

SEEING DIFFERENTLY:

Integrating the Visual Arts Across Disciplines

PROF. AMY RUNYEN & DR. MONICA JOVANOVIĆ

Flex Day - Fall 2026

Breakout Session 1 / 12:45-1:45 pm / MS 155



Scan the QR for session attendance



Left: Julie Mehretu, *Fracture* (detail), 2007, Cleveland Museum of Art
Middle: Joseph Wright of Derby, *An Experiment on a Bird in the Air Pump* (detail), 1768, National Gallery, London
Right: Maya Artist(s), *Censer with Seated King* (detail), 300-400 CE, Metropolitan Museum of Art, New York

WELCOME

Today's session:

- The importance of visual art
- Ways to integrate visual art
 - Projects
 - Assignments
 - Art Historical Examples
- Finding art online
- Artwork attributions and copyright
- Resources and handouts



Scan the QR for session attendance

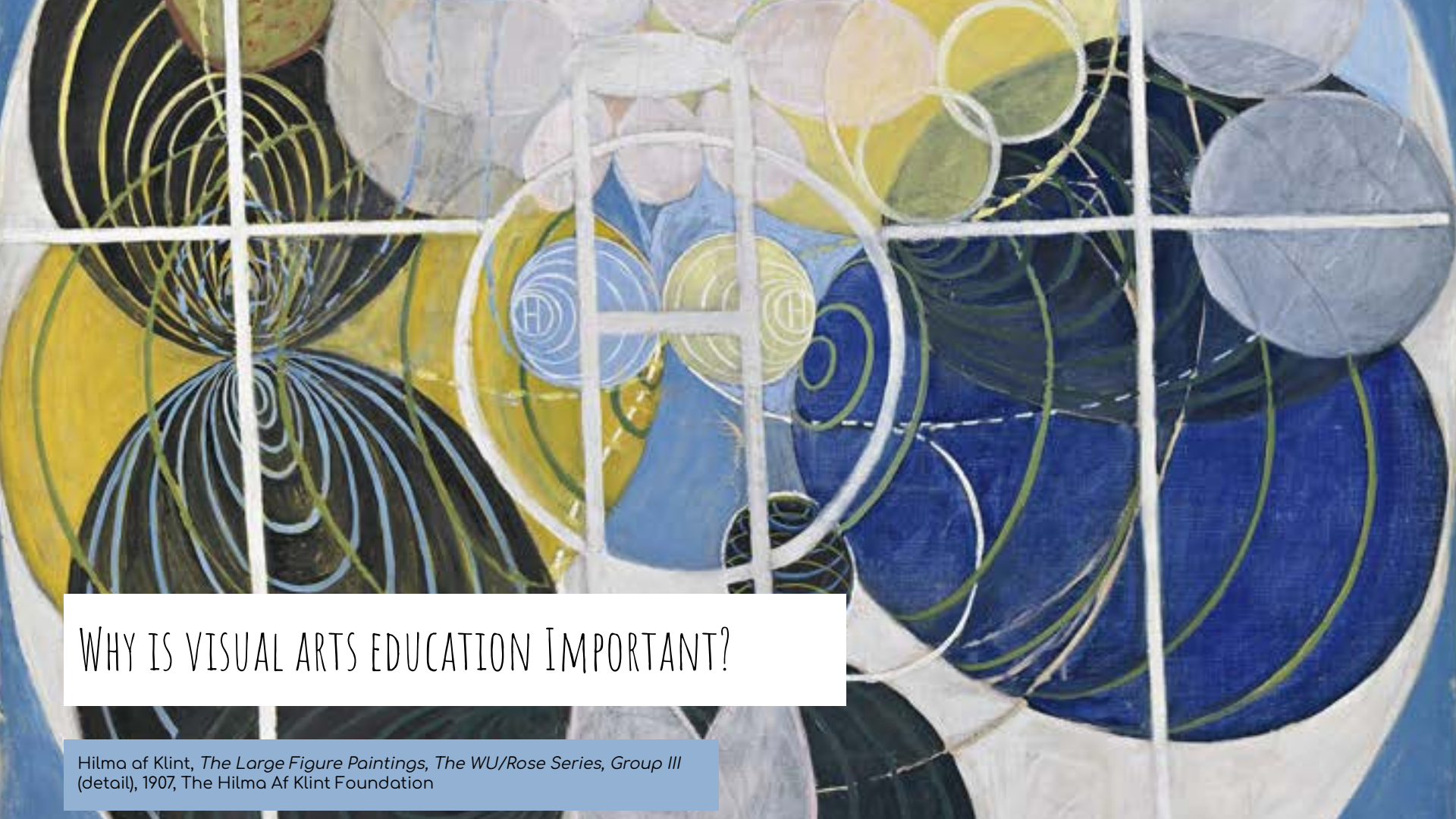


Kerry James Marshall, *Untitled*, 2009, Yale University Art Gallery

SQUIGGLE!!

- Draw a **big squiggle** on your empty sheet of paper.
 - Please not too complicated (no hairballs) or just a quick line.
- When done, trade your squiggle with a neighbor.
- Examine your neighbor's squiggle for a moment.
 - Turn the page in all directions, and consider what their squiggle could possibly look like. It can be ANYTHING!
- Create a quick drawing of what you see, incorporating on your neighbor's squiggle, and trade back when done.
- Have fun with it! See where your creativity takes you!





WHY IS VISUAL ARTS EDUCATION IMPORTANT?

Hilma af Klint, *The Large Figure Paintings, The WU/Rose Series, Group III*
(detail), 1907, The Hilma Af Klint Foundation

THE IMPACT OF LOOKING AT ART

- **Helps with focus**
 - Viewing art can put us into a 'flow state' by slowing us down to look closely and allow our mind to make new connections.
- **Cultivates aesthetic appreciation**
 - Prompts us to consider what stands out and why.
- **Reduces stress**
 - Viewing art may release dopamine and lower levels of cortisol and blood pressure.
- **Strengthens empathy**
 - Helps us to connect on an emotional level and seek exposure or understanding of another point of view.
- **Encourages engagement with others**
 - Connection happens when visit cultural spaces, talk about art, or take part in creative activities.
- **'Social Prescribing' or 'Arts on Prescription'**
 - Many countries, including the U.S., have programs that support free entry to museums and cultural spaces as well as creative activities.
 - SocialRx works with college students to "connect individuals dealing with loneliness, stress, or other behavioral health issues to local arts, culture, and nature experiences that support their health and wellbeing."



Norman Rockwell, *Connoisseur*, cover of *Saturday Evening Post*, January 13, 1962

CROSS-DISCIPLINARY ARTS EDUCATION

- Better Creative Thinking
 - Breaks normal thought habits to see problems in new ways.
- Deeper Cultural Insight
 - Shows history through human eyes building empathy for others.
- Stronger Problem Solving
 - Trains the brain to handle vague tasks and teaches comfort with unclear answers. Didactic aesthetics.
- Visualizing Hard Data
 - Bridges math and design fields and turns hard data into clearer images.
- New Connections
 - Creates new ways to share research and make new connections.



Albert Bierstadt, *Mountain Brook*, 1863, The Art Institute of Chicago

How can you incorporate visual art into your course?



PROJECTS

Artist Ruth Asawa making wire sculptures, California, United States, November 1954, Nat Farbman/The LIFE Picture Collection



ACTIVITIES

Artemisia Gentileschi, *Self-Portrait as the Allegory of Painting (La Pittura)* (detail), ca. 1638–39, Royal Collection Trust, London



ART HISTORICAL EXAMPLES

Attributed to Ghasi, *Maharana Bhim Singh in Procession* (detail), ca. 1820, The Art Institute of Chicago

PROJECTS

Math

- Fractal Art examples like Koch snowflake, Sierpinski triangle, or Mandelbrot set
- Parametric equations to make flowers
- Make the five Platonic solids like cubes and icosahedrons out of paper

Anthony James



Political Science

- Design a political poster (by hand or use Canva)
- Make a lobby group logo
- Analyze state visual propaganda, "agitprop"
- Draw a gerrymandering map
- Make a protest poster

J. M. Flogg, *Uncle Sam*, 1917



Chemistry

- Create Cyanotype Prints with found objects
- Make Luminol Glow and create a drawing
- Make natural Ph ink and create a painting
- Crystal Geometric Sculptures with blue copper sulfate crystals
- Ink and bleach drawings

Elliot Bastianon, *Patterns*, 2022



Psychology

- Identity collage by cutting pictures from magazines to make a collage of their core values
- Mask Making by decorate a paper mask with hidden, private feelings
- Thematic Apperception Drawing
- Clay Emotion Sculptures: mold an emotion



ACTIVITIES

- Connect an artwork to larger theme or issue being discussed
 - These could include depictions of power, gender, labor, etc.
- Images could help prompt discussion with a challenging topic
 - Begin by analyzing a work of art connected to the topic to help get a discussion going.
- Imagine the story behind the artwork
 - With a selected image), have students tell the story of who is depicted and what is happening.
 - If it is a portrait, have students imagine the person's life story, what brought them to that moment, think of a name, etc.



Carrie Mae Weems,
Kitchen Table
Series, 1990



Asco, *A La Mode*, 1977



Shomei Tomatsu, *Bottle Melted and Deformed by Atomic Bomb Heat, Radiation, and Fire, Nagasaki*, 1961



Cindy Sherman, *Untitled Film Still #35* 1979



Steve Schapiro, *Freedom Now, Summer of '64, Meridian, Mississippi*, 1964

ACTIVITIES

- Describe what you see to a partner
 - Have students pair up with one facing the screen and one looking away. The student who is facing the screen will describe the artwork to the student who cannot see it while they draw the artwork based only on what is described. When the time is up, the student can turn around and see how their piece compares.
- Bring the past to life with supporting images
 - Images from a time period you're studying could help give additional cultural context.
 - For example, depictions of Odysseus, the Minotaur, or scenes from medieval illuminated manuscripts or pairing examples of visual and performing arts like James Abbott McNeill Whistler's *Nocturnes* paintings while playing 19th century nocturnes.
- Practice 'Close Looking'
 - With an artwork projected, ask students to share what they see and continue to prompt them. This can be as short as a few minutes or as long as you'd like.



Unknown artist/maker, *Roman de la Rose*, about 1405, Getty Museum



John William Waterhouse, *The Lady of Shalott* 1888, Tate Museum



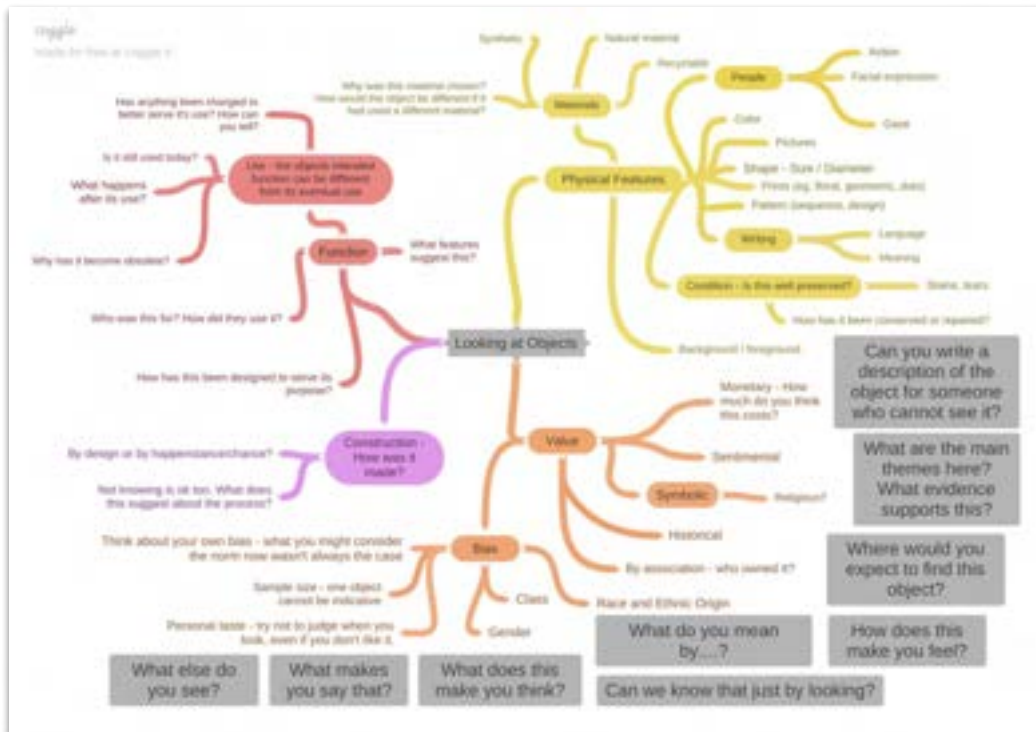
James Abbott McNeill Whistler, *Nocturne: Blue and Silver - Cremorne Lights*, 1872, Tate Museum

ACTIVITIES

- Discussions and Debates
 - Ethical issues in Art
 - Art scandals
 - Censorship and Art
 - Return of stolen or looted art
 - Issues of copyright and artist compensation
 - Attribution and value
 - Vandalism of art
 - Collecting and displaying art



CLOSE LOOKING ACTIVITY



50 Ways to Look at a Big Mac Box

1. Smell it.
2. Taste it.
3. Feel it all over.
4. Does it make a noise?
5. What are its measurements? Height, weight, diameter?
6. Describe its shape, colour and any decoration.
7. Can you write a description of it that would give a clear picture to someone who has never seen a Big Mac box? (A sketch would help).
8. Why is it the size it is?
9. Are all MacDonald's boxes the same size?
10. Have the sizes of MacDonald's boxes changed over the years?
11. How much has the box's shape been determined by the material used, the method of construction and the box's function?
12. Why isn't the box plain white (or black, or purple)?
13. What is the function of the decoration?
14. What does the lettering tell you?
15. Why are symbols, logos and trademarks so important in our society?
16. How much is the name "Big Mac" a reflection of the fashions of our time?
17. What does the circled R signify?
18. What material was used to make the box?
19. What raw material was used to produce this material?

LET'S TRY IT!

- What do you see?
- What is going on in this artwork? What did you see that makes you say that?
- What materials were used?
- What details are visible? Are there details I can't see, or which are difficult to understand?
- How does this object compare to other objects, stories, or ideas you already know about?



Glenn Kaino, *Desktop Operation: There's No Place Like Home (10th Example of Rapid Dominance: Em City)*, 2013, wood, paint, plastic tarp, sand, and water, installed at LACMA



ARTIST + MAJORS

- Handout of artists whose work connects to GWC majors
 - Please email us if you'd like more examples of artworks or artists or if you'd like a hyperlinked PDF version.
- Ideas on ways to use this resource
 - Have students present research about an artist and share their favorite artwork by them (or post in a discussion group).
 - Spotlight an artist a month or per module in your courses
 - Use for images from an artist for didactic aesthetics in your courses.



AN ARTIST FOR EVERY MAJOR!

Seeing Differently: Integrating the Visual Arts Across Disciplines
Dr. Monica Jovanovich and Prof. Amy Runyan
Fall Day - Fall 2024

LANGUAGES AND COMMUNICATION

- **AMERICAN AND AMERICAN-BORN ARTISTS**
 - [Christine Sun Kim](#) (b. 1980, Orange County, California)
 - [Joseph Grigely](#) (b. 1954, Longmeadow, Massachusetts)
 - [Chuck Burd](#) (b. 1947 - d. 2002, Kansas City, Missouri)
 - [WTFWTF's Great Artists website](#)
- **COMMUNICATION SUBJECT INCLUDES**
 - [Jenny Holzer](#) (b. 1950, Gallipolis, Ohio)
 - [Barbara Kruger](#) (b. 1945, Newark, New Jersey)
 - [Glenn Ligon](#) (b. 1948 The Bronx, New York)
 - [Guerrilla Girls](#) (artist collective active since 1985 in New York)
 - [Erica Baum](#) (b. 1941, New York, New York)
 - [Shirin Neshat](#) (b. 1957 Gazvin, Iran)
 - [Lalla A. Essayi](#) (b. 1954, Marrakech, Morocco)
 - [Xu Bing](#) (b. 1950, Changping, China) especially his *Book from the Sky* project
 - James Sanborn's *Knights of the CIA*
 - Pre-Raphaelites use of figures from poetry (ex. *Lady of Shalott* paintings)
 - M. Contemporary Artists on How Reading Influences Their Work
 - Art and Poetry lesson plan from the Getty
- **FRANCE**
 - [Cecilia Vicuña](#) (b. 1948, Santiago, Chile)
 - [Teresa Margolies](#) (b. 1963, Culiacán, Mexico)
 - [Eamon Ore-Giron](#) (b. 1973, Tucson, Arizona)
 - [Catalina Estrada](#) (b. 1974, Medellín, Colombia)
 - [Justin Favelle](#) (b. 1984, Las Vegas, Nevada)
 - [Ken Gonzales-Day](#) (b. 1964, Santa Clara, California)
 - [Smithsonian's collection](#) of Latin art and artists
- **VIETNAM**
 - [Nguyễn Phan Chánh](#) (b. 1892 Ho Tinh, Vietnam - d. 1984, Hanoi, Vietnam)
 - [Trần Anh Khoa](#) (b. 1976, Ho Chi Minh City, Vietnam)
 - [Dinh Q. Lê](#) (b. 1948, Ho Tien, Vietnam - d. 2024, Ho Chi Minh City, Vietnam)
 - [Danh Vo](#) (b. 1975, Bô Rio, Vietnam)
 - [Binh Danh](#) (b. 1972, Vietnam)
 - [Tiffany Chung](#) (b. 1988 Đà Nẵng, Vietnam)



Matthew Ritchie: Physics, Philosophy, Sociology



Matthew Ritchie, *No Sign of the World*, 2004



Matthew Ritchie, *The Fast Set*, Installation view at the Museum of Contemporary Art, Miami, Florida 2000



Matthew Ritchie, *Proposition Player*, 2003. Installation view at the Contemporary Arts Museum Houston, Texas.



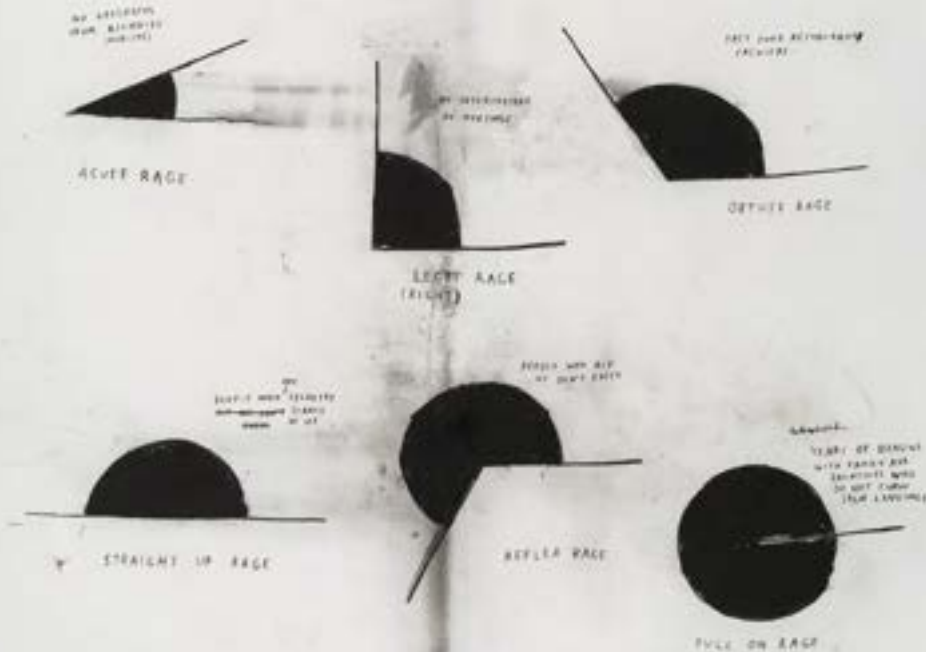
Matthew Ritchie, *Proposition Player*, 2003. Installation view at the Contemporary Arts Museum Houston, Texas

Christine Sun Kim: American Sign Language Interpreting



Christine Sun Kim, *Time Owes Me Rest Again*, 2022, mural at the Queens Museum

DEGREES OF DEAF RAGE IN EVERYDAY SITUATIONS



ALPHABET FROM THE



SPELLER'S POINT OF VIEW

Christine Sun Kim, *Alphabet from the Speller's Point of View*, 2019

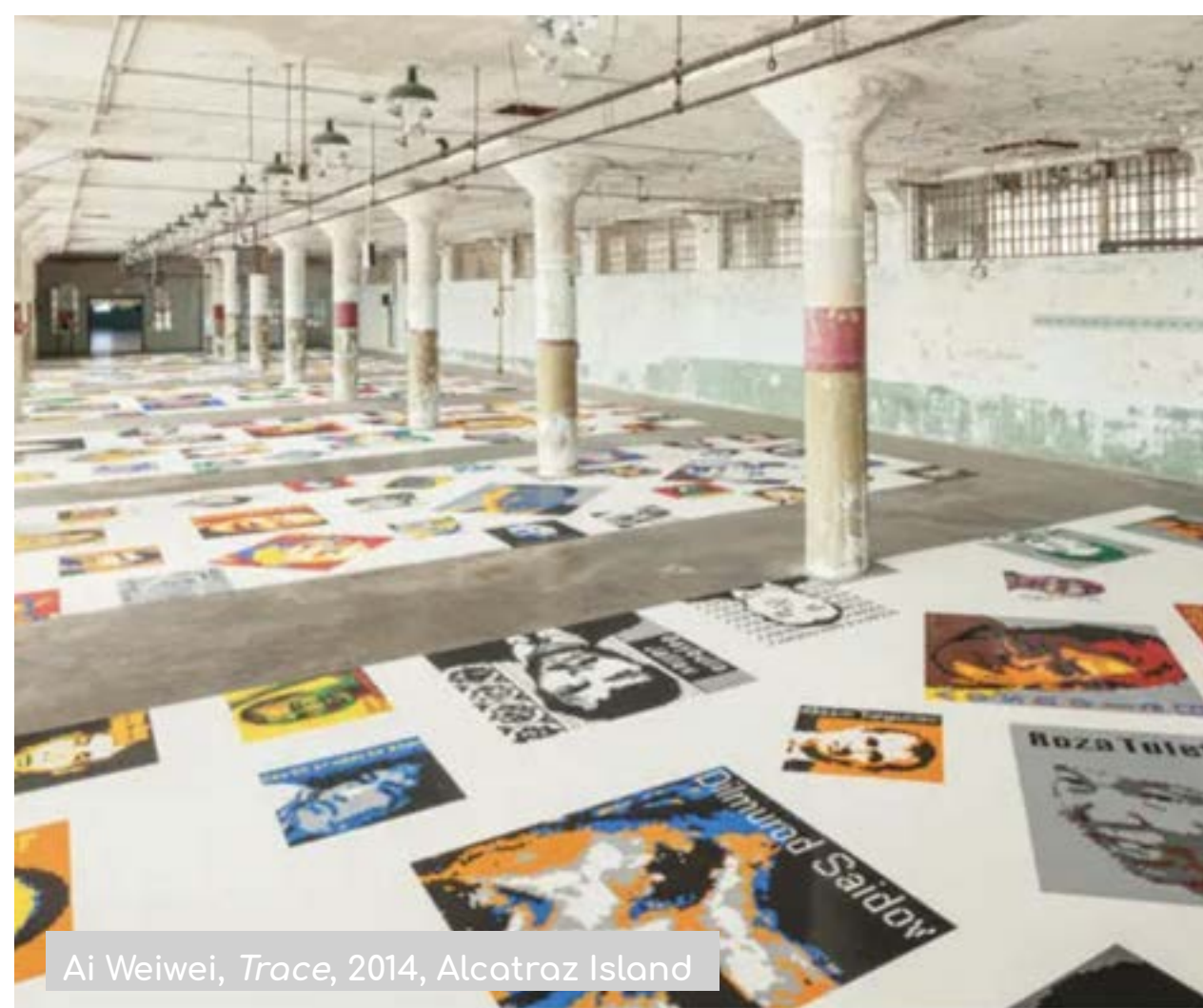
Christine Sun Kim, *Degrees of Deaf Rage in Everyday Situations*, 2018



Ai Weiwei: Criminal Justice



Ai Weiwei, *Trace*, 2014, Alcatraz Island



Ai Weiwei, *Trace*, 2014, Alcatraz Island





Maya Lin: Environmental Science



Maya Lin, *Ghost Forest*, 2021, Madison Square Park, New York



Maya Lin, *Above and Below*, 2007, Indianapolis Museum of Art



Maya Lin, *Storm King Wavefield*, 2009, Storm King Art Center, NY



Maya Lin, *Decoding the Tree of Life*, 2021



Tiffany Chung: Vietnamese, Political Science, Anthropology

The image displays four distinct figures from Nick Cave's Soundsuits collection. From left to right: 1) A figure in a dark, heavily textured, almost stone-like suit with a wide, flat top. 2) A figure in a suit featuring a large, realistic rabbit head at the top, surrounded by a dense arrangement of colorful, circular, and geometric patterns. 3) A figure in a suit made of long, shaggy, multi-colored fur or hair in shades of orange, yellow, red, and purple. 4) A figure in a suit covered in a dense, dark, and colorful mass of small, pointed or beaded elements. A horizontal purple band with white text is superimposed over the middle of the image.

Nick Cave: Dance, History, Sociology

Nick Cave, *Soundsuits*, 2009-2013

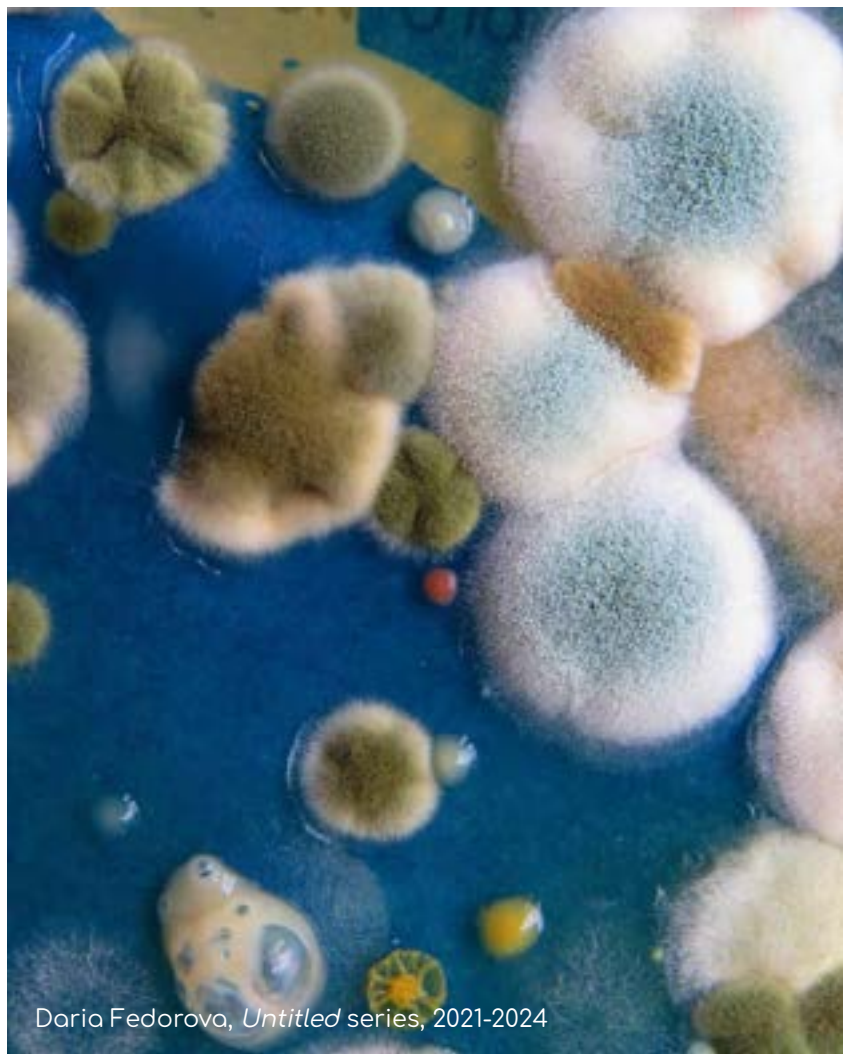


Nick Cave, *Soundsuits*, 2009-2022



Daria Fedorova: Microbiology





Daria Fedorova, *Untitled series*, 2021-2024



Refik Anadol: Computer Science



Refik Anadol, *Quantum Memories*, Melbourne, 2020



Refik Anadol, *Unsupervised*, 2022, MoMA

Refik Anadol, *In Situ*, 2024,
Guggenheim
Museum Bilbao



Refik Anadol,
*Machine
Hallucinations: Sphere*,
Las Vegas,
2023





Berndnaut Smilde: Physics



Nimbus Watersche, 2014, courtesy the artist and Ronchini Gallery



Nimbus Green Room, 2013



Nimbus Metaal Kathedraal. 2023



Barry Ace : Anthropology, Computer Science, and Native American Studies



Barry Ace, *Erased*, 2017



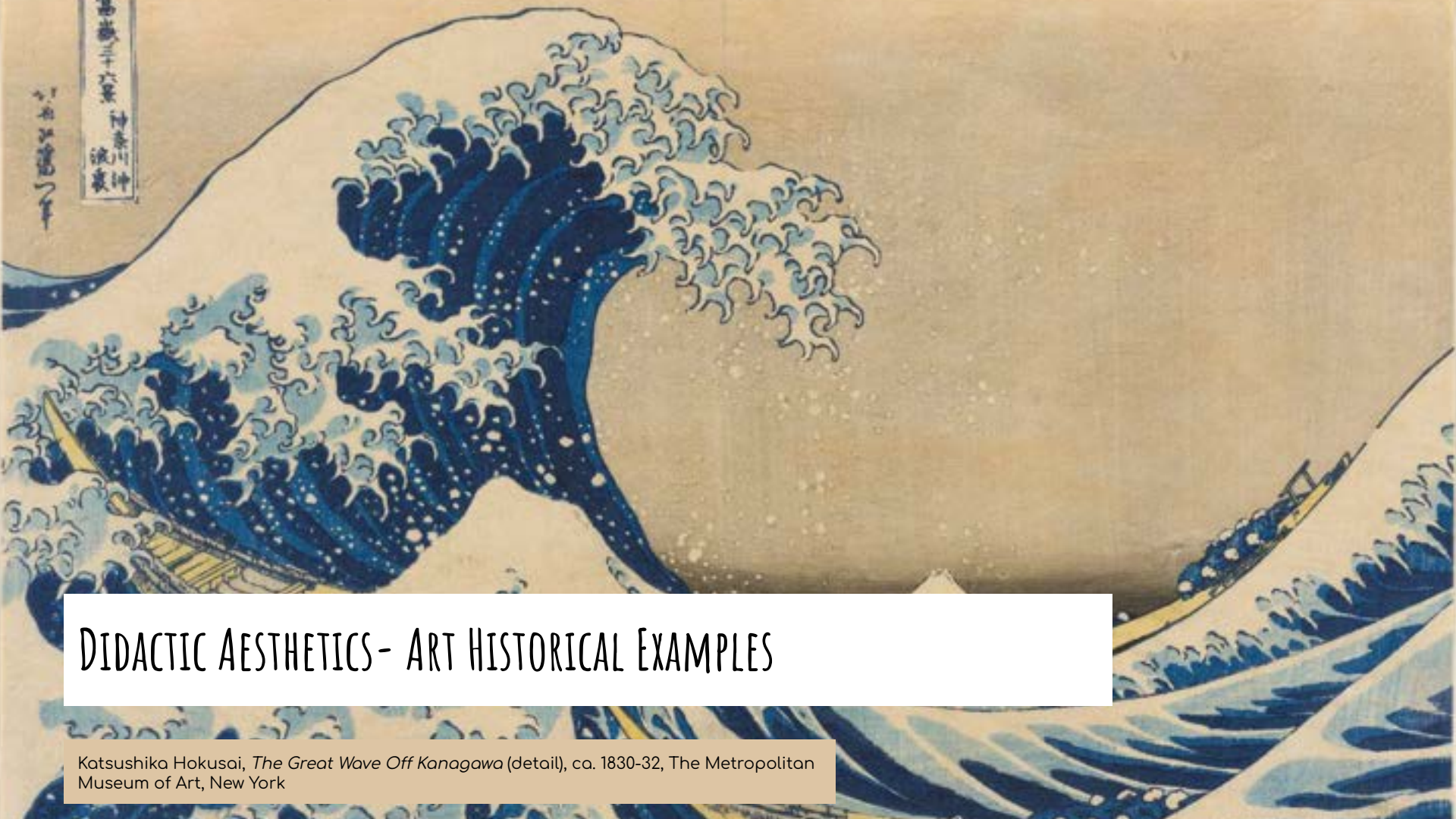
Barry Ace, *Mino bimaadiziwin*, 2017



Barry Ace, *Power Pouch*, 2017

Barry Ace, *Digital wiigwaas-mkak*, 2017-2019





DIDACTIC AESTHETICS- ART HISTORICAL EXAMPLES

Katsushika Hokusai, *The Great Wave Off Kanagawa* (detail), ca. 1830-32, The Metropolitan Museum of Art, New York

Storytelling: Beyond Stock Photography

THIS?



Stock Photography

OR THIS?



Edward Hopper, *Automat*, 1927
The Des Moines Art Center

Storytelling: Beyond Stock Photography

THIS?



Stock Photography

OR THIS?



Franz Marc, *Yellow Cow*, 1911,
Guggenheim Museum, New York

Storytelling: Beyond Stock Photography

THIS?



Stock Photography

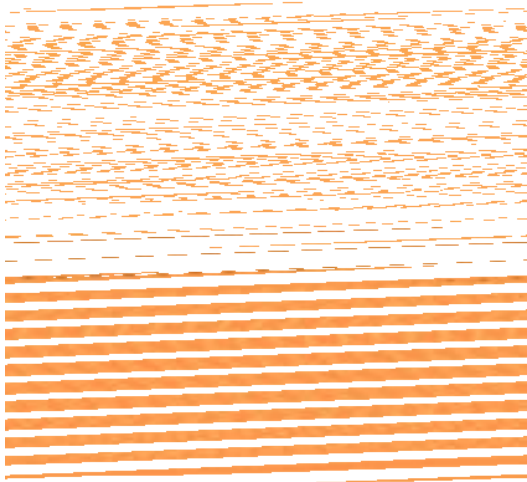
OR THIS?



Käthe Kollwitz, *Woman With Dead Child*, 1903, British Museum

Storytelling: Beyond Clip Art

THIS?



Rando Sticker

OR THIS?



Jasper Francis Cropsey, *Autumn On the Hudson River*, 1860

Storytelling: Beyond Clip Art

THIS?



Rando Clip Art

OR THIS?



Giacomo Balla, *Street Light*, 1909

Storytelling: Beyond Clip Art

THIS?



Rando Clip Art

OR THIS?



Ephraim Rubenstein, *Book Pile XXXIV*,
2023

Adding Visual Interest in Canvas

THIS?

OR THIS?

Pagina ad Instituendum Mirabilis

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Andy Goldsworthy, Pebbles around a hole, Kibagachina-Cho, Japan, 1987, Temporary Earthwork, (Detail)

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Georgia O'Keefe, Storm in Red Hills, 1940, Georgia O'Keefe Museum

Adding Visual Interest to a Syllabus or Handout

THIS?

OR THIS?

Golden West College
ART-G100 Introduction to Art
CHS 12075
3 Units CSU & UC Transferable
SUMMER 2024
Online: June 12 - July 22*

Instructor: Amy Runyan
Email: arunyan@gwc.edu

Follow us on Facebook: [GWC Live Arts Department](#)
Follow us on Instagram: [gwc.art](#)

COURSE DESCRIPTION:
"I found that 2 months' things will endure and things that 2 months' it is my other way things I had no words for." -George O'Keefe
This two-semester course provides a wide range of art topics. It is an introductory course for both the general student and the college student. It will cover the history and role of the visual arts across through the study of prehistory, ancient, medieval and renaissance art, modernism, postmodernism, and contemporary art. Students will be required to read and write about art.

COURSE OBJECTIVES:
The student will:
1. Identify the major art movements throughout history and the diverse cultural, economic, and scientific forces that affected those movements.
2. Define the function of art in society and its role in the development of culture.
3. Define and compare the art styles and media of the world.
4. Write a research paper investigating a work of art from a specific time period.

The student will demonstrate through research, writing, and verbal communication the ability to analyze a work of art, explain the history, influence and development of the visual arts, and apply the principles of art and design elements in the making of a work of art. Refer to the CHS course description.

Academically, I want to make you feel your own individual ideas, interests and talents. You should not be afraid to share your ideas and thoughts. I want you to be able to see the world as a particular way of an experience. I want you to be able to see the world as a particular way of an experience. I want you to be able to see the world as a particular way of an experience.

STUDENT LEARNING OUTCOMES:
1. Identify the major art movements throughout history and the diverse cultural, economic, and scientific forces that affected those movements when comparing art styles and media of the world.
2. Define the function of art in society and its role in the development of culture.
3. Define and compare the art styles and media of the world.

With course goals completed in the course, the student will be able to: identify the major art movements throughout history and the diverse cultural, economic, and scientific forces that affected those movements when comparing art styles and media of the world.

INSTRUCTOR/STUDENT RESPONSIBILITY:
The instructor will provide a clear and concise syllabus and provide a clear and concise syllabus. The student will be responsible for reading the syllabus and understanding the course objectives and requirements. The student will be responsible for reading the syllabus and understanding the course objectives and requirements. The student will be responsible for reading the syllabus and understanding the course objectives and requirements.

ENVIRONMENT OF ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES:
The student learning accommodations in a disability, please notify the instructor at the beginning of the semester. The student will be responsible for reading the syllabus and understanding the course objectives and requirements. The student will be responsible for reading the syllabus and understanding the course objectives and requirements. The student will be responsible for reading the syllabus and understanding the course objectives and requirements.

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CHS 12074
Art 1205
Summer 2024

Golden West College
ART-G100 Intro. to Art
3 Units CSU & UC Transferable
Online Asynchronous: July 6th - July 31st

Instructor: Amy Runyan

E-mail: arunyan@gwc.edu
Office: Online
Hours: Optional via Zoom by appointment

Campus Location: (714) 893-8754
Art & Culture Office: (714) 893-8754

Text Support for Canvas: (714) 893-8754
All other books & materials: (714) 893-8754

Follow us on Instagram: [gwc.art](#)



Source: The Great Wave off Kanagawa, 1831

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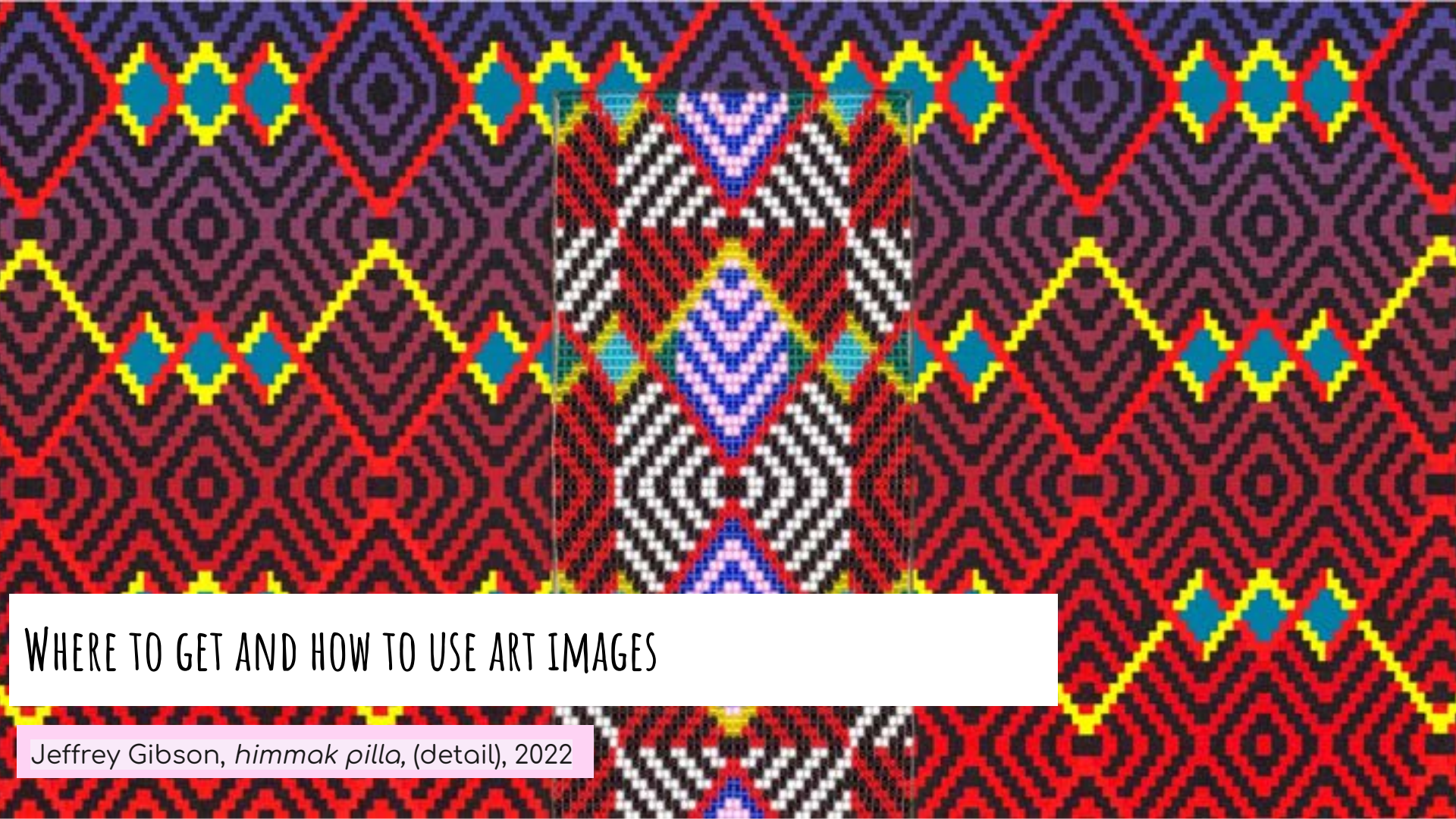
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WHERE TO GET AND HOW TO USE ART IMAGES

Jeffrey Gibson, *himmak pilla*, (detail), 2022

WHERE TO FIND IMAGES OF ARTWORK

1

JSTOR: Resource through our library. Log in with your GWC credentials.



2

Wikimedia Commons: An online repository of free-use image, audio, and other media files.



3

Museum Collections: Many museums have free, high res, downloadable, public domain images accessible in their online collections.



4

Google Arts & Culture: An online repository of art from around the world. Organized in inventive ways.

Google Arts & Culture

U.S. COPYRIGHT LAW

- Fair Use
 - Educational, non-profit, parody, news reporting, and critique uses are acceptable. (U.S. Code, Title 17, Chapter 1, Section 107)
- Public Domain
 - Works published in the U.S. before 1923 are generally in the public domain.
 - In most regions, works enter the public domain 70 years after the artist's death.
 - You can copy, change, or sell public domain art freely.
 - Caveat: high-res museum photos can sometimes have separate rules or open access policies.



ARTWORK ATTRIBUTIONS

- **Artist name**
 - If there is no known artist, you can write 'artist unknown'
- **Title (in *italics* or "quotes")**
 - If there is no clear title, you can write 'untitled' or describe the work.
- **Date**
 - If there is no clear **date**, you can write 'no date' or give an estimation by writing circa (or c. for short) before the date.
- **Current location of artwork or art collection it is in**

Additional information that can be added

- Place it was made
- Culture it is from
- Dimensions
- Medium or material

Gonzalo Lebrija, *History of Suspended Time (A monument for the impossible)*, 2021, Palm Springs Art Museum



SEEING ART ON CAMPUS AT THE ART GALLERY

- The GWC Art Gallery hosts multiple exhibitions and events from a diverse range of professional artists throughout the academic year.
- Located in room 108 of the Fine Arts Building. Open Wednesday - Friday 10 am - 2 pm and by appointment. Please email us if you'd like to bring your class in on a different day.
- Follow us on social media or visit the Art Gallery website for more information.

2026-2027 Exhibitions

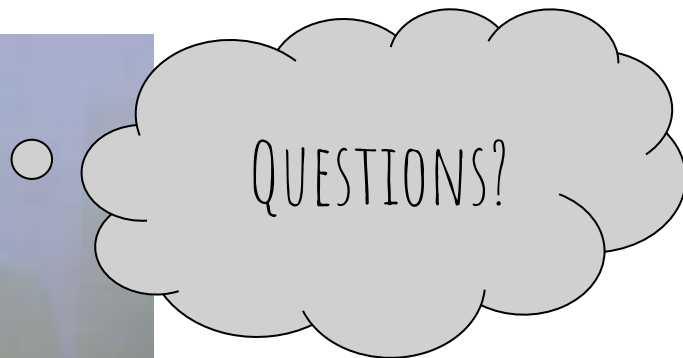
- ***Metanoia* - August 26 – September 25**
Opening Reception: Friday September 18, 2026 4-6 p.m. Free and open to the public. Guest Curated by Khang Bảo Nguyễn
- ***Polyphony* - October 14 – November 12**
Opening Reception: Wednesday, October 14, 2026 4-6 p.m. Free and open to the public. Guest Curated by Khang Bảo Nguyễn
- ***Plata/Forma* - February 3 - February 26**
Opening Reception: Wednesday, February 10, 2027 4-6 p.m. Free and open to the public. Guest Curated by Isabella Aguilar-Rosil
- ***new life forms: clay as queer liberation* - March 10 – March 26**
Opening Reception: Wednesday, March 10, 2027 4-6 p.m. Free and open to the public. Guest Curated by Isabella Aguilar-Rosil
- ***DISCIPULUS 2027: Student Art Show* - April 21 – May 14, 2027**
Opening Reception: Wednesday, April 21, 2027, 4 – 6 p.m. Free and open to



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Greece*



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