

# POSTERS

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**TOMMY STINSON**  
with Frankie Lee  
**JULY 24**  
BOWERY ELECTRIC

sally+can't+dance ny-ou-go-go  
**RAMONES**  
40th anniversary tribute 1976-2016  
dj jonathan toubin • dj howie pyro  
dj alix brown

special guests  
jessie beach  
kate mitchell  
washed out  
the warlocks  
mike guy  
dave navy  
torrey london  
the dirty south

randy schwager  
matty packles  
trevor  
matt tutt  
skenna scartlett  
bruno scott  
peter aaron  
johnny (singer)

jack willy  
theatre (openers)  
lucas long  
the letters  
karla rose  
the new 8th floor  
sue's records  
johanny pascual  
table talk

open bar 2-2:30 am  
hosts michael l, johnny t, jesse m  
specials moonray skor niko

310 adv  
\$10 door  
doors 11pm  
**July 21**  
the bowery electric  
327 bowery, nyc • tickets at ticketcity.com

**HERBIE HANCOCK**  
ROBERT GLASPER EXPERIMENT  
RABBITNOTGOOD  
AUGUST 11, 2016

**WEEKLY PROGRAM**

7.11 MONDAY 9pm  
**FRIENDS**  
DJ CHRIS, DJ ANNA

7.12 TUESDAY 10pm  
**ANTI-SOCIAL**  
TAMM, BOBIE KHALIF, PABLO ROMERO

7.13 WEDNESDAY 6pm  
**MOMENTUM/ROW**  
JAHN PERDUE, MIKE GARDNER, CAPT & BIRDLAYS, THE BESS ANTHONY

7.14 THURSDAY 6pm  
**SIMONSAYS**  
BRICK WITH VIVIANA TOSCANINI

7.15 FRIDAY 9pm  
**TRIA NIGHT**  
JAHN WAZLEA, MIDDLE SIX ROOM & BLIZZER

7.16 SATURDAY 9pm  
**INTRANZIT**  
ERIC TRISTAN DOMINGUEZ, JEFF WOOD, ERIC SHANE

**CERVENA FOX**  
**CONY ISLAND SIDESHOW CIRCUS**  
MASTER OF CEREMONIES  
**RICHIE BULLDOG**  
ART GALLERY CURATED BY  
**PAUL BOOTH'S LAST RITES GALLERY**  
SEMINARS BY WORLD RENOWNED ARTISTS

• STEFANO ALCANTARA  
• NIKKO HURTADO  
• CARLOS TORRES  
• PHIL GARCIA  
• A MANY MORE!  
SPECIAL GUEST  
MICHAEL TINSRUP

**NYC HILTON MIDTOWN**

**STOOP SALE!**  
176 Noll St  
Sunday 7/10  
12-4pm

**PREFUSE 73**  
**EUIOLOGY**  
EXCEPTER DJS

**PREFUSE 73**  
**EUIOLOGY**  
EXCEPTER DJS

**LUCHA MEXICO**  
A FILM BY  
MICK HARRISON & IAN HARRISON

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# What is poster?

A large-format poster is a big piece of paper or image featuring

- a short title
- an introduction to your topic
- an overview of your approach (body)
- your results in graphical form (conclusion)
- a list of references (bibliography)

if all text is kept to a minimum (500-1000 words), a person could fully read your poster in 5-10 minutes.

**FOSTERING A COMMUNITY DIALOGUE:**  
Yale Public History Institute's Candid Conversation on Race



**INTRODUCTION**

AFRICAN AMERICAN HISTORY IS AMERICAN HISTORY, and to strengthen public history, we must curate for conversation in their exhibitions.

**CURATING THE SILENCE**

How do we interpret African American history if we don't have the objects?

- Re-interpret objects through a different lens
- Allow objects to have multiple (maybe even conflicting) stories
- Place greater value on oral history
- Move beyond the particular in the way we tell history
- Prioritize cultural history over material history
- Continue the conversation beyond the exhibition space

**DEVELOPING DIALOGUE**

- BE HONEST about what you don't know
- LEARN more about the current scholarship
- SET ground rules for discussion
- ENGAGE community members to act as cultural liaisons
- PARTNER with local public history institutions
- DEVELOP relationships with local faculty and graduate students
- ACKNOWLEDGE your institution's biases
- CONSIDER sensitivity training for staff
- HIRE staff members of African American descent

**CONCLUSION**

**BODY**

This poster presentation was inspired by conclusions made at the 2013 Yale Public History Institute (YPHI) at Yale University. The YPHI was hosted by the Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition and the National Museum of African American History and Culture. At the YPHI, graduate students, scholars, and public history institutions worked together to consider how public history institutions can better interpret African American history.




Image from Cape Fear Museum, Captions by Jen Davidson.

**SUGGESTED RESOURCES**

**BOOKS**

- Blight, David W. *Race and Reunion: The Civil War in American History*. Cambridge, MA: Harvard University Press, 2002.
- Gordon, Tamara S. *Private Histories: Public Displays: Exhibitions and the Making of a National Past*. Plymouth, UK: Allen Lane, 2007.
- Horton, James Oliver and Lois E. Horton. *Black and White: American Slavery, American Freedom: The Ordeal of St. Louis, 1504-1804*. New York: Columbia University Press, 2006.

**INSTITUTIONS**

- The Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition. <http://www.gilderlehrman.org/>
- National Museum of African American History and Culture. <http://africanamericanhistory.si.edu/>


**BIBLIOGRAPHY**

Presented at the National Council on Public History 2014 Annual Meeting By:

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For more information, or to continue the conversation, scan the QR code to visit our Dropbox or go to <http://go.gd/UW6sh>



# Learning outcomes

- Translate what you learnt in lectures and discussions into **your own research**
- Find an **original topic** and conduct independent research on it
- Turn your findings into a brief visual and oral **presentation**
- Think about most important information to include in a poster
- Be able to **present** your poster

## Questions to ask

- **What is the key message from the research that you want to highlight to your audience?**

Not just the work of art/artist, but the message

- **Along with the main image, what other material (texts, graphs, other images) do you need to support the poster theme?**

Keep it simple. Choose a lead image and supporting material.

- **Who is the audience?**

Us

- **What medium?**

Handmade collage or software (PowerPoint, Adobe InDesign, Illustrator, Canva...).

Acknowledge software, including AI tools for the poster design.

# Practicalities

- **What size should your poster be?**

A2 ideally, landscape or portrait

- **How many words?**

1000 words max. Think of the font and size.

- **What colours will you use?**

Background, letters, images

- **Plan it.**

You have the idea; how will you present it visually and in an interesting way?

- **Keep it simple.** Limit text, focus on images but explain.

- **Sketch it out.**





# PIGS IN SPACE: EFFECT OF ZERO GRAVITY AND AD LIBITUM FEEDING ON WEIGHT GAIN IN CAVIA PORCELLUS



SPACEEXES

Colin B. Purrington

6673 College Avenue, Swarthmore, PA 19081 USA

## ABSTRACT:

One ignored benefit of space travel is a potential elimination of obesity, a chronic problem for a growing majority in many parts of the world. In theory, when an individual is in a condition of zero gravity, weight is eliminated. Indeed, in space one could conceivably follow ad libitum feeding and never even gain an gram, and the only side effect would be the need to upgrade one's stretchy pants("exercise pants"). But because many diet schemes start as very good theories only to be found to be rather harmful, we tested our predictions with a long-term experiment in a colony of Guinea pigs (*Cavia porcellus*) maintained on the International Space Station. Individuals were housed separately and given unlimited amounts of high-calorie food pellets. Fresh fruits and vegetables were not available in space so were not offered. Every 30 days, each Guinea pig was weighed. After 5 years, we found that individuals, on average, weighed nothing. In addition to weighing nothing, no weight appeared to be gained over the duration of the protocol. If space continues to be gravity-free, and we believe that assumption is sound, we believe that sending the overweight — and those at risk for overweight — to space would be a lasting cure.

## INTRODUCTION:

The current obesity epidemic started in the early 1960s with the invention and proliferation of elastane and related stretchy fibers, which released wearers from the rigid constraints of clothes and permitted monthly weight gain without the need to buy new outfits. Indeed, exercise today for hundreds of million people involve only the act of wearing stretchy pants in public, presumably because the constrictive pressure forces fat molecules to adopt a more compact tertiary structure (Xavier 1965).

Luckily, at the same time that fabrics became stretchy, the race to the moon between the United States and Russia yielded a useful fact: gravity in outer space is minimal to nonexistent. When gravity is zero, objects cease to have weight. Indeed, early astronauts and cosmonauts had to secure themselves to their ships with seat belts and sticky boots. The potential application to weight loss was noted immediately, but at the time travel to space was prohibitively expensive and thus the issue was not seriously pursued. Now, however, multiple companies are developing cheap extra-orbital travel options for normal consumers, and potential travelers are also creating news ways to pay for products and services that they cannot actually afford. Together, these factors open the possibility that moving to space could cure overweight syndrome quickly and permanently for a large number of humans.

We studied this potential by following weight gain in Guinea pigs, known on Earth as fond of ad libitum feeding. Guinea pigs were long envisioned to be the "Guinea pigs" of space research, too, so they seemed like the obvious choice. Studies on humans are of course desirable, but we feel this current study will be critical in acquiring the attention of granting agencies.

## MATERIALS AND METHODS:

One hundred male and one hundred female Guinea pigs (*Cavia porcellus*) were transported to the International Space Laboratory in 2010. Each pig was housed separately and deprived of exercise wheels and fresh fruits and vegetables for 48 months. Each month, pigs were individually weighed by duct-taping them to an electronic balance sensitive to 0.0001 grams. Back on Earth, an identical cohort was similarly maintained and weighed. Data was analyzed by statistics.

## RESULTS:

Mean weight of pigs in space was 0.0000 +/- 0.0002 g. Some individuals weighed less than zero, some more, but these variations were due to reaction to the duct tape, we believe, which caused them to be alarmed push briefly against the force plate in the balance. Individuals on the Earth, the control cohort, gained about 240 g/month (p = 0.0002). Males and females gained a similar amount of weight on Earth (no main effect of sex), and size at any point during the study was related to starting size (which was used as a covariate in the ANCOVA). Both Earth and space pigs developed substantial dewlaps (double chins) and were lethargic at the conclusion of the study.

## CONCLUSIONS:

Our view that weight and weight gain would be zero in space was confirmed. Although we have not replicated this experiment on larger animals or primates, we are confident that our result would be mirrored in other model organisms. We are currently in the process of obtaining necessary human trial permissions, and should have our planned experiment initiated within 80 years, pending expedited review by local and Federal IRBs.

## ACKNOWLEDGEMENTS:

I am grateful for generous support from the National Research Foundation, Black Hole Diet Plans, and the High Fructose Sugar Association. Transport flights were funded by SPACE-EXES, the consortium of wives divorced from insanely wealthy space-flight startups. I am also grateful for comments on early drafts by Mañana Athletic Club, Corpus Christi, USA. Finally, sincere thanks to the Cuy Foundation for generously donating animal care after the conclusion of the study.

## LITERATURE CITED:

NASA. 1982. Project STS-XX: Guinea Pigs. Leaked internal memo.  
Sekulić, S.R., D. D. Lukač, and N. M. Naumović. 2005. The Fetus Cannot Exercise Like An Astronaut: Gravity Loading Is Necessary For The Physiological Development During Second Half Of Pregnancy. *Medical Hypotheses*. 64:221-228  
Xavier, M. 1965. Elastane Purchases Accelerate Weight Gain In Case-control Study. *Journal of Obesity*. 2:23-40.





# Would You Like Unions with Your Crustcumbs? Offal Eating in James Joyce's *Ulysses*

Dr. Richard Best



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# Georgian Paper Traces: Women's Stories, Ephemeral Texts and Hidden Objects

## What?

The country house has long stood as an institution for objects, art, and architecture, but how were these spaces experienced on the page?

This research contextualises women's manuscript material penned at Georgian country houses within the eighteenth century's culture of letters, including epistolary fiction and property novels.



NOSTELL PRIORY.  
FRONT VIEW.  
DESIGNED BY J. COOPER.  
ENGRAVED BY J. COOPER.

## Why?

To address questions such as...  
How were women's private writings informed by the dynamic culture in which they wrote?

What can the survival of more ephemeral papers tell us about archival privileges?

How do such writings react and intersect with the spaces in which they were created, stored, or preserved?



## Who?

Looking at four properties across the North of England, all of which are now owned by the National Trust. The women explored include:

- The Winn sisters at Nostell Priory (1736-1800)
- Elizabeth Egerton (d. 1743) at Tatton Park
- Cecilia Stuckland (1741-1814) at Sizergh Castle
- Hannah Greg (1767-1828) at Quarry Bank

## How?

The research brings together archives, objects, manuscript ephemera and published literature to understand the rich and varied ways women lived and wrote in the eighteenth-century country house. It employs creative approaches to studying these documents; exploring the material form, composition, and layout of women's paper traces.

Katie Crowther | English and Related Literature | [kc1200@york.ac.uk](mailto:kc1200@york.ac.uk) | [@\\_katie\\_crowther](https://twitter.com/_katie_crowther)

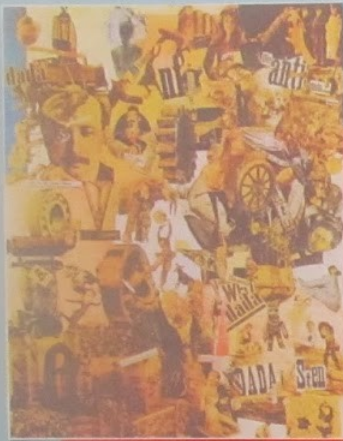
© The Trustees of the British Museum, and West Yorkshire Archive Service



# HANNAH HOCH

## BIOGRAPHY

Hannah Hoch was born in 1889 on November 1<sup>st</sup> in Gotha, Germany. She went to the College of Arts and Crafts. She studied glass design, graphic arts, calligraphy, embroidery, fabric and wallpaper there in Berlin. She had numerous relationships in her lifetime. Her and Til Brugman had a stable relationship, they lived together for 10 years. She later married Kurt Matthies in 1938, but their relationship ended with a divorce in 1944. She befriended Raoul Hausmann in 1915, he's the one who introduced her to Dadaism. She was a part of the Dada Movement most of her life. Her life ended May 31<sup>st</sup> in 1978.



1916

But with the women inside through the last words of the satirical beer belly culture



The Beautiful Girl - 1920



She enjoyed creating art through painting, collage, photography and graphics. Which when combined gave her Photomontage, the style of art she is most known for. She used her art to demonstrate her view and opinion on matters in the world around her. She had feminist ideas, and using irony in her work, she showed people how the world viewed women. Her work opposed the thoughts of the moral and political world. As she grew older, the Photomontage work slowly became painting, she sometimes even put both styles in her art. Her work started out as recognizable images, but started becoming abstract. She drew inspiration from Pablo Picasso.

## STYLE OF ART

## Dada

The Dada movement was not a movement, its artists were not artists, and their art was not art. Dada was a literary and artistic movement. They were mad that the world let World War I happen. Due to their discontentment they protested. They used every way of public forum they could to spit on nationalism and other things like materialism. Things they felt like contributed to the war. They chose their name dada, because it was the only thing that made the least amount of sense. They used a lot of sarcasm in their work. Their one rule is to never follow any known rule. Their intention was to shock the public with their protest in the form of art. They did not want their work to be viewed as "acceptable". So they spiraled in the opposite direction whenever it did.



# KANDINSKY

**Short History**

Wassily Wassilyevich Kandinsky was born on December 16, 1874 in Moscow, Russian Empire. He was a painter, composer, art theorist, and architect. He is considered one of the pioneers of abstract art. He was born in a family of a lawyer and a pianist. He studied law at the University of Moscow and worked as a lawyer. In 1906, he moved to Munich to study art. He was influenced by the work of Paul Gauguin and the Symbolist movement. He was a member of the Die Brücke movement in Germany. He was also a member of the Bauhaus school in Weimar. He died in 1944 in France.



**Abstract Painting**

Kandinsky's abstract painting is a complex composition of lines and shapes in various colors. It is a good example of his style, which is characterized by a sense of movement and rhythm. The painting is a good example of his style, which is characterized by a sense of movement and rhythm.

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**Color and Composition**

Kandinsky's work is characterized by a sense of movement and rhythm. He used a variety of colors and shapes to create a sense of depth and space. His work is a good example of his style, which is characterized by a sense of movement and rhythm.



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**Portrait of Wassily Kandinsky**

Portrait of Wassily Kandinsky, showing him from the chest up. He is wearing a dark suit and a white shirt with a tie. He has dark hair and is looking directly at the camera.

# WASSILY KANDINSKY

## ARTIST PROFILE




**Portrait of Wassily Kandinsky**

Portrait of Wassily Kandinsky, showing him from the chest up. He is wearing a dark suit and a white shirt with a tie. He has dark hair and is looking directly at the camera.

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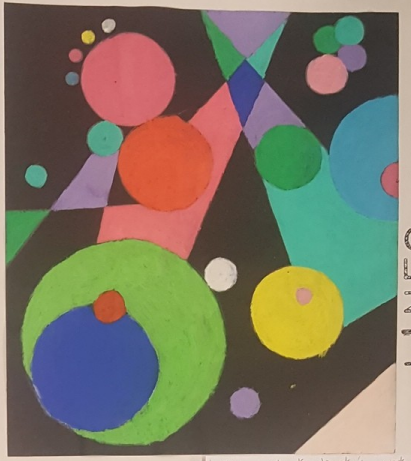


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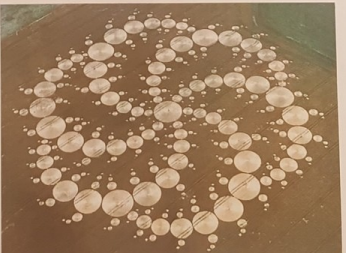
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**Abstract Painting**

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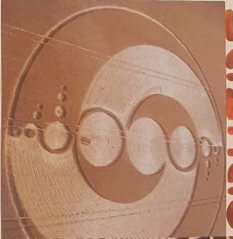


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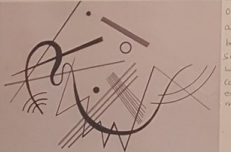
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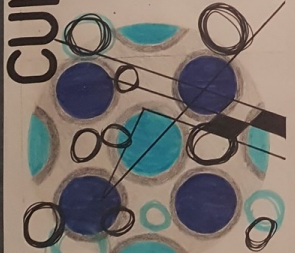
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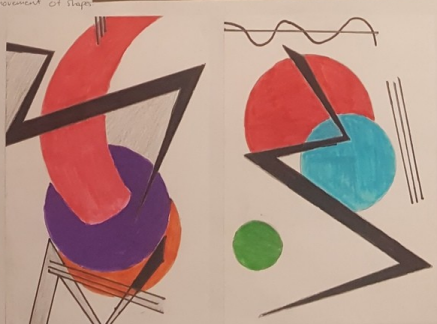
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CURVES



This is a quick interpretation based on Wassily Kandinsky. In this work, I show a large circle with other smaller ones inside. I used different colors to create a sense of depth and space. I decided to use a black pen and draw the lines over the circles. I used a variety of colors to create a sense of movement and rhythm.

DYNAMIC



These two drawings are interpretations of Wassily Kandinsky's work. I used a variety of colors and shapes to create a sense of movement and rhythm. I decided to use a black pen and draw the lines over the shapes. I used a variety of colors to create a sense of depth and space.

LINES

SPHERE

Lacking detail in Kandinsky's work, I decided to try and create my own interpretation based on this style. In my first attempt, I worked on a sheet of paper drawing out shapes that are related to Kandinsky's work. I used circles, triangles, and squares to create a sense of depth and space. I painted the shapes with acrylic paints using colors similar to those used by Kandinsky. In my interpretation, I used a variety of colors and shapes to create a sense of movement and rhythm. I decided to use a black pen and draw the lines over the shapes. I used a variety of colors to create a sense of depth and space.



These two drawings are interpretations of Wassily Kandinsky's work. I used a variety of colors and shapes to create a sense of movement and rhythm. I decided to use a black pen and draw the lines over the shapes. I used a variety of colors to create a sense of depth and space.



# Some resources

- [Tips for poster creation](#)
- [Art and Humanities posters](#)
- [Examples](#)
- [Software suggestions](#)

# Dates

- 13 December: poster ideas, feedback
- 20 December: presentations I
- 10 January: presentation II