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Title of Work: The Universe in a Leaf No.3

About Artist
In Binna Kim’s art, she creates a flow of emotions – energy through nature forms, using pencils and pastels for contemporary detailed drawings, and acrylic for lively paintings with vibrant colors.

Website: www.binnakimart.com
Instagram: @binnaart
Dear Readers,

I have a proposition to make, that now is the time to be slow. In these precarious times, we are oversaturated with images and information. But an upside-down world offers potential for radical change, and embracing slowness might be a key to recalibrating our behaviors in ways that privilege care and listening. My current art historical and artistic research emerges from the following question: how might a (re)turn to slow practices, modeled by contemporary artists, shift our relationships and offer alternative, more sustainable, ways of being for future generations? As the current pandemic brings to a halt the whirlwind pace of contemporary life and results in an enforced slowness for many, now is the time to listen to artists, writers, and thinkers whose slow practices already point a way forward.

Slow is not a novel concept. Perhaps many of you are familiar with the Slow Food movement, founded by Carlo Petrini in 1986. This Italian-based initiative counters the ubiquity of global fast-food chains by favoring extended time in cooking and eating, as well as locally grown ingredients, rediscovering the pleasure of food rather than treating it as an obligation. As Slow Food has gained traction in many countries since its inception, thinkers across disciplines have begun to investigate other iterations of slowness. A quick look at publications from the past 15 years yields topics like slow looking, slow reading, slow science, and slow scholarship, to name just a few. Contemporary artists are no strangers to the concept of slow: their embroidered installations, durational performances, handwritten letters, and walking art projects disrupt art world and societal expectations of rapid, consumable production.

The contributors to this issue, who first convened as panelists for my session on Slow at the 2021 College Art Association conference, propose varied understandings of slowness: slow as the pace of dis/ability, slow as a durational daily practice, slow as curatorial connection, slow as artistic ecological project, slow as a particular way of looking at contemporary art. They demonstrate that there are many entry points into slowness, many ways that artists might point us in new directions.

I invite you to take time to peruse this issue, to sit with the ideas proposed, to think with us.

Rachel Epp Buller
Comics, Caregiving and Crip Time

BY JOANN PURCELL

I began creating comics alongside my daughter Simone, born with the genetic difference Down syndrome, as a creative praxis during my PhD studies. I wanted to create a platform for her voice both as a child and as a person with an intellectual disability and landed on comics specifically for their dialogical structure. I drew a four-panel comic every day for three years, beginning when she was ten years old, to the accumulation of 1095 pages. I distilled our exchanges with particular attention to what seemed to be her focus, not mine, and documented the mundanity of our life together.

During the course of this project, I reflected on the activities of caregiving, which have a requisite engagement and orientation to the time experience of Simone which can be a little or a lot different from my pace. *Crip* - reclaimed by disability movements from the pejorative cripple, combined with time, as crip time (McRuer 2006; Kafer 2013; Samuels 2017) serves to define the world through the rhythms of the disabled person. Crip time is non-normative and exists in the larger arena of progress and life goals as well as in the paces of everyday life. It does not follow a trajectory from beginning to end with a desired result; it can be just more of the same without closure or completion. I find I sometimes experience the intersection of normative time and crip time as a frustration expressed as hurry up, slow down, more time, time is up, etc. I have learned to adjust my pace with Simone. She lives in the current moment, not in a future she is oblivious to. Her focus is short-term. Her perspective has much to teach me.

Creating comics enhances my caregiving, but also slows me down, takes care of me, gives me a focus and joyful outlet. Comics adeptly impart an understanding of crip time through the panels, the gutters, and juxtapositions of images and text. Through comics, crip time was made materially clear to me and validated as a universal experience by those who navigate a world different from the normative. This project was woven into the fabric of my family’s life and became a touchstone, a material place to check in regularly with my children (I also have teenage twins) and engage with the visuals to facilitate a dialogue about the day’s events. With the focus on the affective encounters with Simone, the labour of this project took care of me and my family. I learned to move, without resistance, at this different pace of my daughter. Inevitably, it enhanced our bond. Crip time made time to take care.

The year 2020 will be remembered for the COVID-19 pandemic, the civil unrest over police brutality, and the divisive US presidential election. Those of us who are visual art practitioners know our institutions will never be the same—and I argue they shouldn’t be. I use the term Slow Curating to describe the framework I use in my own socially engaged practice and I hope it offers an alternative to the fast-paced condition of the contemporary curator. I believe the Slow Curating Framework directly challenges power structures and is a practice that enables, explores, and expands museum and exhibition experiences for more relevant audience engagement. It’s a social practice that privileges collaboration, communication, and care as an alternative for museums today.

Socially engaged art practice, or social practice, is an approach that focuses on the creation of art through experience with an emphasis on process and connecting with audiences. Social practice is not an art movement, a medium, or new construct in contemporary art. In Living As Form, curator Nato Thompson explains that social practice reflects “life that emphasize[s] participation, challenge[s] power and span[s] disciplines ranging from urban planning and community work to theatre and the visual arts” (20).

Importantly, Slow Curating is a framework that can be used in any location and any institution. Slow Curating is based on the Slow Movement—that is a slowing down of one’s life and connecting more deeply. Slow Curating is a social practice that aims to disrupt and re-imagine curatorial roles, exhibition production, knowledge, memory, and processes of mediation—from project inception to presentation. Slow Curating intentionally complicates authorships, expertise, objects, knowledge and engagement. As a reflective curatorial framework, Slow Curating interrogates traditional processes and entails researching socio-political and historical contexts of a specific place.

Slow Curating includes: research, discussion, experimentation, observation, field notes, and responsiveness. It is a rejection of the Biennial model and what I term the “Easyjet curator”—a curator who flies from site to site and “plops” down an exhibition that is devoid of local context and relativity (see also Ralph Rugoff’s “Rules of the Game”). To put my approach simply: if artists create objects, socially engaged artists create experiences. In the exhibition space, if curators arrange objects, socially engaged curating facilitates experiences.

Slow Curating encourages a meaningful and deep understanding of one’s immediate context, working with local experts to learn the cultural politics and the poetics of the place as well as investigating issues (conscious and unconscious) that affect everyday lives. It means promoting reciprocal relationships, open-ended proposals, and outcomes that can be decided upon by different people and at different times in the process.

Control and power ebb and flow, and self-reflection and self-evaluation are continual and an important part of the process. This slow method connects directly to radical pedagogical models and does not recognize the institutional division between curatorial and education departments.

It’s important to remember that power structures are changing in museums and their communities and there are opportunities for deep and seismic alterations in art institutions. Yet there are difficulties in the path to this new knowledge. We know that museums are not neutral; they are laced with power structures, layers of authority, and multiple sources of influence. So how do we challenge these conventions? My research and work for the past 20 years has led me to conclude that curators are the key protagonists for the necessary seachange in museums. Working with colleagues, artists, collections, alternative displays, artist-in-residence, long-term and embedded infrastructure, community collaborators, and public art can dramatically impact an institution’s impact and relevance in their communities. As Mary Jane Jacob asserts in “Reciprocal Generosity,” “Opening the process of art-making to others previously held at a distance is demanding. It involves inserting them into the process and being accountable to them, while they—having become thoughtfully and constructively engaged—become accountable to us and to the art. It is not a passive giving and receiving, and responsibilities exist for each party involved. But the dialogue that is engendered—whether art or part of the process of making—is evidence in that experience of art, we all have something to gain. The more openly and generously we listen to each other, and encourage other perceptions, the more we will hear, and the greater the work of art will resound” (273).
In 1965, Alan Sonfist imagined a project, *Time Landscape*, as a slow and living monument to the vast forests that once covered Manhattan Island. After years of research on pre-colonial botany, geology, and history, he and local community members transformed a twenty-five by forty-foot rectangular plot at the northeast corner of La Guardia Place and West Houston Street into a slowly developing forest that recreated the sylvan landscape of Manhattan inhabited by Indigenous North Americans and encountered by European settlers in the early seventeenth century. Planted in 1978 and initially planned to represent three stages of forest growth, *Time Landscape* quickly lost its crisp boundaries between grasses, saplings, and grown trees and is now a verdant forest in miniature: birch, beech, red cedar, black cherry, oak, white ash, and elm trees, among others. In contrast to monumental earthworks from the same era that involved major, rapid transformations of remote sites—Smithson’s *Spiral Jetty*, for example—Sonfist employed time and seasonal change as his process, regional flora as his medium, and, most notably, the city as his setting. In many ways, *Time Landscape* evokes the herbaria and seed banks of the nineteenth century that collected nearly extinct flora with the hope of preserving nature for future generations and the work of many landscapists of the time who sought to capture a landscape that was rapidly receding due to the “ravages of the axe,” as painter Thomas Cole cautioned in his 1836 “Essay in American Scenery.” Moreover, much like nineteenth-century practices—artistic and botanical, that faced an uncertain future and imagined North America’s forests as standing at the precarious intersection of the long and slow history of the natural world and the expedient interests of colonial expansion and economic gain—Sonfist’s *Time Landscape* expresses an elegiac quality and functions, in part, as a monument to what has been or is imminently lost.
Prior to the physical realization of *Time Landscape*, Sonfist worked on a series of images and installations that reveal his engagement with nineteenth-century practices and concerns. His *Gene Bank*, 1973, for example, is provocatively aligned with early iterations of herbaria in the United States in the first half of the nineteenth century whose collections were bolstered by colonial practices and economic imperatives. Much like those collections that relied on an array of scientific data and specimens—seeds, illustrations, detailed descriptions, among others—Sonfist employs various kinds of evidence: a six-by-six-foot grid of photographs of oak trees, below which is mounted a shelf featuring twenty-six small glass jars with twigs, acorns, and other fragments of the trees in the photographs. The grid evokes Enlightenment notions of a coherent and knowable world that informed such prominent turn-of-the-nineteenth-century Americans as Thomas Jefferson and Charles Willson Peale, the latter of whose museum dedicated to American history—political and natural—is structured on the logic of the grid and memorialized in his late portrait, *The Artist in his Museum*, of 1822. Sonfist’s image, however, disrupts the coherence of the grid—its sense of visual fixity and conceptual control—and the assumed transparency and reliability of the photograph, as the images don’t quite line up, suggesting disconnections, disruptions, and precariousness. The glass jars contain tags that one assumes have notations regarding location, species, date collected, among others. Yet the tags are turned away from the viewer and thus render the data, much like loose leaves in an archive, detached from their origin and therefore incoherent.

This work also evokes the words and images of Thomas Cole, whose 1836 “Essay on American Scenery” extolled the magnificence and antiquity of the North American landscape while sounding an alarm for its rapid devastation. Cole’s *The Oxbow* from the same year contrasts the slow time of the wilderness past on the left side of the canvas with the swift erasures of the present on the right. His preoccupation with the ravages of the axe looks back to Peale, whose monumental paean to deep history in his *Exhumation of the Mastodon*, of 1806, is punctuated at the right edge by a young man felling a tree with an axe, and looks forward to *The Lackawanna Valley*, by George Inness, from 1855 in which the “machine in the garden,” to use Leo Marx’s phrase from his classic 1964 eponymous text, intrudes upon a once ancient wilderness landscape where countless tree stumps offer mute testimony to its memory.

Sonfist’s decision to embed *Time Landscape* within an urban context was neither gratuitous nor expedient and, at least in part, continued his entanglement with nineteenth-century ideals and practices. Although on a radically smaller scale and without the high-profile political and economic debates on a national level, *Time Landscape* evokes Central Park, constructed in the decades that bracket the American Civil War, with the belief that access to nature was a civic right and had an ameliorative social effect. Both sites placed an emphasis on trees, American trees; the plans submitted by Central Park designers Olmsted and Vaux underscore a national “natural” chauvinism regarding the sheer abundance and variety of trees.

This notion of trees providing material evidence of America’s greatness—aligned with foundational national narratives of exceptionalism predicated on the belief in inexhaustible American wilderness—reached a fevered pitch at century’s end when the oldest and largest tree in the United States—a giant sequoia from California—was felled, disassembled, transported, and mounted in the rotunda of the United States Government Building at the World’s Columbian Exposition in 1893. Hailed as a monument to American exceptionalism, the display was premised on the colonial logic of mastery and subjugation that had defined the relationship of settlers to the North American continent since their arrival in the seventeenth century.

A very different engagement with time and a purposeful upending of nineteenth-century narratives of mastery of nature undergird *Time Landscape*. Conceived not as a discrete place, and certainly not as an object, but as a slow process, *Time Landscape* defies containment and is a precocious excursion into ecocritical practices concerning questions of sustainability and an effort to decolonize the land. William Cronon, Timothy Morton, Alan Braddock, and others in the last three decades have urged artists and historians to rethink the terms nature and environment and recognize that “the very idea of ‘nature’ which so many hold dear will have to wither away in an ecological state of human society” (Morton 1). Indeed, the word nature is part of the problem as we think of it as something out there to be exploited for human benefit but we should consider it as a network within which we are entangled. Morton’s term “ambiency” (15) defines nature as in-between subject and object and aptly applies to *Time Landscape* as it defies simple categorization and assumes the unbound and restless logic of slow time without a crisp history or meaning. Rejecting the conventional binary notion of wilderness vs. civilization, on which the colonial legacy of the United States as “nature’s nation” was premised, *Time Landscape* functions as a hybrid and shifting zone, as much a process as a discrete place. Given the global realities of the twenty-first century and the urgency of the climate crisis, *Time Landscape* offers a contemporary model for slow ecological practice leaning toward collaboration, interconnectedness, and sustainability.

**Alan Sonfist imagined *Time Landscape* as a living monument to the vast forests that once covered Manhattan Island. Moore proposes it as a model for slow performative ecological practice.**

Looking Slowly:

DECRYPTING MAGALI LARA’S ARTWORK

BY MAGGIE BOROWITZ

In 2008, Mexican artist Magali Lara worked with the Taller Mexicano de Gobelinos in Guadalajara to produce a series of handwoven tapestries. Using traditional techniques first developed in fifteenth-century France, the weavers replicated in excruciating detail what appear to be hastily scrawled notes that Lara dashed off in black ink on scraps of white paper. Entitled Leer, or “to read,” the series consists of five tapestries, each about three feet by four feet, and each featuring a composition created entirely from words. “Leo y no entiendo,” one of the tapestries reads (figure 1)—“I read and I don’t understand”—where “y no entiendo” is contained inside a speech bubble that emanates from a large-scale “Leo.” Each scribbled flourish, each flick of the pen, is faithfully recorded into the woven wool. Long interested in the relationship between text and image, Lara explores the limits of the border between writing and drawing in her series Leer. Handwritten text becomes not just a compositional element, but the composition in its entirety. Here, the boundary between looking and reading begins to blur.

Lara’s 2008 series offers a shorthand for what this essay explores—a slow looking that I propose her artwork invites, and a type of looking that depends upon her specific employment of text. In Lara’s artwork, meaning unfolds gradually. The hasty of the scrawled text slows to a snail’s pace as comprehension is woven one strand at a time. Text is no guarantee of transparency, but rather prolongs and protracts the process of viewing. “Leo y no entiendo”; “I read and I don’t understand.” Since she began making artwork in the late 1970s, text has played a central role in Lara’s compositions. Fragments of text appear interspersed in her images, often scribbled in the same hasty scrawl that appears in Leer, sometimes so hurried that the words are barely legible, and sometimes containing orthographic or grammatical slips—so that meaning is repeatedly obscured and comprehension is repeatedly deferred. But rather than defanging her work, Lara’s employment of text generates a multi-staged process of viewing—a slow process of consumption that opens up an alternate type of political potency. Invested in the process of looking, lured in close in her effort to decipher, the viewer is caught by surprise as the subtlety of Lara’s cutting political commentary comes into focus, little by little. From early on in her practice, Lara’s use of text, whether handwritten or composed of stickers or rubber stamps, disrupted any pure transfer of meaning. Words overlap one another. Letters are inverted or repeated or exchanged. The viewer stumbles over orthographic anomalies, over deeply ambiguous sentence constructions or word choices. For Lara, these “errors” don’t thwart meaning making, but instead contribute to it. In an interview with Elena Coll, the artist explains, “I like the idea of the accident, of the stain and the error; for me, they make sense.” (Código, Nov. 23, 2017). And, in an interview
with Ixchel Ledesma, she notes, “I’m interested in the relationship between what is said by a mistake, a grammatical or orthographic error, invented codes that speak of a constantly changing identity” (Nexos, May 29, 2017). In her work, these errors become alternate systems of meaning that the viewer learns to interpret over time.

Lara’s interrogation of text has also long been tied to an interest in comics, as the small speech bubbles that appear in her *Leer* tapestries indicate. Describing herself as a “voracious” reader of underground comics, she has frequently mentioned their influence upon her artwork—both those published in Mexico and elsewhere (Coraza 2020: 32). In her works from the late 1970s and early 80s, text interacts with comic book-like structures to play out sequentially; organizational framing devices suggest duration. For instance, in *pero… se derrama* (1982), a work from her series of drawings, etchings, and paintings *Historias de casa* (Stories of Home, or House Stories), text both explains and enacts a sequence of events in an image that is divided into a series of eight, gridded panels. “Pero,” or “but,” she writes above a gently simmering pot, mimicking a cartoon narrative device akin to a movie voiceover, where text isn’t tied to a particular actor. As the viewer’s eye moves from panel to panel, the contents of the pot smoke and boil until: “se derrama,” or “it spills.” In the bottom register, the words come tumbling out of the pot alongside the liquid that boils over completely.
Lara repeatedly juxtaposed text and image in the spring of 1982, relying upon the same grid employed in pero… se derrama to structure her compositions. Sometimes the fragments of text are contained within the grid, like subtitles or captions; sometimes they burst across lines, interrupting the paneled logic and asserting themselves as compositional elements; sometimes they narrate in the first person, sometimes omnisciently; sometimes they label or describe. But they are never neatly printed. They are always hurriedly scribbled and occasionally smudged or squeezed into a corner of the composition or on the verge of fading away completely. They cannot be taken in at a glance, but require a patient process of deciphering. In these works, comic strips’ spatial articulation of the passage of time—the way that images are parcelled out between panels that can be read from left to right, top to bottom—combines with the literal passage of time as the viewer squints and strains to make sense of the scrawled text.

Comics fosters a unique type of looking. This process of looking grows from the organizational system of the page as much as it does from the combination of text and image and the differences that emerge between reading text and looking at images. As literary scholar Hillary Chute explains, “The movement of the eye on the page instantly takes in the whole grid of panels and its particular opening elements at once; comics suggests we look, and then look again” (Graphic Women: Life Narrative and Contemporary Comics, 2010: 8). Lara’s gridded compositions rely upon this same dynamic, allowing for an oscillation between a holistic and sequential view. Built into the images is a durational process of looking. This duration is compounded by the different paces at which image and text are consumed. Rather than being grasped synchronously, there is a temporal disjunction—a brief interval—that separates the apprehension of image and the apprehension of text (as Frank Gioff has persuasively described in a 2001 essay). The juxtaposition of image and text can take advantage of this interval in order to unveil humor, satire, discomfort, or any number of effects.

In Lara’s Historias de casa, the processes of looking and reading are each protracted as the viewer sifts through the visual material until the pieces settle into something approaching sense. In Todos los días otro punto de vista, from May 1982 (figure 2), the top register displays a pair of floppy cigarettes that swivel and smoke alongside a book of matches visible in the second and fourth images. On the bottom register, circles and swirls of pink and red and black refuse to cohere upon first glance. The viewer reads “todos los días,” “everyday,” across the top, and on the bottom, “otro punto de vista,” “another point of view.” Is it a mouth that we’re gazing into—red lips, pink gums, dark cavity—our point of view transformed into that of the cigarette? A splash of blue appears at the end of a central, curved, pink form in each of the images. It’s labelled “water” in the first and the fourth image. Suddenly the image coalesces: a bathroom sink, seen from behind and slightly above the faucet, from where we might expect a mirror to hang.

If in many cartoons the interval between comprehension of image and text passes in an instant, the words revealing the joke that is pictured and the image likewise contextualizing what is humorous about the caption, in Lara’s works the interval stretches and expands. As image and text intersect and interact, myriad connotations unspool. Each of these artworks asks their viewer to not only “look, and then look again” (to return to Hillary Chute’s words), but to look longer and to linger. Over the course of the next several years, Lara continued to create works within her series Historias de casa. Letting go of the grid as organizational structure, her etchings and paintings moved towards compositions that cohered into single scenes.
But text still punctuated these images. Thus, even as the sequentiality of comic strips’ visual framework faded, duration remained.

In 1984, the artist painted a small group of interiors in acrylic on canvas. With bold reds and blues painted atop bright, verging-on-highlighter yellow backgrounds, these canvases pop and glow from afar. The pictured scene—bathroom, kitchen—asserts itself before the viewer is close enough to read any text incorporated into the composition, enacting a different sort of temporal disjunction than that experienced by the comics reader, who does not look except in intimate proximity. As the viewer approaches, the pause between apprehension of image and text extends as she struggles to decipher Lara’s quickly scrawled cursive. One of the paintings, Guardé mi infancia (figure 3), shows a partial view of a kitchen: refrigerator, countertop, cabinets, and an open window. Sidling along the shadow of the chair on the left: “At night, my grandmother would peel a mandarin.” Harder to read, squeezed onto the side of the refrigerator and between the legs of the chair on the right: “I kept my childhood in the freezer. I asked myself, when am I going to take it out? When will I be able to eat it?”

What happens over the course of this deciphering process, as text and image interact, is the systematic and successive linearity that is built into the act of reading rubs up against the holistic and rambling act of looking at an image? What happens as the viewer looks slowly? What I want to propose is a shift in perspective that is unveiled, little by little. Where the bright light of the once cheery-seeming kitchen is revealed to happen as the viewer looks slowly? What I want to propose is a shift in perspective that is unveiled, little by little. Where the bright light of the once cheery-seeming kitchen is revealed to be an uncanny fluorescent flicker, whereabouts in quaint dreaminess the sequentiality of comic strips’ visual framework faded, duration remained.

In the mid-1980s, Lara was far from the only artist using fragments of ambiguous text as a vehicle for politics, either in Mexico City or elsewhere. Indeed, in a 1984 exhibition at the Museo Tamayo in Mexico City that traveled to New York, Lara’s work was displayed under the rubric “narrative art” alongside the work of an international group of artists including American artists Jenny Holzer and Barbara Kruger. Holzer and Kruger are amongst those visual artists best known for their rigorous and consistent deployment of text, and the coeval of their careers with that of Lara’s, as well as each of their respective positions as self-identified feminists, serves to throw into relief the way that text functions in Lara’s work. And, in particular, the stakes of slow looking generated out of Lara’s approach to the juxtaposition of text and image.

Whereas in Lara’s works, reading is part of the protraction of the viewing process, in the works of Holzer and Kruger, the act of reading is rapid. Jenny Holzer turned to text because, as she explained in an interview with Seth Cohen, “I wanted explicit content...I wanted to discuss certain subjects in a clear way” (Columbia 15, 1990: 154). Relying upon cleanly printed fonts, text becomes an almost transparent medium through which she can present political comment. Similarly, Barbara Kruger almost always relies upon the same bold, sans serif font that promotes rapid comprehension. Often, the texts appear upon their own background, pasted atop an image like the magazine cutouts of a ransom-note, further facilitating legibility. If the viewer dwells upon one of Kruger’s compositions, it isn’t because she is trying to make out what she is seeing. Evaluations of the texts of both Holzer and Kruger have attributed a type of violence to their words: Holzer’s words “confront” and “assault” (Michael Auping); Kruger’s “arrest,” “attack,” “accost” (Craig Owens and Jane Weinstock) and “accost” (W.J.T. Mitchell). These violent associations suggest the swiftness with which their words strike the viewer.

Ultimately, the political potency of Lara’s work shares something with that of Holzer and Kruger; the work of all three of these artists startles their viewer into thinking about an issue from a different angle. But whereas explicitness and immediacy are crucial for both Holzer and Kruger to generate political efficacy in their work, slowness is what enables Lara’s works to catch her viewer by surprise. Her words don’t “assault” or “accost,” they draw the viewer in close. They slow the viewer down. They destabilize the connotations summoned up by the images that they complement. They make micropolitical interventions into those images, imbuing charming domestic scenes with uneasy airlessness, or queasy constriction. Lara’s viewers “look, and then look again.” They “read and [they] don’t understand,” until, gradually—slowly—they do.

Each of these artworks asks their viewer... to look longer and to linger.

...slowness is what enables Lara’s works to catch her viewer by surprise.
Occupy the Moment: Embracing Our History, Enhancing Our Impact

50th Anniversary of the Women’s Caucus for Art
Chicago, IL February 17 - 20, 2022

This conference celebrates the fiftieth anniversary of the founding of the Women’s Caucus for Art. Our theme celebrates our strengths and accomplishments and explores how we are moving forward to embrace new agendas and support emerging voices. The conference will include panels, workshops, a national member exhibition, the Lifetime Achievement Awards, and festive celebrations of this historic anniversary. Save the dates and plan to attend. We look forward to seeing you there. A block of rooms will be reserved at The Hilton Hotel near the Art Institute. Conference information will be shared in WCA's newsletter PULSE and on our website at nationalwca.org this fall.

Please contact WCA Conference Chair Laurie T. Hall for any inquiries at lhlethall@nationalwca.org.