

VIRAL ART Exhibition Guide

VIRAL ART is an exhibition focusing on this last year and the universal pandemic (COVID-19) which has affected many different aspects of life, one of which is evident in the artistic world. COVID-19 has forced many artists to open up to new avenues of expression in many different disciplines; visual art, music, performing arts, photography, fashion, and literature. Some of the main goals for our exhibition are to bring light to how the pandemic has affected all corners of life, especially in regard to artistic capability/expression, and further, illustrate how certain artists captured the essence and experience of COVID-19.

Introduction by Taylor Weaver

I wanted to start by saying how grateful I am to have been able to lead this exhibition project with the help of Mirea Suarez. I am so proud of each and every one of the girls and hope you can see how hard they have all worked to make this possible.

So welcome to our exhibition which we have titled Viral Art!

I would like to note that some of the pieces, such as music are slightly more interactive, for example one of the music pieces is a live DJ set and is an hour and a half in total in the event you are interested in watching more – we will only briefly show certain pieces

We would like to preface this exhibition by giving a small dedication to those whose lives have been affected by COVID-19. We thought it would be most appropriate to say a few words to front line workers such as those in the healthcare industry who have dedicated their lives to fighting this virus, essential workers such as those in the food (and or) agriculture industry who prepared meals for those in need during these stressful times,

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volunteers, and of course, to all who lost their lives to COVID-19 or people who have lost family members.

Whether you know somebody directly who has been affected by the Virus or not, we can all agree that this pandemic has touched every single one of us in some form or fashion. Whether it's visual arts such as sculpting, painting, and textiles, or performance art such as music, film, or dance, at the end of the day, OUR BIG IDEA for this exhibition, seemed most appropriate seeing as even in darkest times, humanity reverts back to the arts to find joy and other sources of inspiration.

We imagined that part of our proceeds would not only go to the art world, but also health care workers and those affected by COVID-19, for example, cases of domestic abuse spiked during quarantine, so one of our beneficiaries will be a domestic abuse non-profit organization, and other organizations with similar goals in regard to COVID relief funds, for students and families in need who do not have the resources to work and learn from home. Our question in regard to the big idea is, how have the arts inspired artists to not only to create for people to enjoy and take their mind off of the current circumstances, but also to give back to marginalized communities and those affected by the Virus.

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Floorplan:



Important Instructions

- *Rooms flow into one another vertically (i.e. 1, 3, 5, so on)
- *However, people are still able to move around as they please, but our recommended approach would be to follow signs that lead you from one room to the next in order to create the most *cohesive* narrative.
- *All of our guests/viewers will be allowed to move as they please *whilst* following the security and distance measures.
- *Our overall vision is to have people begin in the information office (the square room with the circle on the visual) where they will be scanned for fever and be able to wash their hands and receive our brochure and floorplan/map to guide their visit. Our guests will then proceed into Hall 1 and the rooms will flow vertically all the way up to Hall 9 and then cross over through the courtyard to Hall 10, and flow downwards (vertically) until they reach Hall 2, with our final piece.
- *The area in the middle of the visual is an open space/courtyard where people can rest or sit down out in the open air – of course following the security measures.
- *20 pieces in total

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Layout with Written Instructions:

Hall 1: (1 piece)

- Architecture
- **Object: Author, title and date:** Community of Madrid, *Hospital IFEMA, Hospital de Campaña de IFEMA* or *Arca de Noé*. Built on the 23rd March 2020.
 - Chosen by Cristina
- In this hall, our idea is essentially to have a tribute to the IFEMA building as a whole, including photos of the floor plan, photos of the building from COVID when it was turned into a hospital (as seen in several images above)
 - Within this hall space, we will create an area that has a “mock” hospital room (as it would have been during the pandemic) that demonstrates what a typical room for a patient would have looked like including beds, medicine, etc.
 - This is so that our viewers can see and experience what it looked like when it was converted into a hospital

Hall 2: (1 piece)

- Sculpture
- **Object: COVID-19 Coronavirus**
 - Chosen by Mirea
 - This sculpture represents the physical virus molecule itself
 - Within this room, our idea is to add information on the walls about the Coronavirus itself, i.e. what parts of the body it affects, side effects, etc.
 - An area with explanatory texts for example
 - An area that pays tribute to the doctors who created a vaccine, etc.

Hall 3: (2 pieces)

- Poetry/Literature Paired with Photography
- **Object(s): Wish and To be Represented as a Blur**
 - Within this room, we have chosen to pair this literature piece and this photography piece to be paired together seeing as both *Wish* and Josh Olins', *To be Represented as a Blur* speak towards the passage of time within quarantine.

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Hall 4: (4 pieces)

- All three Fashion pieces paired with one music piece

Object(s): (Look 1/41) Bee A Tiger, Look 24, 25, 26, Look 1/41, and Lockdown (music)

- Marta's piece will have a display/text that gives our viewers information about the artist/musician and their inspiration of this piece
- All three fashion pieces will be on display next to one another
 - Maybe on some sort of platform or pedestal
- A visual projection of the fashion show will be run continuously on the walls of the room as the song plays in the background

Hall 5: (2 pieces)

- Poetry/Literature Paired with Photography
- **Object(s): In a Time of Plague and Quarantine Uniform**
 - Within this room, we have once again chosen to pair a piece of literature with photography as they are able to speak to one another and once again create a more cohesive narrative. The reason we thought photography and literature would work well together is because both pieces are quite small scale. Our idea is that within these halls that feature poetry/photography, we will be able to "blow up" the images and words and display them on a larger scale. People will be able to read the words while also being able to look at the images creating a more *reflective* experience for our viewers.

Hall 6: (3 pieces)

- Painting
- **Object(s): Bouquet of Flowers in a Vase, Self-Portrait After the Spanish Flu, In Favor of the Region**
 - Within this hall, our exhibition team thought it would be most beneficial to keep all three of the painting pieces selected to stay together. The hall of paintings will be an *interesting* place for our guests to reflect on how artists of the past reacted to "Pandemics" (for example the Spanish Flu) or other Global Issues of their time, versus how contemporary artists have reacted to COVID-19.
 - This section of our exhibition is particularly unique as it is the only room (other than architecture) that incorporates works from previous time periods
 - Part of our vision is to have information about said time periods on the walls.

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- i.e. Who did the Spanish Flu affect? How many people died? Social/Economic repercussions of the time, etc.

Hall 7: (3 pieces)

- Poetry/Literature and Sculpture
- **Object(s): In a Time of Distance, and Still in One Piece**
 - Our vision for this room is to pair our last poetry/literature piece with one of our sculptures. We believe that both of these pieces are interesting contradictions of one another as the Poem is about maintaining social distancing during the Pandemic, whereas the sculpture illustrates two “masks” molded into facial forms embracing one another with a kiss.

Hall 8: (2 pieces)

- Sculpture and Music
- **Object(s): Finding the Cure, and Beautiful the World (Music)**
 - The vision for hall 8 is to pair our final sculpture piece with another piece of music as the titles and composition of both works complement one another.
 - The room will follow the same format as others, i.e. information on the walls, projection of music piece on wall and in background.

Hall 9: (1 piece)

- **Object: Alvar Aalto, Paimio Sanatorium, 1933**
- Small scaled model of building including large photos on the walls (included above) of the original piece in its original context along with descriptions/labels

Hall 10: (1 piece)

- **Object: Architecture Studio Gómez Platero, WORLD MEMORIAL TO THE PANDEMIC, 2020.**
- A small-scale model of this architectural piece will be displayed along with large photos on the walls (included above) of the original piece in its original context along with descriptions/labels

Courtyard: (1 piece)

- Music
- **Object: Hot Air Balloon – Live DJ Set**

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- o Our vision for the courtyard is to have a “projection” of this music set continuously playing. The courtyard will not only be a designated seating and rest area but will also house our last piece of the exhibition. There will of course be an area where photos from the music set/concert are available to our viewers along with information about the artists.
 - Our team thought that this piece, seeing as it resembles a “Post-COVID” concert atmosphere, it would be most appropriate to have it outside in the open air as that is what they project that the future of partying/night-life will be like in the coming years.

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ARCHITECTURE

Object 1

Author, title and date: Community of Madrid, *Hospital IFEMA, Hospital de Campaña de IFEMA* or *Arca de Noé*. Built on the 23rd March 2020.

Materials and dimensions: 35,000 square meters distributed in 3 pavilions. Counting with 1300 beds and 16 intensive care wards. In total, more than 4,000 patients were treated here, 98% of which overcame the disease.

Current Location: IFEMA-Feria de Madrid. Avenida del Partenón, 5, 28042. Madrid.

The Hospital de Campaña IFEMA (Madrid's main field hospital) is probably the greatest architectural sample that was constructed during the COVID-19 pandemic. It emerged at a moment when the city's hospitals started to collapse due to the pandemic and, in a record time, a whole new sanitary infrastructure was conceived in order to take pressure off the rest of the hospitals in Madrid.

The space consisted of 35,000 square meters distributed in 3 pavilions, 16 care wards and thousands of beds. All of this infrastructure occupied the famous halls that would usually host exhibitions and displays in the past, such as the contemporary fair of ARCO.

This incredible sanitary project work would not have been possible without a joint effort from the following professionals: The Spanish Army, the Military Emergency Unit, Madrid Fire Department, Summa 112, Samur, as well as volunteers and hundreds of entities and private companies who provided donations and helped with the delivery of material that helped to set up the facility. Furthermore, one cannot forget to mention the hundreds of doctors, nurses, pharmacists, psychologists, laboratory and pharmacy technicians as well as administrative assistants who fought on the "front line" against the COVID during three critical months. In total, more than 1,200 professionals were involved in battling the coronavirus, providing the best possible care for thousands of patients.

It was an extremely successful architectural project where thousands of patients recovered from the virus on a daily basis. A joint effort that was praised by the WHO and described as "extraordinary" during the visit to the facilities by Bruce Aylward, Covid-19 Chief Expert of the World Health Organization.

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Pictures of the infrastructure:



Source: Figs 1 and 2. Photos provided by the Acción de Gobierno. Comunidad de Madrid.
Credist: GTRES. From March 2020.

<https://www.comunidad.madrid/noticias/2020/03/30/abrimos-pabellon-7-hospital-temporal-instalado-ifema>

Accessed: 7 November 2020.

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Source: Fig. 3. Photo provided by the Acción de Gobierno. Comunidad de Madrid. Credits: GTRES. from March 2020.
<https://www.comunidad.madrid/noticias/2020/03/30/abrimos-pabellon-7-hospital-temporal-instalado-ifema>
Accessed: 7 November 2020.



Source: Fig. 4. Fachada de los recintos de Ifema en el Campo de las Naciones. Photo provided by EL PAÍS. Credit: Kike Para Photography. February 2008.
https://elpais.com/ccaa/2018/02/07/madrid/1518003447_566143.html
Accessed: 7 November 2020.

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Object 2

Author, title and date: Alvar Aalto, Paimio Sanatorium, 1933.

Materials and dimensions:

The hospital complex includes: the main sanatorium building, the staff housing and the hospital morgue. Also, outside the hospital area (although still part of the sanatorium complex), are gardens (so that patients could take walks), a water pumping station together with its dam structures and a biological wastewater purification plant.

Current Location: Alvar Aallontie 275, 21540 Paimio, Finland

It is not the first time in history that architecture adapts to a global pandemic with the aim of becoming a *curing infrastructure*. The XXth century witnessed many pandemics, the flu in 1918, the HIV in the 80s, but also that of tuberculosis, one of the deadliest pandemics in history. Indeed, between 1800 and 2000, the disease killed more than 1 billion people and although the disease is caused by a bacterium rather than a virus, it shares some similarities with the coronavirus as the pathogen that causes tuberculosis is spread through the air, from person to person in homes and/or public spaces.

With this in mind, in 1933, the Finnish architect and designer Hugo Alva Henrik Alto, along with his wife Aino, completed the Paimio Sanatorium, a facility especially conceived for the treatment of tuberculosis in southwest Finland and where each architectural and design element was intended to promote recovery from the disease.

The sanatorium building was rigidly geometric, using reinforced concrete (which met the requirements for hygiene and fresh air). Also, long walls of expansive windows wrapped its façade, generating light-colored rooms, and a wide roof terrace with railings like the ones on cruise ships, offering a space where patients could sleep. Indeed, these spaces were conceived as part of the treatment as the sun had been proved effective at killing tuberculosis bacteria.

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Source: Fig. 1. Patient wing with sun terraces in the 1930s, provided by the Alvar Aalto Foundation. Credits: Gustaf Welin, Alvar Aalto Museum. <https://www.alvaraalto.fi/en/architecture/paimio-sanatorium/>

Accessed: 7 November 2020.



Source: Fig. 2. Top floor sun terrace in 1933, provided by the Alvar Aalto Foundation. Credits: Gustaf Welin, Alvar Aalto Museum.

<https://www.alvaraalto.fi/en/architecture/paimio-sanatorium/>. Accessed: 7 November 2020.

All of these aspects consist on the hallmarks of what we now know as “modernist architecture”, which emerged in the 1920s from the work of the Bauhaus in Germany, and Le Corbusier in France. However, it is important to note that Aalto’s choices of material and design were not just conceived as modernist features or aesthetically fashionable elements. In fact: “The main purpose of the building was to function as a *medical instrument*”, Hugo would later write. At the sanatorium, the architecture was part of the cure.

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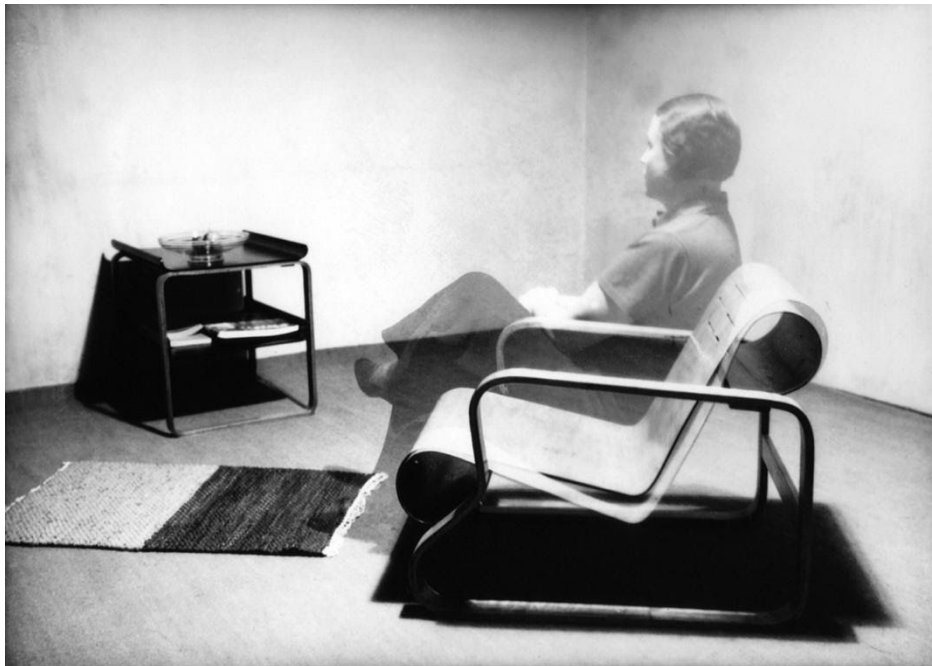
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Source: Fig. 3. Doctor and visitors in the top floor terrace in 1934, provided by the Alvar Aalto Foundation. Credits: Gustaf Welin, Alvar Aalto Museum.
<https://www.alvaraalto.fi/en/architecture/paimio-sanatorium/>.
Accessed: 7 November 2020.

For example, the architects conceived the patients' rooms as minimal apartments, and this inspired them to develop suitable furniture, both movable and fixed, for a small space. For example, The Paimio therapeutic chair was specifically designed for these rooms.



Source: Fig. 4. Aino Aalto on a Paimio chair in the 1930s. Credits: Alvar Aalto Museum, Artek Collection, VEGAP, Barcelona, 2015. Accessed: 7 November 2020.

<https://www.bmiaa.com/alvar-aalto-1898-1976-organic-architecture-art-and-design-at-caixaforum-madrid/>

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Also, because each space was originally designed to house two convalescents, Aalto created special no-splash sinks that would allow users to wash without disrupting the other.



Source: Fig. 5. "A noiseless wash basin". Drawing: Alvar Aalto Museum, provided by the Alvar Aalto Foundation. Credits: Alvar Aalto Museum. <https://www.alvaraalto.fi/en/architecture/paimio-sanatorium/> Accessed: 7 November 2020.

Finally, the color of the ceiling was chosen for quietness, the light sources were outside of the patient's field of vision and the heating was oriented towards the patient's feet (ie. the combination of cold feet and a feverish head was seen as a symptom of the disease).



Source: Fig. 6. Paimio chairs were used in the sanatorium. Provided by the Alvar Aalto Foundation. Credits: Gustaf Welin, Alvar Aalto Museum. <https://www.alvaraalto.fi/en/architecture/paimio-sanatorium/> Accessed: 7 November 2020.

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Object 3

Author, title and date:

Architecture Studio Gómez Platero, **WORLD MEMORIAL TO THE PANDEMIC**, 2020.

Materials and dimensions: The concave surface will be constructed using concrete, while its underside will be covered by Corten steel, a durable material that requires little maintenance. The sculpture is meant to be installed on water so this selection of resistant materials is extremely suitable. The project installation is still under development.

Current Location: Montevideo, Uruguay

The Uruguayan architecture studio led by Martín Gómez Platero has designed a large-scale, exterior monument to honor all the people who have been affected by COVID-19. As the first major monument to all victims of the world's pandemic, the project has been called the "World Pandemic Memorial" and has been conceived as a space for reflection as well as an expression of hope in the midst of the uncertain times we are living.



Source: Fig. 1. Promotional photo of Gómez Platero Studio, *architecture & urbanism*, from 2020. Credits: Gómez Platero Studio.

<https://www.gomezplatero.com/en/proyecto/memorial-pandemic/>

Accessed: 7 November 2020.

The director and main architect of the firm, Martín Gómez Platero recently pointed out that "The global impact of this pandemic has revealed a new map of the world" and that "Architecture is a very powerful tool to transform the world", in his own words: "It is above all our historical and collective reality, consolidated from small material fragments which survive over time and become culture. It is a way of showing who we are in this planet. And in this sense, monuments symbolize our cultural and emotional milestones".

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Source: Fig. 2. Promotional photo of Gómez Platero Studio, *architecture & urbanism*, from 2020. Credits: Gómez Platero Studio. <https://www.gomezplatero.com/en/proyecto/memorial-pandemic/>

Accessed: 7 November 2020.



Source: Fig. 3. Promotional photo of Gómez Platero Studio, *architecture & urbanism*, from 2020. Credits: Gómez Platero Studio. <https://www.gomezplatero.com/en/proyecto/memorial-pandemic/>

Accessed: 7 November 2020.

The Memorial will be an object of simple and compelling form, executed following a circular geometry in order to sum up the concept of “unity and community”. This form will only be interrupted by the cleft at the entrance to the place, “the breach or rupture that reminds us of a singular event, a global phenomenon”. Gómez Platero also pointed out that this monument is meant to remind us that,

“Man is not the center as the eye of this space is occupied by a void where nature in its pure state emerges, reminding us that we as human beings are subordinate to nature and not the other way around, hence our fragile condition”.

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MUSIC

Object 1

Author, Title, Date: Modd, Hot Air Balloon Live DJ Set, 9 April 2020

Current Location: Yelnya, Minsk, Belarus

Link to Object: https://www.youtube.com/watch?v=48y_Ui0UBAM

When the coronavirus pandemic hit, most of the world travel and activities were halted. One unexpected positive development of this was that CO2 emissions have reduced drastically. This was a revelation for many people, as it showed a direct relationship between our daily activities and direct influence on the natural world, of which humans represent an integral part. In collaboration with KURS:RA project DJ Modd performed his Live DJ set on a hot air balloon. Modd played on the mixing console installed in the hot air balloon while flying over the Yelnya bog. The goal of this project was to draw attention to the important role that bogs play in preserving the climate. While usually performing to a live audience, which became problematic during the pandemic, this time DJ Modd performs to the Yelnya bog instead of the people. As a DJ, he catches the vibe of nature and transforms it into his set. Meaning to inspire an appreciation for nature, his message was especially efficient during the global lockdown. As many people were forced to stay home, they found themselves attracted to the outside and the natural world.

Citation

MODD – Hot Air Balloon Live Dj Set: KURS:RA...: All Day I Dream. (n.d.). Retrieved November 14, 2020, from https://vk.com/wall-110007555_2028

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Object 2:

Author, Title, Date: Janet Cardiff, The Forty Part Motet, 2001

Current Location: British Columbia, Canada

Link to Object: <https://www.youtube.com/watch?v=ncWFLzVrwU4>

"The Forty Part Motet" is a virtual choir that consists of 40 speakers, each of which features the singing of a different person. For this audio installation, Canadian artist Janet Cardiff chose Thomas Tallis' motet "Spem in Alium" for its complexity. Speakers are arranged as the eight choirs in "Spem in Alium". They surround the audience in the groups of five, creating a three dimensional sound which approaches them from different directions at different times, creating a wave of sound. A virtual approach to the activity which usually implicates gathering, in this case, choir, illustrates what the world had turned to in 2020. Complex networks of virtual meetings, online classes and forums were organized to continue work, studies and other regular activities in which people were accustomed to connecting in person. Even though they were not so pleasingly harmonious as Janet Cardiff's "The Forty Part Motet", they worked.

Citations

Buffenstein, Alyssa. "12 Sound Artists Changing Your Perception of Art." *Artnet News*, 8 Aug. 2016, news.artnet.com/art-world/12-sound-artists-changing-perception-art-587054.

"Janet Cardiff and the Forty Part Motet." *TateShots*, 2017, www.youtube.com/watch?v=38ORiaia9r8.

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Object 3

Author, Title, Date: Uncanny Valley, Beautiful The World, April 2020

Current Location: Sydney, Australia

Link to Object: <https://www.youtube.com/watch?v=sAzULywAHUM>

"Beautiful the World" by Uncanny Valley, team Australia became a winner of AI Song contest in 2020. This contest was organized as a replacement for Eurovision 2020, which had to be cancelled due to world pandemic. In the competition, thirteen teams from Europe and Australia competed to find an algorithm which would make artificial intelligence create a next Eurovision hit. Unlike Eurovision, the AI song contest was an online project, and the teams consisted of scientists rather than musicians. "Beautiful the World" by Uncanny Valley, was composed of sounds of Australian animals blended by machine learning process, known as DDSP, while lyrics were randomly sampled of the phrases taken from previous Eurovision songs. This resulted in a surrealistically sounding tune, which is also engaging and catchy.

Citation

Jeffery, Yasmin. "Did You Know a Eurovision-Inspired AI Song Contest Was Being Held This Year? Australia Just Won It." ABC News. ABC News, May 13, 2020.
<https://www.abc.net.au/news/2020-05-13/australia-wins-eurovision-ai-song-contest-beautiful-the-world/12244490>.

"Australia - Uncanny Valley - The AI Song Contest." VPRO International. Accessed November 14, 2020.
<https://www.vprobroadcast.com/titles/ai-songcontest/teams/australia.html>.

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POETRY & LITERATURE

Object 1

Author, Title, Date: Erika Fine, Wish, May 22, 2020

Link to Object:

<https://www.nytimes.com/2020/05/22/opinion/letters/coronavirus-poems.html>

*The weeks go by, the fourth, the fifth,
And normalcy's become a myth.
I want to hug, I want to hold,
I want this deadly scourge controlled.
I want to walk amidst a crowd.
I want to lift this morbid shroud.
I sit, sequestered in my home,
And yearn to mingle, travel, roam.
My energy is out of whack —
I want my normal problems back.*

This piece of poetry was chosen because it has a significant message. It describes a new normal, one we have had to accept over the past few months, and one that does not discriminate. Everyone facing the virus has had to change their lifestyle, regardless of whether we want to do that or not. This piece of poetry provides a message that is relatable and one that helps articulate how people have been feeling, whether that be stuck in quarantine or with the new normal, full of restrictions.

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Object 2

Author, Title, Date: N. Scott Momaday, In the Time of Plague, May 22, 2020

Link to Object:

<https://www.nytimes.com/2020/05/22/opinion/letters/coronavirus-poems.html>

*We keep indoors.
When we dare to venture out
We are cautious. Our neighbors
Smile, but in their eyes there is
Reserve and suspicion.
They keep their distance,
As we do ours, in mute accord.
Much of our fear is unspoken,
For there is at last the weight of custom,
The tender of rote consolation.
We endure thoughts of demise
And measure the distance of death.
Death too wears a mask.
But consider, there may well be good
In our misfortune if we can find it. It is
Hidden in the darkness of our fear.
But discover it and see that it is hope
And more; it is the gift of opportunity.
We have the rare chance to prevail,
To pose a resolution for world renewal.
We can be better than we have ever been.
We can improve the human condition.
We can imagine, then strive to realize,
Our potential for goodness and morality.
We can overcome pestilence, war and poverty.
We can preserve our sacred purpose. We can
Determine who we are in our essential nature
And who we can be. We are committed to this end
For our own sake and for the sake of those
Who will come after us. There is a better future,
And we can secure it. Let us take up the task, and
Let us be worthy of our best destiny.*

This piece was found alongside “Wish” from the New York Times website. This took on a more cryptic and cynical view of the pandemic, however it offers a very real insight into the conditions we are currently facing and that we need to have a bit of fear in order to

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survive. This exhibits our sad reality at the beginning but ends on a hopeful note. This piece is very important because it offers a reality we can secure; one we can secure if we try. The new reality can be one of progression and hope. This hope is now the only thing we can rely on.

Object 3

Author, Title, Date: Alexander McCall Smith, In a Time of Distance, March 23, 2020

Link to Object:

<https://studyabroad.arcadia.edu/about-us/news-publications/details/poetry-in-the-time-of-coronavirus/>

Found exhibited on the Arcadia University Website:

*The unexpected always happens in the way
The unexpected has always occurred:
While we are doing something else,
While we are thinking of altogether
Different things – matters that events
Then show to be every bit as unimportant
As our human concerns so often are;
And then, with the unexpected upon us,
We look at one another with a sort of surprise;
How could things possibly turn out this way
When we are so competent, so pleased
With the elaborate systems we've created –
Networks and satellites, intelligent machines,
Pills for every eventuality – except this one?
And so we turn again to face one another
And discover those things
We had almost forgotten,
But that, mercifully, are still there:
Love and friendship, not just for those
To whom we are closest, but also for those
Whom we do not know and of whom
Perhaps we have in the past been frightened;
The words brother and sister, powerful still,
Are brought out, dusted down,
Found to be still capable of expressing
What we feel for others, that precise concern;
Joined together in adversity*

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*We discover things we had put aside:
Old board games with obscure rules,
Books we had been meaning to read,
Letters we had intended to write,
Things we had thought we might say
But for which we never found the time;
And from these discoveries of self, of time,
There comes a new realization
That we have been in too much of hurry,
That we have misused our fragile world,
That we have forgotten the claims of others
Who have been left behind;
We find that out in our seclusion,
In our silence; we commit ourselves afresh,
We look for a few bars of song
That we used to sing together,
A long time ago; we give what we can,
We wait, knowing that when this is over
A lot of us – not all perhaps – but most,
Will be slightly different people,
And our world, though diminished,
Will be much bigger, its beauty revealed afresh.*

The original intention of sharing this poem revolved around sending a message of understanding and empathy from the Dean of the University of Arcadia to the students. This was a great idea, as having empathy for other situations is often something we lack. This is a time, where more than ever we need to be more kind and show compassion for the situations which others are going through. What is so special about this poem is that it sends a message of solidarity, it recognizes the struggles we are now facing, and encourages us to march on. This piece is special because it inspires hope.

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FASHION

Object 1

Piece: Colorful wax print face masks

Designer: David Avido

Date: March 2020

Materials: Wax-Print African Fabric

Location: Kenya, East Africa



In an overcrowded community, David Avido, a 24-year-old fashion designer, is known for his signature wax-print bomber jackets and has made custom designs for reggae stars. Since covid-19 has affected his home in Kenya, he operates out of a four-room house on the outskirts of Kibera, which is about a 25-minute walk from his childhood home that is deeper into the settlement. Leading a team of 12 to produce free face masks for local distribution. So far, about 10,000 masks have been handed out in small batches by him and his friends. Avido is the leader of or the Uweza Foundation, which is a nonprofit providing skill and training for the local community in sewing and design. While the number of confirmed COVID-19 cases in Kenya is relatively low, the situation is precarious. Once the Kenyan Ministry of Health confirmed the first case of the disease on March 12, Avido took action right away, and by December 2019, he started teaching tailoring to a group of seven working women, whose businesses were shuttered amid Covid. The women are now working nine-to-five, sewing masks for 20 cents each.

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Object 2

Piece: (Look 1/41) Bee A Tiger
Designer: Felipe Oliveira Baptista
Date: Spring-Summer 2021
Materials: Unreleased
Collection/Unknown
Location: Paris, France



The creative references and concepts of this collection are as varied and contrasted as the states of mind of people since the beginning of the pandemic. The flowers in the look and throughout the collection were printed digitally and given a blurred effect to appear as if they were crying, as many of us did during this ongoing pandemic. This Kenzo collection is giving an ode to the bees who are the regulators of the planet. We now more than ever have a sense of urgency to take care of our planet with special attention to global warming, climate change, the pandemic, our oceans, etc. Beekeepers and their mesmerizing articles of clothing strongly emphasize the fragility and distance imposed and needed today displayed in Oliveira Baptista's collection.

Source:

Kenzo Spring summer 2021 Bee a Tiger. (n.d.). Retrieved December 02, 2020, from <https://www.kenzo.com/us/en/stories/ss21-show>

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Object 3

Piece: Look 24, 25, 26
Designer: Julien Dossena, Paco Rabanne
Date: Spring-Summer 2021
Materials: Metallic plastic
Location: Paris, France

Julien Dossena for Paco Rabanne created a collection during a worldwide pandemic for spring-summer 2021. He did this with reference to the 1966 collection *Twelve Dresses in Unwearable Materials*. These three looks are made of metallic and plastic geometric assemblages coexisting with Avant-garde ideas that have become symbols of individualism. Dossena is opposed to the bourgeois in this collection and advocating femininity and individualism. This was Dossena's way to reunite with the world and the world of fashion after being in confinement.



Source:

Mower, Sarah. "Paco Rabanne Spring 2021 Ready-to-Wear Collection." *Vogue*, Vogue, 23 Oct. 2020, www.vogue.com/fashion-shows/spring-2021-ready-to-wear/paco-rabanne.

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SCULPTURE

Object 1

Author, title and date: Luke Jerram, “COVID-19”, Glass Microbiology, March 2020

Materials and dimensions: Glass, 23cm (in diameter)

Current Location: Bristol UK

Link to Object: <https://www.lukejerram.com/glass/gallery/coronavirus-covid-19>

This piece is incredibly relevant to our “Viral Art” exhibit as it is a scaled model of the virus (under microscope) itself. It is a “sculpture in tribute to the huge global scientific and medical effort to combat the pandemic,” and was commissioned 8 weeks before the height of the pandemic (mid-March) by an unnamed American university, as part of Jerram’s series “Glass Microbiology”. These transparent, colorless pieces are made so as viruses are smaller than the wavelength of light, and therefore have no color. Initially, all of the pieces of “Glass Microbiology” were for medical research purposes. They are also all blown by hand.



Jerram says: *“This artwork is a tribute to the scientists and medical teams who are working collaboratively across the world to try to slow the spread of the virus. It is vital we attempt to slow the spread of coronavirus by working together globally, so our health services can manage this pandemic.”*

And this sculpture is *“Helping to communicate the form of the virus to the public, the artwork has been created as an alternative representation to the artificially colored imagery received through the media. In fact, viruses have no color as they are smaller than the wavelength of light.”*

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Object 2

Author, title and date: Ram Mallari Jr., "Finding the Cure," 2020

Materials and dimensions:

Mixed Media Assemblage, recycled metal, H=25" W=16" D=16"

Current Location: Galerie Joaquin, Manila, Philippines,

Link to Object:

<https://mb.com.ph/2020/07/13/look-artworks-by-pinoy-artists-in-quarantine/>

<https://www.facebook.com/photo.php?fbid=3031421746965030&set=pb.100002917036499.-2207520000.&type=3>



This sculpture by Philippine artist of humble beginnings from a family of metalsmiths, named Ram Mallari, was made and inspired by the search for the cure, and the need for a hero in this time of a global health crisis. It is made of scrap metal, and his unique style is inspired by SteamPunk aesthetics. "Finding the Cure" features a figure in a gas mask commonly used by exterminators to get rid of pests, and using a backpack poly-sprayer, but wielding an injection instead of the metal rod. The figure, in full protective gear, also

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stands atop half a dome shaped like the COVID-19 virus under a microscope, signifying the need for a hero to conquer and defeat the virus which caused a world pandemic.

*“Master metal manipulator **Ram Mallari Jr.** showcases his creativity yet again in this steampunk sculpture in mixed media. With colors that, intentionally or otherwise, remind the viewer of a certain iron superhero, Ram’s the Cure is indeed a hero for the time. After all, what the world needs now is a cure, and not just for the persistent pandemic.” - MB Lifestyle*

“Upon closer look, one discovers the underlying concept in Mallari Jr's work rooted in a utopian depiction of an imagined future forged from memories of an earlier era. His work explores themes of tension between past and future, and between the alienating and empowering effects of technology.” - Kambal Gallery, Hongkong

“Despite all the wishful thinking and frustration with safeguards, the fight against the COVID-19 virus continues as the number of cases and deaths is increasing. and as an artist, In this time of crisis and isolation, the role of art becomes more central to our lives, whether we realise it or not our consumption habits - including arts- form who we are, our values, our inclinations. They are a patchwork of beliefs that are also tested in these difficult times . I created this artwork with the hope that sooner or later everything will be back into normal again. FINDING THE CURE is the greatest hope for all of us now, but still it is so important that each of us now needs to continue to do our part to keep our community safe and healthy. Wishful thinking has often resulted in misfortune.but lets us not lose hope. Researchers are working around the clock to find a solution, trials are being initiated at record speed, sooner or later they will find the cure. God bless us all.” - Ram Mallari, 2020

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Object 3

Author, title and date: Johnson Tsang, "Still in One Piece III," 2020

Materials and dimensions: Porcelain

Current Location: Hongkong

Link to Object:

<https://www.collater.al/en/still-in-one-piece-iii-johnson-tsangs-sculpture/>

<https://mymodernmet.com/mask-sculpture-johnson-tsang/>



Elusive Hong Kong-based Chinese artist Johnson Tsang created a porcelain sculpture which echoes the challenges of people in showing affection during the COVID-19 pandemic, when one must hide behind a mask, which is now a worldwide symbol and necessity. This sculpture focuses on the part of our faces which are forced to hide behind safety devices, the real protagonists of the work. Tsang calls attention to the transformation in how people interact during COVID-19, and he gesture is touching. It's a reminder that even with the need for separation, we can still enjoy intimate moments.

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“Having the ability to see beauty in everyday life is a special gift “ - Tsang

“At the beginning of May, this idea popped up in my mind from nowhere during my meditation. Ideas came up to me like this very often. Many of my pieces were created with ideas popped up during meditation,” Tsang tells My Modern Met. “I have a strong feeling that these creative ideas were not originated from me. But I believe there must be a good reason that it came to me. Maybe just because I have the ability to realize these wonderful ideas and show them to the right people. For this reason, I don't want to interpret it myself. I think everyone who see my works has the right to interpret them in their own way, according to their own feelings.”

- Johnson Tsang

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PHOTOGRAPHY



Object Label: “To be represented as a blur”
Josh Olins, *Title Unknown*, New York, 2020.

Josh Olins states, “To be represented as a blur could be reflective of the passing of time,” the photographer says, appearing here with his partner, Constanza. “Gardening has been extremely satisfying, and a way of being directly in contact with nature: To observe something that progresses so slowly—the simplicity of a fern pushing through the soil and unfurling over a week—has definitely installed a new sense of calm in me.”

In this piece Josh Olins illustrates the constant “mental” struggle faced by many people amidst the COVID-19 pandemic. Every aspect of one’s daily routine was completely rewired and became even more habitual than before. The quarantine caused many people to feel *complacent*, and therefore, lost track of time. For many, the passing of time in quarantine embodied a “dual nature” as it was slow and uneventful, yet simultaneously rapid, as if time were passing by in a *blur*. In this piece, Olins represents this duality by placing himself in the foreground and blurring his features, while his partner, Constanza, is seated in the background completely focused.

Source: Vogue Magazine

<https://www.vogue.com/article/photographers-artists-coping-quarantine>

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Object Label: “Quarantine Uniform,” Chris Maggio, *Title Unknown*, New York, 2020.

“I’m wearing what has become my quarantine uniform. Not quite pajamas, not quite on-duty clothing. As long as I do Zoom meetings from the waist up, no one can see my favorite pair of ill-fitting lounge pants,” says the New York City–based photographer, who routinely mines the space between observational and staged photography. “If you wear the same thing every day, there’s more time to think about how I’m going to use the same ingredients from yesterday to make something different for lunch today.”

With this piece, Chris Maggio illustrates the daily struggle many people faced during quarantine in relationship to attending work, school. Having titled it, “Quarantine Uniform,” Maggio humorously explores the constant obstacles faced in pursuit of productivity, i.e. something as simple as getting up, getting dressed, and making yourself feel motivated and presentable. For most, the “quarantine uniform” was loungewear, sweats, or pajamas, as the incentive to dress up when you are unable to leave the house is slim to none.

<https://www.vogue.com/article/photographers-artists-coping-quarantine>

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Kashmiri groom Haseeb Mushtaq is greeted with an offer of some hand sanitiser as he arrives at his bride's home on the outskirts of Srinagar for their wedding ceremony. [Dar Yasin/AP Photo]

Object Label: “Wedding Essentials – Vows, Ring, Dress, and Hand Sanitizer”

Photo by [Dar Yasin, Title Unknown, Srinagar, 2020]

Kashmiri groom Haseeb Mushtaq is greeted with an offer of some hand sanitizer as he arrives at his bride's home on the outskirts of Srinagar for their wedding ceremony. [Dar Yasin/AP Photo]

With this piece, photographer Dar Yasin captures a special moment between the groom, Haseeb Mushtaq and a man within the bride’s home as he prepares to meet her before the wedding and cleans his hand. As many of us are familiar, COVID-19 has not only had a large impact on the working world but also the personal world as well; many weddings, funerals, birthdays, and other special ceremonies had to be put on hold or completely rearranged in order to follow health laws and regulations. Nevertheless, many people have been able to positively reflect on these changes seeing as it kept them from overspending on lavish weddings or parties, and recentered their focus on who and what was important to them, meaning, since many people had to downsize large scale events such as weddings, they were able to keep their guest lists to a minimum making them reflect on who is most important in their lives. Such changes made for more intimate personal events as several sources recall.

<https://www.aljazeera.com/gallery/2020/9/22/in-pictures-kashmirs-elaborate-weddings-muted-by-covid>

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Object Label: “No room for cheating”

Tim Franco, COVID 19 – Dispatch from Seoul | Exams, May 8, 2020

At a time of a global pandemic, South Korea is taking all kind of measures to avoid the spread of the disease despite continuing to run businesses - and that includes exams. For this particular process, people are lining up before with social distancing before being tested for body temperature. Then they are allowed to enter an outdoor field with strong social distance between each desk. On the 25th of April, it was time for the General Insurance Association of Korea at Seokyeong University, and I was there to document it.

In this piece, we see how COVID has affected the education system. Many students and teachers have had to rethink how school systems will function in order to give the best education in regard to the circumstances. Both students and teachers have found it hard to transition from in person to online school, however, as we see with this University in Korea, many places are still holding in person classes or giving the students the choice to choose.

The new measurements taken up by schools have caused many doubts amongst students, parents, and teachers; with mental health crisis spiking, people find themselves asking if this is the best time to be in school or if it is more important to focus on themselves and take time off. Are we receiving the best education possible given the circumstances? As we all know, we continue to learn about this pandemic day by day, so it is important to cooperate and be aware that these times are times of trial and error – we must support and encourage those who continue to pursue an interest in our education and work together to find the best solutions.

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PAINTING

Object 1

Self-Portrait after the Spanish Flu

Edvard Munch

Date: 1919

Style: Expressionism

Period: Late works

Genre: self-portrait

Media: oil, canvas

Location: Munch Museum, Oslo, Norway

Dimensions: 150.5 x 131 cm



Edvard Munch has created many self-portraits throughout his artistic career, often depicting himself in moments facing hardship or illness. Many important self-portraits of him were created when he was sick with the Spanish Flu – not only did he paint himself during the course of the virus but also afterwards. Often people tend to forget that when there is a during, there is also an after. We as a society are so focused on the during of COVID-19 and there is little room left for thinking about what will be after. We have all become familiar with phrases such as “life will not be the same again” from politicians and the media. Through his piece, Munch expresses his identification with the sickness and stands in solidarity with the people from his society, fighting against the disease. After having experienced the death from close family members, Munch became familiar with the fragility of life, expressing this through his work. Against all odds, he was strong enough and survived, creating a testimony through his self-portrait of a world which grew beyond the pandemic. This is exactly why this piece is so important to our exhibition; it is a reminder that this as well, will blow over at some point.

Source: Munch, Edvard. “Selvportrett Etter Spanskesyken.” *Self-Portrait after the Spanish Flu*, 1 Jan. 1970, munch.emuseum.com/objects/2858/selvportrett-etter-spanskesyken.

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Object 2

Bouquet of Flowers in a Vase

Maria van Oosterwyck, Dutch, 1630-1693

about 1670s

painting

Oil paint on canvas

Funds by exchange from T. Edward and Tullah Hanley in honor of longtime director, Otto

Bach and his wife Cile Bach

Location: Denver Art Museum, Colorado

Dimensions: 230 x 300 cm



Once again, lockdowns have been implemented all across the world, in major cities and states. Especially people working in the arts and culture industries are facing existential crises at the moment. But even those who can continue normally (to a certain degree) with their lives, will be confined to their interior spaces, something we have all experienced in the early months of 2020. This painting by van Oosterwyck portrays a beautiful and grand bouquet of flowers, with different shades of vibrating colors and extreme attention to detail. It is located in front of a black background, highlighting the colors and bringing out the flower arrangement even more. The vase is placed on a table, recognizable by its faint edges, suggesting the setting of a domicile environment. In our exhibition, this piece serves

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as a reminder of beauty and nature within an interior space. The painting is made up of many different components that become recognizable when looked at closely - for e.g. the red and white flower on the bottom right could be a work of art in itself. We want to tell people that even though they might be once again stuck inside their houses, beauty can really be found everywhere. If there is an entire world to explore in a bouquet of flowers, what would that look like in an entire room, flat or even house? The artist Maria van Oosterwijck became a professional artist during the 1600s, a role that only very few other women acquired. She is an incredibly interesting and impressive woman, dedicating her entire life to painting, rather than being a wife and mother. This correlates to our time in a way where more and more women take up authoritative political or medical leadership roles and are needed in these corona times - not for staying at home and taking care of the children but saving lives in hospitals.

Source: "Bouquet of Flowers in a Vase." *Bouquet of Flowers in a Vase* | Denver Art Museum, www.denverartmuseum.org/en/edu/object/bouquet-flowers-vase.

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Object 3

GHANAIAN MARKET INTRIGUES

Ablade Glover, B.1934

Date: 2010

oil on canvas

122 by 122cm., 48 by 48in.

Location: Sold in auction at Sotheby's, now in private care



This is a sight that we were used to seeing before the pandemic. A crowded marketplace with people huddled together to obtain their desired objects. The colorful array of people standing in front of stalls and shops, reminds the viewer of happier times. Ablade Glover, a native Ghanaian artist depicts a typical Saturday afternoon market scene on his painting. When the Covid-20 pandemic first spread across western European countries, they were badly hit. Countries such as Italy and Spain were not in any way prepared for what came for them and health systems collapsed, resulting in complete lockdowns. At the time, articles were being published that called for the protection of Africa from the pandemic. Medical authorities and government officials were most scared of what would happen once the pandemic would spread in Africa. Considering the day-to-day sight, portrayed in Glover's painting, this preconception is easily understood. However, to many people's surprise, Africa handled the pandemic well. This is due to the influence of various factors but most importantly their previous experience dealing with other pandemics such as Ebola and Sars. African countries were one of the first to implement measurement strategies that would help curb the pandemic and they were a lot more successful, than most European countries. The effect Glover achieves with his painting is incredible; viewed up close, vibrant shades of orange, yellow and blue can be seen from far away, they begin to take on the forms of figures and market stalls. Hopefully, this is a sight we will be able to enjoy again at some point in the future!

Source: "Now Modern & Contemporary African Art." Glover ||| African Modern & Contemporary Art ||| Sotheby's, www.sothebys.com/en/auctions/ecatalogue/2018/modern-contemporary-african-art-118801/lot.111.html.

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Closing Remarks by Mirea Suarez

We have been working on it the entire semester, and we hope you have enjoyed this presentation of our Viral Art exhibition.

We hope you see some good in what the pandemic has brought in terms of creativity coping mechanisms and the artistic outcome.

But mostly, we hope you take comfort in seeing what other people have created from being affected by everything brought by COVID-19, and were able to connect to the pieces, and see that art connects us all despite the physical distance we now must enforce and follow.

This exhibition was also a reflection of ourselves somehow, as we experienced the pandemic in different parts of the world and different situations.

We are all connected by our human emotions during this difficult time, and we hope you have felt that while viewing our exhibit.

We can connect to artists from all over the world, and even those from previous periods.

We are not alone in this. We are all affected, we are all connected.

Thank you Fabiola, for guiding us through the creation of this exhibit.

And thank you all for attending our Viral Art online exhibition opening.

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