



THE PLATE IS POLITICAL

ART BY ALLISON LOTH

The image depicts a plate of food thrown against a wall as a literal interpretation of a person's rejection of food due to anorexia nervosa (and its causes depicted in the author's paper). It was crucial to include the solemn woman in the foreground as a physical representation of one's suffering due to this illness and the societal expectations that can provoke it.



A TWO-PART DEFENSE OF INTUITIONISTIC MATHEMATICS

ART BY A. LOTH

This art encompasses the relationship between truth and mathematics as explained in this author's paper: that truth can exist within the latter, although it is not entirely apparent. The heartbeat and fingerprint represent the physical nature in how we experience mathematics—how it can be used to explain what we know to be true.



BLACK WOMEN IN FANON'S BLACK SKIN, WHITE MASKS

ART BY MALEQUI PICAZO

This Tesla coil is a visual representation of intersectionality which explains connections between race, gender, and oppression in this paper in particular. Three distinct electric sparks show how separated, yet dynamic, different people experience life given these variables.



FULL-BLOODED CONCEPTUAL REALISM AS A RESPONSE TO SKEPTICAL RELATIVISM

ART BY KARINA KASMAUSKIS

This art represents how numbers are tangible even though they are ideas. The possibility for all things to be seen through a mathematical lens that is, although quite abstract, also real and physical.



BEING MORAL ISN'T QUITE ENOUGH

ART BY A. LOTH

As the patron saint of writers and authors, Saint Catherine of Sienna was chosen to be depicted in this image. The duality of the picture represents the clear, moral values (left) of the saints as well as those actions that are nonmoral, yet critical (as the author states) to a wholistic, fulfilling life. Those nonmoral actions seem a bit unclear, especially in our understanding of how they can still be accepted, which is why the right image is distorted.



CLASHING CONSCIOUSNESS

ART BY K. KASMAUSKIS

The stethoscope represents a doctor's ability to listen to a patient, but without a doctor on the other end, it represents the possibility for the listening to be completely empirical and not involve human interaction and empathy.

ARTWORK INDEX



HEGEL'S PROJECTED NIHILISM

ART BY M. PICAZO

The author discusses Nihilism, Buddhism, Christianity, and Islam in this paper, which could be interpreted as a deck of cards that contains religions and philosophies. The author mentioned that the philosophy of religion is a "succession of unities," which is represented with the four suits of cards. The faces on these cards are the individuals referred to in this writing, Georg Hegel and Edward Said.



IN DEFENSE OF PLATONIC ESSENTIALISM ABOUT NUMBERS

ART BY M. PICAZO

This artwork is an abstract "Form" which has been placed on this stage for observation. The stage is set in front of a backdrop vortex of numbers and data that attempt to explain the essence of this object.



AVOIDING THE SWINE

ART BY K. KASMAUSKIS

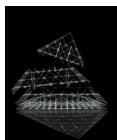
The seemingly happy pig, that is clearly not real, represents a state of ignorance. This pig seems happy with the real pigs, even though it is not a real pig itself. The pig is porcelain, representing how easily this state of ignorance could be shattered.



THE READINESS POTENTIAL DOES NOT DISPROVE FREE WILL

ART BY A. LOTH

The image demonstrates a relationship between our brain activity/intentions (as represented by the abstract cellular linework) and our actions (the hand). These two entities are shown as separate objects—neither controlling that of the other but rather, coexisting to result in the act of free will. This coincides with the author's findings that our actions are not just a sum of our physical parts or a simple reaction to our conscious thoughts.



POST-HIERARCHICAL RACE

ART BY M. PICAZO

A pyramid is the standard representation of hierarchy, so a logical action in a post-hierarchical racial atmosphere is to break it apart. In the reflection though, one can see the lingering image of the hierarchy that was once there or of one that may return in another form in the future.



AN INTERVIEW WITH KATE A. MANNE, PHD

ART BY K. KASMAUSKIS

The mirror represents the importance for people to look past themselves as well as their tendencies to justify or defend their misogynistic, repressive actions and listen. The reflection represents that it is not just one individual moment—it is every person's experience, through all of time, and all of it matters. The mirror's cracked glass is an ode to breaking the glass ceiling.



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