



## Dr. Jacqueline Cofield Shifting from Aesthetics to Epistemology



The idea of Beyond Beauty emerged from my long-standing work with artists and students in classrooms, museums, and community spaces, where I repeatedly witnessed how artists—particularly women artists of the Global South diasporas—are often celebrated for aesthetic output while their intellectual, pedagogical, and political labor is overlooked. I was also moved by the gap between how artists understand their own work and practice, and our world, and how institutions frame it.

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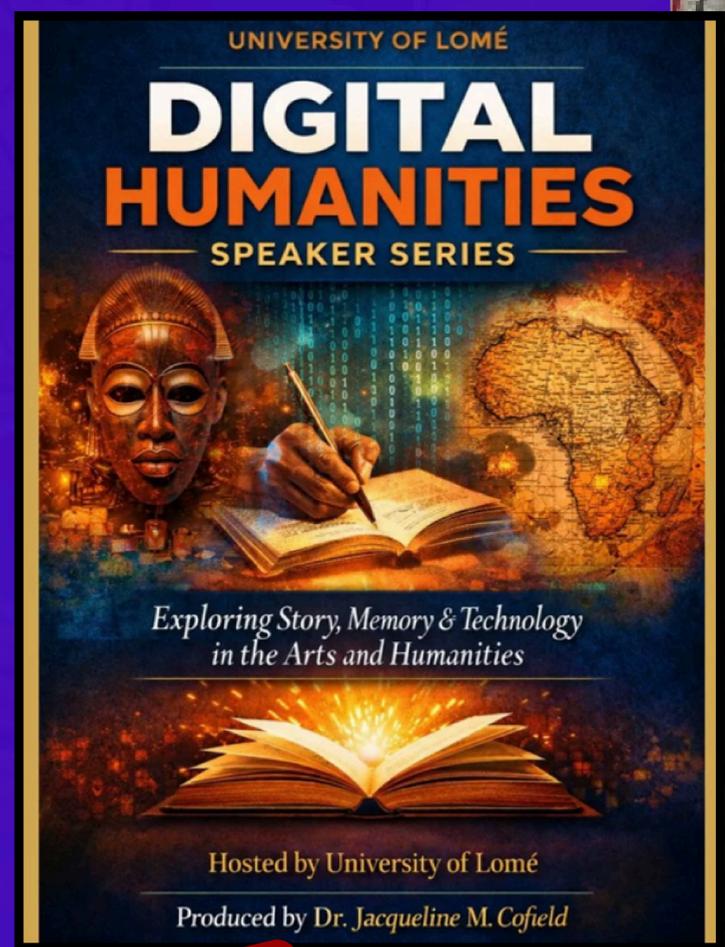


My Artivism is grounded in the belief that artists are knowledge producers, researchers, and cultural workers whose practices teach us how to survive, imagine, and build otherwise. Through my research, teaching, and public scholarship, I work to make visible the ways creative and aesthetic practices function as tools for education, resistance, and collective memory.

Receiving the [Sing for Hope sponsored Artist Award](#) for the spring of 2025 affirms this commitment to art as a public and ethical practice. It supports my ongoing efforts to create programming and partnerships that center dialogue, equity, and cultural stewardship—both locally and globally.

I am currently serving as a United States Fulbright Specialist at the University of Lomé in Togo, where my work focuses on digital humanities, archives, and ethical approaches to cultural heritage.

Across all contexts, my work asks how art can move beyond representation toward transformation, and how creative practice can help us imagine more just and inclusive futures.



click here to learn more

[Towards A Digital Renaissance in Arts & Humanities Research Exploring Story, Memory & Technology in the Arts and Humanities, 2026 Speaker Series Produced by Dr. Jaqueline M. Cofield](#)



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*I've learned that people will forget what you said, people will forget what you did, but people will never forget how you made them feel.*  
—Maya Angelou