square are actually much better in person

Baroque art is overrated

PENTIMENTO

Issue III • September 2022

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Special thanks to...

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Dawn Wing '05, Naomi Roth '85, Emily Weddle '14

We would like to thank the wonderful artists featured in this issue, the Wellesley Art Department and the Davis Museum for all their support.

FROM: SUBTERFUGE AND DECEIT IN THE ART WORLD

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