

SEMI-ANNUAL NEWSLETTER

FALL 2020  
IN REVIEW

# MC Art Beat

Visual, Performing, and Media Arts News at Montgomery College



MC  
MONTGOMERY  
COLLEGE

# MC Art Beat

Visual, Performing, and Media Arts News at Montgomery College

## Cover Image

Delzy Alarcon; *Ineffable*; 2020; Acrylic on canvas; 20x16

Work created for ARTT 212 Painting II, with Professor Sumita Kim



## Message from the Dean

### DEAR FRIENDS OF MONTGOMERY COLLEGE ARTS,

The start of the Fall semester was daunting. Faced with the many challenges of the current health crisis, it would have been easy to give in to fear, anxiety, and despair. Instead, our faculty created remote events in every area of the arts to give voice and expression to this difficult time. These remote events offered hope and inspiration to students and audiences alike.

These remote events included theatre productions, music performances, and several artist talks by guest professionals. Highlights of the Fall season included student theatre productions of *Twilight: Los Angeles* and *She Kills Monsters*. There were also several World Arts Festival performances and workshops, produced by Dawn Avery. In addition, there were several excellent artist talks given by guest professionals to art students and to audiences. These events offered educational opportunities to our students and a sense of possibility to our audiences. Our commitment is to educate and inspire both groups.

I hope you will enjoy a glimpse into what we have been creating in our studios, theatres, and rehearsal halls. Perhaps this newsletter will inspire you to take a class or attend a remote arts event very soon.

More virtual events are planned for the Spring semester. The Spring 2021 Arts Calendar will be out soon. Be sure to check our exciting schedule of virtual theatre and dance performances, concerts, workshops, and other arts events at [montgomerycollege.edu/artsinstitute](https://montgomerycollege.edu/artsinstitute).

### Frank Trezza, PhD

Dean for the Visual, Performing, and Media Arts  
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Professor Bryan Tillman



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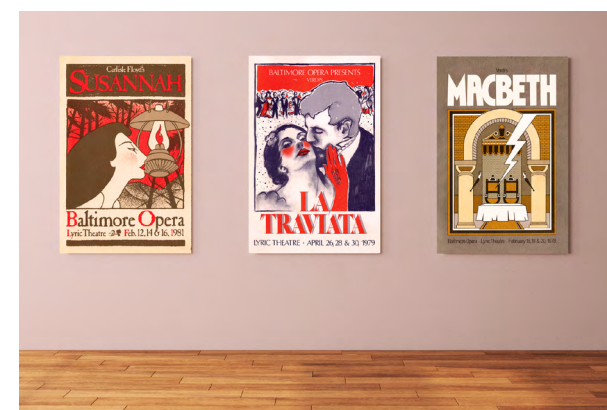


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# Pete Vidal

## *Lasting Legacy*



Months after the Montgomery College community lost devoted Photographer, Pete Vidal on June 13, 2020, his loss continues to be felt at MC—As does his spirit and legacy through his many artistic contributions and personal connections. **Tributes to Pete's life and work continue.**



Photo taken by Pete Vidal, May 17, 2019



Pete Vidal began his journey at Montgomery College as a Television and Video Production Student. As noted in the June 16th Memorandum notifying Montgomery College Employees of his passing, he worked at MCTV as a Student Aide, Production Assistant and Student Coordinator before assuming his role as a Montgomery College Staff Photographer.

Professor Joanne Carl met Pete when he first arrived at Montgomery College:

“Pete came to MC because he wanted to fulfill a dream. It was his father who noticed that Pete had a passion for video and encouraged him to get an education and go after it. I remember his first visit to the TV studios at MC. Pete had a gleam in his eye because he saw the tools that would get him there, and he couldn’t wait to get started. And that was a summer day, when the hallways were empty. That enthusiasm just grew when he joined the cohort of students in TVRA to create productions in the studios and in the field. He loved to plan out the shots and the edit to create the most impact.

Pete brought up the level of quality in every class he was part of. He learned fast, and he helped others to learn. He would have been a great teacher. We could see immediately that he had an eye for a really great shot. He went on to earn both a bachelors and masters degree at Bowie State University.

I’m so glad Pete rejoined our college community as photographer. I would

see him through the years as one child was born and then the next, and he’d bring them in to see us. But when he was around more often, even across the room in a crowded meeting taking photographs, I would always be met with a wave and that unbelievable smile. Pete left his mark on TVRA. We miss him greatly.”

Montgomery College Director of Media and Public Relations, Marcus Rosano, relates that “Pete gave 110% of himself to everything he did,” and was someone who could always be counted on to produce inspired work, imbued with energy, creativity and care. Pete had a unique ability to put people at ease; This was something inherent to his character. Pete truly cared about those he photographed as he tirelessly documented the college community. Director Rosano notes that “Pete lived his life for Family and Faith,” and helped foster a sense of family with his colleagues at MC.

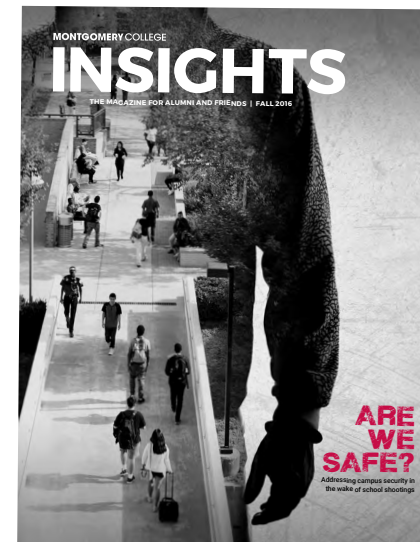
Remarkably, Pete organized large group photos with candor and ease. Director Rosano recalls that at events for the Maryland Association of Community Colleges (MACC) Pete was requested by organizers to take photos representing its constituents. In addition to organizing portraits for individuals and groups large and small, Pete was extremely adept at taking candid shots. Pete easily connected with those he photographed whether it was before an organized shoot or after



Photo by Pete Vidal, taken at MACC Event

Right: Pete Vidal's work is prominent in many issues of Montgomery College's *Insights* Magazine. Pete's work appears throughout this issue and on the cover.

Cover description from *Insights*: Pete Vidal and designer Krista Hanson photographed students on the Rockville Campus. From street level near the Humanities Building and from rooftop positions on Campus Center and Macklin Tower, they used a tilt-shift lens to capture the typical Tuesday and Thursday morning rush to and from class. Designers Clint Wu and Krista Hanson then collaborated to create the photo illustration used on the cover.



## Pete gave 110% of himself to everything he did.

—Marcus Rosano, Director of Media and Public Relations, Montgomery College

he captured something in the moment. Pete's impeccable sense of timing was met with incredible rapport-building and reliability. Director Rosano's confidence in Pete was unwavering, he knew having Pete on the job, ensured its success. Pete's work continues to serve MC's Office of Communications, with many of his images still utilized on MC's website and in other print and online materials now, and undoubtedly for years to come. Many of Pete's photos are archived on Montgomery College's Flickr account:

<https://www.flickr.com/photos/montgomerycollege/albums>.

Pete's work helped communicate the Montgomery College experience beyond MC media as well; for example, his work showing MC students on Campus is featured an article on the [WAMU website](#) from 2018.

Director Rosano describes Pete as a "Student of Everything," always passionate about learning and innovation.



Pete and his patented smile, with communications colleagues at Strathmore

## Community College Would Be Free For Some Montgomery County Students Under New Law



Rebecca Feldhaus Adams

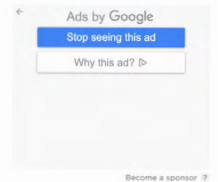


Jonathan Wilson

SHARE f t +



The law would help students who have already received some form of financial aid completely fund their studies.  
Pete Vidal / Montgomery College



Pete's work shown on the WAMU website

To make a gift in emembrance of Pete, please visit [montgomerycollege.edu/onlinegiving](https://montgomerycollege.edu/onlinegiving) and select other under "Give to a program fund or different area of support," and type in TU2276 Art Emergency Fund. Please indicate that it is a gift in memory of Pete Vidal.



In action, Pete took these photos to highlight the College's cybersecurity students





*The*  
**World Arts**  
**Festival**  
*goes*  
**REMOTE**

MC's annual celebration of global music and culture continued this fall when the World Arts Festival, now its 18th year, went remote with three fascinating and well-attended events. In October, students, faculty, and community-members signed into Zoom to see Victor Provost perform on the steel pan and discuss Caribbean music's intersections with American Jazz. In November, Amadou Kouyate performed traditional and contemporary rhythms and melodies on the African kora, and later that month, Professor Dawn Avery performed spiritual music from around the world.

Created by Professor Dawn Avery, the World Arts Festival features artist residencies, workshops, lectures, and performances by internationally recognized musicians, artists, dancers, scholars, and writers. In its reimagined form, the remote festival's workshop/lecture/performance events brought the audience into the artists' homes for what proved to be engaging and interactive experiences. The chats were animated, with audience members commenting enthusiastically and asking about the instruments, traditions, and techniques demonstrated by the performers. Those who couldn't attend the live performances were able to request videos afterwards.

Victor Provost, who teaches applied percussion at MC, demonstrated the steel pan (or steel drum), stopping frequently to answer thoughtful questions from the audience. Provost is known for his improvisational style and melding of genres, including Bebop and Caribbean music, with a contemporary sensibility. He has been named Washington D.C. City Paper's "Jazz Percussionist of the Year" six years in a row, and his new recording, *Bright Eyes*, debuted at #5 on the iTunes Top 40 Jazz Charts. It has been met with praise from *The Washington Post*, *Downbeat Magazine*, and *Hot House Magazine*.

During his performance, a number of people asked about the steel pan's history and sound. They noted what seemed to be Spanish and French influences in Provost's work, and several people shared their own experiences growing up in the Caribbean. Provost answered questions and explained his process and style while he played. The general consensus from the audience was that they wished the event could have gone on for more than an hour.

In November, Amadou Kouyate (whose Manding drumming workshop we profiled in the fall 2018 *Art Beat* newsletter) performed on the kora, a stringed instrument used extensively in West Africa. Amadou is the 150th generation of the Kouyate family of Manding Diali (oral historians/musicians of West Africa) and the first Diali born in the Americas. As heir to the Kouyate legacy, Amadou's life revolves around the oral tradition of transmitting and safeguarding the history of his clan through music and the arts. He travels the world performing with various groups, dazzling audiences with his speed, grace, and power.

During his demonstration, the audience marveled at the speed with which Amadou played the kora, commenting on the difficulty of mastering a 21-stringed



Professor Dawn Avery

instrument. For a number of people, Amadou's performance evoked memories from Mali, Gambia, Liberia, and Senegal, while others found similarities to Kenyan, Blues, Guatemalan marimba, and even medieval music. When Amadou's son joined him on the koutiro drum, several people shared that they were dancing around their living rooms.

Dawn Avery's performance of spiritual music from around the world was also enthusiastically received. Dr. Avery has been a professor at MC since 2001. She is a GRAMMY nominated cellist who has worked with luminaries from



Luciano Pavarotti to Sting, and is the recipient of an ambassador award from the United Nations for her work with the MC World Ensemble. Her contemporary soundscapes, often called “mystic pop,” employ elements of electronica, pop, and classical music. Avery’s exploration of sacred music led her to study the relationship between music and spirituality.

In November, she performed works inspired by her own Native American heritage, as well as Turkish Sufi traditions. Accompanied by video by the multimedia artist Katherine Freer, Dr. Avery began with a performance of *Otsiketa*, which means “sugar,” “sweetheart,” or “dear one” in the Mohawk language. She explained that it is both a love song and a retelling of a Native American creation story that was shared with her by one of her elders.

In between songs, Dr. Avery talked about the philosophies associated with the spiritual music that inspires her work. The chat was lively throughout the performance, but especially at the end when Dr. Avery played her song, *Peace*. The audience shared the word for “peace” in languages including Spanish,

Farsi, Arabic, Tagalog, Wolof, Persian, Navajo, Sinhala, Malayalam, Bambara, Indonesian, and Chinese.

This fall’s remote events were so successful, the World Arts Festival will host three more next semester. On February 11th, in collaboration with MC’s Mathematics Department, musician Marcus Miller will explore how mathematics and music nourish the soul, develop the moral imagination, and give us tools to heal a fractured world in “Mathematics, Music, and the Moral Imagination.” On March 11th, in collaboration with MC’s Media Arts and Technology Department, Katherine Freer will discuss how designers and creative problem-solvers have addressed the recent transition to remote performances in “Innovative Design in Virtual Space.” Finally, on April 8th, Humayun Khan will offer an introduction to raags and taals, and the healing traditions associated with these ancient melodies and rhythms in his presentation of Indian Classical music. You can register for these, and other arts events on MC’s Arts Institute page at [montgomerycollege.edu/artsinstitute](https://montgomerycollege.edu/artsinstitute).

Right: Amadou Kouyate





## NEW FACULTY: BRYAN TILLMAN

Disruptive is a term often used to predict or describe a more-than-innovative, transformative new technology, companies that have an edge, something truly revolutionary that pushes past the status quo. In this vein—*disruptive* describes the teaching and classroom community-building of Professor Bryan Tillman in the Media Arts & Technologies Department.



Professor Tillman began his career at MC in the Fall 2020 semester, and through the Pandemic-induced all-online schedule, created an incredible sense of community in his classes.

For his Illustration classes, Professor Tillman uses gamification, creating an interactive and participatory framework for which students create work. Illustration II student, Marianne McCloskey notes Professor Tillman “structured his class like a D&D campaign; we started with character design, and then we used the characters we created in all of our future projects. That gamification was an incredibly powerful tool for me, and it kept me engaged every session. Once we set off on our journey, we usually started class by role playing for about half an hour, which then served as inspiration and content for our projects.” Professor Tillman began class with a post-World War III base world, or environment, where Illustration students invented and illustrated characters to fit into; Those characters then interacted with one another in that base world, creating narrative, and inspiring further character development. Marianne continues that this class structure, “really personalized the class, and it encouraged a sense of community. I don’t think I would have felt so connected to my classmates otherwise, nor would the class have felt as personally meaningful. It also helped me

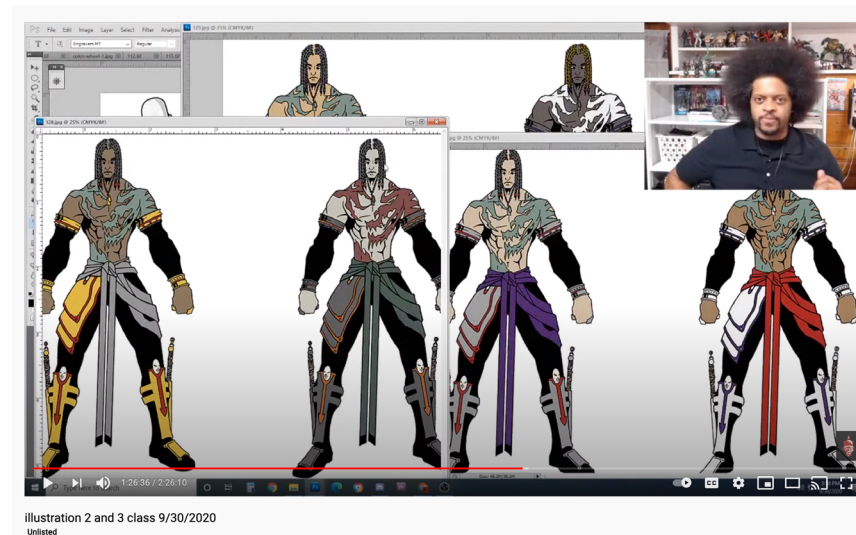
care about my work, and care about not leaving it last-minute.”

Marianne continues that Professor Tillman, “has an incredible gift for teaching, and he’s inspired and pushed us to be the best artists we can be.”

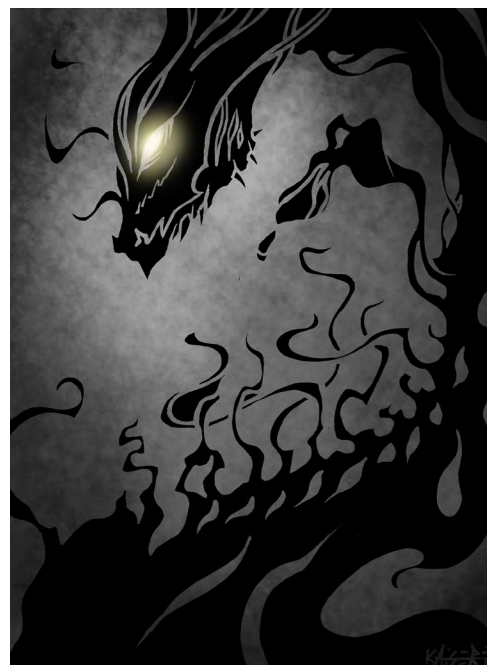
Professor Tillman plans to continue this gamified classroom environment, and is working on ways to publish his students’ connected work. Illustration III Student, Iona Nave Griesmann writes, “Overall, could not have asked for a better teacher, and I can’t wait to see what he does for the art department in the future.” Professor Tillman is equally impressed with the talent of MC students, stating, “I’m floored at the quality of students coming to my illustration classes.”

Professor Tillman doesn’t sacrifice any tenant or outcome through this innovative method of teaching; all essential class modules are folded into this innovative classroom dynamic. For example the only way students’ characters can emerge and continue in the narrative is to correctly draw 2-point perspective leading them from a maze.

Professor Tillman brings a wealth of industry knowledge for MC students, with illustration work for Marvel Comics, DC Comics and others. Professor Tillman taught in higher education at other



Screenshot from Professor Bryan Tillman's September 30, 2020 Illustration Class



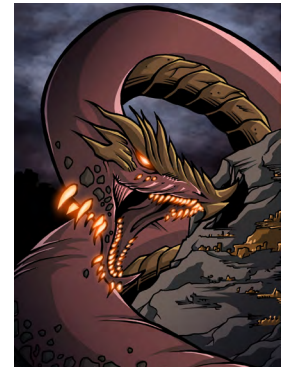
Shadow Dragon by  
Professor Tillman



Ninja Empire Banner Artwork by Professor Tillman



Black Dragon Character Artwork by Professor Tillman



Dragorm by Professor Tillman

## That gamification was an incredibly powerful tool for me, and it kept me engaged every session.

—Marianne McCloskey, Illustration Student

institutions for 15 years prior to joining the faculty at MC. He is excited about the future at MC, and thankful for the opportunity and flexibility to experiment with gamification and other innovative teaching technologies.

Media Arts & Technologies Department Chair Erik Swanson notes: “Bryan Tillman started at MC during our first full semester of remote teaching and I’ve heard nothing but praise and admiration from his students. Thier success speaks to Bryan’s professionalism, talent, and passion for teaching. His presence has been an incredibly fortunate turn for us in Media Arts and Technologies. Bryan is another bold step in the forward march of MA&T.”

Professor Tillman conducts classes via YouTube streaming, with student participation via chat. He then posts those class sessions on YouTube. A class session from September 30, 2020 is available [via YouTube](#).

Outside of class, students can connect with Professor Tillman on the popular arts and gaming community Discord, increasing his availability to students in an environment they enjoy and regularly utilize.

For more on Professor Tillman’s work, visit his website: <https://www.followthekaiser.com/>





Delzy Alarcon; *Ineffable*; 2020; Acrylic on canvas; 20x16

# ARTISTIC RESPONSES TO THE PANDEMIC

Now in their second semester of COVID-related remote learning, MC Art students are adapting admirably to the challenges of working outside the classroom and studio. Often, this means finding space in their homes to work on a project or making time to Zoom with their professors while balancing new life circumstances and responsibilities. Our students' fantastic work this semester is a testament to their resilience and creativity, as well as to the commitment of their professors.

Studio Art Major Delzy Alarcon was surprised at how productive she's been this semester. She did well in all of her classes and was able to assemble most of the portfolio that she will use to apply for transfer next fall. On reflection, she thinks that it was learning to work through frustration and isolation that allowed her produce so much good work. Delzy credits this partly to Professor Sumita Kim, who pushed her to embrace the process of working and reworking an idea in her Painting II class. Rather than quit when she was overwhelmed, she experimented with color and its ability to express emotion.

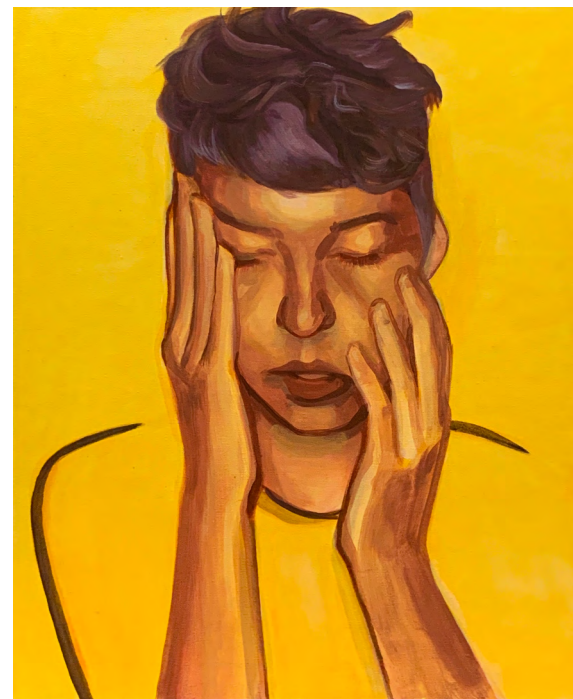
In *Noise*, for example, Delzy used bright yellow to evoke the “hazy blurry” feeling of being overstimulated, while in *God Complex*, she captured the discomfort of an intense interaction through a combination of turquoise and orange-red. You can see this and more of Delzy's recent work at [delzyalarcon.weebly.com/](http://delzyalarcon.weebly.com/).

While her work last spring focused on themes of isolation and loneliness, the paintings that Delzy presented at this November's Portfolio Night explore how “drastic change” causes people



Delzy Alarcon; *He Never Looked Back*; 2020; Acrylic on canvas; 20x16

to “evolve into their best or worst selves.” Certainly, Delzy's new work is a testament to her development as an artist in the face of the upheaval and uncertainty of the pandemic. In it, she deals with trauma, mental health, loss, and estrangement, as well as resilience and acceptance. Though the subjects are personal and biographical (*I Used to Know You*, for example, is based on a fading childhood memory), they have a universal quality that feels uncannily familiar. Paintings like *Ineffable* and *Many Nights Ago* call to mind the eerie abandoned landscapes and loneliness



Delzy Alarcon; *Noise*; 2020; Acrylic on canvas; 24x20

of lockdown, while *He Never Looked Back* captures the unsettling (and all-too-recognizable) experience of being simultaneously bored and anxious. Delzy's latest self-portrait, *Serenity*, reflects her efforts to accept circumstances that are outside of her control and focus on defining herself as a person and an artist.

Thanks to Instagram and Facebook, we are able to get a glimpse of the many ways Delzy and other MC Art students are responding to the pandemic. In last semester's newsletter, we highlighted

#MCARTREMOTE. This hashtag, created by Professor Amanda Miller, “celebrates the persistence, creativity, and ingenuity of MC students taking art classes during remote learning.” This semester, you can follow a number of other Instagram accounts and hashtags, including @MCart\_Rockville, @MCart\_Germantown, @montgomery\_vpma, @MC\_Studentartleague, @930KingStreet, and #MCstrong to see work from our Studio Art classes on all three campuses. You will find drawings, paintings, photographs, prints, jewelry, crafts, and sculpture created by MC





Delzy Alarcon; *I Used to Know You*; 2020; Acrylic on canvas; 20x16

**Certainly, Delzy's new work is a testament to her development as an artist in the face of the upheaval and uncertainty of the pandemic.**



Delzy Alarcon; *Many Nights Ago*; 2020; Acrylic on canvas; 16x20

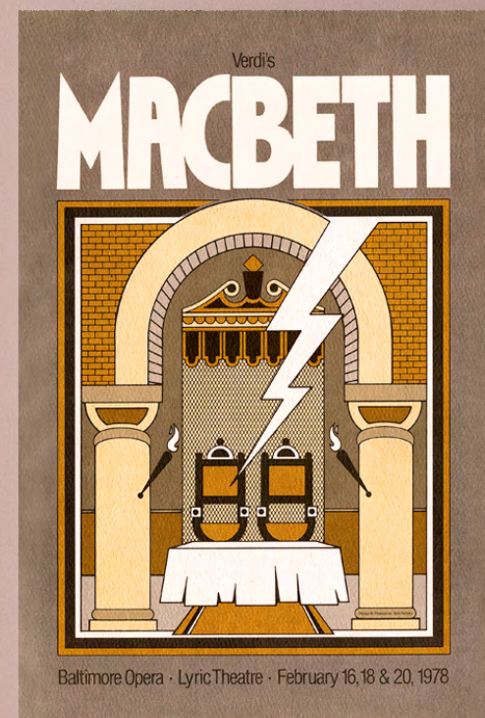
students in response to their professors' thoughtful remote assignments.

While you're visiting MC's Instagram pages, be sure to check out the Student Art League (@MC\_Studentartleague). This club, based on the Rockville campus, has always been very active, and little has changed in the last two semesters. They still meet (virtually) every Wednesday for informal discussions, critiques, and show-and-tells, and they still sponsor artist

talks and studio visits. In the fall, they enjoyed talks by professional artists Mia Eve Rollow and Tammie Rubin, and "attended" live demonstrations and studio visits hosted by Professors Allen Bentley, Amanda Miller, Sarah Jorgensen, Lucy Derickson, and Sara Parent Ramos. Representatives from four-year schools visited to talk about transfer, and they hosted a virtual Halloween party, complete with costume contest and Exquisite Corpse project.



## Retiree Spotlight:



## Professor Robert Helsley

This Page: Poster Designs by Professor Robert Helsley



**Professor Bob Helsley retired in May 2020 after 17 years in the Visual and Performing Arts Department at Takoma Park/Silver Spring. He taught Graphic Design, Typography, Digital Tools, and Portfolio Development, and was the chair of the TPSS Graphic Design program for several years. Professor Helsley came to Montgomery College from the Maryland College of Art and Design, where he was chair of the Department of Visual Communications. Before beginning his teaching career, Bob spent over 25 years in the television industry as a designer and art director, and was the recipient of three Emmy Awards for on-air graphics, set design, and animation.**

At MC, Professor Helsley was a committed student advisor and leader in outreach for the department. His efforts to recruit talented high school students led to a major increase in enrollment in the Graphic Design area, and his experience in the field allowed him to guide MC students on the path to their own careers.

One of Professor Helsley's greatest contributions to the College was his creation of the Graphic Design Professional Practices program, which

prepares students for transfer through development of their résumés and portfolios. He has fond memories of seeing his students excel at the "Portfolio Night" presentations that he helped to organize, and enjoys sharing success stories of those who went on to have careers in Graphic Design.

According to his colleagues, Bob was also a generous and supportive coworker who took the time to mentor new faculty and contribute to the department and College in a variety of ways. He coordinated

Open Houses and high school visits, planned exhibitions and visiting artist talks, established transfer agreements with Graphic Design departments at numerous four-year schools, and secured internships for his students. Professor Helsley also found ways to support Montgomery College's Title IX programs, including its "Bringing in the Bystander" training, through class assignments, and his students won national awards for their work.

The decision to retire was difficult for Bob, who says that he will miss his students and colleagues. When asked about his proudest moments at MC, he remembers the many Graphic Design exhibitions that he organized for the King Street Gallery on the Takoma Park campus. His own work, including his award-winning poster designs for the Baltimore Opera, also appeared in the MC galleries, among many other places.

Since his retirement, Bob has started a new business restoring works on paper. When it is safe again, he hopes to travel. In addition to Europe, he will attend the annual convention of the Golden Glow of Christmas Past Collectors' Club in Norfolk this summer. As a

longtime collector of antique and vintage Christmas memorabilia, including illustrated books and posters, he was sad to miss their "Christmas in July" celebration in 2020.

Professor Helsley will be missed by colleagues and students alike, but his contributions to the department and College will continue to be felt for many years to come.



Professor Robert Helsley

# **Arts as Activism**



## Principled Woman

Victoria Plaff created her work, *Principled Woman* as part of Professor Sara Parent-Ramos' 3D Design class this Fall. The prompt for creating this artwork came from Professor Ramos as she instructed students to: "Make a LIFE-SIZED avatar sculpture that will communicate to the outside world. Think about use of communication for protest and/or social distancing." Professor Ramos asked students to "think about the context of the sculpture as well as the content" and notes that "Victoria's work ended up going on quite the physical and digital journey."

Just as *Principled Woman* is inspired, so are Victoria's words describing her work:

"My Avatar is in the style of the *Fearless Girl* or *Defiant Girl* statue in New York City in front of the NY Stock Exchange... In adopting her stance, I am communicating the importance for women across the country to fight for equal rights in our country. The piece was made by wrapping myself in saran wrap and then covering that with packaging tape. The avatar is wearing a hat from the Women's March (knit by my mom for my daughter), a collar in remembrance of Ruth Bader Ginsberg, a vote mask, an "I Voted" sticker, and has on a "Biden for President"

cape. She has many words written inside her that are visible from the outside: I am strong, I am smart, I am powerful, I am capable, I am equal, I am successful, I am kind, I am a fighter, I am determined, I am thoughtful, I am curious, I am fun, I am a leader, I am unique, I am talented, I am respectful, I am loved, I am loving, I am helpful, I am assertive, I am independent, I am self-reliant, I am considerate, I am clever, I am informed, I am engaging, I am bold, I am inspirational, I am fearless, I am remarkable, I am unstoppable, I am assertive, I am confident, I am optimistic, I am professional."

As Professor Parent-Ramos observes, *Principled Woman* took quite a journey: to the Supreme Court, Capitol, White House, Trump Hotel and to the Women's March on October 17, 2020. Victoria writes, "In doing so, my avatar demonstrates that despite the [former] administration's determination to undermine women's rights, women shall continue to fight for what is right and justified."

Victoria wasn't sure how her *Principled Woman* Avatar would be received when embarking on journeys with her in DC; many sought selfies and photographs, and inquired about her work.



*Principled Woman* stands in front of US Capitol

## Monuments and Public Memory: A Conversation between Art Historian Dr. Sarah Beetham and Artist Ada Pinkston

This fall, the Rockville Art Department hosted Dr. Sarah Beetham and Ada Pinkston in a series of events addressing the past, present, and future of Confederate monuments in America. Both Beetham and Pinkston are experts on the topic who have gained national recognition amid the renewed and intensified public scrutiny of Confederate monuments since the Charleston, SC church massacre five years ago and George Floyd's murder last summer.

Dr. Beetham, who is Chair of Liberal Arts and Assistant Professor of Art History at the Pennsylvania Academy of the Fine Arts, is a specialist in American Art. Her current book project, *Monumental Crisis: Accident, Vandalism, and the Civil War Citizen Soldier*, considers the long history of damage and alteration of Civil War monuments in the context of the recent debate over Confederate memory. She has published extensively on art history and pedagogy and has been interviewed regarding her work on Civil War monuments by the *Washington Post*, *Associated Press*, *The Guardian*, and *U.S. News and World Report*.

Ada Pinkston, a multimedia artist, educator, and cultural organizer, explores the intersection of imagined histories

and sociopolitical realities on our bodies using performance, digital media, and mixed-media sculptures and installations. Her work has been featured in The Smithsonian Arts and Industries Building, The Walters Art Museum, The Peale Museum, P.S.1, and The New Museum. She was an Artist in Residence at VisArts in Rockville in the spring and is currently a fellow at the Philadelphia-based public art studio Monument Lab.

Early in the semester, Beetham and Pinkston recorded lectures titled "Confederate Reckoning: Toppling Statues in the Summer of Iconoclasm" and "On the Aesthetics of Truth: Monuments, Memory, and Hegemony" respectively. These were shared with students across departments and campuses as part of the 8th Annual Humanities Days at MC. In late October, Beetham and Pinkston joined the MC community via Zoom for a conversation and question-and-answer session. Representatives from a variety of disciplines attended the event, and moderators shared questions from students who had seen the lectures in class.

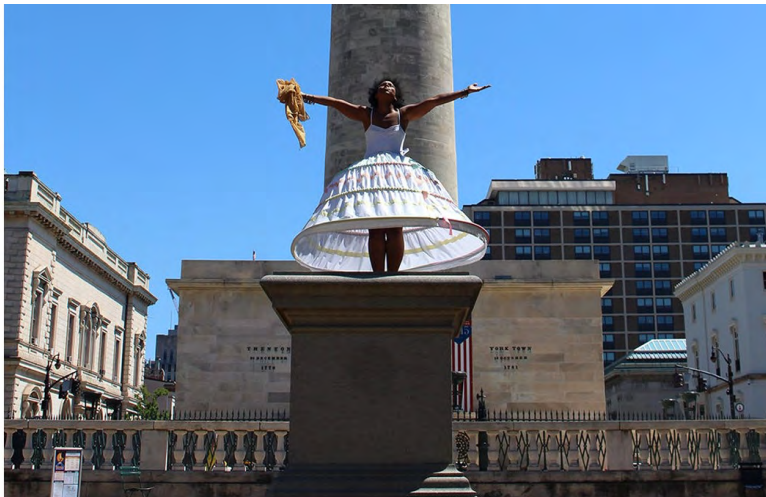
In their lectures, both Beetham and Pinkston spoke about the power of monuments in public space. Pinkston discussed the way Confederate monuments describe and re-inscribe patriarchy and white supremacy in the present, while Beetham revealed that this had always been the intention. She explained that most Confederate monuments were created not as

memorials to fallen soldiers, but as declarations of the victory of white supremacy after Reconstruction.

Dr. Beetham described monuments as living documents with shifting meanings, explaining that communities have had to reconsider and reckon with the meanings of their monuments throughout history. Recognizing that Confederate monuments no longer reflect our values, the question is now what to do with them. Dr. Beetham described efforts to move them to less public and ideologically fraught spaces, alter them, or recontextualize them. Though she highlighted some of the more successful recent attempts at these things, Beetham ultimately offered a strong argument for allowing Confederate monuments to fade into oblivion entirely.

Pinkston discussed her recent research and work in creating new monuments that reflect a more equitable view of history. She asked how the architecture and monuments that we interact with on a daily basis inscribe and describe oppressive forces like patriarchy and white supremacy. In her lecture, she offered a survey of monuments that depart from this tradition, highlighting conceptual and Minimalist examples from the last century. She explained how they have informed her own project of disrupting the traditional concept and aesthetic of the monument to reflect a diversity of world views in public space.

8TH ANNUAL  
HUMANITIES DAYS  
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Ada Pinkston, performing Landmarked in Baltimore, July 2019



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