NORCO COLLEGE

Norco College Art Gallery

Presents

The Studio Art & Art History Faculty Exhibition Catalog

Spring 2021

NORCO COLLEGE SCHOOL OF Arts & Humanities

Studio Art & Art History Faculty

Introduction

Norco College Art Gallery is pleased to present this digital catalog, featuring the work of the Norco College Studio Art and Art History faculty. In normal times, this project would have been a Faculty Exhibition in the Art Gallery, to be experienced in-person. In this time of pandemic, however, virtual options for art exhibitions have become a common approach for many galleries and museums. Rather than creating a virtual reality of a mock gallery space, we have chosen to create a lasting document which will archive the images and words of our faculty.

One of the benefits of this catalog is the collaboration of Studio Art faculty and Art History faculty. This academic year, 2020-2021, marks the first time Norco College has had a full-time, tenure-track Art History position, now occupied by Dr. Meghan M. Chandler. Just four years earlier, in 2017, we added a second full-time, tenure-track Studio Art position, filled by Megan Lindeman. For the 26 years prior, this college had only one professor in Art. Karin Skiba, Professor Emerita, was the first full-time professor in Art at Norco College, the Founding Director of the Art Gallery, and she continues to teach part-time. The Associate (part-time) Faculty in Studio Art and Art History are essential in offering a full range of courses for students. Their expertise complements that of the full-time faculty to support our Studio Art and Art History degree programs. Our growth in recent years represents the future of Norco College, one that is full of opportunities to expand course offerings and resources for students.

Please enjoy the images, biographies, statements, website links and essays contained in this catalog, which represents the high caliber of creative and scholarly abilities of our Studio Art and Art History faculty at Norco College.

Quinton Bemiller, Ed.D., M.F.A.
Art Gallery Director
Associate Professor of Art
Norco College

Quinton Bemiller

Biography

Quinton Bemiller is a painter, professor and curator. He serves as Director of the Norco College Art Gallery and has taught Studio Art/Art History at Norco College since 2012—first as Associate Faculty and since 2013, as a full-time professor. Born in Arcadia, California, Quinton Bemiller grew up in the San Gabriel Valley and is a fifth-generation Californian. He completed an A.A. at Pasadena City College, a B.F.A. at Lesley University, and an M.F.A. at Claremont Graduate University. In 2019 he completed a Doctorate in Educational Leadership, Community College Specialization, from California State University, San Bernardino.

Quinton Bemiller's artwork is in the permanent collection of the Boston Public Library, Lesley University and over 50 private collections. He has had solo exhibitions at LAUNCH L.A., Offramp Gallery, Los Angeles International Airport, Armory Center for the Arts, Palos Verdes Art Center, Torrance Art Museum and Gallery 825/Los Angeles Art Association. Recent group exhibitions include *Paintings from the Interior* at University of California, Riverside, curated by Andi Campognone; *Neoteric: The New Avant-Garde* at Golden West College, curated by Evan Senn; and *Art Made in Quarantine*, an international exhibition curated by Seann Brackin, Madrid, Spain.

Website: www.bemillerstudio.com

Artist Statement

For me, painting is a personal language and a process of reflection. I have been painting my whole life. The act of painting centers me, and brings balance to my world. In the studio, I respond to the materiality of paint and the sensation of color. Abstraction is a means to address those things which are real in this world, yet are unseen and unspoken. In my paintings, I make these things visible. Experiences are distilled into raw feelings, communicated through the interaction of color and form on the canvas. My paintings are open-ended stories for contemplation. They are unique objects in the world, to be pondered but not necessarily understood.

Selected Works

No Blue Monday, 2021, acrylic on canvas over panel, 20 in. x 24 in.

Riot, 2021, acrylic on canvas over panel, 14 in. x 11 in.

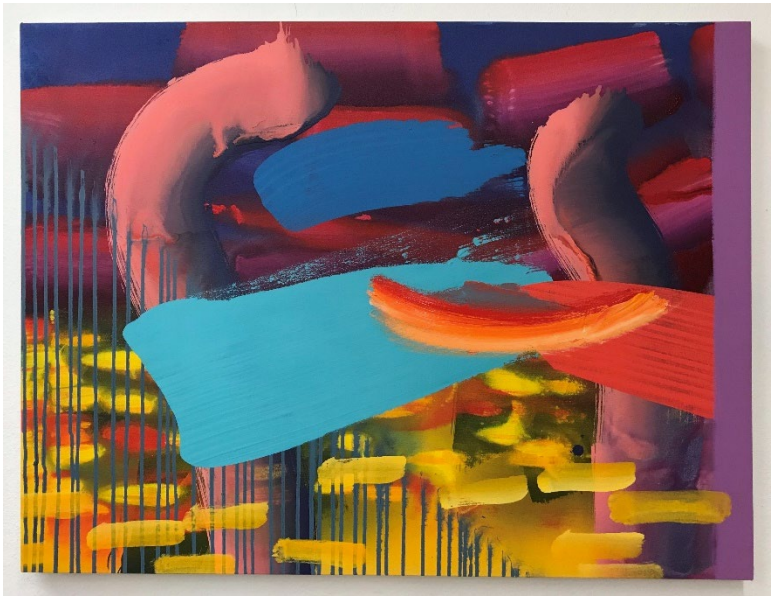
Greens for Steven, 2021, acrylic and vinyl on canvas over panel, 12 in. x 18 in.

Deposition, 2020, acrylic, oil and vinyl on canvas over panel, 8 in. diameter

Santa Rosa, 2020, acrylic, oil and vinyl on canvas over panel, 8 in. diameter

Mesmerism, 2020, acrylic, oil and vinyl on unstretched canvas, 56 in. x 74 in.

Bildungsroman, 2020, acrylic, oil and vinyl on canvas over panel, 20 in. x 16 in.



Safe Harbor, 2020, acrylic, oil, and vinyl on canvas, 30 in. x 40 in.

Abundance, 2020, acrylic, oil and vinyl on linen over panel, 14 in. x 14 in.

Quench, 2020, acrylic, oil and vinyl on linen over panel, 11 in. x 14 in.

Reckless Abandon, 2020, acrylic, oil and vinyl on linen over panel, 11 in. x 14 in.

Piccadilly Circus, 2020, acrylic, oil and vinyl on canvas, 16 in. x 20 in.

Diana Campuzano

Biography

Diana Campuzano is a Los Angles based Ceramicist. Through the process of working with clay Diana explores ideas on the human relationship with time, nature and the cosmos. Raised in Southern California, Diana has an MFA in Ceramics from Claremont Graduate University and a BFA in Ceramics from New Mexico State University. She began teaching at Norco college in 2017 and also teaches at Riverside City College.

Artist Statement

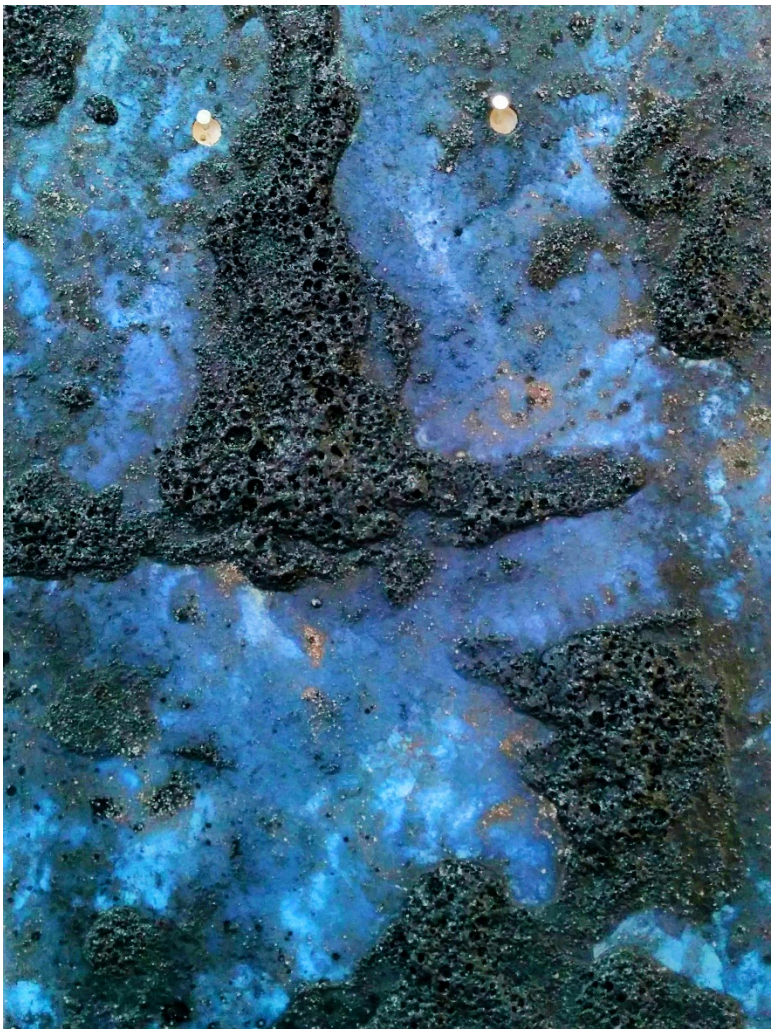
My work takes bits and pieces from here and there to combine them in ways that is a nod to the source while also taking them further by layering different influences so that the viewer may see something new while embodying the inspiration. I often seek to challenge the view by working on the ceiling to create a link between the cosmos and the viewer. I play with the idea of fugitive beauty which I define as that which is slowly changing and has to be appreciated for what it is now, despite it being different in the future. Through my work I attempt to share this moment with the viewer, to draw them in, and let them linger.

While my sculptures usually consist of smaller units, it creates a large presence. The mass is something that cannot quickly be taken in but requires a viewer to investigate the whole and its many parts. Each unit to me is not an individual piece but a mark that makes up one whole. The flow between the whole and the parts and vice versa is essential to creating moments of complexity. The work should dominate the space, not sit there timidly. I seek for my work to have a bold almost overwhelming presence, drawing people in and letting them explore the hundreds of delicate pieces, each placed so carefully to be examined, savored, and pondered.

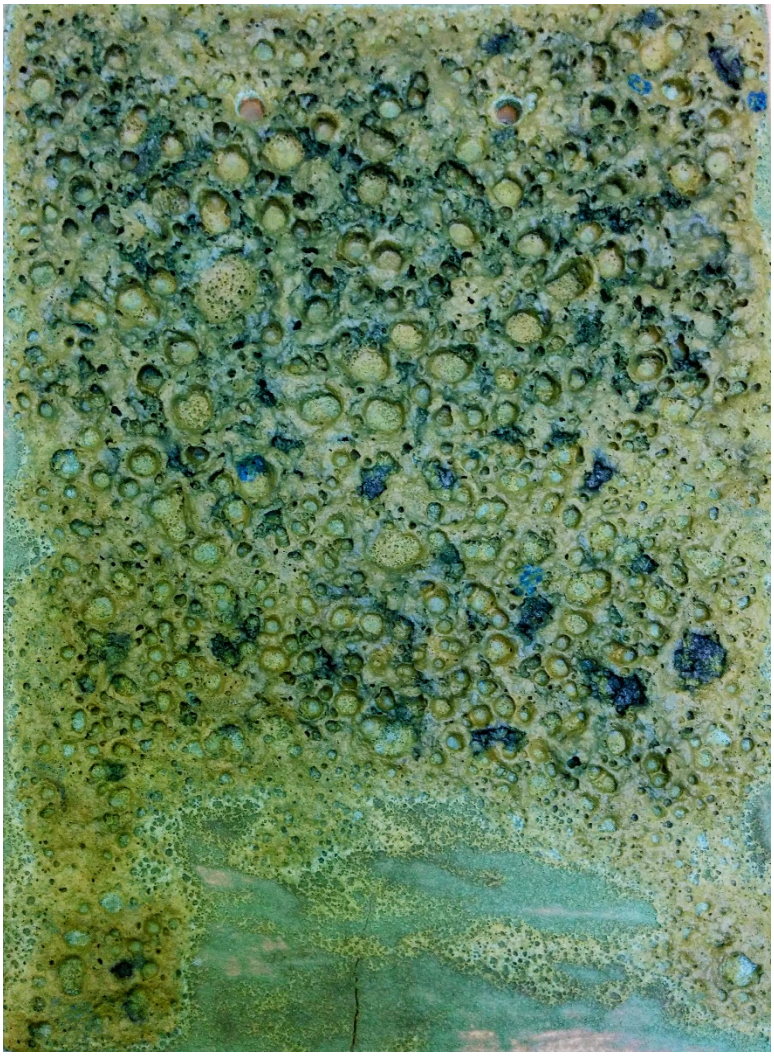
My art is about asking questions and provoking thoughts. The only answers that my pieces have are the ones that the viewer brings to it. My work is created along the lines of a conversation rather than a sermon.

Selected Works

Concoctions, 2019, ceramic



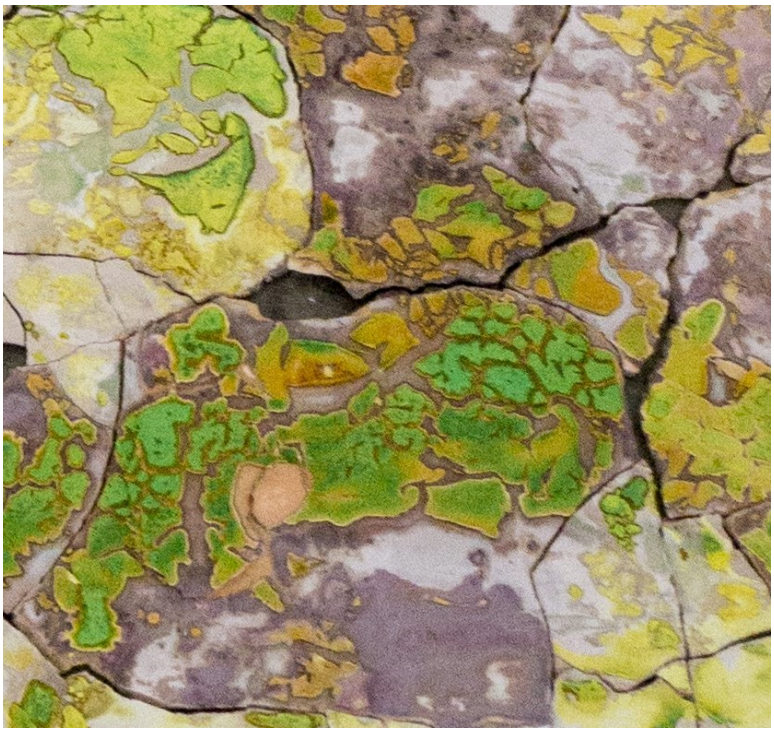
Concoctions (Detail, Blue), 2019, ceramic



Concoctions (Detail, Green), 2019, ceramic

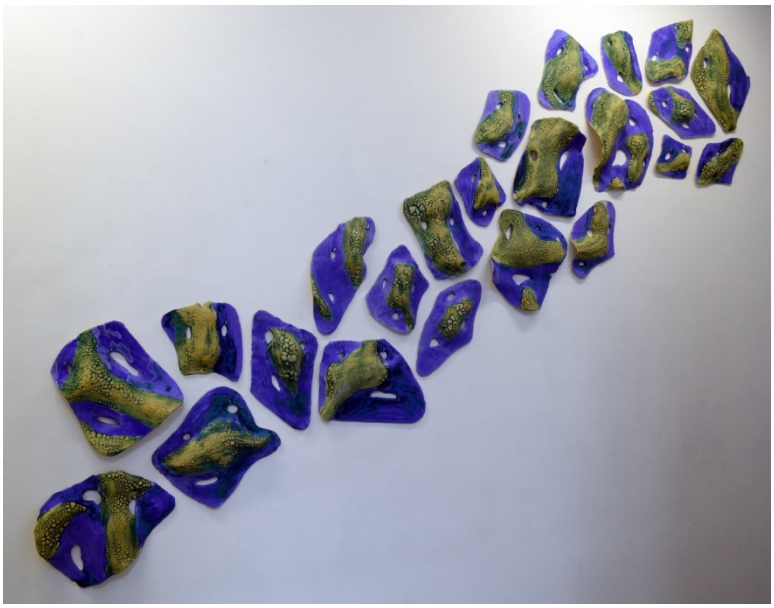
Concoctions (Detail, Red), 2019, ceramic

Untitled Mosaic Green, 2016, ceramic

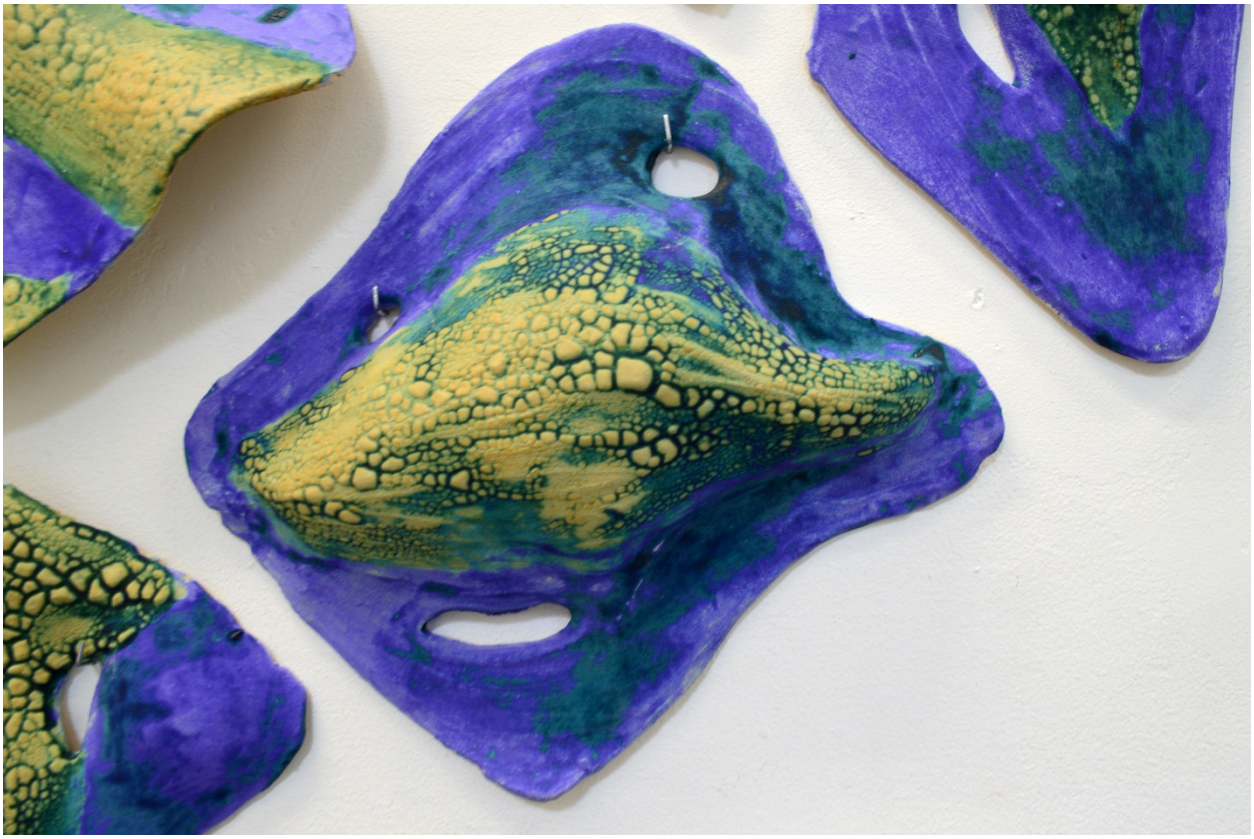


Untitled Mosaic Green (Detail 1), 2016, ceramic

Untitled Mosaic Green (Detail 2), 2016, ceramic



Untitled Purple, 2018, ceramic



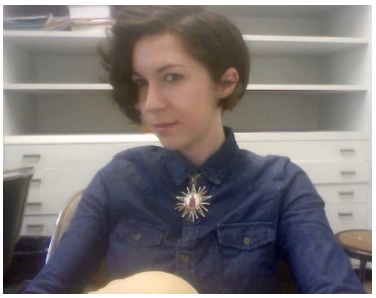
Untitled Purple, Detail, 2018, ceramic

Insignificantly Significant, 2017-2020, ceramic

Insignificantly Significant, 2017-2020, ceramic

Insignificantly Significant (Detail), 2017-2020, ceramic

Meghan M. Chandler



Biography

Meghan M. Chandler is an Assistant Professor of Art History at Norco College. A New York native, she relocated to Southern California for graduate studies at UC Irvine. Upon completing her Ph.D. in Visual Studies, Dr. Chandler migrated to the Community College system, where she taught a variety of Art History and Film Studies courses before joining Norco College. Central to all of her classes are issues of equity, which also manifest in her academic research and writing. Chandler has published a number of peer reviewed journal articles, anthology chapters, and a digital textbook that looks to reframe Art History and visual culture as areas of critical inquiry that are accessible, inclusive, and welcoming to all.

Selected Work

Don't Take My Kodachrome Away:
The Rise, Fall, and Return of Kodachrome Color Film

M. M. Chandler

Steve McCurry, "The Afghan Girl" (Sharbat Gula) for National Geographic (1984). Kodachrome 64. Courtesy National Geographic.

Introduction

Even if you never heard of a "Kodachrome" before, chances are you have seen one. From Gerald Sheedy's snapshots of the fiery Hindenburg explosion, to Abraham Zapruder's infamous home movie of President Kennedy's assassination, to Steve McCurry's haunting National Geographic photos of "The Afghan Girl", Sharbat Gula, the tragedies and triumphs of modern history have been burned into our collective memory as color-saturated images captured on Kodachrome film.[i] Released by George Eastman's Kodak company as the first color film stock in 1935, Kodachrome changed the nature and future of color photo-cinematic image-making. Throughout the 1930s-1970s, Kodachrome achieved widespread commercial success in both amateur and professional markets as a still photography and motion picture

medium. Analog Kodachrome film began to fade into outmoded obsolescence when the market turned to inchoate digital imaging technologies beginning in the mid-1970s, which ultimately culminated in the discontinuation of its production and photo-lab development by 2010. In many histories of technology, this would signal the end of the story, but this is not the case for Kodachrome.

In addition to chronicling the historic rise and fall of Kodachrome, this essay will consider the lasting cultural work accomplished through this groundbreaking imaging technology. During the time of its popularization, Kodachrome's unique chemical processing and color-imaging properties intersected with a larger American cultural turn towards artificial materials, synthetic consumer goods, and escapist national rhetoric. The particular color palette offered through Kodachrome photography and motion pictures became intertwined with a forward-looking, futurist mindset that sought to escape the dark realities of the American Great Depression. Users developed a new way to look at the world through Kodachrome and, even more importantly, used its supernatural colors to fabricate a world view that saw things not as they were, but as they were desired and imagined to be. While Kodachrome no longer exists in its original form today, it has been revived as a nostalgic visual throw-back to an analog past and still functions as escapist vehicle. However, instead of providing escapism through color into a brighter future, today's users summon Kodachrome's colors as a nostalgic pathway into the imagined rosiness of a past time. The year 2016 has, indeed, been an important revival moment for Kodachrome and its iconic colors, as well as retro escapism: Kodachrome has been revived as a digital photo filter in AlienSkin's latest editing platform, ExposureX2, and has re-emerged as part of a widespread nostalgia phenomena spreading throughout American visual culture as most recently captured in Nadav Kander's Kodachrome-inspired portrait of President-elect Donald Trump for the cover of TIME magazine's "Person of the Year" issue.[ii]

How did an imaging technology once associated with progressive change and American dreams become the aesthetics of backwards-looking memory? This essay seeks to answer this question by mapping and reframing our understanding of Kodachrome through an analysis of its technological history, color aesthetics, and its larger cultural work. Throughout its history, and especially today, Kodachrome offers more than just the means for making pretty pictures. Rather, it offers a critical lens through which we can re-examine darker aspects of American cultural history and discourse. Although technically obsolete, Kodachrome continues to haunt the present as a meaningful cultural phenomena entangled with broader issues of artifice, escapism, nostalgia, and desires for mediated, rose-tinted memories that actively shape rather than simply reflect lived events. Kodachrome's past, present, and future is even richer than the photographs or motion pictures created with it, and this essay will illuminate the multifaceted, prismatic aspects of its colorful legacy.

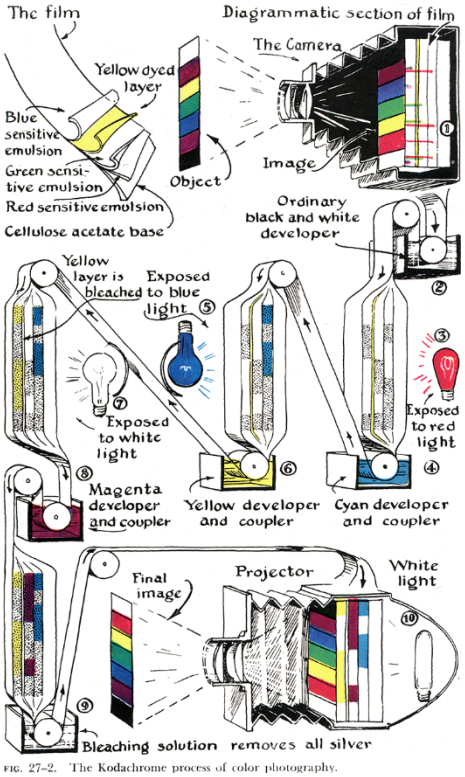


Diagram of Kodachrome motion picture film development process. Courtesy Hans Bruins.

The iconic images referenced in the introduction not only capture historic events, but also chart the life history of Kodachrome and its groundbreaking milestones within the history of color imaging. Attempts to mechanically reproduce images in color date back to the invention of photography itself. One of the early innovators of photography, Joseph Nicéphore Niépce, wrote to his brother in 1816 that "I must succeed in fixing the colors; this is what occupies me at the moment, and it is the most difficult."[iii] Hand painting, tinted lenses, organic dyes were all used to infuse color into black-and-white photographs, though with much effort and mixed results. The earliest commercially successful method for producing colored photographs was the Autochrome, introduced by the Lumière brothers in 1907. In this process, dyes made from potato starch grains were added to the developed print to give it color.[iv]

Color motion pictures became a technical possibility with the introduction of Kodak's first motion picture color system, Kodacolor, in 1928. George Eastman unveiled the new Kodacolor system at a lavish garden party hosted at his Rochester estate, which was captured on Kodacolor film and remains in existence today as a 16mm home movie entitled Kodacolor Party (1928).[v] Initially marketed to amateur cinematographers, Kodacolor could produce the illusion of moving, color images by using an additive (also called lenticular) method. Essentially, Kodacolor's additive

colorizing process was based on the Keller-Dorian method: a 1920s French innovation that used a complex array of lenses to separate red, green, and blue wavelengths before individually capturing them on black-and-white film. When these 3 color-coded strips were combined, or "added" back together, and played through a special projector outfitted the same three color-splitting lenses, the final projected image would appear as a rudimentary color moving picture.[1] Though an important first step towards color imaging, Kodacolor was not ideal, especially not for everyday, amateur users: it was expensive, required additional lenses, and a special projector unit. Adding to these disadvantages was the fact that images could only be temporary projected and not permanently printed in color. As such, color motion picture prints could not be reproduced or kept in color, only visually projected and experienced that way in the moment.[vi] Within professional filmmaking, similar color-splitting techniques were used to create colorful Hollywood films, as in the case of the "glorious" Technicolor technique perhaps best known for bringing the fantasy world of ruby red slippers, emerald cities, and yellow brick roads to life in MGM's 1939 musical spectacle, The Wizard of Oz.[vii] Kodachrome, however, would emerge as a revolutionary new type of film stock — truly "a horse of a different color", in every way.

The inventors behind Kodachrome were two amateur photographers, Leopold Mannes and Leopold Godowsky Jr., who were hired to develop a realistic color film stock alternative for Kodak.[viii] Their work resulted in Kodachrome: the first color-capable film stock. At first, Kodachrome was only offered as 16mm motion picture film, but within a year Kodak ramped up production to include 35mm photographic film (costing $3.50 a roll, equivalent to approximately $54 US dollars today), and a smaller, cheaper 8mm motion picture film for home moviemakers. Unlike previous lens-based methods, Kodachrome was designed with three emulsion layers embedded within a single film strip. Each of these layers contained silver halide crystals sensitive to a different primary color wavelength.[ix] Kodachrome was also different in that it did not contain dye couplers; rather, these were only added during the development process. This innovative change resulted in final images with increased image clarity, finer detail, and a high-contrast, broad-spectrum color palette that became Kodachrome's defining hallmark. Adding dye couplers during processing also made this step more complicated; numerous dye baths containing color chemicals and other fixatives unique to both the Kodak company and to the Kodachrome product line had to be expertly orchestrated. Due to this complicated and proprietary process, Kodak required all users to mail their undeveloped rolls to an official Kodak processing laboratory. The cost of processing, along with a convenient envelope, were included in the price of the film. However, the 1954 court case United States v. Eastman Kodak Co., put an end to this monopoly, and independent facilities gained access to the means and materials to develop

[1] For more on Kodacolor and amateur color filmmaking, see Charles Tepperman, "Color Unlimited: Amateur Color Cinema in the 1930s" in *Color and the Moving Image: History, Theory, Aesthetics, Archive,* Brown, Stree, Watkins, Eds. (New York: Routledge, 2013): 138-49.

Kodachrome themselves. No other analog film stock, either before or after Kodachrome, would use the same dye set formulas which has contributed to the unique aura surrounding these truly one-of-a-kind images.

Consumers instantly heralded Kodachrome as the literal gold standard of color imaging, and marveled at its ability to not only produce an unmatched range of vibrant colors but to offer improved archival capabilities. Kodachrome products promised to retain the clarity and color of final image up to 100 years with proper storage. These archival abilities, combined with Kodachrome's novel aesthetics, captured the market and turned Kodachrome into an idealized color imaging and preservation material. Kodak's marketing for Kodachrome film repeatedly emphasized its ability to reproduce and permanently maintain color vitality.[x] Candy-colored photographs of flower arrangements, impossibly verdant vegetation, and perfectly rosy-cheeked children proliferated the pages of equally color-obsessed magazines like Popular Science and Life, all carrying the message that Kodachrome film could make everything seem "vividly alive" and even better than the real thing.[xi] This promotional rhetoric was, of course, riddled with hyperbolic promises that no reader would have literally believed at the time. However, these early advertisement strategies do reveal palpable desires to overcome the limits of the natural world and reshape reality through new technologies. Humankind could, and would, venture to remake the world through artificial materials and colors that defied the possibilities and limits of nature, and Kodachrome would become part of this process.

Growth: 1930s-1940s

Alfred Palmer, Operating a hand drill at Vultee-Nashville, woman is working on a "Vengeance" dive bomber, Tennessee (1943). 4×5 Kodachrome transparency. Courtesy Library of Congress.

During the 1930s, color became an important and valued aesthetic within American culture, in large part because it was linked to progressive, modern living and served as an antidote to the dark realities of the American Great Depression and lead-up to World War II. With the exception of some photographers shooting in color, most governmentally-funded Farm Security Administration photographers working during the Dust Bowl and Depression reproduced images of American life in the stoic gravitas of black-and-white. On the other side of the spectrum and as a bold alternative to this grim reality, a "color revolution" was steadily sweeping across America in the form of brightly-colored consumer goods. As Regina Lee Blaszczyk notes in The Color Revolution (2012), through the 1920s-1930s a host of products made of newly-engineered, cheaper plastic materials offered both an economic and visual reprieve from austerity.[xii] In the same year Adams dreamed his optimistic dream for American social ascension, the Tennessee Eastman company began selling their first plastic-based, artificially-dyed acetate yarns, textiles, and home decor products. Synthetic materials not only promised to capture and reproduce vibrant colors, but would do so in a way that lasted longer and resisted wear-and-tear, all while being more cost effective and economically accessible to less economically solvent consumers. Many of these new products were promoted as superseding natural products —a feat many early proponents saw as providing end products that were better than the real thing. It was indeed "Better Things for Better Living...Through Chemistry", as the infamous 1935 DuPont slogan put it. Color appearances, even if artificial in origin and unnatural in appearance, were taking hold within modern American tastes and Kodachrome became a new rhetorical tool used to support positive associations between color, vitality, hope, and moving towards a brighter future. As the Library of Congress describes in their exhibition Bound for Glory: America in Color, this would be "the dawn of a new era — the Kodachrome era." As with any act of rhetoric, however, Kodachrome products and advertisements also began to sell a deeper message: that artifice was preferable to reality, and nostalgic fantasies take precedence over truthful remembrance. These colorful images would couple with Depression-era escapism, wartime anxieties, and midcentury consumerism to mark a historic divide between "the monochrome world of the pre-modern age and the brilliant hues of the present."[xiii]

The majority of images associated with World War II, both in historical cannon as well as popular imagination, exist in the form of black-and-white photographs. However, beyond Joe Rosenthal's patriotic Raising the Flag on Iwo Jima (1945) or Toyo Miyatake's oppositional Boys Behind Barbed Wire (1942-1945), there exist a number of war-time images captured as uncannily rosy Kodachromes.[xiv] Between 1939 and 1944, US government-employed photographers working with the Farm Security Administration (later renamed the Office of War Information) shot approximately 1,600 color photographs consisting mostly of 35mm Kodachrome slides or transparencies, plus a few 16mm motion pictures. While small in number compared to the other 171,000 black-and-white images produced by the Farm

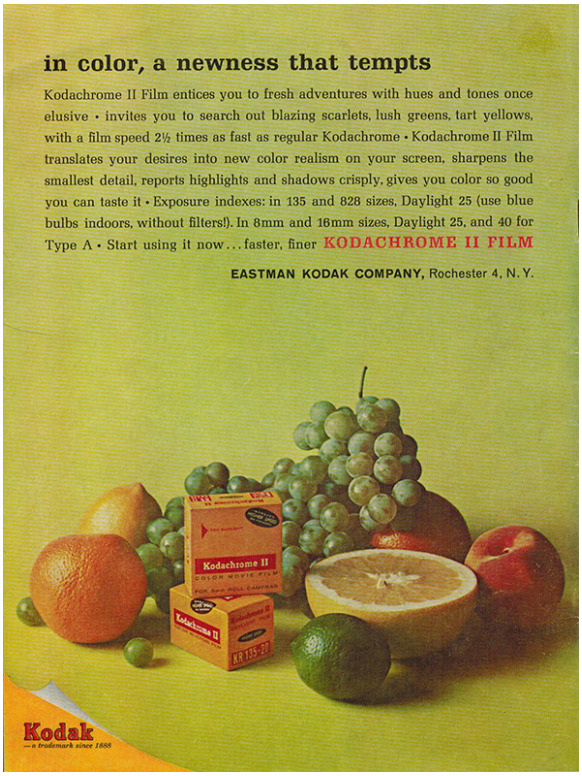
Security Administration/Office of War Information, the visual and rhetorical impact of these wartime Kodachromes are perhaps even more striking than their counterparts.[xv] The subject matter of these colored photographs varied as widely as their hues: some depicted rural life and farm labor throughout the United States, while others captured the industrial buildup of military equipment and other wartime mobilization efforts. This last subset of photographs benefited as much from Kodachrome's color imaging abilities as Renaissance-era paintings did from new innovations in oil paint; only Kodachrome could have captured the metallic sheen of aircraft parts as they marched down the assembly line, or the menacing appearance of killer bee yellow fighter planes as they circled midair. Black-and-white photography could not have capture these material subtleties, plays of light, or psychological impressions, and only Kodachrome could render the range, clarity, and detail seen in these images.

The most striking images are not of the machines of war, though, but of the women behind their construction. Women take center stage in many of Alfred Palmer's FSA/OWI photographs of military manufacturing, and the women featured in his Engine Inspector for North American Aviation at Long Beach, California (1942) and Operating a hand drill at Vultee-Nashville, woman is working on a "Vengeance" dive bomber, Tennessee (1943) offer an especially meaningful look at Kodachrome's discursive power to alter meaning and shape perceptions through color.[xvi] Dressed in a short-sleeve red, black, and yellow plaid shirt with high-waisted light denim jeans, a Caucasian engine inspector from California leans into an open engine block to adjust one of its many chrome tubes. In the second photo, an African-American hand drill operator from Tennessee wears a vibrant, short-sleeve navy denim jumpsuit while she drills rivets into a slab of sheet metal. Even though her brown skin is mostly rendered in shadow compared to the white engine inspector, we can still make out her reflection in the bright, reflective metal surface. Both women have their dark hair neatly tucked into a deep crimson headscarf, knotted at the front. In their dress and dogged attitudes, the visual parallels to the iconic Rosie the Riveter are as clear as the colors are sharp. The garish blues, yellows, and reds that gleam from Palmer's photographs are especially similar to the popular propaganda poster of Rosie the Riveter crafted by J. Howard Miller in 1942. Responding to what appears to be a case of art/artifice becoming real-life, a contemporary article in the Daily Mail proclaimed that these photographs show "a moment where Rosie the Riveter moves out of the propaganda poster and into [the] world."[xvii]

What these photographs truly accomplish, however, is the reverse: in an act of visual rhetoric facilitated by the color properties of Kodachrome, these images move the world into the realm of propaganda. Though all visual mediations and acts of representation can undoubtedly function in these ways, Kodachrome enabled a unique visual sleight-of-hand through its bold and captivating colors. Blinded by color, viewers marvel at the surface and are displaced into a different time —past or

future, never present— without having to take stock of the larger issues and murkier truths lurking beneath the image. By dressing-up these scenes of female and African-American labor in the glossy saturated hues of Kodachrome, Palmer blurred the harsh realities facing women at this time in American history when neither women in general nor African-Americans of either gender were afforded equal rights or unfettered opportunity. In her writings on gender, race, and labor in WWII-era American industry, feminist scholar Maureen Honey notes that while African-American women did accomplish some meaningful gains in the military labor force, these advances were sharply circumscribed and undercut by residing practices of legalized racial segregation and systemic discrimination.[xviii] Honey's research shows that African-American men and women only accounted for 6 percent of all employees in US aircraft industries during WWII.[xix] When workers of color were employed, they were often relegated to the most menial and physically dangerous positions. African-American women, in particular, found themselves last in line for safe and gainful employment compared to their white female counterparts. In fact, the same year Palmer photographed a woman of color operating a hand drill in Tennessee, a Western Electric plant in Baltimore built segregated toilet facilities after protests from white women workers —certainly a different scene and sentiment than Palmer creates in his vibrant and progressive-seeming photos. The realities of work and polarized experiences of white women and women of color in the military labor force are glaringly absent from the world of Rosie the Riveter as well as these Kodachrome photographs. Palmer's photos may share the same cartoonish and up-key colors as Miller's Rosie poster, but her "We can do it!" slogan would only ring dimly true for many real-life Rosies.

Maturity: 1950s-1960s



Kodachrome II Film print advertisement featured in U.S. Camera (March 1962). Courtesy U.S. Camera.

Media historian Brian Winston writes that, "[c]olour photography is not bound to be 'faithful' to the natural world. Choices are made in the development and production of photographic materials."[xx] Kodachrome's unique color properties and processes clouded viewers' abilities to distinguish between artifice and reality, while ultimately urging them to value the former over the latter. Kodak's advertising strategies for Kodachrome attempted to sell consumers on the premise that life and memories looked better in Kodachrome. Several ads that ran throughout the 1950s and '60s claimed that "color snapshots tell the story best"; that Kodachrome is "the gift that keeps memories bright"; or that users could keep "memories fresh in snapshots".[xxi] Many domestic users even came to prefer these renderings to reality, saying they favored artificial Kodachrome appearances precisely because they improved upon real life and made events look happier.[xxii] "Kodachrome had a way of making shots look better than real life", claims amateur photographer, Charles Moore.[xxiii] Tom Stone, a commercial photographer and camera store owner since the 1960s, further confirms that "people liked it because it made things look better than real."[xxiv] Rather than being disparaged as tacky or dismissed for being unrealistic, Kodachrome's artificial and super-saturated range of colors were in many ways embraced precisely because of this, and these breaks with reality

became part of its iconic and trademark appeal. Another amateur photography enthusiast, Mark Reed, reveals the success and impact of Kodachrome mediations upon one's recollection of lived events: "I remember the 4th of July, 1956 like it was yesterday," he recalls on his personal website, "[i]t was sixty-years ago, but I remember it in Kodachrome."[xxv] Reed's sentiments are especially curious in that they display the slippage between lived events and memory representations, reality and Kodachrome renderings. This slippage is brought into even sharper focus when considered alongside C. J. Bartleson's investigation of chromatic shifts within memory.

C. J. Bartleson was a scientist employed by the Kodak Company to research the relationship between perception, color, and memory. In his 1960 study, "Memory Colors of Familiar Objects", Bartleson showed that when asked to identify the color of a familiar object from memory, the vast majority of test subjects incorrectly gauged the color, with a penchant for aggrandizing saturation and amplifying brightness.[xxvi] Grass was greener in memory than in reality, and red bricks were much more red in what Bartleson termed "memory colors". Across all participants, bright and snappy versions of familiar objects seemed the most "correct", even though these judgements far exceeded the actual color-metric values for those objects. Bartleson's findings effectively dispelled the ubiquitous saying that memories fade with time; rather, it is clearly the opposite. This reversal also accounts for Kodachrome's wide popularity and success as a hyper-saturated imaging medium charged with the mission of keeping users' memories alive. Kodachrome's departure from naturalistic hues made it the ideal medium for memories; its impossibly bright and saturated scenes did not capture reality, but did appease and seem right to how users saw things in memory. Based on Barlteson's findings, Kodak doubled-down on their investments in saturated color schemes, forsaking the pursuit of realistic accuracy and instead pursuing distorted memory color ideals. Bartleson's findings established a crucial mandate within Kodak as well the photo-cinematic imaging industry at large: that representations should carry the colors of memory and not reality in order to look "right" in users' eyes.[xxvii] This version of "right", however, was not based in factual reality, but rather on how the mind's eye chose to recolor what it saw in hindsight, reshaping it into what the viewer would like to remember. Photography theorist and visual culture philosopher, Vilém Flusser, would later propose in Towards a Philosophy of Photography (1983) that the photochemical concept of "green'" is not based on reality but some imagined image of "green" drawn from a fantastical world of gilded dreams and memories.[xxviii] Foreshadowing Flusser's 1980s theories, Kodachrome was already accomplishing this work in practice, leading enthusiasts like Mark Reed to start using "Kodachrome" as a neologistic adjective to describe their memories.

Death: 1970s-2000s

Freeze-frame from Funeral for a Friend. Directed, filmed, edited, and produced by Liz Coffey (2006, Super 8).
Viewable at www.//archive.org/details/FuneralForAFriend.

The first few year of the 1970s still looked bright for Kodak: the company was attempting to expand their Kodachrome product line while American folk-singer, Paul Simon, released the heartfelt ballad "Kodachrome" in 1973. In one particularly poignant passage, Simon encapsulated the essence of Kodachrome as well as its nostalgic, memory-recoloring work:

They give us those nice bright colors
They give us the greens of summers
Makes you think all the world's a sunny day.
(...) I know they'd never match
My sweet imagination
Everything looks worse in black and white.

Within the next few years, though, several pivotal changes would supply the first nails to Kodachrome's coffin, as well as fundamentally change the nature of analog imaging making.

By 1975, Kodak unveiled the world's first digital camera prototype. Weighing 8 pounds, sporting the dimensions of a toaster, and only having the ability to take black-and-white low resolution (.01 megapixel) images, its nascent digital image did not hold a candle to Kodachrome or other analog film images; it did, however, mark a turning point towards digital and away from analog, a move that would continue to make successive, innovative strides over the following decades.[xxix] Kodachrome was beginning to slide into the register of nostalgic past-tenseness. Rather than

appearing as glossy advertising spreads illustrating the heights of American dreams, by the 1980s it was recast as the go-to visual marker for the "olden glory days", as seen in the Super 8 footage use in the opening credits for The Wonder Years (1988-1993), a television series dedicated to wistfully looking back at American life in the 1960s.[xxx]

Another critical blow came in the form of digital alternatives to traditional photo printing practices. In 1990, Kodak announced a new Photo CD system that rendered typical picture development old-fashioned and obsolete. Rather than settling for small-scaled individual color prints, users could now store several photos on a Photo CD and display their images on television screens in a digital update of the projected family slideshow. Numbered were the days of tangible, paper-based photos, home movies reels, and the analog slideshow. Pressure from other companies, namely Fujifilm, pushed Kodachrome further to the margins. Fuji's new Fujichrome Velvia stock swooped in to eclipse Kodachrome's position within the waning analog market by offering a more sensitive color stock and cheaper processing method. The new millennium also brought competition from other digital camera developers, such as Nikon and Canon, who helped to steer the course of the market and visual culture into the digital horizon. Thirty years after Kodak's first digital camera and only 6 years after Photo CD, the first of the Kodachrome formats was discontinued: Kodachrome 120 was taken away in 1996, with Super 8 following suit in 2005, and 16mm Kodachrome in 2006. The last professional grade 35mm format of Kodachrome ended in 2009. Just shy of the product line's 75th birthday, all Kodachrome color films stocks were decommissioned in a move that Kodak self-described as "break[ing] one of the largest remaining ties to the era of pre-digital photography".[xxxi] The Kodak company itself would also file for bankruptcy, just tree years later in 2012.

Liz Coffey, an amateur filmmaker and archivist with the Harvard Film Archive, provided a heartfelt visual sendoff to Kodachrome in her short silent film, Funeral for a Friend (2006).[xxxii] Shot on a now-rare roll of Super 8 film in 2006, Coffey's eulogy begins as a faux home movie for the film in commemoration of its 5th birthday, complete with intercut found footage depicting a real child's birthday in 1940. We fast-forward next to 1975 and Kodachrome's 70th birthday, which is visualized as a fast-paced montage of more sober scenes showing the exterior of a Woodman's Market, an eerily empty school bus with blackout windows, a woman removing her vest, and a quick flash of some kind of legal document. All of these scenes bear the telltale signs of analog film: a slight graininess and several bright blue streaks from improper processing run down the frame. The second half of Coffey's 2 minute and 30 second film focuses on the death and burial of a pristine, red and gold box of Super 8 Kodachrome 40. Utilizing rudimentary stop-motion animation techniques, Coffey flings open the lid of a miniature toy casket, offering an implicit invitation for Kodachrome to assume its place. A box of Kodachrome 40 suddenly appears inside and through a series of rapid jump cuts, an ominous

skeleton image is intercut with the Kodachrome coffin. A burial sequence follows next, with a coffin-side memorial service attended by a semi-circle of vintage analog cameras gathered to pay their final respects. After the surreal memorial, the cameras become pallbearers and carry the coffin through a field a grass to a derelict cemetery. A new, handmade tombstone appears amongst the chipped and faded stone grave-markers. Made of paper and black marker, the headstone has a floating skull on top, a row of iconic analog film notches along each side, and an inscription that reads:

Kodachrome
1935-2006
Killed by "The Market"
R.I.P.

To end, Coffey makes one final visual proclamation, one that echoes the last rallying call of Kodachrome's many enthusiast: "Viva Kodachrome!", which is spelt out in white alphabet blocks on a patterned, hunter green carpet. Indeed, many reactions to the end of Kodachrome have been phrased in terms of loss and death, perhaps to a hyperbolic extent, but in ways that nonetheless reveal the profound love and admiration many continue to hold for Kodachrome. Kodachrome is dead, long live Kodachrome.

Afterlife: 2010-beyond

Freeze-frame from The Muppets at YouTube Space LA Kodachrome cover/music video. Directed by Kirk Thatcher, performance by Dr. Teeth and the Mayhem Band (26 December 2015).
Viewable at https://www.youtube.com/watch?v=6_01zRwJOPw

Kodachrome may have been rendered obsolete as an analog film stock by the early 21st century, but continued enthusiasm from fans and capitalistic hope from Kodak are giving the defunct format new prospects for a second coming. With the teasing headline, "A comeback for Kodachrome? Maybe, Kodak says," Sea Lahman

chronicles Kodak's latest attempts to capitalize on recent nostalgic technology trends and reboot Super8 cameras, Ektachrome, and perhaps even Kodchrome film.[xxxiii] Super8 and Ektachrome will be easier to resurrect: Kodak's new Super8 camera model will blend the best of original analog with the latest in digital camera technology, while Ektachrome processing was never as complex nor individualized as Kodachrome's.[xxxiv] Kodachrome film, however, might never be able make the jump back from nostalgic remembrance to commercial viability. What it has been able to do, though, is make the jump from analog film to digital filter.

Kodachrome has, in fact, already returned this past decade as a revived relic and fetishized aesthetic within digital visual culture. In 2010, the same year the last independent Kodachrome processing facility stopped their services, Instagram debuted as a digital photo-editing and sharing application primarily designed for mobile smart phones. Seven years after its debut, Instagram remains a widely popular application that enables users to disseminate photos, many of which they have digitally re-imagined through filters that recreate the unique visual aesthetics of antiquated media formats — from the vibrant vermilion hues of Kodachrome, to the austere metallic tones of early Daguerrotypes. In 2016, the software company, Alien Skin, launched a new edition of their digital editing plug-in and app, Exposure X2. Touted as one of the most advanced products on the market, Exposure X2 can realistically "emulate the most iconic analog films, ranging from vintage Daguerreotype to modern portrait films like Kodak Portra", with the goal of visually harkening back to the analog past.[xxxv] Alien Skin claims to have perfect their mimicry of vintage film stocks through scrupulous scientific analysis of analog formats and research into the chemistry of processing techniques; the company even claims to have analyzed "film grain under a microscope to get the proper characteristic look".[xxxvi] Like the chemists in 1936 who were praised for having "gone the silkworm one better" with their uncanny artificial silk fabrics, digital software developers are now cheered for digitally going the analog film strip one better.[xxxvii]

Even after Kodachrome and other analog imaging products have been phased out, digital applications revive and profit off of their most distinguishing characteristics and sell them to users as a way to repackage scenes from contemporary life and send them into the realm of nostalgia. Users of Instagram, Exposure X2, or the similar apps on the market are empowered to make their current lives look "better" by shrouding them in digitally-produced, analog aesthetics — essentially turning what just happened into a "vintage memory." In a twist on Bartleson's memory colors research, today's digital image manipulators are once again using color to play with and shape their recollections. The aesthetics associated with fetishized "past-tense-ness," analog "realness," or an "aura of periodization" as Arjun Appadurai has term it, are used to make the present seem more "real" or "meaningful" by recreating it through the analogue colors of the past.[xxxviii] While this practice may seems to offer the promise of reviving historic imaging media and

bringing increased awareness to them, detaching the visual qualities from the original format and re-appropriating them within digital platforms gives way a type of ahistorical aestheticism that even goes so far as to erase the actual names of the analog source materials.

In the same way that nostalgia is disarticulated from reality, so is this form of digital revival: while these apps and filters offer the appearance of reviving historic imaging media and bringing increased awareness to extinct forms like Kodachrome, they ultimately detach its visual qualities from the original format and its historical moment, and re-present them as an ahistorical, renamed aesthetic. A filter channeling the aesthetics and qualities of Kodachrome, for example, becomes an Instagram filter simply renamed "Lo-Fi." The omission of the Kodachrome moniker is likely a consequence of copyright issues and trademark licensing, but the end result remains: even if the colors appearances of Kodachrome seems to have come back from the margins of forgotten obsolescence, the name and form itself has ultimately disappeared and is replaced by a misleading departure from both the history and historic use of Kodachrome, which was never "low-fi".[xxxix]

This departure from reality also characterizes how contemporary users try to make sense of Kodachrome and history today. When attempting to describe the resurfaced World War II Kodachromes of Alfred Palmer, a Seattle newspaper saw it necessary to remind readers that "Nope, it's not Instagram, it's Kodachrome".[xl] Looking back into Kodachrome's own history, however, we find a similar phenomena where users replaced reality with Kodachrome. Kodachrome enthusiast Mark Reed, for example, described his memories of childhood as "Kodachromes". Evoking Jean Baudrillard's postmodern theorization, reality is turned into Kodachrome, which is then turned into Instagram, and each is mistaken for the other.[xli] In what was no doubt intended as a playful and even cheeky inclusion at the end of Lahman's previously mentioned article, a 2015 music video starting Dr. Teeth and a gaggle of multicolored Jim Henson Muppets (known as The Electric Mayhem band) profoundly visualize Kodachrome's complex, time-twisting reincarnation within the digital present.[xlii] This music video cover of Paul Simon's Kodachrome includes images of swirling rainbow colors and a parade of Muppet characters who either pose for digital snapshots or take their own smartphone photos. Using the telltale visual language of smartphone cameras, we see Gonzo zoom in and focus on a group of Muppet chickens; when he snaps the photo, the chickens are transformed into brighter, higher-contrast Kodachrome colors through what appears to be an added on Instagram filter. The onscreen inclusion of various hashtag markers, including a "#noteasy" placed on top of an almost neon green keyed-up shot of Kermit the Frog, places us clearly within the realm of Instragram. Even in this tribute song for Kodachrome, we are nevertheless experiencing and even mistaking Kodachrome as Instagram.

Conclusion

From its beginning, Kodachrome has functioned as a type of visual transportation tool, taking viewers out of the present and either into a brighter vision of the future or into a rosier version of the past. In the 1930s, a "rhetoric of the colorful" emerged in full force to visually pull Americans out of the Great Depression and into an upwardly-mobile pursuit, "The American Dream". In the 1940s, the horrors of World War II and inequalities faced on the home front by women and people of color were "color-washed" away in photographs that bore in the same garish hues as those used in pro-American propaganda posters. The 1950s brought an outburst of color-saturated marketing and advertisement campaigns selling the idea that American domestic bliss was achievable through consumption and consummated through the accumulations of colorful consumer goods, including Kodachrome film products. By the 1960s, Kodachrome reached maturity and new research provided tangible proof for the color-shifting nature of memory and how aggrandized pictures in the mind's eye are readily mistaken for reality. In today's digital resurrections of Kodachrome, the stock's unique color aesthetics have been lifted from its obsolete analog base and are used by new generation of users to transport themselves into a candy-colored visual world of the "past". Indeed, the legacy of Kodachrome has proven to be as prismatic and enduring as its most iconic images, and its lingering aesthetics are still being used to recolor the world as we want to see and remember it. Kodachrome may be dead, but long lives its continued influence.

Lakshika Senarath Gamage

Biography

Lakshika Senarath Gamage teaches Asian Art History at Norco College and Santa Monica College. She also conducts research on South Asian art and photography at the Getty Research Institute. She has been involved with the exhibition, "Encountering the Buddha: Art and Practice Across Asia" at the Smithsonian Institution and the Los Angeles County Museum exhibition, "The Jeweled Isle: Art from Sri Lanka". Her research interests focus on the intersection of art and religion in South Asia. She received her Ph.D. in Art History from the University of California, Los Angeles.

Selected Work

The Diverse Art and Architecture of Kerala & Tamil Nadu—In a Nutshell

Lakshika Senarath Gamage

The southwestern state of Kerala in India is located between the Lakshadweep Sea to the west and the Western Ghats mountain range to the east. With the monsoons that bring a very heavy rainfall and consequently, a lush vegetation and thick dense rainforests, Kerala is known for its timber architecture and woodcarvings. Towards the southern tip of India is the state of Tamil Nadu. In contrast to the constant drizzle in Kerala, Tamil Nadu has a hot and dry climate. Builders rely on stone as their primary raw material for Tamil Nadu architecture. The Palaghat pass through the Western Ghats mountains allows a passage between northern Kerala and Tamil Nadu. While Malayalam is mostly spoken in Kerala, Tamil is the predominant language in Tamil Nadu. Hinduism is the major religion in both states with ubiquitous Hindu temples dedicated to all the important deities of the Hindu pantheon. However, the three examples I discuss in this short article are not Hindu temples. Instead, they are three examples of South Indian architecture that not

only underscore the complexity of the art and architecture in the southern states but also provide a testament to the coalescence of diverse artistic traditions within the region.

Map 1: https://www.pinterest.com/pin/711216966129838787/

Figure 1, © Lakshika Senarath Gamage

Figure 2, © Lakshika Senarath Gamage

Located towards the southern tip of Tamil Nadu, The Padmanabhapuram palace complex (Fig. 1) is the house of the Travancore royal family of Kerala. Although the palace is located in Tamil Nadu as a result of later demarcation of state boarders, the site belongs to the state government of Kerala. The center of the garden landscaping consists of a shape of a conch shell, the crest of the Travancore royal family. Built in 1601, the palace is mostly made with timber and is heavily decorated with intricate wood carvings. (Fig. 2) The wooden interiors of the many rooms kept the royal family members cool during the hot summers and properly sheltered them from the intense monsoons.

The dance hall of the Padmanabhapuram palace (Fig.3) is the only structure within the palace complex that is made of stone. The specially polished stone floor reflects light and, close to the ceiling, it has a special viewing chamber for the female members of the royal family from where they could see the dancers without being seen. In addition to the royals and their guests, the court also entertained foreign dignitaries. Within the palace grounds, there is a residence for foreign diplomats built in European style with heavy masonry (Fig.4). This vast palace complex consists of servants' quarters, kitchens, military watch posts, storerooms for food and weapons, several escape routes, and ministerial and clerical offices among other buildings.

Figure 3, © Lakshika Senarath Gamage

Figure 4, Image © Lakshika Senarath Gamage

Built in 1579 in Kerala, St. Mary's Church is also known as Cheriyapally or small church (Fig.5). Cheriyapally belongs to one of the oldest Christian communities in India, the Orthodox Syrian Christians who trace their origins back to St. Thomas of the 1st century. Dedicated to the Virgin Mary, Cheriyapally is built in an Indo-European style. The overall cruciform layout and the architecture is reminiscent of Portuguese-Baroque churches. The coffered ceiling of the apse and the walls consist of many murals of biblical and non-biblical scenes and decorative motifs (Fig. 6). However, the wooden components of the church evoke local Kerala architecture. The church consists of a wooden pillared hallway supported by wooden rafters and other decorative wood carvings (Fig.7). These wooden elements reference the wooden

pillared hallways and the radiating wooden rafter ceilings of Hindu temples, in terms of both style and iconography.

Figure 5, Image © Lakshika Senarath Gamage

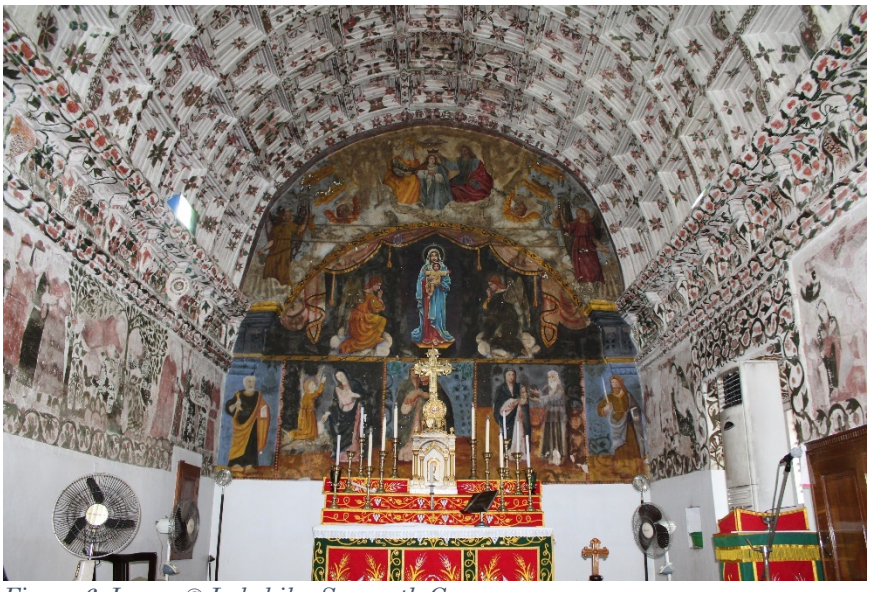


Figure 6, Image © Lakshika Senarath Gamage

Figure 7, Image © Lakshika Senarath Gamage

In the city of Madura in Tamil Nadu, the Thirumalai Nayakkar Palace built by king Thirumalai of the Madurai Nayakkar dynasty (1623-1659 C.E.) functioned as the main residence of the royal family (Fig. 8). The high arches and the robust pillars that surround the central courtyard indicate a blending of Dravidian (South Indian/Tamil) and Islamic Mughal, as well as architectural influences of the Italian architect Thirumalai had commissioned to design the palace (Fig. 9). Today the central courtyard, which the king used for the convening of the royal assembly, is used for concerts and light shows.

Figure 8, Image © Lakshika Senarath Gamage

Figure 9, Image © Lakshika Senarath Gamage

Although I present a synoptic version of these three building complexes, it is worth noting that there is a myriad of other similar sacred and secular sites within Kerala and Tamil Nadu that are yet to be studied in detail. As a relatively overlooked topic within the broader discourse of Indian art, such diverse architectural designs of Kerala and Tamil Nadu provide a wealth of material for students and researchers alike.

Alongside the preeminent examples of towering Hindu temples that dominate the landscape of the subcontinent, these lesser-analyzed and yet composite examples of Kerala and Tamil Nadu further synthesize the rich tapestry of Pan-Indian art and architecture.

Claudette Champbrun Goux

Biography

Claudette Champbrun Goux, a native of France, received a Bachelor of Fine Arts degree in Photography from Rice University, Houston, Texas in 1998. In 2004, she graduated with a Masters in Art History from the University of California, Riverside and has been teaching Art History in colleges and universities since then.

Her work has been exhibited in several groups and solo shows, in the United States and in France. Her bibliography includes the 1996 Houston Area Exhibition Catalogue, Spring 1997 issue of Heritage Magazine, and exhibition reviews in Public News, The Press Enterprise and The Highlander. She has been awarded the California Museum of Photography fellowship, the Christine Croneis Sayres Memorial Award in Studio Art and a prize from the Texas Historical Foundation for a photograph from her Series, *Places of Worship*. Her work is represented in collections in Europe and the United States, including at The Blaffer Museum of the University of Houston, Houston, Texas. She lives and works in Riverside, CA.

Websites

UCR/California Museum of Photography, Riverside, CA:
http://www.cmp.ucr.edu/exhibitions/goux/essay.html

Site of the ENSLS, Lyon, France: ensmédia - Lieux de culte, églises vernaculaires à Los Angeles et Houston http://gedomia.ens.lsh.fr

Artist Statement

Places of Worship: Religious Vernacular Architecture in Inner City Neighborhoods
Theses photographs of small churches within the neighborhoods of Houston, Texas and Los Angeles, California focus on the uniqueness of the vernacular architecture and its implicit commentary on the American experience.

The extraordinary diversity of ways of worshipping which goes back to the freedom of religion established in the New World is a unique characteristic of the American religious fervor and display. These “Houses of God”, improvised churches transformed from ordinary houses, a cross-nailed onto the façade or with an added steeple, are moving examples of the popular Christian faith. The multiplicity of churches, temples, congregations of non-denominational cults has produced a religious architecture very close to popular art, a sort of religious “Folk art”.

This religious vernacular architecture, small simple ephemeral buildings devoted to prayer are also sacred places in the secular space of a city and reveals not only the worship practices of people but also comments on their social and economical context of the inner city neighborhoods. Through these images, I want to reveal a religious architecture often unnoticed, not designed by architects but by simple human ingenuity. To me, the multiplicity of makeshift buildings devoted to prayer is a very touching and moving expression of the American popular faith manifested in all its diversity and freedom. These unpretentious sacred spaces reflect the societal needs and hope of marginalized small communities.

This series of photographs of religious places doomed to disappear, transformed, destroyed or abandoned, is a visual repertoire of collective memory and a vernacular aspect of today American urban landscape.

Selected Works

Iglesia Cristiano El Cordero, Boundary Street, Houston, TX, March 1995

Iglesia Pentecotest—Jesuchristo todo Podoroso, Navigation Street, Houston, TX, September 1993

New Mount Pilgrim Church, Elgin Street, Houston, TX, October 1993

Templo Gamaliel, Center Street, Houston, TX, September, 1994

Celestial Church of Christ, South Main Street, Houston, TX, December 1993

Tiempo de Cosecha—Harvest Time, Del Rio, TX, November, 1995

True Mount Zion Church, Watts, Los Angeles, 2003

La Iglesia de Dios Israelita, Los Angeles, 2003

Lirio de las Valles, Los Angeles, 2003

New Pilgrim Missionary, Los Angeles, 2003

Bethel Missionary, Los Angeles. 2003

Church, The Worship Center, Houston, TX, 1995

Christ, The Worship Center, Houston, TX, 1995

Timothy Haerens

Biography

Born in Hollywood, California, Timothy Haerens presently resides in the Inland Empire. Haerens graduated cum laude from California State University, San Bernardino in 2016 with a Bachelor of Arts degree in Studio Art and a Bachelor of Arts degree in Art History. He was accepted into their Master of Fine Arts in Studio Art program and earned his MFA degree in 2019.

During his time as a graduate student, Haerens taught beginning painting at CSUSB. He also taught for the university's Community-based Art / Prison Arts Collective program, which provides access to art as rehabilitation for those who are incarcerated. Haerens' work was selected for display in the 2018 SoCal MFA Annual Juried Exhibition at Millard Sheets Art Center in Pomona, CA. He is a member of the Honor Society of Phi Kappa Phi.

Haerens started teaching at Norco College in the Spring semester of 2020. He currently teaches Beginning Drawing and is also teaching Art Appreciation for the college's Next Phase Program, which provides community college instruction, advising, and academic support services to incarcerated students at California Rehabilitation Center in Norco.

Artist Statement

Haerens' paintings express his passion for a vibrant color palette. He employs a hard-edge painting style defined with clean lines and shapes, geometric silhouettes, and harlequin patterns, which he frequently pairs with contrasting organic shapes. His art often reflects his humor and whimsical nature.

His work is an exploration and celebration of the many facets of his life, a reflection of the sweet and sour moments he has experienced as part of the human condition. His art elicits an internal dialogue in an attempt to better understand himself and the world around him.

Haerens regularly shows his artwork in the Southern California area, with recent exhibitions at Gallery 825 in Los Angeles, Rancho Cucamonga City Hall, and the Los Angeles Municipal Art Gallery at Barnsdall Art Park. In the fall of 2017, Haerens was one of the featured artists in the Honoring Expression: Work by United States Artist-Veterans Exhibition at the Norco College Art Gallery. See video link below.

Websites:

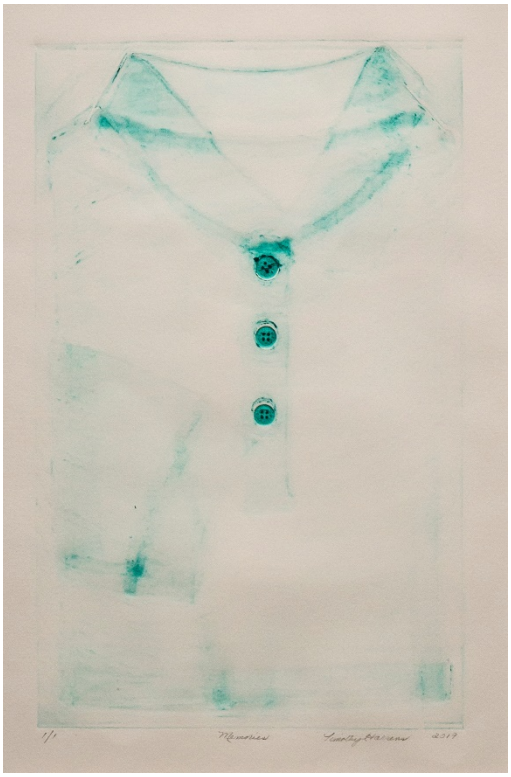
http://www.timothyhaerens.com

https://www.facebook.com/norcocollege/videos/10155064539421674/

Selected Works

Atone, 2019, acrylic and thread on canvases, 108 in. x 108 in.

Norman D., 2019, acrylic on plexiglass, 30 in. x 36 in.



Memories, 2019, collagraph on paper, 15.75 in. x 9.875 in.

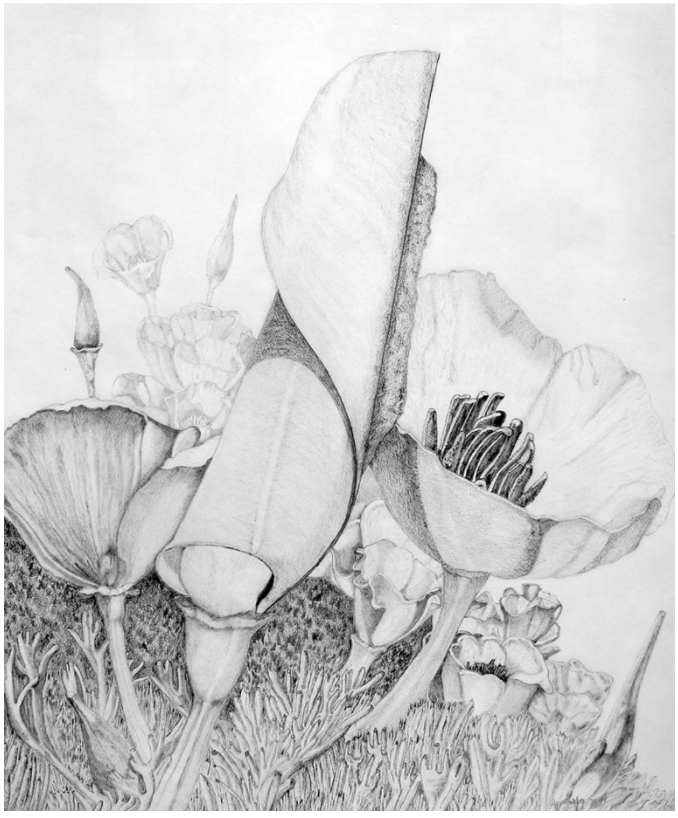
Lovers, 2018, acrylic on Plexiglass, 14 in. x 11 in.

Comedy and Tragedy, 2018, acrylic on plexiglass, 18 in. x 24 in.

Vulnerable, 2019, acrylic on canvas, 40 in. x 30 in.

Enlightened, 2018, acrylic on canvas, 30 in. x 40 in.

Under the Umbrella, 2017, acrylic on canvas, 20 in. x 20 in.



California Poppies, 2012, graphite on paper, 16.5 in. x 14 in.

Billie Holiday, 2012, charcoal on paper, 24 in. x 18 in.

Aaron Johnson

Biography/Artist Statement

My passion for art has been recorded since I was 2 years old. I used to draw on the wall with crayons. Art has always been present in my life. I have Bachelor of Fine Arts from Southern University of Baton Rouge, LA, an Associate in Computer Animation from The Art Institute of Dallas, TX, a Master of Fine Arts Media Design from Full Sail University in Winter Park, FL. It is a profession that I live for and will continue to practice until I am unable to physically produce it. I have a background in traditional Fine Arts. I was an artist in resident in my hometown of New Orleans, Louisiana for 7 years. I created murals, oil paintings, sculptures, life drawings, and traditional Graphic Design. I pretty much practiced all media of visual arts. Through the course of time, visual arts were expressed through a digital tool. It changed my insight on how to produce art. As computers became more prevalent, media arts grew. I embraced it and never looked back. I updated my skills and transferred it to media arts which I have been doing for the past 19 years. I currently own an animation and design company named A-Star Animation & Design. I am responsible for creating Motion Graphics, VFX, Compositing, Video Editing, digital Posters, logos, and animated Logos. Some of my works include designing a movie poster for a TV series titled *The Other Door* which was written by Emmy award-winning writer/actor Harold Sylvester. Also, I worked as a freelance animator designing an animated ad for Tulane University's Athletic Department. I also worked as a stop motion assistant animator for Mama's Boy Production, I was responsible for animating characters in Oedipus The Movie—featuring Billy Dee Williams and Stephanie Fredricks—the animated short broadcast on the Sundance channel. I fell in love with the media arts. I did not just want to practice the craft. I wanted to train and share it with others. That is one of the reasons why I take great pleasure in educating and training students. It has been that way for the past 19 years. I presently teach Art & Design at Norco College and have been an Instructor there since the Spring of 2019. It has been a wonderful experience. Teaching allows me to share the skills I have with others. I believe teaching and working in the industry is a perfect fit for me. I stay current with new techniques in the industry and I share it with my students.

Website (Online Portfolio): https://youtu.be/bY-5G97rP_c

Selected Works

Image Sources

Smashin Crab Food Truck Mural, digital painting & composite

Two Sides in One, mixed-media (graphite and photograph)

Megan Lindeman

Biography

Megan Lindeman is a visual artist and Assistant Professor of Art. Born in Tucson, Arizona in 1981, she moved to West Germany in 1984 where she lived with her family until the Berlin Wall collapsed in 1989. Subsequently she moved to six different U.S. states and lived in over a dozen separate homes. Following this somewhat unconventional childhood she (perhaps not surprisingly) pursued art school. She earned a BFA in Painting and Art History from Rhode Island School of Design in 2003 and moved to Los Ángeles in the Fall of that same year. She began working in museums and galleries and later earned an MFA in Art from Claremont Graduate University (2008). In 2008 she co-founded Chime&Co, a contemporary art gallery in Los Ángeles, and curated exhibitions of painting, sculpture, installation art, and performance art from 2008 to 2013. There she exhibited artworks by various artists and designers such as Rosha Yaghmai, Kathryn Garcia, Caroline Z. Hurley, Anna Mayer, and William Ransom among others. She began teaching at Norco College first part-time in 2014, and then full-time in 2017.

Megan Lindeman's work has been exhibited in various venues in the United States and Europe including MoMA PS1 ; WARP-Contemporary Art Platform in Sint-Niklaas, Belgium; Blake & Vargas in Berlin, Germany; and Big Pictures Los Angeles in Los Ángeles, California. In addition, Lindeman has lectured at UCLA's Art/Sci Center and NANO Lab and has published various creative writings.

Artist Statement

I am a transdisciplinary, visual artist. My work includes painting, photography, mixed media installations, book arts, and poetry. Within my paintings and mixed media works, I often combine paint, pigments, and hormones. In these works, I mix hormones with pigments and paint on paper and canvas. I also include vials of the hormones in various works I call encasements. Visually the hormone has a subtle effect on pigments and color over time. When used in large amounts the hormone creates crystallization on the surface of the support. The specific hormone I work with is called oxytocin. Oxytocin acts as a neurotransmitter in the brain and is

involved in a lot of complex brain activity like bonding and trusting. It is often referred to as a female hormone however it is pulsing though the brains and bodies of all humans. I exploit the meaning and poetry that is embed in this molecule and aim to make work that is conceptually rooted in ideas surrounding human connection and bonding. My art practice is also rooted in the belief that this hormone plays an exceptionally important role in the evolution of humans and progress of humankind.

Website: www.meganlindeman.com

Selected Works

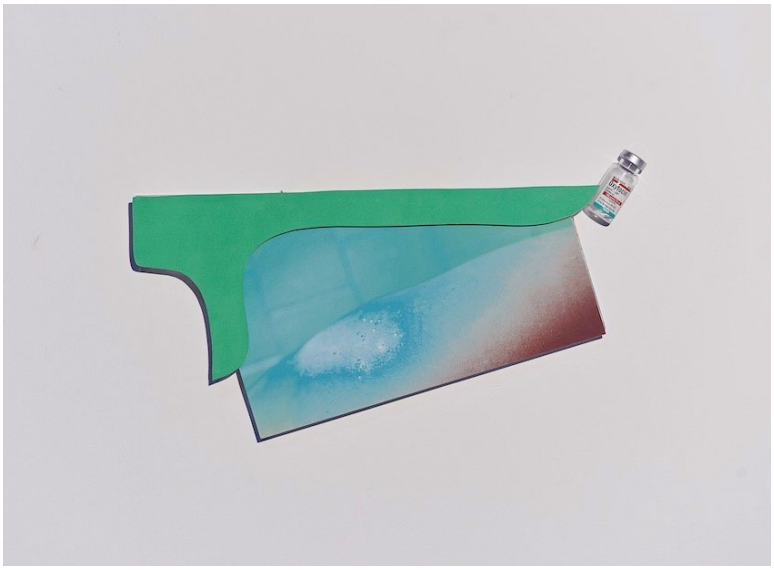
New Enlightened Era, Unfolded with Pigments and Hormones and Transparent Support, 2019, pigments mixed with hormones on paper, digital print sliver, glass oxytocin bottle, mounted on acrylic glass, approximately 26 ¾ in. x 20 ½ in.

New Enlightened Era, It's More Than Double Sided, Complete with Digital Copy, 2019, pigments mixed with hormones on paper, archival digital print, mounted on acrylic glass, irregular shape approximately 26 ¾ in. x 19 ¼ in.

New Enlightened Era, It's More Than Double Sided, Unfolding with Pigments and Hormones, and the Purp, 2019, pigments mixed with hormones on paper, mounted on acrylic glass, irregular shape approx. 16 in. x 16 in.

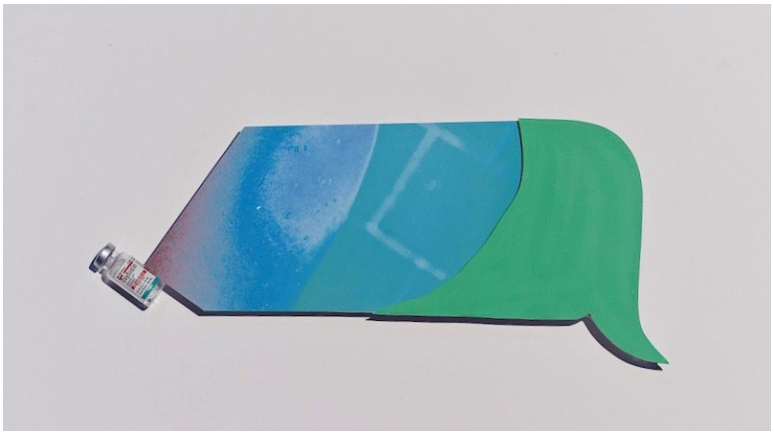
New Enlightened Era Unfolding with Pigments and Hormones, and Transparent Support, 2019, pigments mixed with hormones on paper, mounted on acrylic glass irregular shape approximately, 25 ¾ in. x 12 ½ in.

New Enlightened Era Unfolding with Pigments and Hormones, and Transparent Support... It's More Than Double Sided, 2019, pigments mixed with hormones on paper, glass oxytocin, bottle, mounted on acrylic, glass, irregular shape approximately 24 in. x 17 in.



New Enlightened Era COMING SOON with Text Message Green and Oxytocin, 2018, gouache, archival ink-jet print, oxytocin, glass bottle, mounted on acrylic glass, approximately 7 in. x 13 ½ in.

New Enlightened Era COMING SOON with Text Message Green and Oxytocin, 2018, gouache, archival ink-jet print, oxytocin, glass bottle, mounted on acrylic glass, approximately 13 ½ in. x 8 in.



New Enlightened Era COMING SOON with Text Message Green and Oxytocin, 2018, gouache, archival ink-jet print, oxytocin, glass bottle, mounted on acrylic glass, approximately 7 in. x 16 in.

All This, 2019, hand bound book made with 100% handmade rag paper and linen fabric. Includes five double-sided, folding drawings made from pigments mixed with hormones on paper; five collages made from pigments mixed with hormones on paper and color inkjet prints; five poems printed on vellum; and a glass vile of oxytocin in fitted box, approximately 18 in. x 16 in.

Barbara May

Biography/Artist Statement

I have many interests and have worked in a variety of jobs. My goals have always revolved around art, music, animals, the "natural" sciences and teaching. My brothers and I are first-generation college graduates. Our educations were funded mostly by scholarships, grants and ROTC. My education stems mainly from public and government funded schools. My BA, in Art and Art Education, qualified me to work in Behavioral Health. I did not do "art therapy" (!). I moved from eastern Massachusetts to the American West, inspired by Georgia O'Keeffe and a need for change.

I chose to work as a veterinary assistant because I love animals and always need to know more. After 6 years, I returned to work in the Behavioral Health field. Approximately 18 years after receiving my B. A. I returned to school, part time, to refresh and update my skills, and transcripts, as I planned to get my long-awaited Masters of Art in Fine Art degree.

During this time, I bought a Nikon F3, to document my artwork and photography *became* the artwork. I had to choose between a Fine Art Studio Arts degree or a Photography and integrated Media degree. I chose this as my major studio as it was what I was doing at the time.

My master's education experience was completely different from anything I had previously experienced or even imagined. The school I chose allowed multiple studio and school crossovers in a fairly "compact" campus setting. If I had not received encouragement from faculty at a SoCal two-year college I would not have considered applying to a private school. That mentorship was essential. After that I also learned to seek mentoring from those I respect. I had never been encouraged to do this in the past.

My photography spans the transition from film to digitizing film, to fully digital media. Digital media lends itself to wide and wild possibilities. Today, I do appreciate and practice more documentary and "in camera" photography. However, during the transition from film to light sensors I enjoyed learning to manipulate images and create my own imaginary worlds., usually by compositing images. From documenting neon signs, hand painted advertising art and landscapes to native California plants and insects, I continue to be completely seduced by what I see around me.

Education summary: Bridgewater State College (Bridgewater State University): four years full-time; earned a B.A. in Art with a minor in Art Education; studied various studio areas, with a focus in Printmaking (etching/aquatints). California State University San Bernardino: one year part-time; studied Printmaking, Photography, Painting. Chaffey College: two years part-time; studied Photography, Film and Digital Art, New Media and History. California Institute of the Arts: two years full-time; earned an M.A. in Photography and Integrated Media.

Selected Works

Eating Ice Cream

Grayback Denny's

HTR 3 Idaho

Untitled

Untitled

Joshua Tree Eve for Geno

Light Writing

Lily Pad Café

Plane, 29 Palms

Quake Lake and Slide

Signs in the Wilderness

Karin Skiba

Biography

Karin Skiba (Russo) attended the Center for Creative Studies in Detroit, Michigan, moving to Canada at age 21. There she began large scale batik sculpture, which she showed in museums and galleries. Coming to California in 1977, she returned to school. At Claremont Graduate University in 1980, Karin began to cut her images from wood and build her paintings, becoming one of several artists known for painted sculpture.

Karin accomplished her MFA in 1982 and began to show her work at Barnsdall Park Art Center, LACMA, Security Pacific and other galleries in LA, Oregon, Chicago, and Detroit. Creating a strong exhibition record, she began teaching at Riverside Community College District in 1990 and was the full-time art instructor at Norco College from 1991 until 2011. While working at the Riverside Community College District, she was CTA Faculty Union President, and participated in the RCCD Study Abroad program, teaching three semesters in Florence, Italy. For several years after formal retirement as Faculty Emerita, she established and ran the Norco College Art Gallery. She continues to teach Art Appreciation online as one of the original online teachers from the faculty cohort of 1998.

With a resume that includes solo exhibitions in venues such as La Verne University and Cal Poly Pomona as well as the Riverside Art Museum, Karin has created art for over 45 years as an example of artistic persistence and passion. She now has a studio in Joshua Tree, CA, and devotes most of her time to making art.

In February 2019, Karin had a solo exhibit, “Wanderland”, at the Joshua Tree Art Gallery. In November of 2019, she had another solo show at the 29 Palms Art Gallery.

Artist’s Statement

There is phenomenal beauty on this planet that is still intact after all these years of humans sharing the planet. Despite the environmental challenges by Mother

Nature as well as the wrath of man, there still stands beauty.

As artists we create to embrace the beauty and light that shines through in the world. Our job is to bring that light forward.

No matter what I ultimately do with my creative skills, I believe my role is to continue to make art because to create is a magical and important thing. You find the method of expression that best determines your voice and move from there. For me, it is mixed media collage and fabrication– sometimes defined as "poetic displacement."

Having amassed 45 years of self-created images from my art adventure on this earth, this past year I have been mining photographs and art from my archive.

In rummaging imagery from my previous work, new wonders emerge. The discovery is fascinating.

I have a "treasure chest" of visual media longing to be viewed and this is a way to bring it forward.

Also, the forced isolation from the pandemic this past year has somehow resulted in a freedom to lift expectations and expand, manipulating that imagery once again but in a different way.

Using my 50-year-old sewing machine that is my longtime friend, I set to work combining net, fabric, paper -new, repurposed- resulting in the "Rose Quilt". It is non-traditional yet embraces traditional women's handiwork because of the use of sewing and the typical grid layout.

I photographed flowers, some from my mother's funeral bouquets, others from bouquets of roses. These archived photos are then printed on canvas, enabling me to sew them onto paper and fabric.

Ultimately, this creation becomes a tribute to feminine practice on many levels, and a personal reflection as well.

It also brings back my love of construction.

Making art this way is a personal return to old skills combined with new exploration.

My paper and mixed media book, "Vagrant Angels", contains portraits that are a compilation of fictional women I have painted over the years. The photographed

images are reproduced onto canvas, and the result is an accordion fold book 90" by 10". I wrote either prose or an explanation for each of the portraits in the book. The "Vagrant Angels" is mixed media sewn paper, fabric, and canvas.

The "Homage to the Perfection of Imperfection" sculpture consists of collages, reproduced images on paper from my paintings, patched and fragmented as are we. Mixed media, sewn with fabric and paper.

This past year I also continued a series I began in 2014 about wives of famous men. It seems there usually is a woman behind some of the men in history, patiently waiting for their husband to come home from exploring America, China, or leading an empire.

I reworked the wife of Noah and Magellan, both which were previously done on large paper. The photographs of the work were reproduced onto canvas thereby letting me manipulate them in a new way. "Wife of Noah, Naamah, Homage to Patience and Grace", and "Wife of Magellan, Beatriz, Homage to Patience and Grace".

A new portrait became "Wife of Otto the Great, Adelaide, Holy Roman Empress, Homage to Faith and Fortitude". She is also done in mixed media with embellishment.

Two other paper quilts were completed in 2020. One of canvas reproductions of 3D work, "Fairy Tale Village". The other is "Female Integrity", which is all sewn paper collage and acrylic paint.

The sculpture/shrine with photos of old toys and dolls is called "Shrine to Rescued Toys and Remnants of Past Loves". It is sewn paper and canvas photos, with embellishment of mixed media. The decorated legs are wood.

From my stash of old slide transparencies, I found numerous images of portraits from early colonial times that had turned pink from age. Using the pink portraits of women from this group of images, the sculpture/shrine is the "Homage to Duty and Dignity: Wives of early Americans".

Here is a list of the women in the artwork:

· The older woman at top is Mrs. Anne Pollard, from 1721. She was born in England and came to the colonies in 1630. She was one of the first ashore at Boston at age 8. She lived to be 104, taking over her husband's inn, or "ordinary", after his death.

· Elizabeth Paddy was from Plymouth Mass, and married John Winsley.

· Another portrait is Mrs. Eleanor Bowles Lewis, who was married to William Gooch, son of a governor, and then married Warner Lewis.

· Deborah Hall was 16 in 1766 when this portrait was done. She came from a wealthy family and stands by a sculpture of Daphne and Apollo to show her purity.

· Mrs. Ben Tallmadge was Mary Floyd, and her father was one of the signers of the Declaration of Independence as well as governor of New York. She had 7 children. She is shown here with 2 of them.

· Hannah Upham Haskins, from Boston Mass, 1759. A follower of the Congregationalist faith and very pious.

Finally, to continue with my rose theme, "Tribute to the Red, White and Blue" is a mixed media work done at the time of the 2020 election.

Website: www.karinskiba.com and Instagram #karinskibaart

Selected Works

Studio View with Sculptures and *Rose Quilt*, 2020 (left)
Rose Quilt, 2020 (right), artist's photos printed on canvas, sewn onto paper and fabric, 44 in. x 48 in.

Vagrant Angel Book (and detail images), 2020, photos of artwork printed on canvas, sewn onto paper and fabric, mixed media, 10 in. x 90 in.

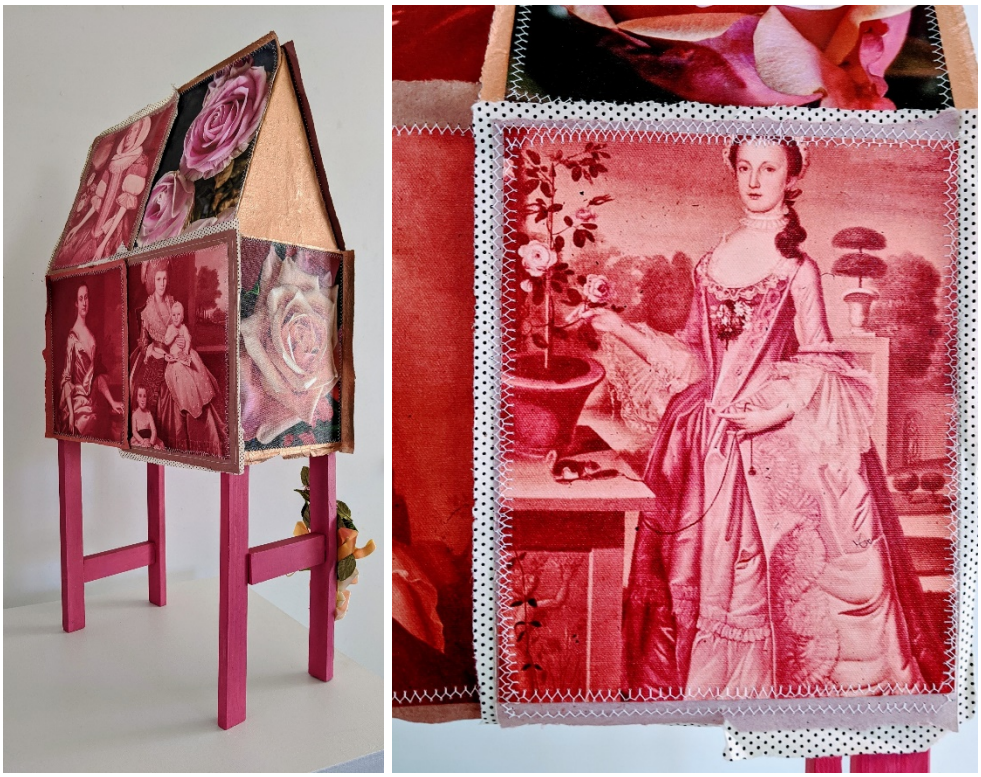
Homage to the Perfection of Imperfection, 2020, printed paper sewn on fabric and paper, mounted on wooden legs

Wife of Magellan, 2020, mixed media print on canvas of original, with sewn paper, 20 in. x 18 in.

Wife of Otto the Great, Adelaide, Holy Roman Empress, 2020 (and detail), mixed media on paper, mounted on canvas, 20 in. x 18 in.

Female Integrity, 2020, sewn paper 40 in. x 36 in.

Village of Avril, 2020, acrylic, fabric and mixed media on panel, 42 in. x 42 in.



Homage to Duty and Dignity, (with Detail Image), 2020, photos made from vintage slide transparencies, printed onto canvas, mixed media, sewn onto paper and mounted on wooden legs

Shrine to Rescued Toys and Remnants of Past Loves, (with Detail Image), 2020, photos of old toys printed onto canvas, sewn with paper and fabric, mixed media, beads and sari ribbon, mounted on paper with wooden legs

Tribute to the Red, White and Blue, 2020, photos printed on canvas, sewn onto paper, acrylic paint, mixed media

Village of Avril, 2020, mixed media on panel, 40 in. x 40 in.

Notes (M.M. Chandler)

[i] In 1937, Gerald Sheedy, a staff photographer for *The Daily Mirror,* used a mini camera loaded with Kodachrome to capture the red flames and orange smoke that enveloped the Hindenburg. In 1963, a private citizen and home moviemaker named Abraham Zapruder incidentally captured the assassination of President John F. Kennedy on 8mm silent Kodachomre II acetate safety film and a high-end 414 Bell & Howell Zoomatic Director Series camera. high-end 414 PD Bell & Howell Zoomatic Director Series camera. In 1984, photojournalist Steve McCurry captured the visage of Sharbat Gula, known then only as "The Afghan Girl" and face for Afghan refugees, with Kodachrome 64 and a Nikon FM2 camera.

[ii] Nadav Kander for TIME, Donald Trump. November 28, 2016.

[iii] qtd. in Henry Wihelm, "A History of Permanence in Traditional and Digital Photography: The Role of Nash Editions", *Nash Editions: Photography and the Art of Digital Printing,* Garrett White, ed. (Berkeley: Nash Editions, 2007): 101.

[iv] For an accessible description of the Autochrome process, see Robert E. Martin, "Secrets of New Color Movies", Popular Science (Oct 1928): 17-18; 153.

[v] Alan Kattelle, *Home Movies: A History of the American Industry, 1897-1979* (Nashua: Transition Pub, 2000).

[vi] Stephen A. Booth, "Kodachrome at 50," *Popular Mechanics* 163.1 (Jan 1986): 46; 50.

[vii] *The Wizard of Oz.* Directed by Victor Fleming, Mervyn LeRoy, George Cukor, King Vidor, and Norman Taurog, MGM, 1939. See Richard W. Haines, *Technicolor Movies: The History of Dye Transfer Printing* (North Carolina: McFarland & Company, Inc.: 2003), and Fred E. Basten, *Glorious Technicolor: The Movies' Magic Rainbow,* Ninetieth Anniversary Edition (New York: Easton Studio Press: 2005).

[viii] Stephen A. Booth, "Kodachrome at 50," *Popular Mechanics* 163.1 (Jan 1986): 46; 50.

[ix] Brian Coe, *Colour Photography*: *The First Hundred Years 1840-1940* (London: Ash & Grant, 1978): 121.

[x] Eastman Kodak, "All the Wonders of Awakening Life" advertisement (1938); "Seems as if She Could Walk Right out of the Picture" advertisement (1939); "She's So Real.You Want to Pick Her Up and Hug Her" advertisement (1939); "Life is a Movie.Get it with a Movie Camera and You Have a Lasting Record"advertisement (1940); "All this beauty on your home screen..." advertisement (ca. 1940s).

[xi] Eastman Kodak, "Bring 'em Back Alive with this Movie Camera" advertisement. *Popular Science* 130.6 (June 1937): 100.

[xii] Regina Lee Blaszczyk, *The Color Revolution* (Cambridge: MIT Press, 2012).

[xiii] Library of Congress, *Bound for Glory: American in Color.* Online photography exhibition. September 8 - January 21, 2006. Accessed 10 Jan 2017. www.loc.gov/exhibits/bound-for-glory/credit.html

[xiv] Joe Rosenthal, *Raising the Flag on Iwo Jima*. February 23, 1945, The Associated Press; Toyo Miyatake, *Boys Behind Barbed Wire*. 1942-5, Toyo Miyatake Studio.

[xv] Library of Congress, "Farm Security Administration/Office of War Information Color Photographs." Accessed 10 Jan 2017. www.loc.gov/collections/fsa-owi-color-photographs/about-this-collection/.

[xvi] Alfred Palmer, *Engine inspector for North American Aviation at Long Beach, California*. June 1942, 4×5 Kodachrome transparency. Library of Congress. Alfred Palmer, *Operating a hand drill at Vultee-Nashville, woman is working on a "Vengeance" dive bomber, Tennessee*. Feb 1943, 4×5 Kodachrome transparency. Library of Congress.

[xvii] "World War II in Kodachrome: Vivid color photos paint a moving picture of the 1940s American war effort." *The Daily Mail*. 1 July 2013. Accessed 10 Jan 2017. www.dailymail.co.uk/news/article-2352173/World-War-II-Kodachrome-Vivid-color-photos-paint-moving-picture-1940s-American-war-effort.html

[xviii] Maureen Honey, *Creating Rosie the Riveter: Class, Gender, and Propaganda in World War II* (Amherst: University of Massachusetts Press, 1985).

[xix] Maureen Honey, "African American Women in World War II" *History Now: The Journal of the Gilder Lehrman Institute*. Accessed 14 Jan 17. https://www.gilderlehrman.org/history-by-era/world-war-ii/essays/african-american-women-world-war-ii.

[xx] Brian Winston, *Technologies of Seeing Photography, Cinema and Television* (London: British Film Institute,1996): 96.

[xxi] Kodak advertisements, ca. 1949-1950s.

[xxii] *Popular Photography* 16.1 (Jan 1945): 17.

[xxiii] Charles Moore, "HDR Darkroom Pro Brings Kodachrome Quality To Digital Photography," 10 Oct 2011. Accessed 15 Jan 2017. www.macprices.net/2011/10/10/hdr-darkroom-pro-brings-kodachrome-quality-to-digital-photography/.

[xxiv] Tom Stone, "My Review of Kodachrome." *Digital Photography Review* (25 June 2009). Accessed 15 Jan 2017. www.dpreview.com/forums/thread/2611767
[xxv] Mark Reed, "4th of July, 1956." *Missing the Mark.* Accessed 10 Jan 2017. www.markreed2.wordpress.com/2016/07/03/4th-of-july-1956/comment-page-1/.
[xxvi] C.J. Bartleson, "Memory Colors of Familiar Objects." *Journal of the Optical Society of America* 50.1 (January 1960): 73-77.
[xxvii] R. W. G. Hunt, *The Reproduction of Colour, 6th Edition* (Hoboken: Wiley, 2006).
[xxviii] Vilém Flusser, *Towards a Philosophy of Photography,* Anthony Mathews, Trans. (London: Reaktion Books, 1983).
[xxix] The Kodak Company, "Milestones." Accessed 17 Jan 2017. www.kodak.com/corp/aboutus/heritage/milestones/default.htm.
[xxx] Neal Marlens and Carol Black, creators. *The Wonder Years.* The Black/Marlens Company. 1988-1993.
[xxxi] *ibid.*
[xxxii] *Funeral for a Friend.* Directed, filmed, edited, and produced by Liz Coffey, 2006. Viewable at www.//archive.org/details/FuneralForAFriend.
[xxxiii] Sean Lahman, "A comeback for Kodachrome? Maybe, Kodak says." *Democrat & Chronicle.* 26 Jan 2017. Accessed 10 June 2017. http://www.democratandchronicle.com/story/money/2017/01/26/kodak-ektachrome-super-8-kodachrome-film-possible-return/96532280/
[xxxiv] As Lahman notes, the new Super8 camera will use with film cartridges that, when purchased, included the cost of processing, digital scanning, and upload to The Cloud. Coming full circle, this returns users back to the early days of Kodak's "You press the button, we do the rest" business model and slogan.
[xxxv] Alien Skin Software company website. "Exposure X2" product page. Accessed 22 Jan 2017. www.alienskin.com/exposure/creative.
[xxxvi] *ibid*.
[xxxvii] Alden P. Armagnac, "New Feats of Chemical Wizards Remake The World We Live In." *Popular Science* 129.1 (July 1936): 9-11; 109..
[xxxviii] Arjun Appadurai, "Consumption, Duration and History." *Stanford Literary Review* 10 (1-2, Spring-Fall 1993): 11-23.
[xxxix] Interestingly, a reactionary turn in digital image sharing has been to adopt a "no filter" policy, literally self-proclaimed with the inclusion of "#nofilter" to images, to make clear they have not been manipulated with the addition of any after-effect filters or lenses to change the color appearances of the snapshot.
[xl] "Time & Life: Rare color photos from WWII," *Seattle Pi.* Accessed 5 Jan 2017. www.seattlepi.com/news/slideshow/Time-Life-Rare-color-photos-from-WWII-73604.php.
[xli] Jean Baudrillard, "Simulacra and Simulations," *Literary Theory: An Anthology, 2nd Edition*, ed. Julie Rivkin and Michael Ryan (Maiden, MA and Oxford, England: Blackwell, 2004).
[xlii] "Kodachrome" music video. *The Muppets at YouTube Space LA,* directed by Kirk Thatcher, performance by Dr. Teeth and the Mayhem Band, 26 December 2015.