

**Cultural
Rhetorics
Exhibition**

REACH Studio Art Center
Lansing, Michigan
Sept. 30–Oct. 2, 2016

Welcome

Welcome to the opening event of the Cultural Rhetorics 2016 Conference! We are so excited that you have joined us for the Cultural Rhetorics Exhibition! This event allows us to create a space where we can have conversations about the varied practices and theories associated with making cultural rhetorics. It is also a space for us to take the time to form and sustain relationships with each other. By inviting people who identify as artists, academics, and those who have no institutional affiliation, we hope to share a range of perspectives to show that the creative and critical are always intertwined—relational.

Special thanks to Michigan State University's Writing, Rhetoric, & American Cultures department for sponsoring this event. We would also like to thank our CRCON Community Sub-Committee (Ames Hawkins, Erin Schaefer, Malea Powell, Lauren Brentnell, Jacquetta Shade, and Kate Firestone) for envisioning and planning this event and how it functions in relation to the conference. Without them, there would be no exhibition. Please, enjoy this space. Talk with the featured makers. Listen, look, and engage with your body. We hope this exhibition provides you with another understanding of how folks make cultural rhetorics.

Cultural Rhetorics Conference Co-Chairs:

Hannah Espinoza

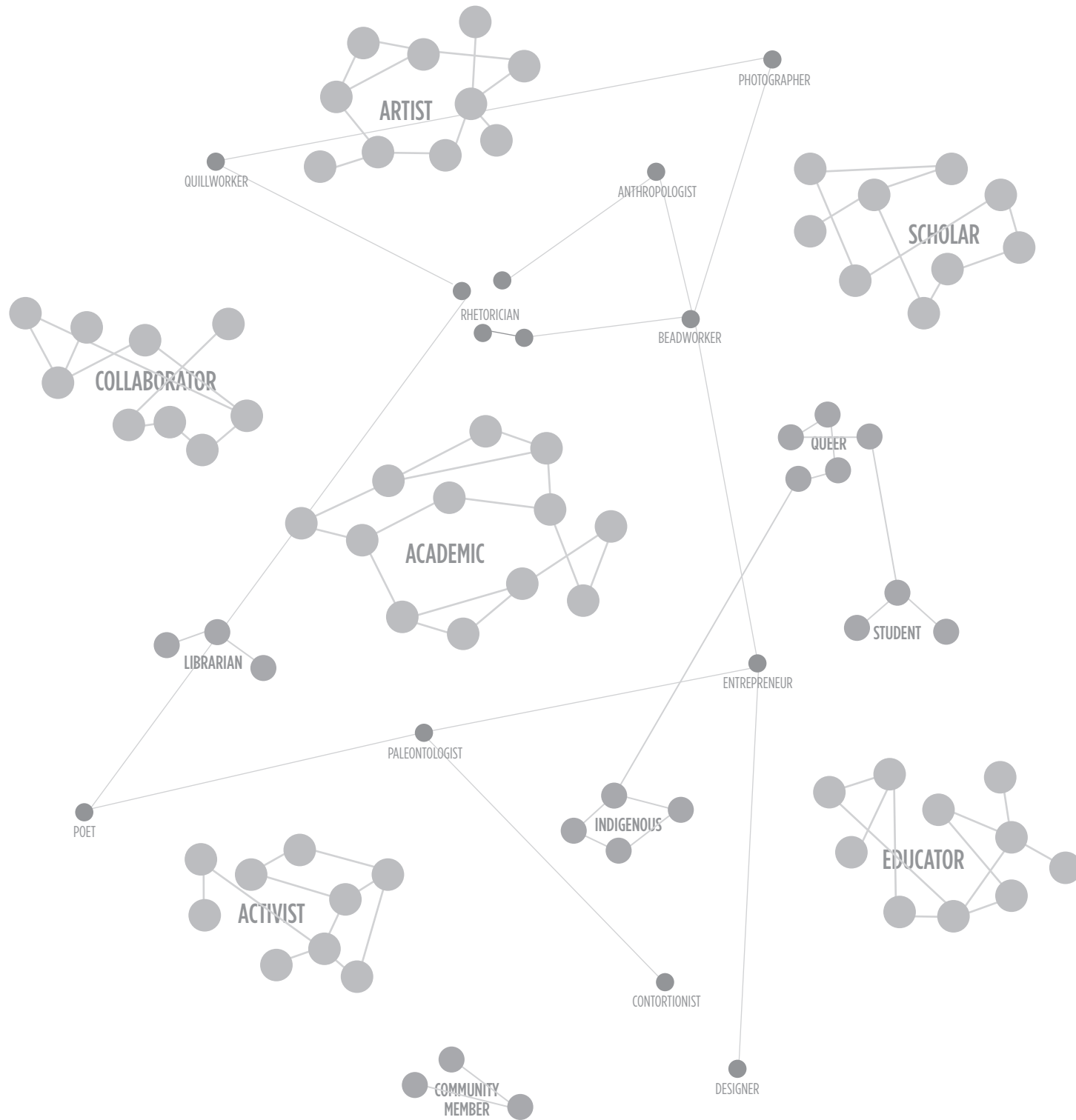
Alexandra Hidalgo

Terese Guinsatao-Monberg

Andrea Riley-Mukavetz

Raúl Sánchez

Erin Schaefer



The Cultural Rhetorics Exhibition, 2016: A Genesis Two Ways

by Ames Hawkins

I.

I often watch the sunset from a little section of 7' x 7' deck just outside the back door of my apartment, a space that is just about exactly 9 miles due west of the shore of Lake Michigan. From this vantage point, three stories up, I watch the sky turn darker, and the moon and stars appear. They come out one at a time, nearly countable pin-pricks of light behind a slowly dimming, never completely dark urban sky.

Recently, I spent the weekend on the eastern Michigan shore of Lake Michigan. The moon was merely a sliver, and without the usual light pollution of the city, I could see well beyond this city-stratum of stars—the brightest, closest ones. I marveled at the depth of stellar-sparkle, glitter-waves of light, the white stripe of the Milky Way. In a wave of punctuated moments, I became intensely aware of, and felt nearly able to touch the concept of infinity.

This Cultural Rhetorics Exhibition offers an audience a way of literally seeing and experiencing—witnessing—how a range of artists, scholars and community members engages in meaning-making practices other than linear alphabetic text production. This show includes a wide range of 2D and 3D visual work, installation, performance, sounds art; both digital and analogue. In a typical art installation catalogue essay, my job would be to group and recount, in paragraph form, the connections between and among the pieces of art. But the more I worked with the artist statements, the more connections I could see. **What began as an obvious first-layer of associations quickly popped into a universe of constellations. I couldn't ignore the fact that the stories behind the work, stories connected to the stated identities of the individuals, appeared as relevant to me as the work itself.**

As a result, I chose not to offer a kind a summary or alphabetic-text interpretation of how and where I see these pieces of art, these artists' statements fitting together. Instead, I collaborated with a designer, Jessica Jacobs, to offer visual ways for you to experience some of the complicated, constellated layers of connections I've traced between and among the artists and their pieces. The goal here isn't to create knowledge for you, but to provide another way—beyond the moment of the installation—to experience the complexity and vibrancy of this event.

As you enter the gallery space, consider the connections and constellations between the pieces. Think about the ways those who display work here occupy a number of

subjectivities in a range of identity webs. Consider that the meaning-making isn't about production, but about revelation; it isn't about fixating on particular locations, ideas and texts, but exploring space/s and relations between. Find yourself in proximity with an idea that your body seems to understand differently than your mind. Recognize your own thrill and desire here in this place, on this land, in your body, with your breath.

II.

For at least fifteen years, I've been going to academic conferences that have sought to include the voices and perspectives of artists, community members, and activists; individuals we tend to think of as outside and beyond the academy and its walls. I've read scores of Calls for Proposals that seek interdisciplinary research and projects, and offer participants the promise of "alternative formats," suggesting a real interest in work that might be delivered in a manner other than the three-person panel presentation.

I am not criticizing the intention. These invitations reflect a desire to practice feminist, queer, Indigenous, and critical race theories, to make academic conversations and knowledge-making practices more inclusive, to imagine a more capacious understanding of scholarly research. But it's been my experience that even when there's a stated desire for community member participation, alternative formats, and the inclusion of visual, non-alphabetic text based work, those who choose to participate in this manner remain conspicuously on the periphery. The promise of inclusivity and relation building: the ever-promise that always feels just out of reach.

Because of its generous understanding of where and how knowledge is shared and produced, the Cultural Rhetorics Conference seemed the perfect opportunity to create an event that offered space for the presentation of alternative formats. This exhibit strives to decolonize the academic conference and its three-person panels. It endeavors to make visible how other forms and practices of meaning-making, those beyond alphabetic language, create epistemological, ontological, methodological, and axiological worlds.

Here, we bring together the artistic and creative work of Indigenous quillworkers and beadworkers, of academics who make art, of artists who are also academics. We have pieces by scholars who do not identify as artists, but engage in research with



I make as an encounter, an inquiry, an inhabitation, and an opening to think something different.

CAMPBELL HAMMER NATALE HAWKINS LIVINGSTON
LANGUAGE/
DISCOURSE
DRISCOLL JACOBS THRESHER

a distinctly visual artistic component. There are community members with activist intentions; artists who participate in socially engaged practice. Not all artists here directly identify connection with the field of Cultural Rhetorics. What they do seem to share is an interest in collaboration and community; in the connections between visual/physical work and meaning-making practices; in the role art can play in education, conversation, and knowledge production and circulation.

BODY

The body's presence is not addressed explicitly or often enough in scholarship.

HAMMER CAMPBELL NATALE LIVINGSTON NOVOTNY & WALKER

My own particular interest—the location and articulation of creative-critical scholarship and the expansion of accepted forms of and for scholarly work—drove my desire to curate this exhibition. I wanted, it seems, to finally provide for others that which I have always desired: a physically, intellectually, and spiritually hospitable space for work that I am driven to make that often has no clear place in the traditional academy. And, I wanted to bring these pieces to an audience, to offer conference goers an opportunity to engage with art, in a community setting. I wanted to offer this Cultural Rhetorics community a beautiful, human, interactive beginning to what is destined to be an incredibly enriching weekend.

I hesitate to list for you all of these aspects in terms of my own personal desires, but this is the truth. This is, I would argue, an important part of the story.

MEYERS CAMPBELL HAWKINS
PRACTICE
JACOBS DRISCOLL BENT-NELSON THRESHER

The knowledge I have been gifted is too important to keep locked up in fear and must be passed on.

As you walk this space and engage with the pieces, discuss them with your colleagues and friends, I invite you all to recognize the work behind the work, the hours of time spent making these pieces, as well as the effort involved in offering it to be seen here, by you. Consider how and where and when your work is and isn't visible, when it does and doesn't come into conversation with the work of others. Think about the stories behind what you see, how your understanding of the reach, impact, place and purpose of the academy may be differently oriented through an exhibition like this one. You are invited to bear witness to—be a part of—this conscious, collaborative effort to push boundaries.

How are these artists' intentions, through your engagement, made infinite? Have we successfully created at least one space from which we might be better able to increase possibility for forms and expressions of scholarly work?

AESTHETICS OF RESEARCH

UNITY

ART OF INFERTILITY

MEYERS

Aesthetics of Research

Curated by Jennifer Sauzer, Kristy Bowen, and Joy Thornton

Small Works Vending Machines, 2014-present, Mixed media

In residence in the Columbia College Chicago Library since 2014, Aesthetics of Research (AofR) explores the ways that libraries—their materials, spaces, and resources—can support and generate artistic creation in the same way that these spaces have historically been connected with the production of traditional scholarship. While the end product may take a different form, artistic practice, like scholarly writing, is often led by similar principles: inquiry, argument, exploration. AofR examines how artists can use the library in ways similar to those of scholars, to both generate and support creative practice, as well as build creative community and resource-sharing opportunities.

AofR seeks to reinforce the art-making process at all stages: from creative genesis, to topical/instructional research, to exhibition and sharing. Initiatives such as the Library Sketchbook Project, How-To Tuesday Workshops, and Zine Nights spark creativity and generate community work. AofR Gallery exhibits, as well as programming such as our Salon Series, Preludes Listening Sessions, feature finished work in the context of discussions about creative and critical resources and inspirations. The Small Works vending machines offer an opportunity to take away a small, affordable piece of art, as well as offer artists a means to make their work available for consumption in a public space.

AofR also seeks to reinforce the library as an interdisciplinary center where creative synergy becomes possible—a place for collaboration and exploration, both on campus and in the greater Chicago arts community. Because it's easy for departments to remain insular and disconnected from each other, the Library can serve as a common space allowing community members a chance to meet folks from outside their disciplines and experiment with and in forms of expression and making less usual in their fields.

Through How-To-Tuesdays workshops, the Maker Lab equipment, other arts-related instructional programming, AofR participants offer a chance for cross-pollination and interactivity. Musicians learn printmaking techniques. Graphic designers learn book arts. Writers learn to make jewelry. Library resources, including workshops and supplies, equipment, and supporting materials provide an excellent opportunity for exploration at both the beginner and intermediate levels.

AofR sponsored events like the Little Indie Press Festival, Fall focus Week, and the Salon Series, connect the community and the academy by inviting local artists/writers, organizations, publications, & presses, into the library to offer both exposure and networking opportunities for the college community. In addition, the AofR website (www.aestheticsofresearch.com) offers several features that engage users with creative opportunities and information, including profiles of local galleries, sources of royalty free images, submission calls, and supply connections.

For the Cultural Rhetorics Exhibition, AofR displays its Small Works vending machines, which include an assorted selection of zines, small prints, and other objects created in conjunction with our exhibits, workshops, and other programming. These machines were added in late 2014 to provide an accessible avenue to exchange both works and related resources. Each vended piece includes not only an art object, but also details the sources and inspirations that went into its creation. Our hope is that our offerings reinforce the role that libraries and resources can play in the creation of such works, and that the objects serve as a further point of connection between artist and audience.

Bonita L. Bent

Loon Dance, Zinc viscosity etching on India silk paper

Dragonfly, 2016, Porcupine quill embroidery on braintan leather

All My Relations ~ 7 Eagle Feathers, Porcupine quill embroidery on braintan leather

Quillwork was passed to me by the late Cherokee Elder Ganda-Gija-I [James Compton] a gifted artist who learned from Great Lakes Elders and the few books on the subject. In 35 years teaching quillwork, he lamented he could count on one hand the number of his students still doing it and only 2 he could call quillworkers. Ganda-Gija-I grew up in the hills of Kentucky, spending summers with his Cherokee grandmother in North Carolina learning many old ancestral skills. His family eventually moved north to find work wanting nothing to do with their past, starting a new life, refusing to enroll their children. Because of fear of attack as a “wannabe” because he wasn’t enrolled, he refused many invitations to share his knowledge and art. The tragedy of his story is that he died with an enrollment card in his hand after a friend helped file the proper paperwork to claim his birthright, unfortunately, it was too late. This inspired me to teach, speak and share what he couldn’t. Although I have Native heritage and have walked the Red Road most of my life, I am an unenrolled person of mixed ancestry. The knowledge I have been gifted is too important to keep locked up in fear and must be passed on.

Far too often we allow outside forces to influence who we are and what we do. As artists we are given the added responsibility of speaking for those who are powerless to do so. Art is a universal language communicating across cultural barriers through its disarming beauty, sometimes hiding deep, poignant messages just below the surface. Printmakers are usually in the forefront of illustrating society’s wrongs giving voice to those least able to say it themselves but any art form can speak volumes about the culture that inspires it. The use of porcupine quills as decoration is a distinctly North American art, practiced long before Europeans brought glass beads. Much of the quillwork produced today is faithful reproduction of historic specimens, relegated to museums and the historical reenactment world. While this is beautiful and important, it reinforces the message that American Indigenous culture is somehow a remnant of the past, not deserving a place in contemporary society.

Although I am well versed in historical methods and patterns, Creator gave me the distinct gift to illustrate the world around me through the medium of porcupine quill embroidery. My gift takes quillwork to a level few others have attempted. I speak with the voices of the animals and nature, using both realism and symbolism to interpret what I see and know. Much of my work is created for people who request their clan animal or Spirit name interpreted in quills. It’s an honor to know my work is worn by dancers and community leaders and resides in the bundles of Elders and Pipe Carriers throughout North America. I’m also humbled my work is in museum and personal collections and has been exhibited worldwide. In the Walking with Our Sisters exhibition touring Canada and the U.S. I was profoundly saddened that of nearly 2000 moccasin vamps representing murdered and missing Indigenous women, mine were the only ones of sewn quills on braintan leather making it even more important I share this art; my greatest honor is passing these skills on, keeping it alive for another generation.

During my first, or giveaway, year I learned the most important part of being a quillworker is the teaching of humility and staying humble. This is something so difficult for my friends in the “other” art and academic world to grasp – a world in which exhibition records, publication and gallery sales is the pinnacle of success; a world where everything you do is recorded, copywrited and legally guarded. In contrast, there are no photos of my greatest works as they were created in a sacred way and are not mine to keep. Because I walk in Tradition, much of this cannot be included in my CV. Knowing in my heart what I’ve done is enough. Throughout my life as a quillworker I learned the giveaway year never ends; I must always be ready to gift. Even though I sell and exhibit my work, it is not the focus of what I do. The knowledge of this teaching has greatly influenced not only my work but my life as an educator, something I try to instill in all of my students – quillworkers or otherwise.

Trisha Campbell

ProstheticAffects, 2016, Multimedia

1

ProstheticAffects is a creative digital experiment. It is committed not to scholarly research, nor even critical analysis, but to inquiry, speculation, and the impossible. It invites affective response, force, and felt experience.

Rhetoric has long been defined as one argument over another, as force or dominance. It has been characterized as a war-like struggle. What if, as Marilyn Cooper invited at the 2013 Western States Rhetoric and Literacy conference, we define rhetoric against that long history. If not argument, then what? *What else can rhetoric be?*

2

Brian Massumi offers a model through his idea of affirmative methods, methods that embrace their own inventiveness at every turn. The humanities, in general, he asserts, have prized critical thinking and critique as method, and it's not that critique is bad or wrong. As he says, nothing important ever is about what's right or wrong; it's a question of dosage. When you're busy critiquing—or even arguing—you are less busy making, fostering, producing, or even listening. It's a question of pragmatics. He asks us to stop being afraid to admit that our work could add to reality, that it could augment, produce, or help create something in the world.

Foster or debunk. Make or critique. It's a choice.

3

In 2002, the Youtube video of the murder of journalist Daniel Pearl, viewed by millions, invited us not to critique, nor even fashion an argument, but to respond. Because we could listen at new levels of both intimacy and distance, we could bear witness, become unsettled, then we could also finally respond through that same medium, spawning more, and more responses.

It took Cynthia Haynes seven years and multiple writing projects to come up with a way NOT to do what rhetoric principally did. She had to resist trying to “write an argument on Danny's behalf...but [instead] to bear witness to such cruelty by confronting the mediation of his murder--to confront its discourse and style” through her own digital response.

Make or Critique.

4

Somewhere atwixt these models and accreting stories, I began to make as a practice for hearing, for seeing, for listening.

I make not as a “trusted guide carefully laying out the links between theoretical categories and the real world,” as Kathleen Stewart pulses. I make as an encounter, an inquiry, an inhabitation, and an opening to think something different.

5

No longer sure of what a rhetoric as/of argument can make or compose for our world, I consider digital making as an invitation to enlist our bodies, our voices, in new digital performances and productions, futures and scholarship, and ways of making new “rhetors.”

I use my body as performance. I use my body as medium.

6

I *work* with contemporary archives, voices, and past lives.

I *am* contemporary archives, voices, and past lives.

I *become* through sampling, cut-up, digital performance, and collage to imagine new lines, new responses, and new relations all while creating unlikely conversations and unlikely moments of listening//responding between stories-already-told, stories-to-be-told, and stories-never-told.

I *respond* to violence, otherness, empathy and its absence.

I *practice* a digital radical emergent ethics.

Michael J. Faris

Queer Rhetorics Citation Maps, 2016, Digital print

As a scholar trained in rhetorical theory and criticism and writing pedagogy, I am interested in how we invent arguments. Rhetorical studies has a long tradition of studying how arguments are developed, attending to the sorts of *topoi*, or intellectual and material places, that people go to in order to invent arguments. Humanities scholars have traditionally turned to aesthetic and persuasive texts (literature, speeches, paintings, movies, theory, and so forth) in order to invent scholarly arguments about culture and phenomena. This practice, typically called “close reading,” involves attending to the particularities of a single text.

More recently and in contrast to close reading, digital humanities scholars like Franco Moretti have argued for “distant reading,” or using computational methods to read texts in the aggregate. One approach to distant reading is to map citation networks in order to get a “bird’s eye” view of a discipline, field, or sub-field. Such an approach allows us to see patterns in citation practices and networks of scholars that might not be readily apparent if we read scholarship “closely.”

The images I am sharing in this installation are part of a larger project that maps and explores citation practices in rhetorical studies. More specifically, they represent networks of scholars cited by articles and books within rhetorical studies that address lesbian, gay, bisexual, transgender, and queer concerns or issues. Citations are an important aspect of scholarship—they can demonstrate one’s theoretical and political alliances, and they can situate scholarly work within intellectual traditions and conversations.

Queer work within rhetorical studies is a fairly recent enterprise—really only gaining attention in the 1990s and gaining steam within the last decade or so. Visualizing citation networks can help us to see what sorts of conversations are occurring within this body of work and what sorts of networks scholars are situating themselves within. It can also allow us to see what sort of scholarship might be getting ignored, or what sort of connections could be made between intellectual traditions that aren’t currently being made.

I take great pleasure in looking at these visualizations and playing with their layout on the page/screen, their colors, and so forth. But what I particularly like is how this aesthetics is one created through automation, through computational methods. While my hand played a role in the shape of these graphs, many (if not most) of the decisions were made by algorithms that placed nodes on the page/screen, assigned colors to nodes, calculated node size, and so forth. These visualizations are the creations of machine/human assemblages as are, I would suggest, most data visualizations.

Andrew Galloway argues that network visualizations all ultimately look the same: While they can be aesthetically pleasing, they are often so information-heavy that they’re overwhelming and we can only glimpse some general patterns. What I find creative and critical about this project is not so much in the creation of the visuals themselves (though enjoyable to create and possibly to look at), but in the lenses we bring to these images that allow us to ask certain questions.

Distant reading graphs like these can provide an opportunity to raise new questions about scholarship because we see the field differently. That is, I think these visualizations are useful *for a critic* to raise inventional questions. It is because I bring a feminist, antiracist, queer lens to these network visualizations that helps to make my use of them critical.

For instance, Image 4 represents two clusters of authors within the citation network, only showing authors if they’re cited together at least three times. Here, we see that pink nodes (mostly feminists of color) are frequently cited together (connected with a line), and green nodes (mostly critical rhetoricians in communication studies and a few queer theorists) are often cited together. But those feminists of color are not that frequently cited along with (mostly white) critical rhetoricians.

Such an observation allows us to raise questions about our scholarly practices. When scholars discuss traditions of “critical rhetoric” (an approach to criticism that attends to ideology) are they ignoring arguments made by feminists of color like Kimberle Crenshaw that identities and systems of oppression are intersectional? Are projects that address race considered “separate” from the larger critical work of rhetorical studies? Is whiteness all too often going unmarked and unremarked upon? Are the ways that queerness is racialized (and classed and gendered and so forth) largely ignored?

My goal with this project is to explore these sorts of questions through looking at the sub-field of queer rhetorical studies from a distance. While this project is rather inward looking (analyzing a subset of academic work), I think the sorts of questions we might ask of these visualizations can potentially make us better scholars and teachers, and hopefully lead to change outside of academia.

Joan Giroux & Conor Moynihan

Mono no aware (もののあわれ), 2016, Mixed media sculpture

In November 2015, I (Joan Giroux) was invited to participate in an exhibition and to invite an alumni to participate as well. This was the call:

A synapse is a site [in the body] where electrical impulses jump a microscopic gap to make cognitive connections [... When] made repeatedly, a new pattern is formed. Synapse explores the inherent connections created in educational settings by bringing faculty and alumni together and represent[s] the synaptic relationship, with the faculty on one side and the alumni on the other, and shared concepts acting as the electrical impulse that jumps between the two.

I immediately thought of Conor Moynihan. Conor and I had met when I was looking for an assistant. At the time, I was building a body of work around the idea of the good death. I was trying to connect my own lived experiences to those of others. When we met, Conor described his interest in the art of memorial and in artists whose work reflected life and death during the early years of the AIDS crisis.

Our relationship grew. Conor has become a close friend and collaborator. He and I worked together in the creation of a performance work about one of my dear friends who had died of AIDS in 1991. In that work, Conor performed the voice of my friend Matthew, telling his and our story, as I cared for Matthew in his final months.

We write this text jointly and separately, each of us from our different perspectives: Joan, as an interdisciplinary artist and educator, and Conor, as a PhD student in Visual Studies with a background in art history. As collaborators, the two of us have many things in common. Neither of us works in circumscribed ways: each of our practices involves research, writing, creating, designing, advocacy, activism, teaching, leading, thinking, making, and doing. Both of us have dealt with health concerns that have brought us to consider our own mortality, and the mortality of others. We share views regarding how uncomfortable it can be to speak about illness, death, or dying in contemporary American culture.

With this sculpture, we wanted to make visible the connections between the two of us and the significance and persistence of illness, loss, death and dying, in our lives, in our conversations with each other, and in our work as makers, thinkers and doers. We started with the simple image of a bed: a site of repose, connection, recovery, recuperation, and at times, a site of death and dying. The bed signifies losses already experienced and losses to come, as well as the impermanence of connections.

Our challenge: How could we make an object about impermanence and the experience of loss without creating a monument, or something permanent, to stand in place of impermanence and loss? The sculptural work we produced represents a synaptic relationship between us. It also makes a visible connection among three separate planes, the two creators and the viewer. Alongside the small figures of our bodies, each in its own space on a bed, a third empty bed suggests a place for the body of the viewer.

The work's title, *Mono no aware* (もののあわれ), derives from a Japanese term that means an awareness or sensitivity to impermanence. *Mono no aware* draws on the emotional experience of the transience of life—a state we both feel highly sensitive to. We seek to confront and address the discomfort that impermanence evokes for many.

Jessica Jacobs

Letters in Community, 1987-88 and 2016, Mixed media

Pen Pals, 1986-1990

I grew up in Shawano, Wisconsin, population 7,013 according to the sign on the way into town. Boredom led me to spend a lot of time alone -- reading, watching movies, and making arts and crafts. When I was about 12 years old, I noticed the pen pal listings in the short-lived *Stickers Magazine*. Through those calls for letters, I started corresponding with girls around my age all over the country; from Illinois to Alaska, California to New York. These relationships became part of a loose network of pen pals who were all pals with each other.

Sitting at my white wicker desk in my room with its pink carpet, Laura Ashley bedspread, and Tom Cruise collages covering the pink and blue wallpaper, I responded to the letters in my letter file, carefully arranged in the order received. I would open the stationery drawer to decide which pieces of stationery to use. Perhaps it would be cute and sweet with Hello Kitty, something funny and irreverent, or maybe precious pieces of beautiful, elegant Japanese paper. Each color, sticker, or piece of stationery was chosen to communicate shared ideas, values, passions, love, and connection. At the peak of my correspondence, I was spending up to 30 hours a week writing and decorating letters to 65 pen pals.

My pen pals and I developed a shared practice of communication that was entirely our own. After the letter was written and assembled with small gifts like stickers and stationery, I decorated the envelope. An envelope often started with a theme, anything from teddy bears to rainbows to music to fashion. A really good letter would take a couple of hours to write and decorate the envelope.

Designer in Community, 2016

I have always known that through my devotion to the practice of writing and envelope decoration for all of these pen pals, I became a designer.

A designer makes things with and for other people. There is an exchange between designer and audience, and if the designer is successful, she has imbued the design with a level of intention, creativity, thoughtfulness, and empathy for the audience that elevates the design to something more than average, possibly something extraordinary. In *The Shape of Design*, Frank Chimero asks us to think of design as a gift. And, like

a gift, the more customized the design, the more it resonates with an audience. The more attention that the desired audience gives, the more successful the design.

My pen pal letters were created and customized one by one as gifts to surprise and delight the audience. When one (or 16, which was the most I ever received in a single day) of my pen pal letters arrived in the mail, I experienced the pleasure of the gift exchange—that my pal thought enough to spend the time to write and mail me a letter. My pen pals weren't the most important people in my life, but together, we were part of a community, one that had its own language and vocabulary. These artifacts tell stories of female friendship, and becoming an adult; they reveal the power of community-generated codes and symbols to communicate meaning in a relationship.

As I reflect on this practice and connect it to the work I do today, I realize that I enjoy being part of multiple communities, and I work, collaborate, and communicate differently within each of them.

For this exhibition, I am displaying eight designed envelopes mailed to me from my pen pals in the late 1980s and eight designed envelopes mailed from me to people in my life in 2016. I chose eight people who I consider to be key connections to the multiple communities that I am part of today—family, friends, artists, designers, academics, and entrepreneurs.

In the pen pal tradition of my childhood, I carefully designed each envelope to communicate the common interests and bonds that I share with the recipient. Constraints, such as envelope size are shared, though materials, techniques, and style differ. I am thinking as a designer—that is, very specifically about what I want to communicate to the recipient. As I craft each envelope, I ask myself, how can I communicate our shared connection and community through this gift of design? How do the choices in form, content, and style within these eight designs reflect on our relationship and my work as a designer?

By returning to the act of letter writing, decorating, and designing in order to explore the process of being a designer, I consider what it means to present design as (a) gift to an audience. Through this, I reconnect what is now my professional practice to my personal life.

Kathleen Livingston

The Art of Submission, 2016, Multimedia, performance

The body's presence is not addressed explicitly or often enough in scholarship.

I used to keep (my identity as) a contortionist a secret, the way I kept being queer femme a secret. Not that well. Queer and cultural rhetorics scholars situate our work in people's bodies, in places, histories, and language. The body is a place that deserves to be recognized and theorized. Yet, recent and distant LGBTQ+ cultural histories teach us there are risks to speaking about the personal. The risk of violence. Rejection. Loss of relationships, housing, employment. These risks are (numerous and) too real to ignore. Risk makes it hard to theorize sexuality, creating what Amber Hollibaugh and Cherríe Moraga called "sexual silences." This work speaks into those silences.

"The Art of Submission" plays with a queer art and practice of consent through concept-driven performance art. I will perform contortion as a living window display. The display will contort while audience members observe, move around, and interact. This act is part of a larger project about consent and acrobatics.

This work blends queer theory and circus arts, using movement and my physical body to theorize an element of consent. Submission is an element of consent that has been marginalized in feminist conversations because of sex-negativity, classism, homophobia, and transphobia. Too often in academic spaces, desire and need are coded as personal, which is to say unprofessional or marginal, and the issue of sexuality is made marginal as well. This work resists marginalizing the body and sexuality. Conversely, recent critiques in contemporary circus suggest a focus on concept (theory, story, ideas) is a distraction from the purpose of circus arts: unbelievable physical feats. These critiques demand a return to the body. This work also resists marginalizing theory.

Most relevant to this piece are the following terms/ideas:

Consent is the art of knowing our own power and using it well. Specifically, I experiment with power exchange between audience and performer. I intend to perform contortion, practicing consent with the audience through live acrobatics.

Contortion is an act of submission. It demands the artist know their limits and be willing to imagine limitlessness. There are acts of physical, mental, and spiritual contortion. Acts of flexibility, strength, and release, which are part of my ongoing practice, are so exaggerated they appear unreal. When I invite an audience to watch, it produces an unexpected power exchange.

Creative-critical work is necessary for those people whose position doesn't afford us the luxury of appearing neutral. Do we risk having our scholarship marked "alternative," "unfit," or "other" as well? Or do we try to appear as normal as possible, given our particular positions, knowing it will fail? I approach creative-critical work from two purposes: 1. Creating representations of LGBTQ+ people as real, complex, worthy people; 2. Manifesting a sense of realness, or presence, complexity, and worthiness in myself and LGBTQ+ communities.

Holly “Nigig” Meyers

#1 Dolls..., 2000, Deer leather, beads, Nymo thread, beeswax, horse tail, tacks, cotton stuffing with some Buffalo hair, imitation sinew, shell, feather, wool, fleece

Dance Bag, 2013, Deer leather, beads, Nymo thread, beeswax, imitation sinew, German silver

Flute Bag, 1982, Deer leather, beads, Nymo thread, beeswax, imitation sinew

Belt, 1977 and *Leggings*, 2004, Belt: Leather, beads, Nymo thread, beeswax, imitation sinew, German silver, rawhide, bark, tin cones; Leggings: Leather, beads, Nymo thread, beeswax, imitation sinew

I guess I really do not really consider myself an artist. I work with beads, and they tell me what they want to be made into. So, for me, “bead-worker” seems more appropriate than “artist.” I have a lot of sisters and brothers out there who are bead-workers, but we all have our own niches. I was fortunate to know two great bead workers who took the time to teach me -- Jane, wife of a Mohawk elder and friend, and Jeanne, who specialized in medallions. To this day, I am grateful to them for their teachings, and I try to honor them by continuing those teachings.

When I am beading, I can feel the connection with my ancestors. I can feel the connection with the beads. I have had dreams that come to me about what to work on but mostly, when I know who I will be gifting the beadwork to, I know what to do. If it is not the right choice, the Spirit of the beads will tell me, so I start over. This has happened to me a few times.

It is a good teaching on listening and feeling what truly is right and on following the Path. Beadwork is such a part of our community, as is quillwork, basketry, and many other forms of hand work. As with each craft, stories are told by the beads and the patterns they become. Beadwork is a teaching on Patience and Love, and if you listen very closely, you can hear those stories. The skills of our ancestors flow through us, and I am honored the beads chose me. I am glad to be a part of this Path of honoring our ancestors.

Malea Powell

Being In Charge Belt, 2005, Imitation wampum beads (polymer clay), imitation sinew (waxed polyester fiber), abalone shell, white buckskin, beeswax

I don't think of myself as an artist so much as I believe I am a maker, an apprentice, learning to keep traditions alive. I came to making through beadwork and through the teachings of Evelyn Bellmeyer, Robin McBride Scott, Boni Ben, and Sue Snow-Willie. As a scholar, I study indigenous women makers and their makings (Scott & Bent as well as Katrina Mitten). What I've learned from those women has been profound – the principles and intricacies of decolonial theory are literally alive in their practices, the most radical pedagogical approaches are ones that govern their lives and the way they share teachings, the most reciprocal and sustainable conceptions of “service” are simply how they live and interact with the multiple communities who inform their works. They taught me to see scholarship as a making, not just in the metaphoric sense, but how to engage in scholarship in such a way that it is woven through with the same teachings, principles, and practices that embody a tradition-bearer's approach to their work. They continue to teach me how to be a tradition-bearer, both in my life as a scholar and a maker. For indigenous women, it's not just that art and scholarship intertwine or that that speak to one another, it's that they are the same thing, the same practices, worked out across different mediums. Working with indigenous women makers and becoming a maker myself has taught me how to productively skirt the boundaries and limitations we are taught in Western culture, how to honor my ancestors and relatives, how to hold good thoughts for my enemies. They've taught me how, instead, to engage in all makings as an act constellated across all our relations.

Naomi Natale

without name, 2016, Language

A year ago I began a digging practice, one deeply informed by a decade of social practice work that birthed two socially engaged projects The Cradle Project, and One Million Bones.

In June of 2013, thousands of volunteers, in a choreographed performance, laid 1,018,260 bones on the National Mall in Washington, D.C. The event was the culminating installation of five years during which over 125,000 people from all fifty states and thirty countries created handmade bones to address ongoing genocide and mass atrocities in Sudan, South Sudan, Congo, Burma, and Syria.

More than the solitary visual experience of a symbolic mass grave on America's front yard, I wanted people to participate in a shared process of building a tangible relationship with these conflicts. I chose the symbol of the bone to attest to the gravity of these conflicts, to serve as a reminder that we belong to each other, and to offer a visible representation of an individual's role in this political work and through that role ask the question if in belonging do we find or feel responsibility. It was critical that the bones be made by children, by people of all ages from all around the country and all over the world, to connect the lines of provocation, privilege, horror and beauty.

In my socially engaged practice, my work as an artist has always been to create and hold the ethic and the aesthetic of the vision—why it is important and how it will speak to people—and to use that vision to lead people to each other. First there were cradles, then bone, and now, I am digging.

I am now digging in order to investigate the following question:

What does it mean to live with everything that doesn't go away?

This investigation led to another practice, one of deconstructing words and language: studying definitions and writing them on a wall so that my body could hold a physical memory of their meaning.

While driven by questions, my practice does not necessarily seek answers. Rather it is understanding the question itself, why it may or may not be of significance, that is important within to my work.

I have always approached understanding anything by physically constructing a visual concept or engaging in a corporeal action which allows me to consider it—feel it, live it, understand it—through my body. These experiences that remain through a memory in my body are part of the work, just as the physical labor and the relationships inform who I am throughout the process, and who I am coming out of the work. My art negotiates all of these relationships, those with people, with objects, with a body.

I have no answers or resolutions to my questions, nor do I hold hope of ever coming to any. Instead I continue to ask myself:

What does it mean to live with everything that doesn't go away?

In doing so, I shovel and move earth; I sand and weld and wear away as a practice of presence.

I take things away by thinking of what didn't go away, and what I end up with is a process, a process that is about removing and rebuilding.

I engage in processes to remind myself that every relationship matters, regardless of how seemingly impersonal, apparently small. Because in each relationship there exists an opportunity for us to see ourselves, to face ourselves, to be more present, to offer a space for reciprocation. In that exchange we may find ourselves ever questioning, ever sanding, ever digging, ever changing.

Maria Novotny & Elizabeth Walker

The Art of Infertility, 2006-2015, Mixed media

The ART of Infertility is a collaborative art, oral history and portraiture project aiming to call critical attention to those impacted by the disease of infertility as well as the systemic challenges to navigating infertility. The navigation of an infertility diagnosis requires more than determining how to build one's family. Rather, this diagnosis leads to a host of navigational considerations, such as: the understanding of medical conditions possibly causing infertility, the medical discourse and jargon surrounding diagnosis and treatment, the regulation of insurance coverage for both diagnosis and treatment, Western culture's privileging of "the family" in both public and private spheres, as well as acceptance of coming to new understandings of one's identity, such as the recognition one may never become a parent.

This project was initially conceived by Elizabeth Walker, who turned to arts-based therapy and photography as a way to find healing through her inability to become pregnant. In March 2014, Elizabeth debuted an exhibit featuring art and stories of infertile women and men at the Ella Sharp Museum in Jackson, MI. Later that year, Elizabeth met Maria Novotny at a national infertility event. At the time, Maria was beginning her PhD in Rhetoric & Writing at Michigan State University, interested through her own experience with infertility in studying "rhetorics of infertility." In discussing the project and their shared goal to destabilize unethical systems impacting the navigation of infertility, the two began collaborating. Now 2016, the project has traveled across the U.S. hosting art and writing workshops, collecting oral histories of infertile women and men, and exhibiting the project at a variety of venues — fertility clinics, fertility conferences, rhet/comp conferences, medical humanities conferences as well as at local libraries, and other public spaces.

The variety of places the exhibit circulates is crucial to understanding the interventional work, and methodology, of this exhibit. The ART of Infertility intentionally inhabits both academic, medical, and "public" spaces. We see that art, writing and storytelling translates embodied experiences of medicine to stakeholders who may not have direct understandings of the systematic difficulties that are attached to infertility. By bringing the exhibit to a range of spaces, Elizabeth and Maria view the ART of Infertility as a practice in rhetorical curation. This curation is based in feminist, cultural methodologies, positioning curation as more than rhetorical invention but actually in(ter)vention.

Additionally, Elizabeth and Maria view this project as an intervention in regulation of bodies that inhabit academic and non-academic spaces. Specifically in medical rhetoric, a form of scholarship that tends to be consistently used are methods that engage in traditional text or discourse-based analysis. We suggest that the ART of Infertility models a cultural rhetorics methodological approach to studies of health and medicine. This is done through two avenues. One, this project requires community-based practices. That is, this project does not study infertility as a phenomenon but examines through ethnographic and oral history methods how infertile women and men make meaning and navigate an infertility diagnosis. Two, as a project that straddles both academic and non-academic worlds, this project takes it upon itself to function as arts-based activism, intervening in spaces that uphold unethical systems detrimental to those navigating infertility. Elizabeth and Maria thus draw upon the exhibit's ability to circulate across spaces as an interventional method towards a cultural rhetorics approach of curation. That is, the ART of Infertility rejects the notion that the curation of art and storytelling is purely archival and/or passive. Rather, as feminist curators, Elizabeth and Maria see this project as living in multiple spaces and that it is our responsibility to ethically represent both our relationality to the project, as two infertile and childfree women, as well as our relationality to the infertile community we represent and reside in.

It is our hope that in reading this statement and viewing our exhibit, that this project may invite more consideration of how a cultural rhetorics methodology may serve more interdisciplinary community projects and ponder its ability to serve as an avenue to interventional scholarly work.

C. Thresher

Shrine Remains, 1985-present, Mixed media

Ethnography shares with visual art the following: attentive seeing, careful interpretation, self-honest representation. I am both an ethnographer and a visual artist and the works I produce, while not “the same,” certainly derive from the same nidus. For my academic career, I have one name and persona, and for my art I have another--a nom de brosse (a brush-name); when I draw for my ethnographic work I call myself an “artist-anthropologist”. I was once satisfied with all of these designations, divided off from each other to suit the varied venues of my works. But increasingly, I am discontent that I partition experiences and creative outputs that are truly of one piece.

The works I present here are part of a larger series called “Shrine Remains,” a project I began in 1985. I started this project as a way to make use of the many wonderful things I found in the street, to join them as if they fit together naturally and told the same tale. If they align with any pre-existing genre, they’d probably be called ‘surreal assemblages’.

I see them as moot communicators. That is, I’m trying to tell you something, but I’m not sure I have the means to be explicit. If my telling were in words, you’d say I was tongue-tied or aphasic. Part of that has to do with the fact that I’m not exactly sure what I want to tell you visually, and part of it has to do with the fact that conjoined visual elements are intensely more polysemic than words in ordinary use are. The fact that the pieces I have juxtaposed are all found objects, many of them broken or partial, all of them discarded, intensifies their inability to speak coherently for themselves.

When I use, hear, write, and read language and words, I perceive them as didactic tools which are sited in a closed system: a system where rule-influenced elements point to each other meaningfully, and which for sets--with the help of such decoding references as dictionaries and thesauri—that are self-contained and collaboratively generative. In my academic writing, I attempt to introduce you to an idea or event, a place or an experience, and I want you to listen to me as closely to me as you can.

When I manipulate the visual system (as with these assemblages), on the other hand, I have found I’m working with an open system, articulating dissimilar elements with few exact or proscribed meanings and even fewer useful decoding references. This is both the beauty and danger of visual systems: without worded captions that can contain them, they point the viewer in multiple directions, both inward and outward. Meanings are contextual, but the context is ambiguous.

As I get older, I long to write in a way that will start resembling my visual art. I am weary of creating typical academic articles, stultifyingly bracketed with the theories and jargon of others, because I increasingly feel that I’ve lost my ability to shake readers alive with my thoughts and stories.

I can’t ask you to engage with these assemblages in any particular state of mind, and have no interest in your critique of or attraction to them. I’m just banging a gong to see what you will do.

Robin Whatley

Call Me "Morganucodon", 2016, India ink on vellum

I am a dog, moving toward the most exquisite dead-thing smell. I dive, shoulder first, and wallow. In this way I broadcast my presence and collect molecules of past life.

I carry our past with me into the future.

I am every dog that has ever lived. I am your ancestor, the ancestor of all mammals, more than two hundred million years of collective history.

I am Morganucodon.

– from *When We Were Small*, a comic about the evolution of mammals

No dogs, rodents, cows, pigs, bears, or elephants.

No primates.

No snakes, birds, lice, ticks, or butterflies.

No oaks or maples.

No grass.

No fruit.

No flowering plants.

Two hundred and ten million years ago animals and habitats on Earth looked very different. The earliest mammals are found in the fossil record then. There were also early dinosaurs and crocodiles and turtles and lizards, and a host of other long extinct animal groups including pterodactyl ancestors, and giant marine lizards and fish, and frightening dinosaur-like reptiles with no living descendants. This was the beginning of animal life as we know it today.

As a paleontologist I see the world in “deep time.” Deep time extends four billion years into the past -- a time when bacterial pond scum composed the fabric of early life on Earth. For me, every living thing has a trail of connections that spirals off into the past tens or hundreds or thousands of millions of years ago. The fern in the window has its roots in a mighty 300 million year old coal forest now compacted beneath our feet. The kid and dog walking down the street are the descendants of ancient four-limbed amphibians that crawled from water onto land to find abundant insect prey. The gull diving for fish still carries dinosaur features that are found in *Velociraptor* fossils. I recognize this never ending continuation of history as our creation story.

At Columbia College Chicago, a fine, performing, and media arts college in Chicago's South Loop, I teach classes about the evolution of dinosaurs, mammals and other animals through time. As a scientist with an art background, I chose to teach science to art students. I ask my students to recognize how the media and scientists report on fossils, and to use their creative voices to communicate the evidence for evolution to their peers, friends and family. Ideally, they learn by communicating what they are learning, and gain a deeper knowledge of the context of the scientific study of life through time.

Collecting data and writing is how scientists learn about and contextualize what they are working on. This is not unlike the process an artist or any creative person uses to build upon a body of work, a body of knowledge, a creative practice.

My scientific research interests are the subjects of my own creative practice. By drawing and thinking about the details of the evolution of mammals in their habitats through time, I work to understand the history of life. For my students and for me, creating and communicating are learning methods.

The scholarly practice of publishing in scientific journals or edited volumes means that, in general, scientific research is accessible only to a discipline-specific community. Making comics about our evolutionary history is the manifestation of my desire to translate primary scientific research into a form that becomes accessible to everyone. My larger goal is to instill a deeper understanding and awe of our shared history with all life on Earth.

About the Artists

Andrew Causey

I received my Ph.D. from the University of Texas, Austin, in 1997 and have since then authored a number of published articles, chapters, and conference presentations. My book, "Hard Bargaining in Sumatra: western travelers and Toba Bataks in the souvenir marketplace," was published by University of Hawaii Press in 2003. I am currently working on another book, "Drawn to See: drawing as an ethnographic method" which will be published by University of Toronto Press in late 2016.

I teach anthropology (focusing on arts and communication) at Columbia College Chicago, in the department of Humanities, History and Social Sciences. I am lucky to have Columbia College as my home because (for the time being) my artistic work is as highly valued by my colleagues as my academic work, and I no longer feel the need to hide my art side, as I had all the way through my undergraduate and graduate education.

Nevertheless, as higher education steadily moves toward the corporate model, where workers are known by their titles and where their creative output must have an acceptable character and forum, I sense that I may once again have to choose which of my varied works I will champion, keeping the partitions between them solidly intact.

Bonita L. Bent

I am a Quillworker, born an artist, academically trained as a printmaker, gifted by Creator with quills. Porcupine quillwork is part of my identity; some sew or work with quills but

it's an especially great honor to be named Quillworker by the People, entrusted with teachings and given the responsibility of passing this skill on to another generation. It is my 20th year walking with the quills and through them I've achieved many great honors.

Trisha Campbell

Trisha Campbell is an Assistant Professor of Writing and Digital Rhetoric at Salisbury University. She makes, writes, teaches, and composes projects--digital and textual, creative and critical--that imagine our work in the humanities and rhetoric to be hinged on an interceding praxis. Her most current work has to do with the experimental practice of using digital production and digital performance to begin complex empathetic engagements.

Qwo-Li Driskill

Qwo-Li Driskill is a non-citizen Cherokee Two-Spirit writer, performer, and educator also of African, Irish, Lenape, Lumbee, and Osage *ascent*. They are the author of *Asegi Stories: Cherokee Queer and Two-Spirit Memory*, *Walking with Ghosts: Poems* and the co-editor of *Sovereign Erotics: A Collection of Two-Spirit Literature* and *Queer Indigenous Studies: Critical Interventions in Theory, Politics, and Literature*. They hold a PhD in Rhetoric & Writing from Michigan State University, and are an Associate Professor in Women, Gender, and Sexuality Studies at Oregon State University. They are also a basket weaver, fingerweaver, and are learning Southeastern Indigenous double-needle appliqué beadwork.

Michael J. Faris

Michael J. Faris is an assistant professor of technical communication and rhetoric at Texas Tech University, where he teaches and researches digital rhetoric and literacies, queer theory, and technical communication. He has published in scholarly journals on issues related to teaching with iPads, e-reading devices, and social media. He is a former drag queen, prefers promiscuous methodologies and theories, and is addicted to coffee.

Joan Giroux

Joan Giroux is an interdisciplinary artist, activist, educator and death acceptance advocate whose work has been performed and exhibited in the United States and abroad. In her latest body of work, Giroux translates aspects of caregiving in domestic and institutional settings to frame reflections on diminishment, frailty, vulnerability, loss and death. Her current social practice provides context for community and personal reflections on absence and bereavement through active play and participation. Her work as a hospice volunteer informs ongoing explorations of concepts and elements of a good death and how this informs our living. She is an Associate Professor in the Art & Art History Department at Columbia College Chicago.

Steven Hammer

Steven R. Hammer is a Philadelphia-based new/old media artist and Assistant Professor of Communication & Digital Media at St. Joseph's University. His creative-scholarly work takes many forms && is concerned with exxxploring technological environments and

exxxposing obscured mechanisms and values in contemporary interfaces. He has produced works in/with/on/about various techniques of disrupting such interfaces, such as circuit-bending, glitch art, dirty new media art, and experimental/object-oriented audio recordings.

Ames Hawkins

Ames Hawkins is a writer, educator, and art activist. An Associate Professor in the Department of English at Columbia College Chicago, and practitioner of collaboration as a radical act, Ames teaches and co-teaches courses in First Year Writing, Cultural Studies, and Literature. Ames uses writing and art to explore the interstices of text and image, theorizing the power and pleasure of queer(ing) form; her most recent creative and critical work appears in Palaver Journal, Enculturation, Computers and Composition Online, Slag Glass City, and The Feminist Wire. Ames is currently working on the installation/book project, *These Are Love(d) Letters*. She is co-host and co-producer of *Masters of Text* (mastersoftext.com), a scholarly podcast exploring alternative alphabetic texts and creative-critical scholarship.

Jessica Jacobs

Jessica Jacobs is a designer, artist, educator, and entrepreneur. Jessica is an Assistant Professor in the Business & Entrepreneurship Department at Columbia College Chicago where she teaches classes in design management and visual arts management. She earned a BS in Radio/Television/Film from Northwestern University and an MFA in Photography from Savannah College of Art and Design.

Kathleen Livingston

I am a queer femme storyteller and community-based artist and teacher. I received a PhD in Rhetoric & Writing Studies from Michigan State University, where I work as an Assistant Professor of Rhetoric & Writing, teaching a first-year writing class called “The Art & Practice of Consent.”

My writing is published or forthcoming in the *Los Angeles Review of Books*, *Third Coast*, *Peitho*, *Harlot*, *A Guide to Composition Pedagogies (2nd ed)*, *Crazy Wisdom Community Journal*, *Visible: A Femmethology*. My dissertation won the 2016 Conference on College Composition & Communication’s Lavender Rhetorics Award for Excellence in Queer Scholarship.

As a multi-disciplinary writer and teacher, my work explores consent, or how people can come to know our own power and use it well. My creative-critical projects include lyric academic articles, nonfiction essays, concept-driven contemporary circus art, workshops, blogs, and zines. I perform and teach nationally as part of an acrobatic and lyric storytelling collaboration.

Conor Moynihan

Conor Moynihan is a doctoral student in the Visual Studies program at the State University of New York at Buffalo. Moynihan received a BA in Art History from Columbia College Chicago in 2013. He specializes in queer and contemporary art, specifically in the intersections between the AIDS crisis, art, and visual culture. A cancer survivor, Moynihan is more broadly interested in exploring the healthy/ill binary, investigating the ways it structures

human interaction, the built environment, and identity. These topics will be explored in Moynihan’s upcoming curatorial project *Ill at Ease: Art and Disease*, which will be shown at the University at Buffalo’s Lower Gallery in fall 2016.

Holly “Nigig” Meyers

From a very early age, with may thanks to my parents, I’ve always been interested in arts and crafts. I’ve been drawing with charcoal, water color and pen and ink medias for most of my life, and crafting has always been a passion. I would get an idea about making something, then find the parts to make it. In my twenties, I was very involved in Miniature Realistic Dioramas, mostly making and creating my own items for the set. My indigneous family is my father’s Myaamia (Miami) and Cheyenne peoples. I have always felt a pull to the natural world thanks to him and what he taught me while growing up. I have been walking the Path since the early 1980s, and that journey on my personal traditional path influenced the call to my craft. The use of beads and putting them to work to bring a story to life is now my a big part of my life. I enjoy making and bringing to life the Spirit and the stories that the beads bring to me.

Naomi Natale

Naomi Natale is the co-Founder and Artistic Director of The Art of Revolution. Natale is a multidisciplinary artist who has worked in photography, social practice, installation and performance. She was the Founder and Director of The Cradle Project and One Million Bones. Natale has received numerous

awards, including a Robert Rauschenberg Artist as Activist Fellowship (2014-2016) TED Senior Fellowship (2010) and an Arts & Healing Network Award (2011). She has served as an artist-in-residence at Columbia College Chicago in 2008, 2010 and 2011. She speaks internationally about art and activism and her installation works.

Maria Novotny

Maria Novotny is a PhD candidate in Rhetoric & Writing at Michigan State University. Her research examines how medical and legislative systems regulate and suppress patient’s embodied orientations to infertility. Specifically, her dissertation examines how infertile individuals must navigate these systems and how they turn to particular networks to circulate and co-opt more embodied, community-informed knowledge related to infertility. One example of co-opting appears in art made by infertile individuals. This dissertation is directly tied to her collaboration with the ART of Infertility.

Malea Powell

Malea Powell is a mixed-blood of Indiana Miami, Eastern Shawnee, and Euroamerican ancestry. She is Chair of the Department of Writing, Rhetoric and American Cultures at Michigan State University as well as a faculty member in American Indian Studies. She is past chair of the CCCC and editor emerita of SAIL: Studies in American Indian Literatures. A widely published scholar and poet, her current book project, *This Is A Story*, examines the continuum of indigenous rhetorical production in North America, from beadwork

to alphabetic writing. In her spare time, she hangs out with crazy Native women artists & poets, and does beadwork.

Robin Whatley

Robin Whatley is a vertebrate paleontologist whose current research centers on the paleoecology of Late Triassic through Early Jurassic small, terrestrial vertebrates, including mammals, lizards, turtles, crocodiles, dinosaurs and pterosaurs. She is an Associate Professor at Columbia College Chicago where she teaches vertebrate paleontology, the evolution of mammals and dinosaurs, and paleontology field methods. From an early age, Robin thought she would be an artist or art historian, and she studied ceramics and sculpture at the Kansas City Art Institute. A passion for natural history led her to work at the The Field Museum and later to pursue a PhD at the University of California, Santa Barbara in remote sensing and paleontology.

Elizabeth Walker

Elizabeth Walker is the founder of the ART of infertility. With a degree in photography from the Art Institute of Pittsburgh, she is a staff photographer for the University of Michigan Medical School’s Department of Pathology. After her own infertility diagnosis, the focus of her personal photographic work shifted to documenting the lives of those with infertility through portraits and interviews, in order to allow them healing through sharing their stories, and, to share those stories with medical practitioners and legislators, advocating for improvements to the care of those with the disease.

Acknowledgements

This exhibition has been made possible through the generous support of:



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American Cultures, Michigan State
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