

WiW Talk

The program

Spring 2023

February, 21: Phillip Anzalone, Architectural Technology Department

Title: Epistemological Constructions: The Eternal Struggle with the Real and Virtual in Architecture

Abstract:

The built environment masks a multitude of virtual manifestations of itself that were engaged in the course of its formation. As an operation embedded within the discipline of design, the act of making collapses the virtual into the real, and yet remnants of these simulations inform the production of the space of a building. This talk will explore the history of theories of drawing and craft, simulation through the analog and digital model, and parametric and algorithmic processes, forming a conceptual foundation for contemporary techniques. Current architectural theories of design and construction explore computation as a tool of fabrication, mixed realities in visualizations, and the breaking role of artificial intelligence in design, challenging the notion of what is real and what is virtual at the limit of the design process.

March, 21: George Garrastegui, Communication Design Department.

Title: The Process of Finding your Niche

Abstract:

There is much to be said about why creatives create. Is it self-expression, is it servicing clients' objectives, or is it to influence others? It's all of it, but when we build campaigns, media plans, or convey brand messages, too much relies on the external audience, and we tend to forget why we're in the room in the first place. Our unique stances, insights, and intuitions are what solve problems creatively—design your own possibilities by understanding your perspective and why it matters.

April, 18: Christopher Swift, Humanities Department

Title: Performing Empire: Ritual, Spectacle, and Theatre in Late Medieval Seville

Abstract:

In this talk theatre historian Christopher Swift discusses the upcoming publication of his monograph. "Performing Empire" traces an historical arc during the period of Christian rule of Seville from 1248 to the conquest of the New World, arguing that public performance was a vital means for Christians, Jews, and Muslims to negotiate and reform interreligious relationships, enact social controls, and preserve communal memories. *Performing Empire* investigates the accumulation of affects and signs in the play space of theatre and the very real consequences of these creative explorations across three centuries of Castilian hegemony and empire-building.

May, 11: Qiuhong Xu, School of Arts and Design, Hebei Normal University.

Title: The Changing Narrative of Contemporary Chinese Art: An Editor's Experience

Abstract

This talk discusses how the narrative of contemporary Chinese art has undergone subtle changes in text and image over the recent decade. The speaker will focus her discussion on the case of *A History of Contemporary Chinese Art, 1978-2008*, of which she was the executive editor. This book is currently the most comprehensive publication on the history of contemporary Chinese art and has been designated by the Chinese Ministry of Education as the official textbook. In her presentation of specific changes, particularly illustrations of more technically oriented or entertaining art works used to replace avant-garde ones, the speaker will explain why and how these changes must be made and who has the authority to require the author to make such changes. This presentation is meant to showcase how the reflectiveness and criticism in contemporary Chinese art is covered by a superficial mediocrity in the changing narrative of art publications in today's China.