

The Twenty-First Century Body Art Exhibition



Image credits: Brian Wilson, Edna Lanieri, Andre Rubin, Robin Adsit, Pinar Yoldas, Sammy Chong

Held in conjunction with the 40th Annual Meeting of the International Merleau-Ponty Circle

Worcester Polytechnic Institute
Worcester, MA

Opening Night and Award Presentation

October 2, 6:30-8:30pm in Alden Memorial Hall

Exhibition Dates

October 1-3, in Alden Memorial Hall

October 4-November 6, in the Class of 1941 Gallery, George C. Gordon Library

The exhibition and opening reception are free and open to the public.

THE TWENTY-FIRST CENTURY BODY

The Twenty-First Century Body collectively explores what it is to be a body and embodied at the dawn of the twenty-first century. As an expression of the contours and contradictions of twenty-first century life, this exhibition strives to hold together a diversity of mediums, subject-matters, artistic technologies, degrees of realism and abstraction, temporalities, and perspectives. Such multiplicities are encouraged by the philosophy of Maurice Merleau-Ponty (1908-1961), which provides the theoretical ground for this exhibition. Merleau-Ponty's aesthetic vision begins in a desire to do justice to lived, embodied experience in all its ambiguity. Our bodies are both objects for others and the locus of our own subjective perceptions, residues of past habits and creative orientations toward the future, radically individual and inescapably intertwined with other bodies and the movements of politics and history. The pieces in the exhibition were selected because they each uniquely incarnate the complex relations between perception, bodily experience, and the work of art that Merleau-Ponty describes. As such, they both speak to the particular tensions and harmonies of life in our own time and gesture to a horizon beyond time and context.

Figures as a Table

oils on paper

Robin Adsit

Adsit creates large mixed media works on paper that combine drawing and painting with layers of watercolor, ink, oil, markers, resin, and graphite. Her work interweaves the figure, modes of representation, and place. This piece expresses her interest in how we locate ourselves in relation to others and bring internal meaning to the external world. It explores the notion of the individual that exists between the public and private, the intimate and spectacle, representation and memory. *Figures as a Table* navigates the limits of representation and the politics of figure painting, and exposes the ephemeral nature of the place that the figure occupies. It offers representations of the body as a site of subtle slippage, just as the relation between the copy and its original is marred by a slight nuance. This piece offers an intended slippage between observation and illusion.

Perpetual Motion of Being

digital photography printed on canvas

Beau Brooks

This piece explores the paradox of an embodied subject which is always in motion and changing, yet frozen by the photographic medium. Philosopher Luce Irigaray explores the notion of feminine identity as plurality in several works, including *I Love to You*. This piece sees a living subject, and particularly a female subject, as a plurality of being. Even if the flesh could be perfectly still, a being perceives itself as always in motion, breath moving in and out and spirit ever-shifting. In fact, when one gazes steadily at a person, one may see that her spirit and her physical movement is never perfectly still. Tiny movements of the face and intention betray an internal life that is always in flux, which matches our own subjective experiences of constant internal motion. In this piece, Brooks did not remove so-called "imperfections"; the subject still possesses marks of living, such as stretch marks on her belly and textures of the skin.

Permanent Press

mixed media on plexiglass

Sammy Chong

Using oil and acrylics on layers of plexiglass, Chong explores the dynamics of making sense of the world around us. When we do so, we are making sense of ourselves. Transparency is an important conceptual device that is examined in this work. Plexiglass is a modern material that is omnipresent in the form of windows, wall separations, advertising, and shop displays. Chong uses it to represent the reality that it creates by stressing what it signifies. While it is employed to organize and divide spaces, its transparency connotes the multiple layers of meaning interplayed as we take in our surroundings. Chong's wall installations form a mental map of a

complex world where pleasure and anxiety co-exist in anonymity. Instead of emphasizing unhelpful feelings of fragmentation and discontinuity, this work brings forward an awareness of the meditative nature of being both immersed in and removed from the activity around us.

Reflect/Deflect

intaglio print-making on paper

Randy Garber

The catalyst for this work is an invention called BrainPort©, which allows blind people to “see” with special goggles and a device worn on the tongue that sends electrical signals to the brain. Hearing impaired since infancy, Garber has been interested in this and other technologies (such as the cochlear implant) that compensate for diminished senses. These sorts of surrogates for the senses and the phenomena of synesthesia (inter-animating the senses) inspire Garber’s current work. The kinesthetic nature of printmaking—with its cutting, carving, gouging, rolling, wiping and pressing—makes it a perfect medium in which to explore this subject.

The Summer Days Series – Blue

Chinese painting (water-based) on silk

Yidan Guo

Chinese painting has a long history, stretching back almost 1600 years. Guo has a deep love for Chinese figure painting, because it allows her to search the soul as it is reflected through a person’s face and body posture. She says that she can often feel the beauty and emotions of each individual depicted. Chinese philosophy of painting incorporates the belief that painting is also meditation, a mode of communing with the divine Existence. Such painting can offer the painter and the viewer peace and serenity in their souls. This painting is one of a three-painting series, “The Summer Days,” composed of the paintings *Green*, *Red*, and *Blue*, each of which depicts a friend of the artist.

Perception and Repetition

video

Natalie Heller and Zeynep Talay

Heller and Talay’s work takes its inspiration from Merleau-Ponty’s key thought that is expressed in the preface of the *Phenomenology of Perception*: to be able to see the world we must “break our familiarity with it, it is this rupture that teaches us nothing other than the unmotivated upsurge of the world.” The ability to overcome judgement and be able to really “see the world” is equated to the ability to overcome habit and the numbing of our capacity for wonder that comes with it. For Merleau-Ponty, the unknown is always-already in the process of being made habitual, of being incorporated into a world of familiarity, and so our attempts at overcoming judgement and experiencing wonder are bound to fail. It is this failure which Heller and Talay exploit in their work by producing markers of habit (the sound of the ‘tick tock’ and the appearance and disappearance of the dancer), distorting them, and leaving the audience facing their inability to embrace the unexpected results (the actual temporal occurrence of these performative events). The audience finds themselves in the constant act of anticipating when and from which screen the dancer will re-appear, or when the tick tock sound will re-enter. They become aware of the impossibility of escaping the act of seeking to understand and order our perception. In this project Talay (philosopher/ sculptor) and Heller (dance artist) explore the relationship between perception and anticipation. How do our expectations colour what we perceive? Are we able to break free from our desire for meaning making? How do we handle the unfamiliar? The sound in the piece is Edward Grieg’s *Allegro molto e marcato* superimposed with the intermittently occurring sound of ‘tick tock.’

T with C

wood and paint
Bill Hochhausen

This sculpture is made of a pine timber that once was a section of a factory roof. The treatment and arrangement of forms (in)tends toward a high degree of optical interaction: perspectival illusion, naturalism, Necker Cube-like ambiguous geometry—in other words, the methods most often associated with illusionistic (even when flat) two dimensional painting. Where illusionistic methods have served to create an image of realism—a single, unchanging reading of an image (Dali's watch melts the same way day after day)—Hochhausen turns them around by applying a two-dimensional illusion to a three-dimensional form to create a composition of ambiguity. The physical, material object(ivity) of the carved wood is made to show a good deal of woody expression, to the degree that its “thingness” supercedes the narrative drift. And then, it goes somewhere else. The timber asserts its heritage as a broken tree, while the tea pots nuzzle tenderly. The doubt that once was Cezanne's alone, is now all ours. The instability he discovered, in optically sensed perception, points also to an aesthetic as well as a spiritual tremor. That temblor, mutability and ambiguity, has become the twenty-first century body. The body of modernist experience denies a method toward expression; it forces, rather, the expression of multiple methods.

Action! with Haley

composite photography with digital manipulation
Gerald M. Koufeldt

Action! is a series of photographs that is concerned with capturing multiple points of view from the same perspective of the same subject. Over the course of the last twelve months, this series has evolved in many ways. The subjects are placed in a synthetic field with focus directed at the subject. The subject now exists in this field and could not exist in a nonsynthetic field.

Gizelle

silver gelatin photograph
Edna Lanieri

For the last several years, Lanieri has been photographing how ideas about the agency of the female body, the fluidity of gender identity, and masculinity and femininity are represented in the American South. *Gizelle* is from “Dress as Girl,” an ongoing documentary series about external costuming or masking in gender identity that pictures drag performers from New Orleans in a domestic setting.

Push Pull

video
Edward Ramsay-Morin

Push Pull is a collage film created using clips from the Prelinger Archives. Using footage from scientific films as his primary source, Ramsay-Morin's video explores themes of power and control. The different clips are composed to imply fragmented and distorted physiologies, creating both spatial and psychological tension.

Dr. Dogwit's Last Lecture at Etemananki

limited edition artist's book, offset
Gary Richman

Dr. Dogwit's Last Lecture at Etemananki is the twenty-second publication in artist Gary Richman's Blue Book Issues series. Professor Dogwit, who has been lecturing for nearly fifty years, attempts to give a commencement address at the Tower of Babel the day after “the lord Erdu changed the speech of man that before had been one.” Dogwit's inability to communicate, his colleagues' confusion, and his students' incomprehension offer an amusing illustration of the limitations of language. In Richman's books, the power of images is subjected to the elusive validity of words. His work is characterized by surreal combinations; black and white collages of

diagrammatic images, original line drawings, and found photographs interact with a text that is direct and bold not only in voice but also in visual presentation, often printed in serif type, all capitals, or both. Images and text drawn from or referencing an authoritative context have their power undermined by Richman's unique collaging sensibility. Viewers are compelled to draw connections, decode and extract their own meanings. The assemblages may seem at once stream-of-consciousness and carefully constructed, random yet woven intricately by the artist with a specific but inaccessible meaning in mind. Ultimately, how we choose to read Richman's work says as much about our own individual consciousness as it does about the work itself.

Illusions without Owners

photomontage

Andre Rubin

Rubin's photomontages concern classical art and architecture within a postmodern context. Each unique work is made from found photographs which Rubin sources from used bookstores and junk shops in Philadelphia and New York and during his travels—the process itself a kind of archaeology. He does not use digital images or computers. *Illusions without Owners* takes its name from Robert Pfaller's 2014 book of the same title. Rubin's work shows possible theoretical homologues among the concepts of phenomenology, interpassivity, virtual reality, and prosthetic bodies. Rubin's work is inspired by the idea that if a postmodern elaboration of the classical tradition is to be successful, there must be a break between its formal appearance and the various ideological, religious, and authoritarian purposes that tradition may have served in the past. In this way, classical forms may be recycled and radical formalism might be the inspiration for a new radical politics. This break can be achieved through the juxtaposition of classical forms with images from popular culture, technology, and science and science fiction. Philosophical and political hubris and grandiosity become satirized through the use of surreal and absurd settings and scale. But the classical tradition is also represented as a permanent, regenerating force and the source of an aesthetics of power. Rubin's art also explores time, its unreality, historicity, the "block universe," and eternal recurrence.

Shifting Perception

discarded clothing

Linda Friedman Schmidt

The world is a story that can be told in many different ways. *Shifting Perception* reframes the way we look at art and at the world. It presents a new way of looking at old things with visions of a better reconfigured future. Friedman Schmidt peels back the layers of the past letting in the light, letting go of old illusions through an ongoing interaction with process and with the spirit of cloth which has led many lives. Interactivity continues when the viewer becomes involved and shares his insight, imagination, and understanding of the universe. Of her ways of perceiving, Friedman Schmidt makes the following remarks: "I was seeing a world colored by my family history. As a child of Holocaust survivors, I developed perceptual distortion. I thought I saw a sad world, a violent world, an insane world, a dangerous world, a hostile world, a wicked world. Seeing only the past cost me my vision, that old familiar story blinded me. Now I am looking away from bad things, going from darkness to light, learning to see squarely, gaining 'new eyes' and a 'new world.'" In *Shifting Perception*, Friedman Schmidt dismantles the fabric of the world and pieces it together again in a new way. She deconstructs, reconstructs, and transforms discarded clothing to create something better.

Man/Woman 2

oil on canvas

Lisa Deloria Weinblatt

The "A Man/A Woman" series uses the vocabulary of daily life and historical reference to inform its content. These images investigate the interactions of personal relationships within a time frame. This series, in creating awareness of the multi-faceted role of women, recognizes and views the importance of relationship life-cycles. In these paintings, balanced real and abstract elements coexist to create images which allude to the myths of

human existence. The paintings in this series are activated by evocative motifs, current issues and concerns of relating to one another, which challenge the uneasy boundaries of possession, substance, perception, and hallucination.

Arnold Arboretum One

photographic sculpture, wood, archival mat board, pigment print

Brian Wilson

In his art, Wilson creates a dialog with scientific theories and research about sight and visual perception through the means of photography. This piece explores ideas of perception and vision with a lens-less photographic technique that breaks photography down to its simplest form—the capture of light. The resulting images are an examination of the world as ambiguous shapes and colors that thus lack discernible linear and geometric elements normally present in nature. These linear and geometric patterns typically help the mind to focus and identify familiar objects; their absence in this work creates a seemingly nebulous image until form is reintroduced through sculpture. Once these sculptural elements have been re-applied, the familiar identifiers and boundaries are re-established and landscapes are re-imagined.

Now You See Me

ink, charcoal, gouache

Laura Wulf

The practice of figure drawing is an exquisite alchemy of investigation and mark-making. It is a practice of encounter—with the human form, with materials, with the creative process, and with the artist herself. Attempting to render three dimensions in a two dimensional space is an experience that continually offers the opportunity not only to tolerate frustration, exhilaration, and an entire range of human emotion, but also to figure out how not to be swayed by any of it.

SuperMammal and Other Species of Excess

polymer clay, glass, vinyl tubing, water, air pumps, video

Pinar Yoldas

According to biotech ethicist Gregory Stock, biology and biological sciences are the areas of research that are the most significant in shaping the future of our society. Visionary thinker Freeman Dyson agrees that the twenty-first century will be the century of biology. Designing genomes, Dyson claims, will be a personal thing, “a new art form as creative as painting or sculpture.” Both Stock and Dyson point to the increasing importance of biological sciences in our collective imagination. This piece is built on this premise; through biological intervention the project aims to raise questions around the future of health, environment, body, sex, and gender by offering three different neo-organs. Originally a tissue-engineering artifact, a neo-organ is an artificial organ, grown *ex vivo* on a predesigned matrix scaffold. Since the nineties, a number of neo-tissues and neo-organs such as artificial muscle tissue, artificial bone tissue, or artificial ear have been developed. Yet the main inspiration for the organs in this series comes from the artists Ionat Zurr and Oron Catts who have been the first to openly approach tissue engineering as an art form. In this body of work, Yoldas explores the body as a platform to investigate the phenomenological threshold between male and female, human and animal, organic and synthetic, and so on.

FEATURED ARTISTS

ROBIN ADSIT received her B.F.A from the San Francisco Art Institute and her M.A. in Painting and Drawing from San Francisco State University. She earned her M.F.A. in Painting and Drawing from The Ohio State University. Her mixed media paintings and drawings navigate the limits of representation and the conceptual space between painting and drawing. Adsit's work has been exhibited nationally and regionally in solo and group exhibitions including, Sandra Lee Gallery, The Bascom: A Center for the Visual Arts, Headlands Center for the Arts, Gallery 825, and the Claremont Museum of Art. She is the recipient of many prestigious grants and residencies, including a Pollock-Krasner Foundation grant and residencies at Kimmel Harding Nelson Center for the Arts in Nebraska, 18th Street Arts Center in Santa Monica, and The Ohio State University Travel Grant to Spain. Adsit has taught at The Ohio State University, University of Southern Maine, Berry College, Bucknell University, and as a Visiting Assistant Professor at University of Redlands. She is currently teaching in the art department at California State University, San Bernardino and lives in Pasadena, California. Robin Adsit's website is www.robinadsit.net.

BEAU BROOKS started studying the female form and composition at a young age. As a teenager he began his experimentation with fine art photography, abstract art, and graphic design. As he grew in age and techniques he sought to show his female subjects as dynamic, frightening, and powerful rather than as the vulnerable sex objects the professional modeling industry commonly promotes. Currently Brooks is working as a freelance graphic and web designer. He can be found at www.nolotus.net. His art can be viewed and purchased at www.beaubrooks.zenfolio.com and www.fineartamerica.com/profiles/beau-brooks.html.

SAMMY CHONG is an interdisciplinary artist who practices in drawing, painting, and installation. Through his artwork, Chong critically explores issues related to social identity in postmodern urban settings. Originally from Ecuador, he is currently a Visiting Assistant Professor in the Fine Arts Department at Boston College. He teaches Painting Foundations and Portraiture, among other courses. He has an academic background in Philosophy and Theology. Chong earlier established himself as a self-taught artist, and eventually earned an M.F.A. from the School of the Museum of Fine Arts, Boston (2012). He has exhibited in the U.S. and in South America. More information about the artist and his work can be found at www.sammychong.com.

RANDY GARBER's studio practice is divided between her studio in Somerville, Massachusetts and the Mixit Print Studio, where she is a partner, also in Somerville. A recipient of many artist awards and grants including the Traveling Fellowship from the School of the Museum of Fine Arts, and grants from the Puffin Foundation, the Wynn Newhouse Foundation, the St. Botolph Foundation, the Capelli' di'Angeli Foundation, and the Somerville Arts Council, Garber's work can be found in museum, corporate, and private collections including the Boston Museum of Fine Arts, the Decordova Museum, the Boston Athenaeum, and the Governor Baxter School for the Deaf in Portland, Maine. Recent exhibitions of Garber's work include solo shows at the Thayer Academy Gallery, the Trustman Gallery at Simmons College, the Sage College of Albany, and the University of Michigan. She teaches Printmaking at the Massachusetts College of Art and Design and her website is www.randygarber.com.

YIDAN GUO is Visiting Professor of Fine Arts at Southern Utah University. She has served as a faculty member at the School of Art at Renmin University (The People's University) in Beijing, China since 2000. As a young artist of 15, Guo won acceptance with a full scholarship to the prestigious Fine Arts School affiliated with Central Academy of Fine Arts, China (CAFA). At the Academy, Guo majored in Traditional Chinese Painting, graduating in 1998 with a B.A. in Fine Arts. In 2005, she received her M.Phil. in Philosophy of Aesthetics from Renmin University. Guo's artwork has been recognized as among the best of that produced by the rising generation of Chinese artists and she has participated in more than twenty exhibitions and national exhibitions in China. She has also participated in several art exhibitions in the U.S.. Recent exhibitions include the solo exhibition "Chinese Meticulous Painting," which showed at Canyon Community Center gallery, Braithwaite Fine Arts Gallery, and Woodbury Art Museum. Guo's painting *Back to Then* was selected for the "Contemporary Painting 2015" Exhibition at Western Colorado Center for the Arts and was awarded an Honorable Mention. Guo's art can be viewed at <https://www.behance.net/YidanGuo>.

NATALIE HELLER is a dance artist and educator based in the Netherlands. She holds a B.A. from Oxford University in Philosophy and French and an M.A. from Trinity Laban in Creative Practice and Dance. Through her research she seeks to explore the link between dance art and academia. She is co-founder of a bi-annual platform (spiralsandhorizontalconnections.wordpress.com) that supports collaborations between dance artists and academics from the fields of philosophy, science, and education. Heller's creative work is centered on giving a first-person account of lived experience. She has been creating performance work for a decade and has been supported by a number of organizations including SALT research (Istanbul), the Ministry of Culture and Education (Cyprus), and the French Institute. Her work has been presented in dance festivals, gallery spaces, and cross-disciplinary conferences. Natalie Heller's website is www.natalieheller.com.

BILL HOCHHAUSEN is a longtime resident of New York and a professor in the School of Art and Design at Pratt Institute where he has served as Assistant Chairperson and Coordinator of 3D. He has maintained studios in Manhattan and Stony Point in Rockland County, New York. Born in 1940 in Uzbekistan (USSR), Hochhausen came to the U.S. as a refugee in 1950 with his sister and parents. A graduate of The Cooper Union, he continued at the School of Art and Architecture at Yale University, where he earned B.F.A. and M.F.A. degrees. For this sculptor, and would-be-architect, the country life has had the greatest appeal. Several of Hochhausen's public projects are installed in Rockland County and he continues landscape painting and travel in the U.S. A long exhibition record includes many group and individual shows in New York. Some favorable reviews followed exhibitions at The Painting Center, 55 Mercer Artists Gallery, Allan Stone Gallery, and Rockland Center for the Arts.

GERALD "JERRY" M. KOUFELDT, JR. is a commercial photographer living in Las Vegas. He has degrees in both Fine art and Philosophy from Indiana University. Merleau-Ponty has greatly influenced his philosophical and artistic works due to his focus on the existential body. Prior to reading Merleau-Ponty, a focus on the body in philosophy and fine art were important to Jerry through the works of Nietzsche with an emphasis on *gestalt*, *empfindung*, and dance (*fröhliche wissenschaft*).

EDNA (EDDIE) LANIERI is a New Orleans based artist who teaches photography at Xavier University of Louisiana. She is currently a member of the Front gallery, an artist collective in the St. Claude Arts District in New Orleans. She has received several grants and awards including the Louisiana State Individual Artist grant. Her photographic practice is rooted within her Italian upbringing and in the binary gender roles often expressed in Italian culture. Looking at cultural influences, ritualistic expression, and tradition, she uses the portrait to express ideas of femininity. Her work is part of several museum collections including the Ogden Museum of Southern Art, and has been exhibited in New York City, London, Tokyo, Salzburg, and throughout the South. Recently she was part of a panel discussion at Mississippi University for Women about how ideas of feminism are expressed in the South. Edna Lanieri's website is www.eddielanieri.com.

EDWARD RAMSAY-MORIN is Associate Professor of Computer Animation at Sam Houston State University in Huntsville, Texas. His work has been screened at the Experiments in Cinema Festival, the Currents New Media Festival, the Videomedija Festival, and the Melbourne International Animation Festival.

GARY RICHMAN is Professor of Art and Art History at the University of Rhode Island. He has published over twenty titles under the imprimatur of Blue Book Issues. His limited edition artist's books can be found in corporate, university, and public and private collections including The Tate Gallery, Metropolitan Museum of Art, Museum of Modern Art, Harvard University Library, Yale University Library, Smithsonian Institute, Walker Art Center Library, Clark Art Institute, Getty Research Library, University of South Australia, and National College of Art and Design, Dublin. His publications are distributed through Printed Matter Inc., New York.

ANDRE RUBIN was born and lives in Philadelphia. He studied philosophy at Harvard University and Columbia University and then worked as an attorney for ten years before turning to art in 2010. Rubin's works concern classical art and architecture within a postmodern context and have been characterized as highly aestheticized political art. His work also deals with time, its unreality, historicity, the "block universe" and eternal recurrence. For more information about the artist, please see www.andrerubin.com.

ZEYNEP TALAY is a philosopher, sculptress, and translator. She was born in Istanbul and is a resident of London. She gained her M.A. at Warwick University and holds a Ph.D. in Philosophy from the Polish Academy of Sciences, Warsaw. Her recent philosophical work centers on the idea of the dissolution of the subject and its implication for our understanding of selfhood and human freedom. She has published work in scholarly journals as well as in various Turkish magazines. She is author of the book *Philosophy, Literature, and the Dissolution of the Subject* (Peter Lang, 2014). In her current artistic work she is exploring the relationship between mind, body, memory, and perception. She has exhibited her work in various places in Istanbul and her previous solo exhibition, "Pain and Peace," took place at St. Botolph's without Aldgate Church in London. Zaynep Talay's website is www.zeyneptalay.com.

LINDA FRIEDMAN SCHMIDT was born in Germany and raised in New York City. She is a self-taught visual artist and dancer interested in the connection between vision and movement. Her powerful textile portraits created from discarded clothing have been exhibited extensively in museums and galleries nationally and internationally. Currently her work is also featured in *Feminism Across the Generations* at the Koehnline Museum of Art, Des Plaines, Illinois. Friedman Schmidt is a recipient of the Benjamin Moore Color Award, the Cheryl McWilliams Award from the Loveland Museum, the Award of Excellence for the Healing Power of Art from Manhattan Arts International, and the FAME Award for fashion merchandising. For more information visit www.lindafriedmanschmidt.com.

LISA DELORIA WEINBLATT was born and raised in New York City. She attended the High School of Performing Arts in Manhattan and received her M.F.A. at the School of Visual Arts in 1991. She graduated from Queens College, Magna Cum Laude with Art Department Honors in 1987. Weinblatt has been awarded six national Artist-In-residence Scholarships throughout the U.S.A. and has exhibited in over 40 solo exhibitions and in more than 200 group exhibitions across America. She is a recipient of the Grumbacher Gold Medal from the Audubon Society of Artists, a member of The National Association of Women Artists, a Signature member of the Philadelphia Watercolor Society, an American Pen Woman, and is in the *Who's Who of American Women*. Weinblatt's artwork is in the collections of universities, museums, and collectors throughout America and Italy. She currently has studios in Bayside, New York and near Kent, Connecticut. Her artwork can be viewed and purchased at www.lisadeloriaweinblatt.com.

BRIAN WILSON was born in 1979 in Point Pleasant, New Jersey. He received his B.A. in Graphic Communications Design with a photographic concentration from New England College in 2002. In Philadelphia, he ran a successful commercial photography business with a focus on food and editorial content before becoming one of Princeton University's photographers. Wilson left Princeton in 2013 for a medical photographer position with Massachusetts General Hospital where his research based artwork could be further explored with the help of ocular surgeons. His interest in theories and science that explore sight and visual perception stems from his father's visual impairments, as he is both colorblind and legally blind in one eye. Wilson's wonderings about how his father saw the world led him to develop a "lens-less" camera that mimics the light transmission from the cornea to the retina without passing through a lens. Work from this project has been shown in national and international shows including Persistent Memories in Boston, The Incubator 7 art festival in Valencia, Spain, and the Photography Now exhibition in Cambridge, Massachusetts where his work received the Juror's Choice Award. Wilson received his M.F.A in 2015 at Lesley University College of Art and Design (formerly Art Institute of Boston).

LAURA WULF was born and raised in New York City and lives and works in Boston. As a lifelong athlete, she brings body-awareness and a physicality to her work. She studied photography with Joan Albert at Mass Art, and at the School of the Museum of Fine Arts she studied drawing with Greg Menco and Tim Nichols. Her work has been shown in and around Boston at the Green Street Gallery, the Barbara Krakow Gallery, the DeCordova Museum, Gallery Kayafas, the Hallway Gallery, the Griffin Museum, and 13Forest. She has also showed with the Foley Gallery in New York. Most recently her work was included in *Framing Photography-The Wheaton Biennial* at Wheaton College. Laura Wulf's website is www.laurawulf.com.

PINAR YOLDAS is a cross-disciplinary artist/researcher based in Durham, North Carolina. Her work develops within biological sciences through architectural installations, kinetic sculpture, sound, video, and drawing with a

focus on post-humanism, eco-nihilism, anthropocene and feminist technoscience. Her solo shows include *AlterEvolution*, Ekavart, Istanbul (2013), *An Ecosystem of Excess*, Ernst Schering Project Space, Berlin (2014), and *An Ecosystem of Excess*, Aksioma, Ljubljana (2014). Yoldas has held residencies at the MacDowell Colony, UCross Foundation, VCCA, National Evolutionary Synthesis Center, Duke University, Quartier21 Künstlerstudio-Programm, and Transmediale Villem Flusser research residency at UdK Berlin. Her work has been featured in Arte TV, Die Welt, The Creators Project, Art21 Blog, Der Spiegel, Vogue Turkey and Artlink BioArt issue to name a few. She is pursuing her Ph.D. at Duke University at the Center for Cognitive Neuroscience and Media Arts and Sciences. She holds a Bachelors of Architecture from Middle East Technical University, an M.A. from Bilgi University, an M.S. from Istanbul Technical University, and an M.F.A. from University of California, Los Angeles where she worked at the Art|Sci Center and the UCLA Game Lab. Her book *An Ecosystem of Excess* was published by ArgoBooks in 2014. Yoldas is a 2015 Guggenheim Fellow.

JURORS

NANCY BURNS is Assistant Curator of Prints, Drawings, and Photographs at the Worcester Art Museum. She served as curator for the exhibition *Leisure, Pleasure, and the Debut of the Modern French Woman* (2011) and co-authored the catalogue accompanying *Kennedy to Kent State: Images of a Generation* (2012). Most recently, she organized *Winogrand's Women are Beautiful* (2013) and *Works in Process: From Proof to Print* (2013) as well as a mixed media exhibition entitled *Perfectly Strange* (2014). Burns received her M.A. at Brown University with a focus on modern European Art. Thereafter, she taught Art History at The College of the Holy Cross and Clark University before coming to the Worcester Art Museum in 2008. Ms. Burns is currently working in conjunction with Professor Kristina Wilson and a seminar at Clark University to stage the first major exhibition on the history of the cyanotype entitled *Cyanotype: Photography's Blue Period*, opening January 16, 2016.

JOSEPH FARBROOK is Associate Professor of Humanities & Arts at Worcester Polytechnic Institute. He is a digital artist exploring the intersections between video, video games, and sculpture. Professor Farbrook exhibits his work regularly in galleries and museums worldwide, including SIGGRAPH, The Los Angeles Center for Digital Art, The AC Institute in New York City, The Museum of Contemporary Art in Denver, Museum of Fine Arts and Cyberarts Gallery Boston, and Waterman's Gallery London.

GALEN A. JOHNSON is Jane C. Ebbs Professor of Philosophy at the University of Rhode Island and has been General Secretary (Executive Director) of the International Merleau-Ponty Circle from 2005-2015. He has been a recent recipient of fellowships from the National Endowment for the Humanities and the American Philosophical Society. Johnson is editor of *The Merleau-Ponty Aesthetics Reader: Philosophy and Painting* (Northwestern University Press, 1993, 1998), and author of *The Retrieval of the Beautiful: Thinking Through Merleau-Ponty's Aesthetics* (Northwestern University Press, 2010). His co-authored book, with Mauro Carbone and Emmanuel de Saint Aubert, *Merleau-Ponty's Poets and Poetics*, is forthcoming from Fordham University Press. His current research interests include the art and writings of Paul Klee, a co-authored book-length study of Merleau-Ponty's poetics, and a study of the sublime and the baroque in Merleau-Ponty's late writings.

EXHIBITION COMMITTEE

LORA BRUECK is Special Projects Archivist and George C. Gordon Library Gallery Coordinator at Worcester Polytechnic Institute. She has been curating exhibitions at Gordon Library since before 1980, including exhibitions of work by local artists and the WPI community, and exhibitions about WPI's history. Brueck is also an artist who specializes in photography, collage, and artist's books.

JENNIFER McWEENY is the Director of the Fortieth Annual Meeting of the International Merleau-Ponty Circle and Associate Professor of Philosophy at Worcester Polytechnic Institute. Her research and teaching interests are in the areas of phenomenology, philosophy of mind, ontology, feminist philosophy, de-colonial theory, and

Asian and comparative philosophy. McWeeny is co-editor with Ashby Butnor of *Asian and Feminist Philosophies in Dialogue: Liberating Traditions* (Columbia University Press, 2014) and her articles have appeared in *Continental Philosophy Review*, *Hypatia*, *Journal for Critical Animal Studies*, and *Simone de Beauvoir Studies*, among other venues. She is a past Executive Secretary of the Eastern Division of the Society for Women in Philosophy.

JO ELLEN REINHARDT is a Fine Artist, Adjunct Professor of Art at Worcester Polytechnic Institute, and instructor at the Worcester Art Museum. She is a classically trained modern realist and her work has been shown in many museums, prestigious galleries, and exhibitions throughout the North East. Although best known for her still life paintings, she is also an accomplished portrait painter having received many notable commissions. Reinhardt studied at the New School of Classical Art. She is a signature member of the Pennsylvania Watercolor Society, the Academic Artists Association, and the Connecticut Society of Portrait Artists. Her work has won numerous awards and has been featured in many publications including *The Artists Magazine* and *American Art Collector*.

RUTH SMITH is Associate Professor of Religion at Worcester Polytechnic Institute. Her current research looks at the articulation of social-moral worlds. In a range of journal articles, she has addressed notions of agency, the agreements of modern assumptions, and interruptions of what counts in protocol and argument. At WPI she teaches in the Humanities & Arts Department and regularly advises in the Global Perspectives Program. Currently, she also teaches philosophy in the Worcester Clemente Program.

The majority of works featured in *The Twenty-First Century Body* are available for acquisition. Please direct inquiries to Jennifer McWeeny, jmcweeny@wpi.edu.

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