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**Attached: Abstract (2000 characters including spaces); Short
Biography; One Sentence about Congress Topic (600 characters
including spaces) and Bundy photo**

**Sent: Emailed to Marja-Terttu Kivirinta (mtkivirinta@mac.com)
on April 4, 2019 (deadline April 7, 2019)**

Sincerely, Dr. Jean Bundy (AICA-USA)

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**Abstract: Art Criticism in Times of Populism and Nationalism
(2000 Characters, including spaces)**

I surmise when the first human took a stick and drew a line in sand some other person assessed the image. Art critiques, like fireman storming a building, confront museums which remain temples of Quattrocento colore-disegno along with objectification. Critics set the pace for art historians to debate Form and Context, clinging to Kantian Finality and Hegelian Dialectics, evolving with every philosophizing generation. Today, Content is essential to art. Terry Eagleton insists, “In charting any intellectual current, it is always difficult to know how far back to go. In the late nineteenth century Socialism locked in Content, an equal contender with Formalism in spite of Post-War Pollock/Greenbergian backslidings. Andrew Hemingway writes, Victorian design, William Morris, “ought to be recognized as the first English-language attempt to produce a Marxist theory of art. In the twenty-first century a critic, his/her backpack filled with philosophical theories and digital information, writes about art which contains Social issues as well as traditional Aesthetics.

Do art critics still provide an ethical/honest role, given limitations/restrictions: shrinking print media, editor/publisher biases, threats of incarceration by dictatorial regimes, public conformity, Internet limitations?

Two artists boast Populist ambiguities. Hudson River painter, Thomas Cole, began adding Jeffersonian subtleties to Victorian tonal/Italianate landscapes, responding to realities of

forest clear-cutting, giving way to Jacksonian-esque expansion of the railroad opening the West. In the twenty-first century Rachel Whiteread makes castings of houses: frames and detritus, materializing negative space, depicting aura/trace, recording loss, memory, and social injustice.

Art continues to be a visual communicator needing description. If art spaces allow multi-dimensional contemplation, critics will sleuth, providing historians ponderable material, easier if they aren't politically-socially obstructed.

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Short Biography: Art Criticism in Times of Populism and Nationalism

Jean Bundy writes award winning commentary about Arctic Melt, Alaskan Native art, and exhibitions found while traveling. Writings reveal interest in Form balancing Content, as do her paintings shown at Pleiades Gallery New York, juggling abstraction with representation. She holds a BFA from the University of Alaska, an MFA from the University of Chicago, MFAW from The School of the Art Institute of Chicago, and PhD from the Institute for Doctoral Studies in the Visual Arts.

Single Sentence: Art Criticism in Times of Populism and Nationalism

Art Criticism in Times of Populism and Nationalism should reflect Form and Content or lack thereof when scrutinizing art.

Total of Biography and Sentence (600 Characters, including spaces)