Jun 18th, 10:30 AM

Crashing the IR Party: Artists as Scholars in Institutional Repositories

Andrea Schuler  
*Tufts University*

Ashley Peterson  
*Tufts University*

Follow this and additional works at: [https://escholarship.umassmed.edu/neirug](https://escholarship.umassmed.edu/neirug)  

Part of the [Library and Information Science Commons](https://escholarship.umassmed.edu/neirug)


[https://escholarship.umassmed.edu/neirug/2019/program/10](https://escholarship.umassmed.edu/neirug/2019/program/10)

This material is brought to you by eScholarship@UMMS. It has been accepted for inclusion in Northeast Institutional Repository Day by an authorized administrator of eScholarship@UMMS. For more information, please contact Lisa.Palmer@umassmed.edu.
Crashing the IR Party
Artists as Scholars in Institutional Repositories

Andrea Schuler and Ashley Peterson
Northeast Institutional Institutional Repository Day
June 18, 2019
In the next 20 minutes

Project overview

Building buy-in
  affective dimensions
  technical dimensions

Lessons learned & future directions
Repository landscape at Tufts: the Tufts Digital Library
Visit: http://dl.tufts.edu

Seljalandsfoss Waterfall, Iceland, Photo by Robert Lukeman on Unsplash
Building a culture of sharing
Chris Sageman, 2017 SMFA Senior Thesis project
We did it!
Artist Bio

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

Artist Statement

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

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

This work is looking to expand people’s vocabulary: what does gender and identity mean to us as singular beings, and as beings involved in many different communities? I want people to discover and question all of the binaries we are consumed by everyday. Why do they exist? Are they helpful? Why is it critical that we break outside of them? Instead of providing answers, I offer visual variations to the “norm”. Ultimately, through the portrayal of individual gender nonconforming narratives, this work aims to let stories speak for themselves in a new world where gender as we know it can be left at the door.
Camille Duytschaever, *Grief of the Horizon*, 2017
Moving forward...
Senior Thesis Possible Install Layouts

Does the work need to be in the same space? Will the aesthetic language carry the narrative enough? If so:

Space #2

- Video projected inside enclosure to secure light
- Shelf with books
- Diptych of drawings (historical) and gray wall to frame

Diptych #2 (historic imagery)

Space #2

- Structure for video (projected)
- 2 benches

Diptych #1 (personal narrative)

Books on shelf

Gray wall

Diptych #1 (personal narrative)

Have editions put out on rotation (by exhibition itself)
Keywords: women of color, oil paint, mixed media, fabric, silk, empowerment, recontextualizing, Santeria, embedded narratives, beads, Dominican Republic, Latinx, queer, black, portraits, intersectional feminism, critical race studies, reincarnation, spirituality, liminal space.

This object is in collection
Senior Honors Theses
SMFA Senior Thesis Projects
Electronic Theses and Dissertations

Subject
Santeria in art.
Women of Color.
Feminism and art.
SMFA
Women in art.
Tufts University. School of the Museum of Fine Arts.
LIMINAL SPACE

ARTISTS

Khadine Caines
Michelle Coco Der Vartanian
Marylu E. Herrera
Julia O’Gara
Anela Oh
Mushky Rice
Erika Sacks
Improving representation
An example of a Spotlight exhibit at Tufts
<table>
<thead>
<tr>
<th>Title</th>
<th>Creator</th>
<th>Date</th>
<th>Collection</th>
</tr>
</thead>
<tbody>
<tr>
<td>#PLATANOGIRLS</td>
<td>Mabel, Peria</td>
<td>2019</td>
<td>Senior Honors Theses, SMFA Senior Thesis Projects, and Electronic Theses and Dissertations</td>
</tr>
<tr>
<td>15225</td>
<td>Der Vartanian, Michelle Coco</td>
<td>2019</td>
<td>Senior Honors Theses, SMFA Senior Thesis Projects, and Electronic Theses and Dissertations</td>
</tr>
<tr>
<td>2019 Senior Thesis Project</td>
<td>O'Gara, Julia Pegram</td>
<td>2019</td>
<td>Senior Honors Theses, SMFA Senior Thesis Projects, and Electronic Theses and Dissertations</td>
</tr>
</tbody>
</table>
Questions?

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