Editors' Note: The Cover Image

Linda Lindroth's *Kazimir*, the cover image for this volume, is from her collection *Trickster in Flatland*, which has been described in *Art in America* as being "simultaneously an exploration of art history, artistic process, and deconstruction" (Conekin, 2012). This description provides a reference point for interpreting Lindroth's probing of Euclidean space. *Kazimir* is a three-dimensional everyday object deconstructed to display an image of geometric abstraction akin to those painted by its presumed namesake, Kazimir Malevich, to investigate in simple shapes the spatial relations of flatness. At the same time, *Kazimir* implies that two-dimensional objects are deconstructed as figures, perhaps like those fabricated by the constructivists to map the contours of volume. While the nonrepresentational compositions of geometric abstraction and constructivism may signify a modern distrust of visual reality, Lindroth locates the source of this distrust in a trickster, reminiscent of Descartes' evil genius, who tries to beguile us into the belief that everyday objects are fixed and rigid rather than facets of a multidimensional space to be playfully explored in the manner of Edwin Abbott Abbott's novella *Flatland*. . . .

We could continue the research article above, but we might instead rewrite it as an assignment for undergraduate art students:

Part 1

A. Photograph an everyday object that is nonrepresentational and three-dimensional. Describe the composition of it in terms of constructivism.

B. Graphically represent the object as a shape in two dimensions. To do this, consider where the object's planes meet at points and/or lines. Mark the points and/or lines. Change the angle between the planes to form flatness.

C. Describe the composition of the resulting shape in terms of geometric abstraction.

Part 2

D. Photograph an everyday object that is nonrepresentational and two-dimensional. Describe the composition of it in terms of geometric abstraction.

E. Graphically represent the object as a figure in three dimensions. To do this, consider the object's points and/or lines to be where planes meet. Change the angle between the planes to form volume.

F. Describe the composition of the resulting figure in terms of constructivism.

The decision of whether to pursue a research project ourselves or to turn it over to students can be, for many of us, governed by the values of the university, which tends to dichotomize scholarship over teaching. And yet, if we design these projects in ways that convert the infrastructure of a discipline, its language and logic, into a framework within which students can

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develop habits of critical thinking and writing as they advance knowledge, then we can appreciate James Slevin's (2011) argument that assignments are part of the overall textual production of scholarship (p. 255).

How might the cover image be interpreted in the context of a STEM discipline? And how might that interpretation be organized as an assignment that facilitates critical thinking and writing in the process of inquiry? We invite readers to submit, to Letters or The Provocateur, assignments—or potential assignments—created in response to *Kazimir* or future cover images of *DH*.[1]

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Note

[1]The cover image for each volume is posted, along with the announcement of that volume's special topic, on the journal home page for one year in advance of the submission deadline.

References

Conekin, B. E. (2012). Linda Lindroth, New Haven, at Giampietro. *Art in America*. Retrieved from http://www.artinamericamagazine.com/reviews/linda-lindroth/

Slevin, J. (2001). *Introducing English: Essays in the Intellectual Work of Composition*. Pittsburgh, PA. University of Pittsburgh Press.