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The first line of the Offer of the College

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To have students grapple with questions of: why when we
 think of the Great
Masters in Art, only particular names and artworks are commonplace?

Why is “modern art” often only thought of as the sole purview of
 North America
and Western Europe
? What does it mean to think in terms of “multiple
modernities”
—to allow for creativity and originality to also thrive in Japan, China,
Indonesia
?

To engage in thought exercises: why when I see a propaganda poster, I don’t think
of it as art? What are my own standards of evaluation based on? Do I think that
art should be something rare, original, made by a single person? If, instead, I think
that
 art should be
 for the people, wouldn’t a collective endeavor widely
disseminated have even greater value? How does calling it “propaganda” become
a dismissive way of relegating it outside of “art history”?

In short, as an Art Historian, I have come to see that in order to equip students to
“be at home in all lands and all ages” it is not only to give them the tools to engage
the visual, but also to foster the tools for critically
 questioning who and what is
made visible
 to them.

As we stand here tonight at Honors Day, we have the perfect chance to see how
powerful it is to be recognized, to be seen, and to be supported. I hope you all hold
dear this experience in the
 power of visibility as you navigate “the world”
 ahead
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FFmnA iF dgA iF dagA youdoA iFb : : F -K Ub bluafyAV F -K U dpowA iF deA F drA
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