Abel, Troy. Iowa State University. A Methodology for Evaluating the Effectiveness of Pictographic Symbol Sets for Children with Language Disabilities

The number of children with language disabilities continues to grow. According to the National Institute of Mental Health (NIMH), an estimated 3.4 out of every 1000 children between the ages of 3 and 10 have Autism 1. For these children, even the most basic forms of communication may be difficult or impossible. Yet communication is essential to who we are as people and to how we navigate our lives. The tremendous impact of this social isolation for children with language disorders can be seen in their emotional, cognitive, and behavioral development. Because verbal language is not natural for these children, learning a picture-based language must be taught and internalized through much the same process as is experienced by a second language learner. These children must learn rules of grammar, cultural or societal expectation and appropriate usage to make communication successful. This is only achieved through hard work and practice in social settings.

As graphic designers, we are well versed in the areas of language, communication, visualization, and symbology. Our knowledge in these areas can be used to improve the symbolic communication sets currently used by children with language disabilities and to develop new, more expressive forms of symbolic communication.

Adams, Donna L. University of Indianapolis. Contexturizing Art

The media I have chosen to express my creative ideas have shifted over time. What has been consistent is the incorporation of text, alone or with imagery. Examples in several media share ways text has always functioned as a necessary component of my artwork. In some works, text forms the easily read structural undergirding for color play or defines spatial relationships. Multi-layered text provides illegible textural interest in other works. Text compliments the imagery in non-traditional artist books or appears as stand-alone documents inviting viewers to choose which to lift and read. In my recent “storyboards” bits and pieces of text, sometimes juxtaposed with imagery, both invite the viewer to read the stories and frustrate the reading.

Adams, J. Bradley. Berry College. Sanctifying Frivolity

Sanctifying Frivolity takes a serious look at how the world is currently imagined by contemporary painting practice as referencing technology (rather than “nature”). This more recent model, which also serves as a definition of the post-human, realizes the world through such modes as intensification, saturation, fantasy, and distraction (and thus displacing an overt historical paradigm).
Focused primarily on the work of Lisa Yuskavage, Thomas Kinkade, and Beatriz Milhazes, *Sanctifying Frivolity* entertains their work as following disparate logics, sometimes (superficially) perceived as "a look of abandon" (Yuskavage), decorum (Kinkade), and the (merely) decorative (Milhazes). Critically then painting is accused of a "want" and a "lack." However, the subversive role that some of this work plays in its relationship with the notion of beauty is also acknowledged by default, whereby beauty bestows a kind of approval by its very disinterestedness, consequently sanctifying frivolity.

**Adams-Ramsey, Suzanne. Old Dominion University. Women's History Hidden in Quilts**

The collection of quilts assembled in the early twentieth century by Janie Slemp Newman of Big Stone Gap, Virginia, is the foundation of the current collection at the Southwest Virginia Museum. This study has reconciled inconsistent documentation and established provenance for many articles of historical significance. The substantive result of this study reveals the dedication with which Janie Slemp set about collecting the cultural artifacts of her native region and how her vision guided the development of one of Virginia’s state supported house museums. Exemplars from the collection range from frontier home spun to Victorian crazy quilts. Of particular note is a double sided quilt originating with First Lady, Martha Washington. Slemp’s progressive attitude toward material culture was fueled by her European heritage, her rural American roots, and her post-Civil War political connections, all of which influenced the historical and aesthetic scope of this collection.

**Albrecht, Kathe Hicks. American University. To Dream the Impossible Dream: Campus-Wide Image Databases**

This presentation will begin with a brief history of the digital image database project at American University, a project developed with early and extensive cross-campus collaboration. VRC staff and art history faculty partnered with the University Library and the Office of Information Technology to successfully implement the MDID program. As we move to broaden digital programs beyond the traditional art history classroom, there are many issues to consider. We must understand how to attract and service a campus-wide clientele. We must train faculty outside our departments, partner in more significant ways with library colleagues, advertise our image programs, conduct university-wide information sessions, and determine which departments will most benefit from the programs we offer. We must consider potential challenges, too. If we expand our offerings to the broader campus community, will we become too complex an operation to maintain with current staff? Will our jobs be jeopardized as libraries consider absorbing the visual resources component? Our faculty may worry about whether their needs will continue to be met. Ultimately, we must consider how our jobs will change as we expand beyond art history programs to reach others interested in these new and important University digital assets.


Mixing traditional analog media and digital media presents key challenges in the classroom. This presentation introduces the perspective of both the student and the teacher and focuses on facing the challenges of teaching/learning an unfamiliar medium, focusing interdisciplinary student learning, and balancing the assessment of process and aesthetic. Topics cover collaborative teaching, becoming a cooperative learner, teaching resourcefulness and research (allowing students to learn, perform, and share), and creating goal-oriented learning outcomes that find success in unsuccessful projects.
Allen, Von. Brigham Young University. Teaching for Content

As a college level ceramics teacher, I ask students to think about what really matters to them, regardless of what they have been told they must care about. Most young students are not accustomed to thinking in depth about their lives or the world around them. In the context of a seminar that I teach at the undergraduate level, "Sources and Strategies for Student Artists," films, readings, contemporary slides, historical material, field trips, personal journals and philosophical discussion are used to help students identify why they are in art school. In this course, we explore:

> 1) Decorative / The Object
> 2) Emotional metaphors / personal meaning
> 3) Cultural / artistic dialogue

I believe students should be with the material in a way that is meaningful and real. The Maori student may not really want to make intricately carved objects. He may want to build political installations with disturbing messages. The cheery middle-aged housewife may harbor an obsession with death. These are kernels of meaning. A big part of being an artist is about growing and about getting to know yourself and identifying what you care about. A big part of teaching is supporting and nurturing that kernel of growth.


Contemporary Asian artists like Xu Bing and Wenda Gu have reinvigorated the Chinese calligraphic tradition through works that explore the formal construction of calligraphy as sign as well as investigate its function as signifier. While Wenda Gu’s works, such as Forest of Stone Steles, Retranslation and Rewriting of Tang Poetry (2005) often focus on the failure of language as accurate vehicle of meaning; Xu Bing’s exploration of calligraphy frequently imbues new meaning to his calligraphic marks. At the same time his works, like Wenda Gu’s, often subvert meanings. These subversions carry new meanings that explore the intrinsic value of language as a symbol of culture. Xu Bing’s New English Calligraphy (1998), for instance while suggesting the utopist ideal of two fused cultures, also offers a subversive text. By combining the Chinese form with an English context the artist presents an exiled language, visually Chinese, but legibly English. While reflecting on his own status as an expatriate artist, it also points to the significance of language and pseudo text as a metaphor of Diaspora. Thematically and culturally Diaspora forms a major aspect of 21st century art. This paper will explore the calligraphic work of Xu Bing and other contemporary artists in context with pseudo text as a metaphor for Diaspora.

Amrhein, Laura M. University of Arkansas at Little Rock. “Thinking with Things” in Ninth-century Mayan Art

This paper will address Terminal Classic monolithic phallic sculptures of ninth-century northern Yucatan and consider how multi-disciplinary approaches have affected current understanding of their iconographic and ritualistic functions. This paper will critique or analyze Esther Pasztory’s Thinking with Things using Pre-Columbian art and the monolithic phalli as a point of departure. Pasztory’s argument is that things have mostly cognitive rather than visual significance, and that their basic forms and intentions are determined by their position in the sociocultural situation. Her second analysis is an analysis of naturalism verses abstraction, art and identity, and aestheticism. Her discussion is relative to art history, rock art and Pre-Columbian art in general as it posits questions in the context of Pre-Columbian art and brings into the discussion "Western art theory in a major way for the first time, hopefully obliterating the excessive isolation of these fields from one another.”
Anfinson, Erin. Middle Tennessee State University. Always Observed

For several years, my studio work has incorporated animal imagery and has been inspired by an ongoing interest in peoples’ complex perceptions of the natural world. In addition to work produced by a variety of artists, the writings of John Berger (About Looking) and Erica Fudge (Animal) have lent insight into the conceptualization and creative process of my work. As John Berger notes in his essay entitled, “Why Look at Animals?,” “They [animals] are always observed.” In this quote, I recognize the notion of an inevitable detachment between the human and animal experience. In spite of this understanding, I am intrigued with my own dramatic and fantastical expectations of nature, and I question the degree to which one can be informed and misinformed via wild representations. As a visual artist who makes paintings, I intend for an audience to experience a both literal and conceptual shifting perspective of the abstracted images I create as they move in and out of focus. My hope is that this experience will not only lead one into thinking about the authenticity of the veiled and abstracted animal imagery in my paintings, but also within one’s general experience of viewing representations of the natural world.

Anonyuo, Emeka. Savannah College of Art and Design. Authentic is Authentic: What is Not is Not: An Africanist Perspective

DID NOT PRESENT

Arbury, Steve. Radford University. Doesn’t Anybody Know Anything Anymore? Teaching Art History to Today’s College Students

Today’s average college student is often sorely lacking in many skills: writing, presenting, taking tests, geography, and basic cultural literacy. This can be a challenge to any university professor, but perhaps more so to an art historian because of the breadth and all-encompassing nature of the field. What’s a professor to do if students often have no idea where major historical geographic regions were located, or for that matter, where many current countries are located? Or what if many students have little concept of the basic chronology of civilization? And what about student difficulties in producing a coherent, well-written essay, investigating a topic, or giving an oral presentation to the class? And then there is the difficulty of maintaining the students’ interest and making art history relevant to them.

The combined effect of a variety of deficiencies in the classroom can be a real obstacle to a successful course. But what can a professor do without making the class so remedial and so boring that the art history content (and the students) suffers? This paper will briefly identify, with examples, these and other problems many professors encounter, and then discuss ways to help alleviate them using various techniques and technologies.

Arthur, Kathleen G. James Madison University. Masaccio’s Beggars and the Visual Rhetoric of the Urban Poor

“Saint Peter Curing the Cripple” in the Brancacci Chapel (S. Maria del Carmine, Florence) presents a compelling scene of Renaissance urban life. In Masaccio’s vision, the poor crippled street beggars contrast dramatically with Peter’s aura of power, authority, and holiness. In Late Medieval tradition poverty and humility were depicted in the form of allegories or personifications, although they were not part of the seven theological virtues. In the Renaissance they are embodied in a more tangible human narrative. Scenes of conversion of the poor, miraculous cures or redemption from evil were often part of the legends of saints Peter, Francis, and Dominic (among others). How were such images of the urban poor used in the visual rhetoric of depictions of the saints’ lives? Did Renaissance artists and audience view them as pitiful
unfortunates or ignorant, slothful persons— an evil blight on the city? Was there an element of social commentary in Masaccio’s image, or did it serve only to demonstrate Saint Peter’s charity and holiness? This paper will explore 14th and 15th century visual imagery of poverty, particularly in relation to attitudes revealed in contemporary literature and recent studies of the social history of the urban poor in the Renaissance.

Babcox, Wendy. University of South Florida. Turning our Tongues

Turning our Tongues is a project conceived of by 6+, a US based women’s art collective, and represents one stage of what is expected to be a committed relationship between members of the collective and a group of young women in the Deheisheh refugee camp in the West Bank. Members of the group made multiple visits to the camp over the course of two years and in September of 2006 a collaborative learning 3-day workshop was held in which the young girls created journals, wrote and then recorded the telling of their personal stories. The stories were later uploaded to the Internet. This presentation will foreground some of the ways in which the members of the collective have begun to question the ethical dimensions of this form of relational practice with respect to this particular project. The group is currently pausing to assess usefulness of this work and a process of reflection and self-interrogation is under way before return visits to the camp later this year.

Bailey, Kermit. North Carolina State University. Telling Contemporary Cultural Stories of Change as Diagrammatic Methodology

Like maps, signage, and so on – diagrams are no more value-free or objective than any other form of communication. They have an inherent point-of-view through framing of subject. By rejecting limited understandings of diagrams as uniquely objective / rational and as codified in particular graphic forms (flowcharts, tree charts, etc.), I will make the case for “telling contemporary cultural stories of change” through cultural figures or topics. Through research, original writing, and graphic design – students are challenged to develop and frame contemporary (objective and subjective) narratives to be diagrammed. A cultural figure / story, for example, might be the transformation of Al Gore from wooden political persona to global warming ambassador to “pop and hip”, or rapper 50 Cent’s ability to commodify underground lyrics into mainstream cell phone ring tones, sneakers, movies, etc. – a publishing empire. Each story may be expanded upon as a commentary about a system of relationships – not the individual specifically. Individuals or topics are only conceptual starting points. Further, this methodology will demonstrate that “meaningful learning” can be accomplished by integrating new knowledge with the student’s current cultural awareness or social contexts.

Barkhurst, Kelly. West Virginia University. Design Giving Back: Uniting the Breast Cancer Community

This project is an example of the design process being the best method of framing a problem and systematically solving it in a way that allows for design to truly change our culture. One way that designers can give of their time is to turn their efforts to a worthwhile cause. In my case, I am part of the breast cancer community because breast cancer took my mother’s life. Through this connection, I experienced a need for unity within the breast cancer community. Over time, I realized that as a designer I could fill that need. This realization has allowed me to initiate a project that hopes to unite the breast cancer community. Its basic premise is a web site hub that brings together all of the major players in the breast cancer community. Other aspects of the hub include a social network, specialized search engine, and personal journals of joy.
Barris, Roann. Radford University. The New Soviet Woman: A Collective Portrait

“The new Soviet woman”—who was she? Given her appearance during a time of revolutionary change, she may have been more difficult to define than her American counterpart. Revolutionary and combat-ready, the new Soviet woman was someone who would leave her family to face battle and who would sacrifice her safety for the future. She was also a mother, and, as she lived on a collective farm, someone who drove a tractor. But she was invariably anonymous. Indeed, although some of these variations can be found in the visual arts, whether we see her in a factory or on a farm, we rarely see her as a unique individual. In my presentation, I want to suggest the idea of a collective portrait as a genre that emerged as part of the socialist realist aesthetic. In keeping with the theme of an expanded field of portraiture, I use three plays from this period as examples of collective portraits of the new Soviet woman. Because she is different in all three, I argue that this new “portrait” is another version of the Soviet response to a conflict between the assertion of a unique identity and the modeling of an ideal Soviet citizen.

Beidler, Anne. Agnes Scott College. Body/Text Project

This work is part of a 15-year (1992-2007) on-going project of evolving drawings, prints and artist books. These images question the parameters of representation of the female body. The project includes large (40x50inch) mounted drawings and prints that are exhibited singly or in a linear frieze installation. Also, artist books include smaller friezes of images on each page. There is a compelling juxtaposition between images that are viewed on the gallery wall and those viewed at arms length in an artist book. The woman in this work reclaims authority over her own body in the presence of the gaze of the viewer. Repetitive phases such as “she looks, she looks, she looks”, “she moves to the edges in the night, and “she finds no source within herself”, “heart root, fingers leaves, soft flesh all twig and vine and bristle”, create a veil of thoughts and evoke images on the body. These private texts slow down the gaze of the viewer. The presence of the body indeed becomes a metaphor for the intimacy of self revealed in the text. The images thus create a private space of thought and body.

Belan, Kyra. Broward Community College. The Virgin in Art: From Medieval to Modern

In my book, The Virgin in Art: From Medieval to Modern, Parkstone/Barnes & Noble, 2006, I stipulate that the presence of Mary has a long theological history of transformations. During the more feminist early Christianity, Mary was equated with Sophia, The Divine Wisdom, and the Holy Spirit. It is clear that there are many similarities between the cult of Mary and the ancient and complex religion of the Goddess Isis. Both have conceived their sons in unusual ways, and are archetypal nurturing and protective mothers to the humanity. Numerous symbols of the Madonna were inherited from the multitude of the symbols of Great Goddess Isis, and other female divinities derived from the old matriarchal cultures.

Marian heritage can be traced even further back, and into the pre-historic times. Inevitably, she is an archetype and a role model for women to emulate, although she can be interpreted in many different ways, depending on her worshipers’ personal convictions.

Belden-Adams, Kris. City University of New York. Happy Nazis and Male Bonding: Soldiers’ Snapshots Reframe the World War II Experience

Recent books, such as Willi Rose’s Shadows of War: A German Soldier’s Lost Photographs of World War II, provide American audiences with a new way of thinking about the wartime experience. This book, a collection of amateur snapshots taken during service in the Nazi army, is typical of soldiers’ snapshots. Rose presents a war experience which omits blood and
destruction in favor of images which speak to moments of bonding, visits to foreign lands, and happy Nazis who are just like you and me. Rose’s book, and other soldiers’ albums and snapshots, avoid any criticism of the political ideologies which prompted the war. In this way, World War II soldiers’ personal documentation of their war experiences was consistent with the point of view popularized by photographs reproduced by propaganda services and the mainstream media.

In this paper, I will examine snapshots and albums made by American and German soldiers to discover a point of view unique to this photographic practice. I will discuss the snapshots’ connection to government-controlled news coverage and propaganda, and will address the control of photographic images of war. Finally, this paper will conclude by comparing World War II soldiers’ documentation of their own war experiences with a soldier’s snapshots of the treatment of prisoners at Abu Ghraib detention facility in Baghdad, Iraq, in 2004.

Benitez, Jorge. Virginia Commonwealth University. The Importance of Language Skills in a Global Market

Today’s communication artist has no choice but to compete in a global market. Unfortunately, most American graduates are ill prepared for such a challenge. Most cannot speak, much less read or write a foreign language, and their English skills are often inadequate. Many of these students have little or no exposure to international business protocols. They lack simple social skills and struggle with such basic actions as introducing themselves in a confident, professional manner. It is imperative that these students learn to speak and write well if they are to compete successfully in an increasingly demanding domestic market as well as an unavoidable international arena. Their artistic abilities alone are no longer sufficient. Not only will they have to articulate their ideas clearly and succinctly in client meetings, but they will have to express themselves equally well in digital and analog correspondence. In light of this reality, communication arts programs must emphasize the development of a total communicator who is both visually and linguistically proficient.

Benson, Eric. University of Illinois at Urbana-Champaign. WANTED: An Ethical and Sustainable Design Education

Today’s undergraduate graphic design student will soon be facing a host of environmental issues that will affect their profession and daily lives. The expected 2.6 billion rise in global population will eventually strain our natural resources as more countries rise in economic prowess partly from jobs shipped overseas by U.S. corporations. As the world population expands, so does the need for clean water, fresh air, safe food, more jobs, efficient housing, dependable transportation, increased GDP and many other daily and economic necessities. These demands could expand the destruction of our forests and increase the pollution of our air and water to meet the need for a growth in agriculture, home building, print communications/advertising (paper use has tripled since 1961) and compound energy issues for elevated production of products to satisfy shareholders. Graphic designers through their unfortunate ignorance of the impacts of paper (their main vehicle to communicate their messaging) readily contribute money to the third largest polluting industry in the world: the paper mills. Understanding the far-reaching environmental and social impacts is needed in our design education curriculum to find ways to help change our current way of making art.

Betz, Scott. Winston-Salem State University. The Effect of the Center for Design Innovation on a Historically Black University’s Foundation Program

In 2003 a Comprehensive Economic Development Strategy (CEDS) was developed by Angelou Economics for the region served by the Northwest Piedmont Council of Government. The
strategy strongly recommended, based on market demand, that the region pursue a course to accelerate the growth of the cluster of design-intensive businesses that exists in the Piedmont Triad. In response to the recommendation in the CEDS, the North Carolina School of the Arts, Winston-Salem State University and Forsyth Technical Community College are collaborating to establish the Center for Design Innovation (CDI). The center will specialize in the application of digital design in entertainment, life science, education, product design, and product marketing.

Along these lines, the WSSU Foundation Program (known as (F)BRIC: (Foundation) Build, Research, Innovate, Collaborate) has developed a pedagogical process that is problem-based, rather than exercise-based (Bauhaus) and exceedingly digital in scope. This new freshman experience not only mirrors the freshman consumption of the digital experienced world-MySpace, Facebook, YouTube, games, videos, animation, music, but creates a student empowered version through the creation of our own foundation-focused magazine and website.

Bieloh, David. Austin Peay State University. Dérive and Détournement: the Design Situationists

In Paris, France during the 1960s a group of political and artistic agitators (the Situationists) developed a non-scientific research method called the dérive, which means literally “to drift.” More specifically, during a dérive participants attempted to interpretively “read” a geographic area, and transform their observations to mean something new. Participants in a dérive made observations of certain things, attempted to connect in some way (visually, emotionally, or symbolically) with their observations, and imbued those things with new meaning by transforming them – rerouting them – to mean something of their own making. This process was referred to as “détournement”, and it was a truly multi-sensory experience that I have adapted to my own design pedagogy. When applied to design today this process requires students of design to step beyond the traditional role of the designer and become immersed in an experiential process of creative interpretation and exploration. Students in my design classes have participated in three dérive projects where they were required to discover how each geographic place affects us physically, psychologically, and emotionally, and to create pieces of design that communicated and recontextualized those experiences. This presentation will reveal the processes and creative results involved in each of these projects.

Bleicher, Steven. Coastal Carolina University. A Quality Undergraduate Education?

This paper will discuss the use of Graduate Teaching Assistants (TAs). Numerous colleges, universities and art schools use graduate students as adjunct faculty in undergraduate programs. Many end up teaching the foundations classes with little or no preparation or training. In terms of credentials, most of these instructors only have a bachelor’s degree. The question that arises is the degree of credibility for these instructors.

As a department chair, hiring new faculty with only a BA or BFA may be problematic. Most accrediting agencies require an MFA to be properly credentialed. Often, an explanation regarding why this person’s background was equal to an MFA may be required. While this practice of using TAs is good for graduate students in giving them the first line on their vita in terms of teaching experience, is it good for our undergraduate students? Are we shortchanging them? Is this an issue of promoting quality education or economics?

In order to address this issue, I will discuss how organizations like FATE, SECAC and CAA can lead the way in establishing standards for Graduate Teaching Assistants. This will create better teachers of our graduate students and provide an improved educational experience for our undergraduates.
Bobick, Bryna. University of Georgia. A Collaborative Studio Art Project Between an Elementary School and a College Art Department

LaGrange College and Rosemont Elementary School collaborated on an art studio project in May, 2007 celebrating Georgia history. After completing their study of Georgia with homeroom teachers, 5th grade students at Rosemont Elementary worked on a collaborative project of paintings that formed a quilt depicting scenes of Georgia. Undergraduate art majors from LaGrange College worked with the 5th grade students to complete the collaborative project. This project is important for Rosemont Elementary School because it has a limited fine arts program. Currently, the visual arts teacher is at the school for only half the year. The painted quilt was left as a gift to the school, a tradition started years ago. This serves as a way for the 5th grade students to say “thank you” to the teachers and staff.

This project also allowed the undergraduate students a taste of real world art education and a chance to interact with students from the community. Service-learning is important to the mission of LaGrange College. This presentation discusses the partnership between a higher education institution and a public elementary school.

Bolduan, Ruth. Virginia Commonwealth University. Wandering the Stacks from Glasgow to Richmond and Points Beyond

Artists wander through museum bookshops, art school libraries and galleries searching for casual discoveries that prove vital. This undisciplined and illogical method uncovers new directions that would never have occurred through diligent and rational research. The significant aspect of this research is its tactility and its reliance on observational serendipity. As a painter, I travel to odd places, wander through obscure libraries, and find isolated spots in local museums. This curious methodology feeds my work, and I trust it implicitly. This method is analogous to artistic practice itself, where the stimuli of hand and eye create a new thing, unexpected, and never seen before.

Boone, Harry W. The University of Virginia’s College at Wise. An Ethical Argument for Figure Drawing and Objectively Based Art Education

There are those in academic art who dismiss the primacy of observationally based visual investigation (e.g., figure drawing) in favor of new media and conceptual modes of artistic expression. And there are those who are fervent defenders of traditional modes of artistic study to exclusion of new directions. But, there is a middle ground. Within the university system, art still fights to establish its place and its worthiness among other disciplines. I posit that this tenuous position lends to a crisis of identity. Frankly, figure drawing, painting and sculpting don’t sell well in today’s educational marketplace. Manual activity isn’t in keeping with academic character. Nor does it appeal to hands that have seen more keyboard time than contact with soil, wood, metal and grease.

The physical manipulation of tactile materials in accordance with one’s observation of objective subjects is the very foundation on which visual thinking and expression properly rest. Today’s students might well see and experience things differently than what previous generations have known. But that doesn’t mean they have to look at things differently. It is our ethical duty to make a case for the relevancy of life drawing.

Boyer, Janie. University of South Carolina. From Mary to Joseph: The Connection between Location and Devotion

The locations and surroundings of artworks can strongly inform their meaning. In fact, two paintings with fundamentally similar appearances and iconographies can express devotion to
differing figures, depending on their contexts. This talk will compare two quattrocento Adorations of the Magi: one by Masaccio for a Carmelite Church in Pisa, and the other by a follower of Fra Angelico working at the monastery of San Marco. Both scenes employ the same basic compositional scheme: the holy family sitting in a sparsely indicated location, with the magi and their entourages entering from the right. But the original contexts of the paintings varied greatly. Masaccio’s work was a relatively public one, originally part of a large altarpiece. The Adoration from San Marco, on the other hand, stood alone and was created as an aid to private meditation. The contrasting locations of these two very similar works define the differences between them. My paper examines precisely how the meanings of the two paintings (and their subtle iconographic differences) are directly connected to their original settings, and how the devotional focus shifts from Mary to Joseph.

Boylan, Alexis L. University of Tennessee, Knoxville. Race and Kitsch: Where Outside and Inside Collide

This paper will focus on the art of Robert Colescott and Michael Ray Charles in order to critically examine kitsch and race. I begin by demonstrating how conversations of kitsch have frequently denied race as a factor in assessing how culture operates. Discussions of high/low culture reveal their scholarly heritage by focusing almost exclusively on class as a barrier that has permitted or denied people a cultural voice. But in the case of racial minorities access to “high” culture has been programmatically denied through various political and social structures and “low” or popular culture has been complicated for minorities as they are often set up, as in the case of collectibles, as the joke or the stereotyped body in the image. Race thus binds minorities to popular culture and kitsch while never granting full acceptance or access; they are neither wholly inside nor wholly outside either structure. Thus, how useful is the term kitsch in thinking about race and cultural production? Using works such as Colescott’s appropriation of Picasso’s imagery and Charles’s black-faced portraits of Elvis Presley, I will argue that these artists use the boundaries of high/low culture to highlight how the very idea of kitsch is itself a tool of racial supremacy.


When Sir Edwin Landseer died in 1873, grief did not prevent the obituary writer for Harper’s Weekly from lamenting that “Landseer was perhaps overfond of giving a half-human expression to his animals. They were sometimes mere caricatures of humanity....” This regret that Landseer’s animals wore humanized facial expressions continued into the twentieth century, when his reputation reached a nadir. Fortunately, Landseer’s art has recently been the subject of more nuanced interpretations by Stephen Duffy and Diana Donald, who both argue that the artist’s anthropomorphism is not simply caricatural. His anthropomorphisms can be understood as protests against academic strictures or as poignant attempts to explain the human condition through the form of the hunted stag. My paper seeks to extend this reassessment to Landseer’s paintings of mourning dogs. I argue that works like Attachment (1829, Saint Louis Art Museum) and The Old Shepherd’s Chief Mourner (1837, Victoria and Albert Museum) embody a critical and productive anthropomorphism. Because of his use of anthropomorphic poses and expressions, Landseer’s animals exhibit inner, emotional complexities. Ultimately, Landseer’s paintings of dogs convey a moral message: if these animals have such a capacity for grief, patience, and bravery, humans should embrace rather than fear an encroaching animality.
Brewer, Thomas M. University of Central Florida. An Update on Developing a Bundled Art Assessment

This line of research has grown out of a perceived need to develop some well-rounded art education assessment items that could be used at the school, district, or state level. The two-year study has progressed to the site selection and sample population stage. Selected bundled assessment items will be tested in the spring of 2008. Some sample assessment, research timelines, design developments, site selection, instrumentation, rater training, and administration information will be discussed.

Funds from a 2007 National Art Education Foundation Grant partially support the development of a Bundled (multiple measures) Visual Arts Comprehensive Assessment Instrument, including design of adjudication and data analysis procedures, and design and pilot testing in four eighth-grade art classrooms. This research directly addresses the evaluation and assessment research areas established by the NAEA Research Commission’s Assessment and Evaluation Task Force and the 1997 NAEP Arts Report Card. Assessment is at the heart of policy making so this study also has some far reaching implications for art education policy.

*This research is supported by a 2007 National Art Education Foundation Research grant.

Brown, Peter Scott. University of North Florida. Integrity, Contingency, Collapse: The Atlas Figure and Medieval Architectural Allegory

Atlantes, telamones, atlas-figures, by whatever names they are known, human figures as architectural supports are among the most common subjects in the art of the Middle Ages. A potentially bewildering array of characters lends their bodies to be motifs of support, which has complicated past efforts to attribute a clear moral or symbolic significance to the type. Atlas-figures are variously pillars of strength and figures of laxity and decrepitude. Saints, disciples, and apostles shoulder the weight of the church but also the personified sins, heretics, slaves, and monsters. Atlas-figures are by turns, moralizing, celebratory and triumphal, jocular and profane. They are united only, perhaps, by their visual and architectural functions. They render, proprioceptively, the invisible tectonic stresses on the members of the building. Whether feeble or mighty, wicked or righteous, the atlas figure transmutes solid stone to yielding flesh. It embodies, this paper proposes, an architectural allegory of integrity and collapse that informs the purpose of medieval architectural sculpture, particularly at the moment of its widespread revival during the Romanesque period. This theory points to new insights into both medieval ideas of the church, contextual, physical and theological, and the dynamics of sense and perception in medieval art.

Bruski, Paul R. Iowa State University. Mapping Flags, Fences, Flowers and Political Signs: What Might Those Things in the Yard Mean?

This presentation will critique and explore a new “village concept” neighborhood through various types of maps based on personal observation. These maps include documentation of physical items that may signify, or point to the underlying construction and perception of the neighborhood and uncover potential meanings. Comparisons will be made between it and the older or more traditional neighborhoods it is meant to recreate. For example, through an initial mapping of front yard chain link fences in an older neighborhood, these fences were common in areas where rental properties were prevalent. A possible side affect of this may be that this area of the neighborhood is considered uncomfortable. However, this type of fence is not possible to construct in the village concept neighborhood due to restrictive covenants. This project examines the selection of the items mapped (such as flags on 4th of July weekend and political signage on election day) as well as the potential meanings derived as these maps are overlaid in an interactive Flash site and show how a neighborhood may be formed and its identity perceived.
**Bruzenak, Kristie. Savannah College of Art and Design. Unsupported Foundations**

Foundation education is the most demanding level of college teaching. First year students struggle with adjusting to a new living situation, roommates, develop personal ethics regarding work, manage expenses, and more. Simultaneously, foundations professors are challenged to instill essential concepts, develop and refine skills, and lay the groundwork for success in their majors and their careers.

In addition, we are faced with students who request vocabulary lists, study sheets, content outlines, diagrammed project briefs, word banks and other teacher-generated tools to insure their "success." This complicates the task as faculty attempt to balance between providing appropriate support and helping just-out-of-high school students develop into independent, proactive learners. This is no place for the faint of heart, the novice desperate for resume experience, or grad students between their own classes.

Nevertheless, foundations departments are often considered less important because the student work is undeveloped compared to what can be produced after three more years of education. Their work is not solicited for competitions as often as students who have reached their majors, so accolades are comparatively scarce. When budgets are set, being perceived as the bottom of the ladder may obscure the value of foundation programs.

**Budd, Denise M. Rutgers University. From Holy Conversation to Holy Levitation: The “Rise” of Mary in the Renaissance Altarpiece**

As intercessor between God and man, a human mother paired with a divine Father, Mary is quintessentially earthbound. Masaccio makes this notion visible in his Trinity, wherein her foreshortened face yields to the earthly laws of vision. In the 15th century, Mary is personified by her role as mother, either pregnant (literally gravid) or with the infant Christ. The type of the Madonna of Humility grounds her, as does the motif of the sacra conversazione, in which the trappings of a courtly scene are transformed only by the presence of divine personages. Even at her death, in representations of her bodily transport to heaven, the visual divide is clearly set between Christ’s ascension and her angel-aided assumption. Mary’s flight is rarely, if ever, self-achieved and her appearance in the sky is typically constrained by narrative context: the Assumption, Coronation, Last Judgment, or post-mortem miracles. Towards the end of the 15th century, however, a new type evolves, in which the Madonna of the sacra conversazione merges with that of a miraculous vision, and achieves levity. This paper studies this shift in iconography, considering its prevalence in the works of Perugino, Fra Bartolommeo, Andrea del Sarto and Raphael, as well as their predecessors.


The American artist Richard Prince is recognized for questioning the role of authorship. In 1977 he started re-photographing advertising images from various sources, (primarily magazines), but cropping them and eliminating accompanying text. Perhaps he’s best known for his works related to ads of the iconic “Marlboro man.” As early as 1985 he turned to jokes (which he calls, “texts from the public domain”), handwriting and coupling them, initially, with drawings. By 1987 he began silk screening on large canvases the texts of jokes along with seemingly unrelated cartoons recycled from popular magazines and newspapers, often printed askew, or even partially painted over by the artist. Eventually Prince arrived at large, monochromatic canvases with a single (or, in some cases, multiple) joke(s) printed upon them. Like his photographs, his jokes come from the public domain and comment on such material as: sex, race, and social classes. This session plans to examine the relationship of art and humor in Prince’s joke
paintings—this correlation seems to be accentuated in Prince’s case, as his paintings are literally jokes.

Burleigh, Paula. Case Western Reserve University. Disappearing Bodies: Absence and Presence in the Work of Francesca Woodman and Ana Mendieta

The premature deaths of artists Francesca Woodman (1959-1981) and Ana Mendieta (1948-1985) have irrevocably shaped the ways in which we perceive their works. Yet the precise nature of death’s shadow is difficult to articulate. Do we now then read visual motifs of disappearance in each artist’s extant works as foreshadowing their ultimate ends? Do the bodies of these young women, which figure prominently into the work of both artists, become signifiers of mental illness?

Specifically, I will discuss Woodman’s suicide and Mendieta’s untimely death, as well as the latter’s formative experiences of cultural exile, and how these events can or should factor into contemporary interpretations. These issues will be structured around a comparative analysis of Mendieta’s Silueta (1973-1980) series and Woodman’s Angel (1977-1978) series. In each of these groups of work, the artist paradoxically represents herself through her own absence: Mendieta’s body is evoked only by its ephemeral outline, and Woodman’s blurring of her photographic image transforms her presence into something illusory, bordering on the otherworldly. My discussion will situate both artists’ work within a critical framework that is not predicated upon their biographies, but instead integrates these factors into broader, feminist concerns that also actively shaped each artist’s practice.

Campbell, Barbara. University of North Carolina at Greensboro. Superabundance: Contemporary Time and Space in Recent Painting

In a recent preface to her 1975 essay, A Thought Is the Bride of What Thinking, poet Lyn Hejinian writes “...it was in multitudes—in plethora, surfeit, plenitude, superabundance—that I was interested.” The essay that follows is a pressure cauldron of words and images, supremely enjambed—as if all the moments of a string of days were urged into a concise space. Hejinian’s experimental writing reaches across thirty-some years to a group of contemporary painters navigating the high-speed deluge of visual information constituting our world. Painters like Julie Mehretu and Mark Bradford invent complex spatial realities reveling in a baroque re-presentation of our very particular time and space. The vast “space” of the internet, the endless rows in our supermarkets, the break-neck pace of the media, and the ability to be plugged into sound and image at all times via our high-tech portable devices hands today’s painters a fascinating challenge—how does a singular image inventively IMAGE our world? My paper delves into the solutions people like Mehretu, Bradford and others come up with, particularly focusing on “superabundance”—the tendency to compress vast amounts of information into the discreet boundaries of painting’s feisty rectangle.

Carbrey, Agnes. James Madison University. A Response to Life Drawing: Pertinent or Passé

As a culture, we are struck by the power of the body. Our connection to meaning is often symbolized by the human form. In art, a celebration of the body as a source for deeper meaning can be a viable means for learning. Figure drawing can be a tool in this search. At a university, art majors learn the latest definition of “art”. Depending on the resident faculty, they may or may not learn the tradition of figure drawing. One of the roles of art is to connect, to draw together the most intense insights. The continuity of a tradition in figure drawing gives students’ relief from conceptual games long enough to respond unthinkingly with basic materials. Through “hand-made” choices with the most primitive tool, charcoal, a less calculated response is possible,
based on hand to eye co-ordination and the non-rational fierceness of expression.

How can figure drawing function as both a foundation discipline and, at a more advanced level, a relevant entry into contemporary art? I have designed assignments that enable students to master the traditional tools of figure drawing and continue beyond to the acquisition of self-knowledge using the human form as a vehicle of expression.

Cassidy, Christopher M. University of North Carolina at Greensboro. The Unique Phenomenon of a Distance: Televisuality and Perceptions of Geographical Space

Big Optics is theorist Paul Virilio's term for the real-time electronic transmission of information. Like earlier critics of reproductive technology like Benjamin, Virilio emphasizes these new technologies' corrosive impact on our sense of distance. In my own artwork, I have attempted to use installations and video, both live and recorded, to re-place the viewer at the visual center of geographies that are most often understood as abstractions (the borders of nations, the course of river systems, etc.) In this practice I have found precursors in the panoramas of the late eighteenth and early nineteenth centuries, which often depicted the landscape around the very town in which the panoramic painting was to be exhibited. Representation offered viewers a vista that was no longer possible from within the urban tangle. This impulse to use representation to make geography more apprehensible appears sporadically in the history of photography and film, and was a subject of early broadcasts on live television. Today, the internet, with its expansive and ever-growing battery of webcams capturing live footage from around the globe, allows for further attempts to stitch together a visual experience that acknowledges and foregrounds the vast geographic distances most often hidden by contemporary telecommunications technology.

Chavda, Jagdish J. University of Central Florida. Varaha Mandapa (Varaha Cave II): Pallava Granite Art at Mamallapuram, India

Greek geographer Ptolemy (2nd century A.D.) alludes to Mamallapuram as Malange. In the seventh century, the famous Chinese traveler Hiuen Tsang described Kanchi (Kanchipuram) as the port of the Pallava rulers in South India. Obviously he was incorrect in that the famous "Varanasi of the South" is an inland city known for its Hindu mandirs (temples) and world famous silk sarees (principal garment(s) of Hindu women). Tsang must have meant to describe the port city of Mamallapuram, now known as Mahabalipuram. Most of the kati-ghati (carved out of live rock) mandirs at Mamallapuram and its immediate vicinity, were patronized by the Pallava ruler Narsimhavarman I, surnamed Mamalla (ca. 630-668). He also bestowed the city a title, "City of Mamalla."

Chenault, Lindsay. Georgia State University. The Environment of the Body and the Hand as a Creative Tool

One's appearance can be used as a window into the artistic being. The exploration of the body as an environment and how we express ourselves through our figure and the clothes we cover it with inspires my current method of working. These wearable designs enable all five senses to interact within the specific space of the human form. I want to use these designs to explore how what we wear defines who we are and how we market ourselves visually to others. I believe that style and fashion can be a form of communication, and can create labels and stereotypes on groups and individuals. In this series the body is not only responsible for making the work but is also the billboard on which the designs are displayed.

Inspiration for this work spans a wide variety of sources beginning with the historical women's crafts such as quilting and sewing and moving into the contemporary work of artists/designers such as Andrea Zittel and Jenny Holzer. This method is attempting to bridge the gap between
designer and viewer through tactile interaction. My presentation will focus on how the use of my hands has created wearable design and an interactive bodily experience.

Cheney, Liana De Girolami. University of Massachusetts Lowell. Vasari’s Doubting of Thomas

The purpose of this paper is to analyze Mannerist conceptions of the theme of the Doubting of Saint Thomas with particular emphasis on Giorgio Vasari’s *Incredulity of Saint Thomas* of 1569-72 in the Capella Guidacci of Santa Croce in Florence. In the sixteenth century, Mannerist painters continue with the Renaissance tradition of depicting the theme of Incredulity of Saint Thomas, but these Mannerist compositions place Thomas in crowded surroundings and elaborating settings, as can be seen in Francesco Salviati’s *Incredulity of Saint Thomas*, 1545-48, at the Musée du Louvre and in Vasari’s treatment of the same subject.

Vasari’s painting in Santa Croce was part of the larger cycle devised by the artist in response to Cosimo I de’ Medici’s decision to redecorate the interior. Vasari’s *modello* and painting of the *Incredulity* reflect inspiration from his friend, Salviati, and also from Verrocchio’s sculpture at Orsanmichele. Vasari presents a Mannerist stage setting with Christ and St. Thomas in the center. They are framed by a triumphal arch decorated with garlands and Marian attributes, such as the girdle and roses, in an interior loggia. The apostles and their followers are participants in the conversion of Thomas as well as the patron, Guidacci, whose portrait is identifiable as the sole figure dressed in contemporary clothing and looking at the viewer.


Folio 49r of Oxford Bodleian Library MS Bodleian 579 (otherwise known as the Leofric Missal) is one of the canonical images of Anglo-Saxon studies. A depiction of Pachomius, the Egyptian monk and founder of cenobitical monasticism, receiving from the hand of God a mnemonic verse for the calculation of Easter, this image easily evokes uncontroversial biblical and theological contexts. It similarly evokes the legendary transmission of this verse described in Old English religious prose. However, one aspect of the artist’s interpretation of this legend demands consideration from a less conventional vantage point. Unlike similar transmissions of divine messages in Anglo-Saxon literature, which are typically depicted on the model of earthly message-bearing and thus handed over in documents, this graphic version of the Pachomian legend shows the "Nonae aprilis" verse “shining forth” in varicolored letters inscribed on the hand of God itself. Coupled with literary descriptions of golden letters as the medium of divine messages, and considering the ambivalent iconography of the hand in the middle ages, this inscribed hand is a complex semiotic gesture that juxtaposes the symbolic economy of spiritual gift-giving with the labor of material writing.


This presentation will consider the emergence/evolution of the artist’s book in the United States from the beginning and mid 20th Century. A discussion of significant book-based expressions from several decades should shed light on some of the overarching and overlapping conditions (psychic, philosophical, political, etc.) that compel people toward books (and beneath the surface); and will conclude with some questions about why there has been a recurring pattern of resurgent interest and investment in book-based themes and processes for several decades and what, if anything, this tells us about the current paradigm.
Colbert, Cynthia. University of South Carolina. Assessment of Visual Arts Education Programs in Colleges and Universities

Teacher education programs in the visual arts are subject to assessment by a triage of external evaluators, SACS, NASAD and NCATE. Programs in Art Education are at a disadvantage without a Special Program Assessment Plan in place that is provided by the subject area's professional organization (in the case of art education, that would be NAEA). Assessment without standards in place from NAEA makes programs in Art Education vulnerable to shifts in content and courses from both NCATE and NASAD assessments. These shifts often detract from the thoughtful combination of content and courses believed by faculty in the area to be crucial to the development of teachers of art. This presentation will discuss multiple perspectives on solutions to the problems of external assessment.

Concannon, Kevin. The University of Akron, Ohio. Art Historical Media and Media Arts: Delivering the Goods in the 21st-Century Art History Classroom

As an undergraduate Art History major and staff photographer to the department decades ago, I was recruited by the school’s Slide Librarian to make contact sheets of exam images (from several classes) that I was encouraged to sell to other students. It sure beat the Xeroxing, cutting, and pasting that was the standard in those days. My own undergrads, of course, have come to expect Special Delivery of their study materials, and it’s easy enough to oblige them. With digital images the standard now, it’s a simple matter of dragging the lucky exam images into a folder and executing a “batch-process” command to produce a digital contact sheet! Upload the resulting PDF to the class WebCT page, and PRESTO!, flashcards in a matter of minutes.

In this presentation I’ll discuss the use of digital delivery for not only flashcards, but for extra readings used in “jigsaws,” in-class reading projects in which each quarter of the class reads a different article about the same work—and for movie files used for study of performance and video work—delivered through video podcasts (vodcasts) in iTunes®!

Conner, Patrick W. West Virginia University. Who’s Lending a Hand Here? Matched Scripts in the Late Anglo-Saxon Scriptoria.

A significant visual problem for the paleographer depends on the difficulty of accounting for barely perceptible changes in individual scribes' hands. Sometimes, these are the result of working with a new batch of ink, or a new (or newly sharpened) pen. But sometimes, the issue is one of scribal training in the larger monasteries, wherein several boys, learning their craft under the same master, strove to match the hands they wrote as closely as possible. This paper will attempt to address the following questions: What are the standards required to identify two hands as “matched”? When it can be determined that a text exhibits matched hands, is it also possible to make fundamental assumptions about the house and scriptorium in which the text was written? What are the implications in the use of matched hands for the continual development of scripts associated with a succession of kings from Æthelstan to the Conquest?

Casper, Patricia. University of Alabama at Birmingham. To Share or Not to Share: CONTENTdm and the College Library

Our college library has long been willing to help our department with storage and distribution of our digital assets. Several years ago the college library hosted some digital images for an experimental distance learning project between our university and our sister university. We also partnered with the library in acquiring ARTstor. Our college library has many more resources both financial and human than either our department or our school. We have had casual conversations with the library about some type of collaboration over the years, but not until fall of
2006, when we learned that the library would be using CONTENTdm, did we seriously begin negotiations with the library director. The library director offered to host our entire database along with images on the library OPAC that seems to have unlimited storage space. We are moving forward with the plans to use CONTENTdm, hosted by the library as a way for our faculty and students to access our digital resources. In March, some of the material was loaded into CONTENTdm and it is now accessible on a trial basis. As we move forward we will no doubt experience both the benefits and challenges that come with this collaboration.

**Craig, Robert M. Georgia Institute of Technology. The ‘World Image’ Garden: Biddulph Grange & the Victorian Global View**

The Victorian Garden at Biddulph Grange, Staffordshire, is a remarkable 19th c. exemplar of the “world image” garden in which plants, collected from throughout the world, as well as an eclectic assortment of buildings, scenes, and garden regions, comprise an international ensemble which has been called an “un-Victorian Victorian garden.” This paper presents Biddulph Grange as a reflection of a Victorian love of collecting, of travel, and of scientific inquiry; moreover, the garden is an embodiment of widespread 19th century historical eclecticism. These interests were evidenced in the design of garden areas dedicated to China, Egypt, and Italy, in the amassing of exotic plants, and in the creation of appropriate settings for these particular foreign plants.

British landscape and garden history has more widely treated the open, “natural,” and informal landscapes of the 18th century as well as the later 19th and early 20th century traditions of William Robinson and Gertrude Jekyll. Biddulph Grange builds on earlier 18th century traditions of discovered scenes adorned by architecture and Nature. Moreover, by composing garden sections of a particular character into an ingenious composition of linked, but distinct, garden settings, Biddulph sets the stage for such 20th century gardens as Hidcote and Sissinghurst.

**Crossman, Lisa. Tulane University. Beading Her Own Identity: Meanings of Masking as Indian Queen**

The Mardi Gras “Indians” are famous in New Orleans for their spectacular Plains Indian-styled suits, sewn by each participant. While the “Indian” gangs are predominantly comprised of men, each has at least one female participant who masks as queen. Although the queens play parallel or secondary roles, which are more subtly enacted through their actions, costumes, and spatial relationship to the chiefs, their title still affords them much community respect and often shapes their definition of self.

The gangs’ overt masculine nature and the aesthetic similarities of the queens’ suits to those of their chiefs have made female “Indians” nearly invisible to “outsiders.” Through interviews and observation, this presentation examines what it means for contemporary women to mask as queen. In asking this question, ambiguous and subjective sub-questions related to identity, gender, racial politics, and ritualized performance are unveiled. In part, I believe the answers to these queries reside in the queens’ suits, through which women articulate their personal associations with masking. While feminist performance theory frames my analysis, a concerted effort is made to retain the queens’ own voices.

**Curran, Paula J. Iowa State University. “Come Back with the Clothespins”: Negotiating Verbal Communication with Limited Language Ability**

The title is from a statement my sister — and a language instructor—said to me after spending twenty minutes teaching me how to ask the desk at the hotel where we were staying, for clothespins. We were in Italy and I’d just spent one month in an intensive language class attempting to learn Italian, with very limited success. When my sister arrived, she set me on the
path to more successful language acquisition. Rather than focusing on grammar and perfect pronunciation, her approach was far more practical — and successful. "How will I know if I’m saying it correctly? Won’t you come with me, in case I need help?” I asked my sister. “No. You’ll be fine,” she said, “You’ll know you’re successful if you come back with the clothespins.”

Teaching the vocabulary of the design principles to first-year graphic design students challenges them to process verbal information and apply it into a visual form. I will attempt to answer the following question in my presentation: how can we help students to intellectually comprehend the design principles and then create form that demonstrates their understanding?

Crouther, Betty J. University of Mississippi. Alain Locke, Art Theorist and Philosopher of a People and Age

Alain Locke, philosophy professor at Howard University, author of Negro Art Past and Present (1936) and The New Negro (1925), shaped the theoretical perspectives of 20th century black professional artists. He called upon them to develop a “Negro art” that would “grow roots in its own soil,” and the black community to support these artists by studying, circulating, and commissioning their art through black churches, schools, and organizations. He supported the foundation of centers such as Chicago’s South Side Community Art Center where practicing black artists could interact with their public, and democratize art for the black masses. He encouraged artists like Charles White, a product of the South Side Community Art Center, to paint murals edifying black culture in institutions attractive to black groups.

Locke’s influence was not total. His colleague at Howard, James Porter, opposed his emphasis on race and black subject matter, and discounted the New Negro Movement as new. Instead, he viewed it as a culmination of self-expression already evident in black art of 1910-20. Porter exerted his own influence through his book, Modern Negro Art (1943).

Curran, Brian A. The Pennsylvania State University. The Lions in the Piazza: A Tale of Two Statues

Sometime before the end of the 12th century, a pair of grey granite Egyptian lions with bases inscribed in hieroglyphs for the 30th Dynasty pharaoh Nectanebo I (380-362 B.C.E.) were installed along with a large porphyry basin and some other antique pieces in front of the Pantheon in the Piazza della Rotunda in Rome. In this location they emerged, during the Middle Ages, among the most admired ancient sculptures in the city. Like the obelisks and other Egyptian monuments discovered in the same general vicinity, it is likely that the lions were originally brought to Rome as ornaments for the great Temple of Isis Campensis. In about 1200, they were singled out for mention by the antiquities-minded English traveler Magister Gregorius, and during the next century, they provided the model for a series of leonine sculptures produced by the “Cosmatesque” sculptors in Rome and its vicinity. During the 15th and 16th centuries, the lions were recognized as Egyptian imports thanks to the renewed humanist interest in hieroglyphs. The lions were restored in their original location by Popes Eugenius IV (c.1445) and Leo X (c. 1515), and were removed by order of Pope Sixtus V in the 1580s and installed as waterspouts on his new fountain on the Quirinal hill. Finally, in 1835, were removed again to the newly founded Egyptian galleries in the Vatican Museums, where they can be seen today. In this paper, I will consider the various interpretations and transformations the lions experienced on their journey from sacred ornament to marvels of antiquity and symbols of inherited power, to their final demotion to "mere antiquity" status in the post-enlightenment era. It will be the story of two statues and their journey through time and cultural space.

Yayoi Kusama (b. 1929) is among the most visible and acclaimed women artists of the 20th century. Her life-long mental illness (self-described as "obsessional neurosis") has contributed much to her renown; although the unrelenting conscious will of the artist, obvious in the complexity of her physical productions along with her acute manipulation of a public persona in the milieu of the post-war avant-garde, are also integral to both the nature and reception of her art. For over four decades, Kusama’s paintings, sculptural objects and environments have been characterized by nets, dots, and soft phalli—approximations of "real" hallucinations (according to the artist). In various incarnations, these forms express a drive towards self-obliteration and a phobia of sexual penetration related to her illness, which the resultant artistic output addresses in a therapeutic sense. At the same time, the oeuvre remains concerned fundamentally with visual impact, optical and phenomenological.

This paper locates the wide appeal and message of Kusama’s art in its close mirroring (sometimes literally) of the art impulse itself, which can be summarized as an amalgam of myths, metaphors and behaviors associated with narcissism (the I; sight), narcosis (numbness; intoxication), and neurosis (focus on lack and desire).

Dallow, Jessica. University of Alabama at Birmingham. Feminist Allegories: Deborah Butterfield’s Horses

From ancient cave drawings to George Stubbs’s bobtailed racehorses and Rosa Bonheur’s The Horse Fair, the horse has remained vital to the history of art. This paper centers on the contemporary sculptures of Deborah Butterfield, traditionally understood as both beautiful formal objects and realizations of ongoing dialogues between the artist and her animals. Yet Butterfield has also claimed that they initially began as self-portraits — exploring a personal identity one step removed from the self. I will examine the early horses, made from ephemeral materials such as mud, sticks, and plaster, as feminist self-portraits. Drawing on scholarship from Donna Haraway, Jacques Derrida, and Steve Baker, I argue two points. First, that Butterfield’s work is significant as antidote to contemporary artistic preoccupations with cyborgs and sci-fi imaginings of human-animal hybrids. By casting her animals as both like and different from humans, Butterfield insists on an important empathetic or compassionate understanding of them. Second, that, in the wake of the Brooklyn Museum’s new Center for Feminist Art and the Feminist Art Project, Butterfield’s work may open up a different legacy for feminism – not just as foundation for theories of postmodernism and identity politics but also for the developing area of animal studies.

Decker, John R. Georgia State University. Technology in the Art Appreciation Classroom: Plague or Panacea?

Increasingly, instructors are faced with a conundrum. How do we incorporate technology into our courses without the classroom devolving into a free-for-all? On the one hand, technology has become indispensable and our students need to be technically proficient when they leave the academy. On the other hand, for all its good, technology also brings with it a set of problems. A student’s ability to ‘surf’ for information during lecture, for example, facilitates insights and connections that might not be possible without a live link to the web. It also raises the possibility, however, that students will wander far from the subject under consideration and will mentally ‘check out’ to the detriment of their educations. This is true for any classroom in the modern academy, but the costs and benefits of integrating technology have their own unique consequences for Art Appreciation and Art History courses. This paper considers some of the advantages and stumbling blocks of bringing technology into Art Appreciation and Art History classrooms and offers strategies for handling what is swiftly becoming inevitable. My
observations are neither definitive nor exhaustive but, instead, are meant to stimulate further discourse in this growing area of university-level pedagogy.

**Decker, Juilee. Georgetown College. Creativity, the Visual Arts, and Eminence**

Sigmund Freud pioneered the psychoanalytic exploration of the visual arts with his early essays on Renaissance masters Leonardo da Vinci and Michelangelo. While different in scope, each publication offered a fresh perspective on well-studied artists. In the century since Freud’s publication, the commingling of art and psychology has furthered the study of both fields, particularly as related to the connections between emotional well-being and artistic accomplishment.

This paper takes its cues from the foundations laid by Freud and the work of generations of scholars in several disciplines as a means of exploring the link between mental illness and exceptional creative achievement, which is often characterized as “genius” or “madness.” Key among these resources is the creative achievement scale developed by A. M. Ludwig as articulated in his study, The Price of Greatness (1995). Through an examination of three case studies, moreover, this paper will critically evaluate the terms “genius” and “madness” as related to creativity and eminence. Consideration is also given to a variety of readings, including scientific analyses of fractals and mathematical stylometry and an essay by Bran Ferren that argues “human artists will become the most valued and irreplaceable of professionals.”

**Denyer, Alison. Appalachian State University. Subsurface Exploration**

As individuals we hold a certain familiarity with the history and physical geography of our surroundings. Cultural identity can stem from our developed relationship between the individual and the physical attributes of the landscape, which surrounds us. ‘Subsurface Exploration’, my latest body of work, deals with the concept of the individual’s psychological ties to the landscape. Through many very thin layers of encaustic paint and drawn elements, the illusion of depth and scale is achieved in each of these works. Layers of encaustic are applied using credit cards and then left for varying drying times, a crucial aspect in my working process. Sections of layers are subtracted using heat, or polished to create a highly detailed area, which is worked into additionally with pencils. Throughout the process of multiple layering, drawn elements are introduced. Microscopic marks, drawn texture and sgraffito all combine to create tension through visual juxtapositions with soft encaustic layers.

I am interested in how the landscape holds many physical and physiological clues to the past and in some cases perhaps the future. In the same way that satellite photography of the earth’s surface can reveal the landscape’s physical ‘scars’, human memory can reveal the landscape’s social scarring. I feel that there is an interesting tension between the natural and the human made geological mark, and seek to represent these visual relationships. I would like to present my ideas and influences behind this latest body of work and in so doing; discuss a relationship with the landscape’s societal and physical issues arising today.

**Dezsö, Andrea. Parsons The New School for Design. The Effect of Early Communist Propaganda Imagery on My Personal Work**

Having been raised in Eastern Europe, my work has been influenced by the somber, home industry of fringe communism and extreme poverty. I will discuss how the ideology and products of the social/design movements of the 20th Century have influenced my personal work.
DesChene, Wendy. Auburn University. Recent Installations and Mixed Media Work

Entropy of material and meaning in art occurred before my generation. What does that leave me, as an art maker, to create with but the cooling bodies of my entire historical lineage? As an artist working in America, this tradition represents Life Art, collaborative Happenings, Pop, Abstract Expressionism, etc. Luckily, this is a wide and almost schizophrenic array to pool my reactions into.

DeWitte, Debra J. University of Texas. A Study of Anselm Kiefer’s Bilderstreit (Iconoclastic Controversy)

Anselm Kiefer has become notorious for confronting Germany’s shocking Holocaust. In his painted photograph Bilderstreit (Iconoclastic Controversy), Kiefer merges two of the most intriguing periods in the history of art: Hitler’s Germany and Byzantium’s Iconoclasm. What is Kiefer trying to say by blatantly blending his oft-depicted theme of the Holocaust with the most well known historical destruction of images?

In Bilderstreit, the artist’s palette is surrounded by World War II German tanks, which the artist molded out of clay and then photographed. In this paper I explore how Bilderstreit was created at a particularly critical juncture in Kiefer’s career. Kiefer has often included the artist’s palette as a motif representative of art or the artist, and has remarked on a self-identification with this symbol. The violent attack on the palette in Bilderstreit takes place when Kiefer had been brutally criticized by his own countrymen. I will position this artwork within Kiefer’s œuvre, discuss it in terms of the references to Byzantium and fascist Germany, and delve into Kiefer’s views on the role of artists and art during cataclysmic circumstances.


After decades of design turning into a dirty word that evokes visions of manipulative aesthetes spinning citizens into consumption frenzy, a handful of designers and artists are reclaiming design as a tool for social change. The paper provides an overview of community-based art practice with an emphasis on effective forms of documentation and implications for foundation education. Beginning with a historical overview covering the Bauhaus to Bruce Mau to our students’ work, the paper drives home the idea that if you inspire students with strong historical examples and provide socially-aware assignments, a simple exercise in repetition and variation may be transformed into project that students are compelled to complete with intellectual rigor and technical finesse. Driven by a belief in purposeful learning, the curriculum introduces design fundamentals with the right mix of art history, criticism, aesthetics, technique, and social consciousness.

Dohrmann, Robert. The University of Oklahoma. The Bahausian Rejection: Changing the Structure of Art and Design Foundations

DID NOT PRESENT
Dossin, Catherine. University of Texas at Austin. Beatified but not Canonized: Niki de Saint-Phalle and the Limits of the Feminist Canon

Niki de Saint-Phalle, one of the few women the art world acknowledged before the emergence of Feminist scholarship, has surprisingly received very little attention from Feminist scholars. Taking on the indifference to Saint-Phalle’s work, this paper examines why Feminist scholarship overlooked an artist whose life embodies so perfectly the feminine mystique and whose art is so deeply rooted in female experiences. I argue that Saint-Phalle was lost to the Feminist critics because she fell out of their research scope. Her position as the only woman of New Realism and Pop Art provided her with international recognition but, in turn, positioned her within the very cultural field against which Feminism developed. Likewise, while her Franco-American identity and resulting ability to serve as a bridge between Europe and the United-States gave her access to venues traditionally closed to women, her lack of definite national affiliation excluded her from American Feminist investigation. The factors which contributed to her beatification in the male-dominated art world precluded her from Feminist canonization. This paper thus calls for a recontextualization and reevaluation of Saint-Phalle’s work which should not constitute a mere appendix in the history of International Pop Art, but rather a chapter in Feminist art history.

Drennen, Craig. Savannah College of Art and Design. The Supergirl Project

Those citizens living outside the cultural beltway of the northeast or the entertainment hub of southern California are often perceived as being somehow “authentic.” The idea of an authentic non-urban culture satisfies the requirement of the intellectual center to have its own alternative version rhetorically close at hand. This is where the rural Appalachian region of my upbringing finds itself—an awkward alternative to urban life considered culturally provincial and simultaneously regionally authentic. And yet this same rural culture proved eager to receive the “procession of simulacra” presented to it in the form of Hee Haw, Stone Mountain Georgia, and Dollywood. Formative immersion in this milieu prepares rural artists to operate in a double code, to self-identify as both real and unreal, possessing identity yet having none outside cartoonish cliché. This provides unexpectedly apt training for a contemporary artist.

Craig Drennen’s status as a native West Virginian creates expectations from both Mountaineers and the contemporary art world, though very different expectations. Since December 2002 he has made drawings, paintings, multiples, audio works, and performances based on the 1984 movie Supergirl. The project is complicated by the fact that after five years Drennen has seen the source film only one time.


Christ’s Descent into Limbo is the western version of the Anastasis, the Easter image of the Orthodox Church. It represents the culmination of the Passion narratives: the Risen Christ descends into Limbo to raise those who believed in him before the Incarnation, including Adam, Eve, David, and Solomon. In twelfth-century Italy, the scene appears in a number of Exultet Rolls and with the small narratives on several painted crosses.

On a late twelfth-century painted cross now in the Victoria and Albert Museum in London, the scene of the Descent into Limbo presents the unexpected. Adam, dressed in a gorgeous red tunic, is rescued from Limbo by Christ. What is unusual is that Eve, awaiting her turn, wears only a periwig that covers her loins but exposes her breasts. This type of loincloth is often worn by the crucified Christ, particularly on the painted crosses. The contrast between Adam, fully covered by his rich tunic, and Eve, in her simple loincloth, clearly inadequate for a woman, is both
shocking and curious. My paper investigates this scene to reveal the significance of Eve’s exposed breasts.

**DuMonthier, Greg. Eastern Washington University. Downfalls of the Critique Room: Art in Public Spaces**

While sculpture exists in real space, that is 3-dimensional space, it does not under normal conditions compete with real space; that is the real world. In art school we look at art in critique rooms, hopefully devoid of distractions and are viewing under the assumption that lighting and possibly base are considered and that we would be in a gallery or museum space. In critiques we reference the outside world, talk about what this work is compared to out there, what it looks like or presents itself as in the context of the critique room without input from an outside audience. While commercial galleries are concerned with beauty rather than content and museum programs that support young local talent are few, this pattern for production is hardly realistic.

Topics include using formats for production rather than material based assignments, examples of students getting work into the real world and how relational aesthetics can generate ideas for production in the classroom and the gallery. These are not public art projects, we are not getting funding for them, they are not permanent and nobody asked for them.

**Duran, Adrian. Memphis College of Art. “Vedutismo nuovo”: View Painting and Epistemology in Contemporary Venetian Painting**

*Vedutismo* has long been considered the emblematic mode of Venetian painting. Canonized in the eighteenth century by Canaletto, Bellotto, and Guardi, this mode of painting has long been associated with the final decades of Venetian glory. With the end of the Venetian Republic, and the consequent unraveling of any cohesive Venetian school, *vedutismo* was similarly undone as a category for the study of Venetian painting. Remarkably, *vedutismo* continues to offer a pointedly functional lens through which to explicate the primary shifts in Venetian and, to a large extent, Italian painting, especially in the period following World War II.

This paper will address the work of three Venetian painters—Armando Pizzinato, Virgilio Guidi, and Ludovico De Luigi—and the ways that the city of Venice served as an armature upon which to construct both stylistic and ideological languages of painting. Through an investigation of these artists, who represent three successive generations of Venetian painters, this paper will call upon the continued validity of a Venetian school as well as encourage an expanded understanding of *vedutismo*, sustainable across temporal divides yet elastic enough to provide an always contemporary methodology for imaging the city of Venice.

**Duszynski, Rachel K. Case Western Reserve University. Burlesque and Censorship in 1930s America**

In the period from the mid 1920s to the early 1940s, several major American artists painted scenes of the Burlesque, including Thomas Hart Benton, Reginald Marsh, and Edward Hopper. The figure most profoundly identified with this subject was Marsh, who painted, drew and etched dozens of striptease scenes. During the depression many Americans could not afford to attend Broadway Shows, but sought out burlesque as the cheap alternative. Burlesque shows had first appeared on the American stage in 1868 as risqué comic skits. Striptease was only added in the 1920s, and by the early 1930s had become a hugely popular and lucrative form of popular entertainment, aimed at working class audiences. Despite their popularity, this form of entertainment was threatened by conservatives, who lobbied to close down Burlesque stage shows, and ultimately led to their demise. By placing Marsh’s paintings and etchings of the Burlesque in the context of photographs, advertisements and erotic cinema of the period, I will
explore the ways in which this flood of notable paintings corresponded with the flowering and demise of Burlesque as an art form, while also using it as a metaphor for the desperation of the working class during the Great Depression.

Dykhuys, Peter. NSCAD University. Social Surface: Postal Maps of My Life

This presentation features an in-depth analysis of Pressure Today and You Are Here, two projects incorporating used envelopes as the foundational layer in graphic mapping representations. Both projects, however, expand the idea of mapping beyond the mere recording or construction of geophysical territory. Presented on used business envelopes that previously contained bills, invoices and professional announcements, Pressure Today collates the ‘pressure-full’ mail of my every-day life with the daily continental barometric pressure maps. The result is an on-going record of meteorological phenomenon layered over the idiosyncratic mapping of my personal, professional, economic and social networks as manifested through postal networks.

Using a wide variety of envelopes addressed to me as the collaged, foundational layer of a map of Halifax Harbour, You Are Here was installed in Pier 22 of the Halifax Port Authority during the Summer of 2005 as a play on way-finding maps for cruise-ship visitors. The graphic mapping format, however, questions how knowledge, information and records of lived experience can be conflated into a ‘simple’ map format.

Dzenko, Corey. University of New Mexico. Artwork, Anxiety, and Ambiguity: The Photographic Images of Kerry Skarbakka

Through remediating the past and present artistic practices of photography, digital imaging, and performance art, Kerry Skarbakka creates ambiguous photographic images to symbolize the anxiety he experiences regarding human existence. For his series, Skarbakka travels to the locations of his images. Once there, he falls with the aid of mountain climbing gear and photographically documents his action. Back in the studio, he uses imaging technology to remove the evidence of his harness and lines. His use of photography creates a transparent link between the viewer and the self-portraits as Skarbakka is caught in a moment of descent. Photography’s assumed validity of the “real” is then challenged by the subtle alteration of Skarbakka’s images, but Skarbakka’s physical participation in the series reverses this challenge to the images’ validity. At the end of the process, Skarbakka’s images leave viewers’ interpretations oscillating between the immediacy and hypermediacy of these series.


In the foreword to The North American Indian, Edward S. Curtis’s forty-volume series of photogravures and writings published in the United States between 1907 and 1930, President Theodore Roosevelt claimed that Curtis’s project was a “good thing for the whole American people.” Roosevelt saw Curtis’s carefully constructed photographs of Native Americans as articulating the current aims of progressive Indian policy, as well as a particular notion of “Americanness” in the first decade of the twentieth century. Through close examination of the photographs and their socio-political context, this paper addresses how, why, and for whom The North American Indian could be “a good thing.” Specifically, I consider how the subject and style of Curtis’s photographs, such as The Vanishing Race (1904), appealed to his audience of wealthy Anglo-American viewers. In focusing on Curtis’s photographs made during the nation’s progressive era and by setting his work in dialogue with the perceived “Indian problem,” I introduce a new reading of Curtis’s project. This paper aims not only to identify the political implications of The North American Indian, but also to provide a broader understanding of how
representations of Native Americans figure in the construction of national identity in the early twentieth century.

Ellis, Bill. University of Memphis. Clay Skull Blues: Continuities between Self-Taught Art and the Traditional Music in the American South

When we look at self-taught artists from the American South in relation to one particular aspect of their milieu, music, it becomes obvious how connected they can be to their environment, often working at a crossroads where tradition and craft meet innovation and individuality. My presentation looks at some of these connections, taking into account shared aspects of craft, tradition, and aesthetics between folk music and folk/vernacular/self-taught art in the South. African retentions and syncretic reinterpretations as found in African-American vernacular art and music, notably blues and gospel, are addressed. Also examined are the roles of homemade instruments such as the diddley bow and those who make their own instruments such as Mississippi bluesman James “Super Chikan” Johnson, who creates guitars out of gasoline cans—“Chicaners”—a functional type of decorative art he both plays and sells. Special mention is given to those self-taught artists who were also musicians by profession and/or calling, including Sister Gertrude Morgan, Reverend Anderson Johnson, James “Son” Thomas, Henry and Georgia Speller, and Howard Finster.

Erhardt, Michelle. Christopher Newport University. Images of the Vita Mixta: Marian and Magdalen Imagery in the Guidalotti-Rinuccini Chapel

In fourteenth-century Italy, images of the Virgin Mary and Mary Magdalen became powerful symbols of chastity and repentance for Franciscans seeking to reach an illiterate public. Whether viewed as the ideal woman, or the sinner who washed Christ’s feet with her tears, the two Marys emerged as tangible models of deliverance from the sinful life. Yet, images of these female saints presented an even more immediate and powerful message to the Franciscan friars themselves. The Virgin Mary was the perfection of womanhood, the Mother of Christ who symbolized the way of innocence. Mary Magdalen, like their founder, Francis of Assisi, rejected a life of luxury and devoted herself to preaching and penance. This paper will discuss the frescoes of the Guidalotti-Rinuccini Chapel as a reflection of Franciscan ideals. Placed within the context of the sacristy of the church of Santa Croce in Florence, the frescoes functioned as an important spiritual border between the inward-facing cloister and the outward-facing church, echoing the mission of the friars to follow the vita mixta, or mixed life, which St. Francis viewed as the perfect union of the contemplative life and their active mission as preachers and priests.

Falls, Sarah. University of Richmond. The Thirst that Drives Creation: Artistic Consumption of Images in the Digital World

The pre-existing image is an important part of artistic creation. Artists engage a range of imagery, from artworks by other artists to photographs of everyday life, for inspiration of form and content. In our media driven, image abundant daily lives, how have patterns of seeking changed for artists? Do they seek the immediacy of web resources or continue to browse printed material? Do artists prefer the physical to the digital?

As an Art Librarian, I have always considered the process of image browsing in the acquisition and management of print materials. I have watched our bound journals be de-accessioned, and books purchased in electronic formats. I am curious if the organizational practices of libraries and the widespread availability of images through search engines such as Google have altered
searching habits. Has the development of Web 2.0 and social networking brought about a different kind of interaction with the image for artists? Through informal interviews with visual artists, I will track image-seeking habits and see what serendipity exists for them in highly organized collections.

Farmer, James. Virginia Commonwealth University. Tipon Cruzmoqo: Inca Petroglyphs and Imperial Strategy

The ancient Andean site of Tipon is dominated by a series of elaborate stone terraces, water canals and fountains that fed fresh spring water to the site. Situated along the slopes of the Huatanay River Valley thirteen miles east of Cuzco, at an altitude between 12,000 and 13,000 ft., Tipon was first settled as early as 600 CE by early pre-Inca peoples, and used by even earlier nomadic archaic peoples back to ca. 6000 BCE for ceremonial purposes. These earliest peoples carved a series of unusual petroglyphs on a large boulder outcrop on the peak of the mountain above the site, known as Cruzmoqo, from which emerge the springs. Around 1400 CE, the Eighth Inca king Inca Viracocha claimed Tipon for the royal family and converted it to a royal Inca estate, initiating construction of the elaborate water system. Instead of merely serving the practical need to supply water to the site for subsistence purposes, this presentation argues that the physical appropriation of the site and the Cruzmoqo petroglyphs, already held sacred by earlier, non-Inca peoples, demonstrated a specific tactic of Inca imperial strategy, symbolically associating Tipon with Inca cosmology and legitimizing Inca imperial expansion.

Farzin, Media. City University of New York. Documents from the US Espionage Den: Three Retrievals of the Iranian Hostage Crisis

In November 1979, less than a year after the Islamic revolution of Iran, students occupied the US Embassy in Tehran and held 52 employees hostage for 444 days. Magnum photographer Gilles Peress was there to cover the events. His photographs were published in 1984 as Telex Iran: In the Name of the Revolution, captioned with telex messages testifying to his journalistic mission. In 1995, the Iranian government published the series Documents from the US Espionage Den, releasing new photographs of the event alongside shredded classified papers that had been recovered from the US Embassy and reassembled. In 2003, the artist collective Speculative Archive incorporated these documents into their film It’s Not My Memory of It: Three Recollected Documents, a study of espionage as a mode of knowledge production.

This paper examines the construction of meaning in documents of social crisis: in order to see how the photograph’s indexicality is transformed as it relinquishes claims to objectivity. As the document is subjectively recontextualized, it acknowledges and manipulates its contingency (and its audiences), becoming a monument within a Foucauldian archive. Silenced as History proper, it suggests new relevance as a counter-narrative to disparate discourses of power.

Faulkes, Eve. West Virginia University. Design Tithing

In the year 2000, prominent designers renewed the manifesto promising to use their talents for the cultural good—beyond promotion of the sale of toothpaste. In 2005, the United Nations Millennium Campaign set eight goals toward the purpose of ending extreme poverty by the year 2015. Goal seven was to ensure environmental sustainability. As graphic designers and visual communicators, we often view intimately the upper class priorities which exist in business and in government. We have diverse enough clients to see how interconnected issues affect our population.

Thus, designers are in the position of having ideas about what can help some of these problems and are also in the research and creative business. If we are not among the rich in material
goods, we are among the well off in creative gifts and contacts. It is incumbent upon us to give
back to our communities and to help protect and secure safety and opportunity for those less
fortunate. Ten percent of our time and creative energy is a suggestion for promoting change for
the better in this country. Potential ways to do this will be proposed in this paper.

Finch, Julia. University of Pittsburgh. The Young Virgin Reads: Education Imagery in
Medieval Contexts

The Virgin as reader is a common motif in medieval Annunciation imagery. Less frequent are
depictions of the Education of the Virgin, in which one finds the young Virgin engaging with
books. Often, the young Virgin as reader accompanies images of Saint Anne, testifying to Anne’s
dutiful dissemination of knowledge as mother and matriarch of Christ’s earthly lineage. In far
fewer images, the Virgin is depicted in a classroom setting, and, in only one instance that I am
aware of, she is being educated by a male schoolteacher in the presence of male pupils with no
other females present. These images, though infrequent, indicate that the status of the young,
female medieval student may have been equal to that of her male counterparts, at least up to a
certain age. Located in public and private contexts, what did these images communicate to their
medieval audience about opportunities for young girls in the medieval educational system? This
paper will present the status of my ongoing dissertation research on the role of female “reading
images” in communities of medieval readers, focusing on French and German manuscript
illumination, and the Education of the Virgin panel in the stained glass at Chartres.

Fisher, Bill. Georgia College & State University. THIS IS A TEXT/words in toolkit

"I often describe deconstruction as something which happens. It’s not purely linguistic, involving
text or books. You can deconstruct gestures, choreography. That’s why I enlarged the concept
of text. Everything is a text; this is a text,’ he said, waving his arm at the diners around
him...blithely picking at their lunches, completely unaware that they were being ‘deconstructed.’"

Written text and imagery are one in the same in this instance, their relevance found in that
“something which happens” to visual material. For the engaged reader/viewer, the veil appear
and are lifted, the onion is seen as its composite layers of meaning and relevance. For the
actor/artist, perhaps this “something” is in the assuming of the role of architect, juggler or curator
of signifiers. Focus will be on the graphic synthesis of text and imagery, appropriation and
recontextualizing, and the personal as propaganda.

Fitzpatrick, Tracy Schpero. Purchase College, SUNY. Ellen Day Hale: Painting the Self,
Fashioning Identity

In the mid-1880s, Ellen Day Hale painted a pioneering self portrait. Posed half-length, dressed in
black, and draped with an ostrich feather boa, she gazes confidently at the viewer. Such bold
representations of women were on the rise in the 1880s, but women rarely, if ever, represented
themselves as Hale did—looking strongly at the viewer without the tools of her trade, announcing
her artistry by positioning herself as a flâneur. A transgressive gesture, Hale’s canvas received
critical attention when it appeared on the cover of Kirsten Swinth’s 2001 Painting Professionals
and popular attention while traveling with the Americans in Paris exhibition in 2006-2007. While
its critical role within the history of Gilded Age self-portraiture is unmistakable, scholarship on the
painting is based on errors that place the canvas as having been executed at the Académie
Julian in Paris in 1885 and then exhibited at the Paris Salon. Using her letters to family and
friends, this paper will provide facts surrounding the self-portrait’s execution and exhibition. It will also demonstrate how Hale’s goal to exhibit the self-portrait at the Salon was derailed by an atelier system that offered invaluable training for women but was unprepared for her transgressive approach.

**Fleming, Alison C. Winston-Salem State University. The "Roman-ness" of St. Ignatius of Loyola’s Vision at La Storta in Early Jesuit Images**

As the Society of Jesus enters its sixth decade of existence, illustrations of St. Ignatius of Loyola’s Vision at La Storta begin to appear with frequency. The earliest representations occur as printed images that accompany biographies of Ignatius, largely produced in the years surrounding his 1609 beatification. After his canonization in 1622 the scene is situated increasingly over the high altar of many Jesuit churches, including Sant'Ignazio in Rome. This reflects the fact that the scene relates directly to the establishment, naming and mission of the Jesuit order. While there are standard iconographic and narrative aspects of the scene, there is great diversity in composition, setting and myriad details. In the earliest prints the Roman setting is explicit and unmistakable; yet, as the scene is more and more frequently set within the interior of the Chapel at La Storta, the Roman aspects (such as the Castel Sant'Angelo on the horizon) are occasionally omitted. Why does this happen? And, what is the significance? The answers, and the specifically "Roman" aspects of the scene as depicted in seventeenth-century prints, frescoes and other paintings, will be the focus of this paper.

**Fontana, Anthony. Bowling Green State University. Art 2.0: Beta Testing Collaborative Art in a Virtual World**

I have been creating artworks in Second Life since 2005. Each body of work has relied more and more on ‘in-world’ aesthetics, capabilities, and audience. In a virtual world, where each resident has the ability to “build and own their world”, where does art fit in? There are three perceived art experiences in Second Life. The first is recreation of the real; mimicry to the point that a work of art may be purchased, taken home, and hung above a virtual couch. The second is that of a performance or happening in which the audience and experience become part of the artwork. The third is that which is built by both the artist and the audience. Web 2.0-type collaborations and common space peer production are arguably the most important phenomenon happening in Second Life or on the internet. One good example would be Machinima, or machine-cinema, in which director and actors must work together to create a narrative. In my own recent work, I seek to engage residents interactively, allowing them to add to the work I have started. How this affects meaning, who “owns” the work, and how the collaboration between artist and audience is valued remain vital questions.

**Fox, Diane. The University of Tennessee, Knoxville. Artificial Landscapes: Between the Real and the Imagined**

In 1889 Carl Akeley created the first natural habitat diorama, setting the standard for museum exhibit techniques. Akeley’s invention of a new and elaborate method of taxidermy brought the stuffed animal to a level of realism never before experienced. Coupled with the meticulous collection of plants and animals in the field and rigorous display methods used when the team returned, these taxidermied animals appeared to breathe life within their reconstructed landscape. Though we may view their methods as barbaric, Akeley and his companions saw themselves as saviors of the environment. Through their museum displays, they wished to bring their appreciation for the land to the masses and persuade them to protect the environment. People could not travel as we do now, nor did television bring images of other worlds into their living rooms. In creating a hyper reality within each display case, museum-goers experienced a connection to the natural environment otherwise inaccessible.
This paper will discuss Akeley’s dioramas and a variety of contemporary artists who have photographed dioramas or created their own artificial landscapes. These images comment on the lines we walk between fact and fiction, life and death and ask the viewer to question our own sense of reality.

Frates, Rebecca and Titus, Mary Jo (joint presenters), University of North Dakota. Art Collection CPR Training

The University of North Dakota’s art collection has given us an opportunity for museum studies training as graduate students. Although we feel fortunate to be a part of a network of individuals taking on the mission to preserve and enhance the collection, the circumstances under which we function involve many problem areas in regard to security, art conservation, and documentation. While this endeavor is multifaceted we must prioritize our efforts in order to bring greater attention to the issues we face. This includes locating artworks, many which were freely scattered (and sometimes informally exchanged) around campus with little regard to their inventory status and proper care. Unfortunately, due to uneven professional standards, we often find ourselves trying to revitalize, rejuvenate or extend the life of works of art that have been treated with little regard for longevity.

As graduate students, we have used our areas of concentration to serve the collection’s needs. As a photographer and a graphic designer, we have had a major role in the implementation of publications related to UND Art Collections, including a 300-page catalog on American Indian art, which is currently in production. These professional responsibilities extend our student experiences beyond practicing exercises.

Freeman, Brad. Columbia College. JAB (The Journal of Artists’ Books) and Its Relationship to Artist Publications in the Early-Mid 20th Century

As founder and editor of JAB, I will discuss how the concept and imagery of JAB - The Journal of Artists’ Books relates to the independent artists’ publications in the early to mid 20th century (Futurists and beyond). JAB was founded in 1994 to raise the level of critical inquiry into artists’ books through scholarly articles, interviews, reviews of books, and with an active artistic engagement with this interdisciplinary medium.


DID NOT PRESENT

Fulton, Christopher. University of Louisville. Siqueiros’s Apocalyptic Landscapes

Throughout his career, Mexican muralist David Alfaro Siqueiros championed a radical politics and constantly placed himself in the center of controversy. His Marxist-Leninist beliefs led him to produce uplifting images of the revolutionary proletariat and its struggle with capitalism and imperialism. Less well known are his apocalyptic landscapes: territories ravaged by cataclysmic forces, sceneries filled with human conflict, geographies beset by natural disaster. These constitute a distinct genre within Siqueiros’ oeuvre and sharply contrast with his public murals. They are intimate in scale, unheroic in theme, dark and moody, and painted almost entirely with experimental materials and techniques.
This paper examines this “unexpected” genre in Siqueiros’ art. It is argued that the landscapes are not simply private explorations, nor sudden eruptions of the repressed within the artist’s personality, but are integral to his artistic project and dialectically related to his political murals.

Gaddy, Raymond. University of North Florida. Materials and Methods in Medieval Art

As manufacturing and homogenization of artist materials has become standard there seems to have been a correlating increase in the interest of “traditional” methods of materials and art making. This paper explores the use of medieval methods in the contemporary classroom. I am currently teaching a class entitled Materials and Methods of Medieval Art at the University of North Florida. In this class we explore all aspects of the medieval workshop starting with the choice of panel to paint on through the mixing of gesso and paint to completion of several works. This lecture, supported by images, will cover these processes and the student’s development using these processes. The lecture will also cover the student’s reaction to the processes learned in class and how they were utilized in their own work. Some of this work and the class’s development can be seen on www.iconsandaltarpieces.com.

Ganje, Lucy. University of North Dakota. Marketing the Sacred: Using American Indian Cultural Imagery as Commodity Art

Native American imagery has long been used to sell products (from beer to toys), and as a branding device for sports. This marketing strategy allows non-Indian Americans to claim a history and identity, while employing their own ideas of “Indianness.” Although there are over 500 Indian tribes in the U.S., the fantasy of “being Indian” for most Non-Indian people is envisioned as being “Sioux.” The romantic pictures consist of riding painted horses, wearing long war bonnets, etc. The Lakota, Dakota and Nakota people (Sioux) were historically viewed in this way. When the U.S. Government invaded their lands and proceeded to outlaw their religion and language, the tribe’s resistance earned them the “warlike” label. Given all that Indian people have lost, it would seem there were few possessions left that white America would covet. But arguably one of the most important aspects of Native American culture was yet to be appropriated—their image and their identity.

This paper examines how one of the northern-most states on the “Great Plains” and its “flagship” institution, the University of North Dakota, uses American Indian images to create an identity and “brand” built on conquest and historical revisionism.

Garton, Tessa. College of Charleston. Sculptural Programs and Workshop Practices in Romanesque Palencia, Spain

The region of northern Palencia, to the north of the pilgrimage route to Santiago and south of the Cantabrian mountains, probably contains the greatest concentration of well-preserved Romanesque churches in Europe. The churches are richly decorated with high quality sculpture, often with unusual and enigmatic iconography. Similarities in style, and the frequent repetition of stock motifs, both in foliage decoration and figurative imagery, suggest the probability of ‘mass production’ by a professional workshop. The survival of a large body of sculpture, by a single workshop and at multiple sites, provides more complete evidence of workshop practices than is generally available.

Most of the surviving buildings are small parish churches, and the patrons may have been less concerned with establishing a complex iconographical program than with embellishing the church. In some cases the decorative sculpture may have been transported ready-made from the quarries, with the patron simply ordering a certain number of windows, capitals and corbels. The portraits and signatures of individual sculptors, as well as the use of ‘signature pieces’ to display
virtuoso carving, suggest that the late twelfth century sculptors of northern Palencia had achieved a level of professionalism which allowed them to develop their own imagery based on aesthetic choices, without necessarily being concerned with its moral or religious message.

**Gauthier, Christopher M.** Jackson State University. **The Ethics and Impact of Appropriation and Referencing in Consumer Culture**

Changes in imaging technology, the integration of internet usage into the everyday experience, and our consumer driven culture has created an environment in which appropriation, referencing, and plagiarism have become major issues in art education. What factors impact current students understanding of the issues of appropriation, referencing and plagiarism? Is it possible that current trends in advertising, and its propensity to reuse and recycle have effected this generation’s perception of what is permissible, or even desirable usage of past imagery?

I would be interested in a frank discussion identifying attitudes and aptitudes of emerging artists with the focus remaining on the positive strengths available for creative art-making. A discussion of current pedagogical methods employed within the various media, with their unique issues and emphases, in relationship to historical learning processes might prevent stagnation through the misunderstanding and misuse of these controversial methods. Understanding the past and present then seems to be vital to the discovery of where art is pushing future culture, a new movement for a unique time.

**Gay, Dana E.** Meredith College. **Typographic Gestures: The Visual Interplay of Rhythm and Structure**

Typography is the structure and interplay of letterforms within a space – a verbal and visual narrative that guides the viewer to understand both form and content. This “space” may be within the pages of a book or the format of a poster, to name a few. And usually, our understanding of these pages is intrinsically linked to our comfortableness and familiarity with the structure and organization of content and the readability and point size of the type. So, how do we respond to typographic gestures that break these “traditional” views of a page’s structure?

Typographic gestures perform on a page by exploring a visual language that becomes experimental in nature – pushing the visual interplay of elements within the space. This interplay of rhythm, structure, and form affect our sensibilities and call us to respond with feeling and emotion. My creative work explores a process of envisioning words – of truly seeing inside them and discovering their potential to command space and communicate on a deeper level than merely speaking, reading, or writing them. By allowing words to generate ideational, imaginative, and informative spaces, they come to life and we encounter them as new ideas and objects.

**Gibel, Rosanne.** Art Institute of Ft. Lauderdale. **A Delicate Balance: Is Design a Modernist Construct?**

Historically, the distinction between art and design is between craft and ideas, and the influence of technology. Specialization, influenced by technology emerges as a controlling pattern. Commercial practitioners evolved their techniques from necessity. Fine artists push media for experimentation and expression, from “The Last Supper” to “Xenon Projections”. In terms of education, both groups have gone through similar training until fairly recently. Where their practices and specialization ended up was a matter of economics, politics, interest and opportunity. It is only with the emergence of modernism and “art for art’s sake” that we see a distinction and hierarchy between commercial and fine art. Currently, that distinction is being questioned.
We can see the evidence of this in a variety of places. Should design programs have separate foundations programs, should digital technology be required of fine art majors? Does drawing need to be a required course? Illustration competitions with unpublished categories and digital art shows point to the use of design media for non-design purposes. This paper seeks to examine the hierarchy of art and design and questions the need for a distinction in training in general as opposed to specialization and new models for interdisciplinary work.

**Glover, Sarah. Bradley University. Arousing Student Interest: The Art History Canon Loses its G-Rating**

Art history survey texts contain very few examples of explicitly sexual images, even when many of the cultures favored by the survey were steeped in such imagery. Images that are overtly sexual are frequently rendered neutral by textual discussions that attempt to focus the students’ attention on color usage or modeling techniques.

This paper examines the benefits and problems inherent in discussing imagery with explicit sexual content in the art history classroom. It is argued that such imagery forms an essential component of the visual cultures surveyed by the art history canon and should not be censored or ignored. If we do so, we miss an opportunity to involve our students in discussions of viewer response, and engagement that transcend stylistic categories. Sexualized images are also standard components of our visual culture in which our students are immersed. But they do not realize that sexuality is partially a social construct and that art plays a large part in its construction, a point that is being acknowledged in recent research in art history. Thus discussions of sexualized imagery are not merely gratuitous; they allow us to engage students in conversations that bring current trends in art historical scholarship into the classroom.


Since reconstruction, the urban history of New Orleans has been colored concomitantly by its drive to attain cultural and economic authority equal to that of other regions and its passion to sustain history and traditions unique to its own historical collective. New Orleans’ spatial negotiation of its antebellum antiquity and its modern aspirations, both at the mid-century and in the climate of reevaluations of urban forms precipitated by the wrath of Hurricane Katrina, produces a dynamic procession of streetscapes and structures that constitute the essence of its sense of place. Nowhere is this more apparent than in the mitigation between public space and private enclave in the city’s houses. This paper explores the narrative of place, climate, and culture signified in the New Orleans house through comparative study of traditional houses of the lower Garden District (including the Robinson-Jordan House, James Gallier Jr., 1857-59, and the Robert A. Grinnan House, Henry Howard, 1850) and modern houses (with particular focus on the work of Curtis & Davis, including their Steinberg House, 1956, which is located in the lower Garden District) that echo, in a contemporary vocabulary of design, their patterns of habitation and the actions they foster.

**Gootee, Marita. Mississippi State University. The Journey**

I have worked in several photographic materials over my tenure as an artist. Each material or process reflects my life, my emotions, and my surroundings. I have explored the scope of photography from the traditional to the digital to alternative. I will present my recent work and the path that brought me to this place in my imagery, Sand Shadows. Terms such as dreamlike, memory, mystical and more have been used to describe these images. Sand Shadows with its blurred imagery and hints of color are fragments of the moment. They have a touch of romance for a memory or an emotion. The images are much like the subject as it blends with the ocean
and is drawn out to the sea. With *Shifting Landscapes* I am drawn to the landscape as I reflect upon the passage of time. The pinhole camera provides a vehicle for capturing the location and the passing of the moment in unison. It becomes a window into the mysteries of the natural world. The majority of the images are not grand vistas, but rather the over looked beauty of what wonder lies around us.

**Gower, Reni. Virginia Commonwealth University. An American in Paris**

Recently, I lived at the Cité Internationale des Arts, Paris, France. During this seven week residency, I collected (through drawing and photography) circular motifs from diverse sources; including architectural details, stained glass, mosaics, historical artifacts, and public works. In my studio, these forms resurface as structural armatures in my paintings. I use digital projection to capture intricacy and I incorporate decorative patterning to manifest beauty and reference. I utilize the circle as a repetitive shape and symbol. Through patterning, I reference traditional crafts of the hand; in particular textiles and quilts. Repetitious circles and slashes also suggest the binary code of zeros and ones. By linking handicraft with technology, I create elaborate layers of pattern, color, and data. My intention is to offer a visual respite that reflects, but also transcends our techno-media saturated society.

Living in Paris without a TV, car, or schedule was a wonderful bohemian alternative to my usual hectic routine. The *joie de vivre* of Paris was contagious and enduring. Seduced by the bells of Notre Dame, the rhythm of the river, and the music of the night, this experience enriched my art, teaching, and life.


Especially in survey level courses for non-majors, students are often ill prepared to take on the rigors of traditional art historical study, not only by lacking the necessary experience in the discipline, but also, on a most fundamental level, by having never been encouraged to formally and critically analyze art. So, how does one arouse and keep students' interest in art and architecture, while at the same time teaching them basic tools of analysis? The answer lies in finding a point of reference, something with which they are both familiar and comfortable, and in today's media-driven society, that is commercial advertising and film. This paper will explore how, by providing examples where historical monuments appear in mass media, and facilitating classroom discussion about the use of specific images, teachers can provide for students an accessible means to discuss intention and reception in art, as well as the basic language of formal analysis. As students seek out examples to assemble and analyze in the form of a course project, via either a scrapbook or a PowerPoint presentation, they understand and gain appreciation for art as a continuing part of our cultural identity, not something alien or elitist.

**Griffith, Karlyn. Florida State University. The Performance of Courtly Love and Ivory Composite Caskets**

The ivory composite casket, dating to the mid-fourteenth century, is a particular type of casket featuring imagery from a variety of popular romance legends and literature. Like the tokens of love depicted on many secular objects, a casket was an essential prop in the play of courtly love. Both the giving and receiving of the gift allowed the man and the woman to perform the roles of courtly lovers. Scholarship on the composite caskets has remained fixed on the relationship between the imagery and romance literature.

Taking inspiration from Schechner's *Performance Theory* and other anthropological investigations into cultural performance, I propose that ivory composite caskets were integral to a medieval
performance of courtly love by supplying a stage prop and a script of image-scenarios, but especially by depicting the chaste-virgin character as the ideal female lover. I argue that this casket enabled performance of a socially constructed identity: courtly lover. In particular, the depiction of the legend of the Virgin and the Unicorn among the several scenes provides the key to a correct reading of the expectations of this social performance. The virgin decodes the fictive performance, contextualizing the social performance of courtly lovers within French medieval society.

Hagood, Suzanne. Auburn University. Video and Sound Event: Community Collaboration

This project was designed to point to the ongoing transitions of the York, Alabama community and its loss of downtown culture, racially divided school system, and Black Belt heritage. Calling on local residents for collaboration and shared experience, the project incorporated sound and video that culminated in a community event. The video footage of moving trains was projected onto three structures that lay along the old railroad track. The images acted as shadow or reflection pointing to memory-reminders of past trains. Yet, the projections were neither time line nor documentary video. They existed in the present. Along with the projections, sound art came from five tricked out cars, speakers broadcasting mixed sample sounds, each playing in an order that implied trains moving through the town. The incorporation of Hip-Hop culture cars - speakers for shared sound experience instead of personal musical choice - acted as a cultural, generational, and racial dialog within the community. Along with the outdoor installation was a gallery exhibition of ten sound and video works, including my personal work, collaborative works with area youth, and collaborative works by two college students.

HappelChristian, Peter. Youngstown State University. Near the Point of Beginning

Near the “Point of Beginning” is a creative investigation of an historical cartographic site and of the natural landscape; the work involves photography, drawing, performance art, sculpture, video and sound. The location known as the “Point of Beginning of the Seven Ranges,” established in the late 18th century through the Land Ordinance of 1785 under the governance of Thomas Jefferson, is located in East Liverpool, Ohio on the northern bank of the Ohio River. It was from this site in which nearly all the land west of the original thirteen colonies was organized into a grid suitable for sale to land prospectors and would-be homesteaders. The “grid” projected over a small portion of eastern Ohio eventually became what is known as the Public Land Survey System (PLSS).

Using the roadside monument site of the “Point of Beginning,” the surface above the submerged historical site at the bottom of the Ohio River, and the surrounding vicinity, I work to reveal, fictionalize and question “nature” as a geographic locale, romantic ideal, and socio-political construct. My work questions such seemingly disparate topics as the idea of wilderness, recreational parks, lawn care, environmental stewardship, the Weather Channel, camouflage, and gardening.

Harrison, Hayson. Marshall University. Marketing and Design Art

In applied art, such as graphic design, interior design, illustration and photography, the discipline of marketing plays a major role in client management. An artist having to market and promote oneself must understand how to communicate with clients in order to market the clients’ products and services. Design (graphic, interior, fashion) illustration, photography, video and animation are businesses. We claim to be teaching professional programs, yet many schools avoid
anything that even hints at business. And although fine art disciplines might claim to be intuitive and personal, as independent contractors their students need to know how to market themselves upon graduation.

Hatchadoorian, Lisa. Casper College/Nicolaysen Museum. Charting Her Own Course: Anne Truitt, an Upstart in the High Temple of Minimalism

DID NOT PRESENT

Hays, Jodi. Tennessee State University. Recent Work

The presentation includes a discussion of my recent studio work and several curatorial projects.

Hazzikostas, Dimitri. Pratt Institute. Sleep in Context: Nuances of Gravity and Levity in Greek Art

This paper explores the juxtapositions and subtle nuances of gravity and levity that inform the theme of Sleep in Greek art and literature. In Homer, Hypnos (Sleep) is the twin brother of Thanatos (Death), a kinship that ties him to the Netherworld and the forces of gravity. But Hypnos is also a winged embodiment, able to levitate, move swiftly, and change size and appearance, as required by the circumstances. This duality characterizes the relationship of sleep to the sleeper. While, as a winged entity, Hypnos is lithe, buoyant, and free from the constraints of gravity, his effects are gravity-oriented, often having consequences detrimental to the sleeper, particularly as perceived by a society nurtured in the heroic ideals of action and alertness.

The dual nature of sleep, viewed both as a soothing renewal to life's forces and, because of the suspension of consciousness, also as a kind of death, can be found in the imagery representing this universal human state. The symbolic meanings that can be discerned from the various attributes accompanying the personification of sleep, and the gestural poses of the sleepers, work together in Greek art to create an iconography intended to convey the inherent contrast of gravity and levity.


“Like it or not, we live in interesting times...” Robert F. Kennedy, June 7, 1966, Cape Town, South Africa.

Forty-one years later few would deny that we live in a world that provides artists with fodder to tackle explosive issues, defy authority and challenge society. The knowledge of Darfur, Iraq, Korea, Lebanon, and Somalia are ever-present. How has our post 9-11 world influenced art and the way we see it? This paper will address the visual culture of our post 9-11 world. Issues of censorship, transportation, funding, and public reaction shall be discussed as they relate to individual works. A PowerPoint presentation will be created concerning exhibitions and works inspired by the political environment since September 11, 2001.

In this paper, I consider historical, archaeological, and literary evidence to reveal connections between sixth- and seventh-century Iberia and the British Isles. This evidence demonstrates that probable architectural and liturgical influences existed between these two areas. Examining both church groups, I take into consideration three aspects of design—elements used to achieve separation within the churches, i.e. chancel barriers, choir screens, and full walls; the presence of eastern chambers, i.e. sacristies; and complicated subdivisions. All of these elements were used to partition these churches’ interior spaces. To account for similar architectural partitioning, I analyze the contemporaneous liturgies, Mozarabic and Celtic, for comparable liturgical practices. Both rites possessed comparable ritual formulae. Therefore, I propose that Visigothic and Anglo-Saxon architecture responded to similar liturgical exigencies. In Spain, counciliar decrees account for the hierarchical experience of the liturgy and explain the partitioning of these churches’ interiors. Interestingly, these same Spanish church councils were attended by British churchmen from the British See of Britonia in Galicia. Resulting from this exchange, I contend that the Celtic rite, like the Mozarabic, was preoccupied with issues of separation between clergy and laity which were likewise expressed in the space planning of Anglo-Saxon churches.

**Hightower, Mary Lou. University of South Carolina Upstate. A Case Study of Art Teacher**

There is a changing role for the art teacher of the 21st century. In light of YouTube and MySpace, the art educator will face a challenge in creating relevant curriculum for the younger generation. In the December 2006 *Time Magazine* article “How to Build a Student for the 21st Century”, the authors Wallis and Steptoe express that students need to be able to leap across disciplines and experience innovative combinations such as design and technology. The workforce of the future will place a premium on creative and innovative skills that will demand workers that are right brain thinkers. According to Daniel Pink’s book, “A Whole New Mind: Why Right-Brainers Will Rule the Future”, art educators need to take note of his new six senses of design, story, symphony, empathy, play and meaning. This paper presents a case study of the 21st art educator.

**Hiles, Timothy W. The University of Tennessee, Knoxville. The Relevancy of W. Eugene Smith’s “Intangible Truth”**

In 1948 verity was considered an intrinsic characteristic of American war photography. Momentous images such as W. Eugene Smith’s *Marines under Fire, Saipan* (1943) and Joe Rosenthal’s *Marines Raising the American Flag on Iwo Jima* (1945) may have been deemed creative and innovative ways of capturing the passion, confusion and courage of battle but their truthfulness was largely beyond reproach by the public. A corollary of this respect for the photographic image was visual manipulation, both intentional and unintentional, driven by a common political and cultural ideology that was heightened by a perceived threat to our proverbial way of life. W. Eugene Smith, aware of the dangers of ideologically driven imagery, cautioned the photojournalist to carefully blend the subjective and the objective to arrive at “the intangible truth.” Yet the concept of a universal truth is fraught with difficulty, as evidenced by Smith’s own slanted view of American soldiers in World War II.

Is the photographic presentation of the current conflicts in Afghanistan and Iraq shaped by a new “intangible truth” defined by the common threat of terrorism? In the present age of easily manipulated digital imagery, globalism, and post-modern theory is verity still considered inherent in war photography by the public? Are we once again complicit in our acceptance of ideologically driven photojournalism? This paper will address these questions and others as we consider in contemporary war photography the relevancy of Smith’s call for an ethical “intangible truth.”
Hill, Ira. Florida State University. New Work

My main body of sculpture is three-dimensional concrete graffiti. I will also show a series of socially and politically charged assemblage pieces entitled *I Heard It On NPR.*

Hinderliter, Sarah. Columbia University. Houses on Slopes and Hills: Kurt Schwitter’s *Merzbau* in Exile

**DID NOT PRESENT**


As a bilingual speaker and designer, I am constantly thinking of words, their meaning, and their literal translation. Thinking of common expressions, and others not so common, I started a series of posters designed to visually represent what words, ideas, phrases, and sentences literally mean from the perspective of a bilingual speaker. The posters are intended to break apart the juxtaposition of thoughts in phrases or words, for instance “butterfly,” butter-fly, fly on butter?, butter that flies? The posters aim to examine our use of language, how it makes sense, our acceptance of words and expressions, and ultimately our implicit expectation on bilingual speakers to accept these rules. Being immersed in a second language is a constant juggling of contexts and culture. Words differ in meaning when looked at in isolation. The posters will hopefully create an awareness that expressions are contextual, and bilingual speakers are constantly attempting to make sense of them while also struggling to define their identity as bilingual speakers.

Holbrook, Patrick. Independent Artist. Infecting the Host?

Eva and Franco Mattes (aka 0100101110101101.org) and Marina Abramovic recently reenacted important performances from the 60’s and 70’s in Second Life and the Guggenheim, respectively. How may we use both of these projects as a key for understanding these reenactments and the tensions of embodiment, representation, and virtuality?

Houston, Kerr. Maryland Institute College of Art. Towards an Iconological Reading of Late Medieval Italian Images of the Massacre of the Innocents

Images of the Massacre of the Innocents are relatively common in late medieval Italian narrative cycles (including Nicola Pisano’s Siena pulpit, Giovanni Pisano’s Pistoia pulpit, and Giotto’s Arena Chapel program) and clearly depend, ultimately, upon a well-known Biblical passage (Matthew 2:16). While the central subject is familiar, however, a number of local variations in detail have never been fully analyzed and explained; similarly, the narrative and structural roles that such images play in their larger cycles have never been collectively examined. This paper, then, will attempt to do several things: it will consider some of the iconographic variations in Dugento and Trecento images of the Massacre, and will attempt to read them in relation to broader religious and social contexts; and it will begin to consider the precise narrative functions of the images. In short, it will begin to sketch an iconological interpretation of the scene in late medieval Italy.
Jackson, Susan G. Marshall University. There's Something about Mary Magdalene: Some Questions Concerning Her Cult

Known to the Gnostics as “the Companion of the Savior” and “the woman who knew the All”, Mary Magdalene became the “peccatrix” (sinner) and “meretrix” (she who earns money for sex) to Orthodox Catholicism. What led to this radical reinvention of the figure of Mary Magdalene, what steps were necessary for the Church to accomplish this transformation, and why, despite all their efforts, was Mary Magdalene at the center of the heretical Catharan Church of the Holy Spirit against which the Inquisition was formed in the 12th C.? Why, then, was she such a popular saint? In the popular imagination, she was thought to have been the bride at Cana. Even orthodox theology connected her with the Song of Songs. What was the “real” meaning of all those anointings of Jesus she undertook in the Gospels? And was she responsible for the Catharan practice of ordaining women?

The answers to these questions are not fully available to us, but the questions deserve asking nonetheless. This paper will provide an overview of the attempt to cover up the truth about Mary Magdalene and of her curious way of reemerging into prominence in the popular imagination.

Jeffreys, David. Savannah College of Art and Design. Funny, Not: 20 Minutes of Hilarity and Horror with Mike Kelley, Paul McCarthy and Monty Python

From their earliest works, the artists Mike Kelley and Paul McCarthy have meandered between Dadaist transgression and absurdist comedy. By resorting to gestures of ridiculousness and mocking and parodistic behavior, both artists have traded blows with both high art and the austerity with which the counter culture of this period conducted itself. Adjectives such as ‘grotesque’ or ‘abject’ are often chosen by critics to define their intentions, which for me, begs the question: what about the laughs?

Without rejecting the debates inherent in established analyses, I wish to consider the work of these artists through the hilarity that it can generate in the viewer; a hilarity that could be said to be on a par with that caused by certain aspects of the work of Monty Python, a comedy group whose active period was contemporaneous with the early careers of both artists. How might we meaningfully differentiate certain performances by Kelley or McCarthy from ‘The Fish Dance,’ for example, from the TV show Monty Python’s Flying Circus? How do these laughter-inducing moments function and are both prone to the horror of the abject that many identify in the work of Kelly and McCarthy?

Johnson, Amy. Otterbein College. Paradigm Shift: A Learning-Centered Art History Canon

As the art history canon expanded over the last several decades to include more works by women and artists of color as well as art from beyond Western Europe and North America, the ever-growing numbers of exciting, important works to bring into our art history and art appreciation classes has become overwhelming. At the same time, pedagogical concerns call for more discussion and active learning in classrooms and less lecturing from the professor. How do we balance introducing specific content knowledge while allowing time for active learning techniques? Is the traditional art history canon even necessary? My paper considers the value in maintaining a canon, not because the canon represents the “greatest” works ever created, but because these very famous monuments provide a shared visual experience and because the canon introduces students to the concepts framing the discipline of art. I consider the value of teaching canonical works and, drawing on the work of L. Dee Fink and his book, Creating Significant Learning Experiences: An Integrated Approach to Designing College Courses (2003), suggest a method for selecting works from the canon and elsewhere that also helps shift our introductory classes towards being more learning centered, rather than content centered.
Johnson, Amy M. University of Central Oklahoma. Emotional Segue: Examining the Transition from Pure Message to Emotive Communication in Design Education

We, as design educators, focus on creating students who can design and execute a piece that uses a strong concept to clearly communicate a message to a targeted audience. In the early stages of the design student’s career they are often totally focused on message alone and fearful of the constraints they may face from clients. These projects will show the bridging of the gap between pure message and emotive communication through the creation of emotional magazines and books that impose strict constraints. In Segue students create a mind map and analyze the resulting diagram to determine its strongest and most compelling linkages that they must then utilize in the creation of their book. The Emotional Magazine forces students to explore beyond the obvious type image relationships by examining five facets of an emotion using a maximum of three self generated images, and no more than seven words per spread. This paper will discuss how the use of constraint and the generation of visual narrative sparked by methodological problem solving will create a student who is able to go beyond pure message and make an emotional connection with their target.

Johnson, Jerry. Troy University. Herds, Hurdles and Hoists: The Collaborative Studio Experience

What happens when photographers, painters, designers, sculptors, videographers, printmakers, digital artists and performers converge into a blended studio course? This presentation will reveal the collaborative studio experience as being like compost - a decaying mixture of organic activity that enriches the landscape of art education. This metaphor will be expanded as well as these questions addressed: What is really hoped for when cross-pollinating media, disciplines and personalities? Can there be specific expected learning outcomes or are those outcomes as hybridized and as unpredictable as the scenario itself? Can one teacher address the academic needs of so many artists/students with varying studio emphases? This presentation will showcase the ugly and beautiful experiences of a collaborative studio course now in its seventh growing season.

Jones, Arthur F. University of North Dakota. Art’s Role on a University Campus

Campus art collections sometimes faced problems involving conservation issues, security (especially if works by famous artists are displayed in public spaces), the lack of educational benefits in the use of art, the absence of serious research on art objects, and the general attitude that the main function of art is decoration.

UND Art Collections began operations in the spring of 2005 as the University of North Dakota’s official unit to look after the art owned by the institution and to better utilize this art for education and community cultural enrichment. Briefly stated, the goals of this operation are the improved use of art for teaching, research and outreach—as well as the security and preservation of art owned by the University. The Chair of the Art Department took on the assignment as the Director of UND Art Collections and other faculty members agreed to assist by volunteering professional services for special projects or agreed to take on curatorial assignments. Several students were also attracted to various opportunities that UND Art Collections provided, such as experiential education and museum internship credit. Therefore, UND Art Collections has already had a significant impact on the art program and the University as a whole.
Justice, Will. University of California, Santa Cruz. Conceptual Interventions: Net(worked) Performance that reclaims Virtual Infrastructures

As a practicing Digital Media Artist with a background in Literature and Classics, I am interested in scholarship that attempts to identify, structure, and situate contemporary interdisciplinary art practices in ways that make their ontological processes more understandable while retaining and sometimes creating institutional awareness of such works’ significance in academic and art practical circles. Beyond approaching through the literal structures of the ePlatforms themselves, the paper will seek a conceptual point of entry relating the works in context of the comedic conventions thus clearly illuminating the mechanisms of social critique. While hyperbolous users – Obadike, Conrad Bakker, ‘ebayday’ comically exaggerate their consumptive claims through diction, and mixed media rhetoric, incongruous uses - Brody Condon’s “Velvet-Strike”, U of Nevada, Reno’s “Quake/Friends”, Second Life digital terrorism, are marked by unexpected misuses by the normative. Infelicitous users, following in tradition with the likes of “lonelygirl15”, JenniCam, Peppermint, et al, represent through mis/fictional/poetic representations as rhetoric. I also intend to discuss Peppermint in ‘institutional’ contrast to the Gif show, both on the same platform, as infelicitous users betraying the pretense of MySpace’s assumptions with regard to identity as well as Peppermint’s MySpace in relation to the many ‘friends’ his institution’s profile has accumulated.

Karakas, Scott. Florida Gulf Coast University. Lessons from the Ether: Using Technology to Facilitate Learning in a Large-Enrollment Online Introduction to the Visual and Performing Arts

When Florida Gulf Coast University opened its doors in 1997, the decision was made to include in the general education program a required humanities course entitled HUM 2510: Understanding the Visual and Performing Arts. Initially designed as a traditional lecture course divided into sections of thirty students apiece, HUM 2510 rapidly became unmanageable due to rapidly increasing enrollment, coupled with stagnant funding levels. With more and more sections being taught by part-time faculty, the course rapidly lost coherence, and student satisfaction declined markedly.

As a result, the university applied for a grant to embark on a major redesign project to convert HUM 2510 to an online format. The resulting first-generation of course redesign, featuring a coherent array of virtual assignments and an alternative staffing model, has resulted in significant enhancement of student learning, while accommodating persistently high annual rates of enrollment growth. This paper seeks to present some of the keys to success and lessons learned by the development team in working with the online version of HUM 2510 over the past five years, along with some preliminary ideas on the planned next generation of online course design.

Karll, Julia. University of Kansas. Accumulation and Dissolution

My creative process reflects my mental process of obsession and obligation to read and watch the news. Letting the repetition of objects within each piece symbolize the thousands of stories of victims to violence. I want to express my frustration and sadness while making connections with others who feel the same.

I have just completed a body of work titled "Accumulation and Dissolution" and would present the work, my thought process and research throughout. Using the actual newspapers reports of world conflict and videotapes of military training as my materials, I bring layers of meaning to the work. With a focus on the formal qualities of tone, texture, materials, size and wall placement, I created an installation of somber reflection. I invited the viewers to interact with the work, walking on a newspaper rug and removing handmade gloves and handkerchiefs, deconstructing the show physically to symbolize loss.
Kazmierczak, Elka. Southern Illinois University. Art for Empowerment: Program Development, Sustainability, and Educational Outreach

This paper will present a three-year experience of volunteering as a founding director of the Art for Empowerment program at a non-profit organization that serves survivors of domestic and sexual abuse. The presentation will describe a multifaceted strategy for the development of the program involving the development of a treatment plan, training and supervision of staff and student volunteers, fundraising and grant writing, educational outreach, publishing, web site development, and annual exhibitions of works by survivors which greatly benefit the survivors and the organization, by empowering survivors and increasing visibility and positive public image of the agency. The presentation will show how such a program can be developed with minimal up-front expenditures.

This presentation will describe the steps to establish the program and the strategy for fundraising. It will emphasize a publication titled “Art of Survival: Women, Healing, and the Arts”, a collaboration of artists, writers, humanists, and therapists to communicate with the larger community issues of violence against women and the transformational power of creativity. This presentation will focus on how an initiative like Art for Empowerment can gain the support of the staff and working with funding agencies: local, statewide, and national.


Gathering Dust: Sediment/Sentiment is an interdisciplinary project that integrates poetry and mixed-media to convey layered narratives regarding geology, memory, and human occupation of the landscape. It encompasses reality and invention - vision and the visionary.

Inspired by the study of landforms (geomorphology), the project uses the concept of sedimentation to explore issues of sentimentality. Sediment, rooted in the Latin verb sedere, means “to settle, to sit” and refers to depositing substances. Sentiment, from the Latin sentire, means “to feel” and is associated with collecting and recollecting memories. Both terms allude to the processes of setting down material and layering. In linking sediment and sentiment, the project extends the language of science to reveal how humans experience and remember the ground; it examines how people inhabit and are products of landscape processes.

A collaborative endeavor between a hybrid-media artist and a landscape theorist and writer, Gathering Dust: Sediment/Sentiment results in textual, aural, and pictorial forms that encourage inventive travel and reflection between science and art, between geology and emotion, between landscape and memory. This artist presentation will encompass a discussion of the project, a reading of poetry, and a screening of visual and aural work in progress.

Keener, Chrystine L. Western Carolina University. Pontormo’s Choir at San Lorenzo: Political Propaganda and Dynastic Symbolism

In 1546, the artist Jacopo Carucci (Pontormo) was awarded the much-prized commission to fresco the choir of the church of San Lorenzo – the Medici family parish. The San Lorenzo frescoes were Pontormo’s final works, engaging the maestro’s attention for the last ten years of this life, but left incomplete upon his death on 1 January, 1557. Unfortunately, due to structural alterations within the church and the caprices of time and taste, Pontormo’s frescoes are no longer visible. Neither cartoons nor models of this cycle have survived. The only surviving records are the artist’s preparatory drawings, mainly housed today in the Galleria degli Uffizi.

In my treatise, I explore the Medici exploitation of art as a means of political propaganda. In particular, I investigate the associations between Pontormo’s lost frescoes and Agnolo Bronzino’s
surviving cycle within the Cappella di Eleonora. Both the cappella and the San Lorenzo choir were projects initiated by Grand Duke Cosimo I de’ Medici. It is my belief that Cosimo I intended the choir frescoes to be the pinnacle of Medici dynastic symbolism, incorporating allusions to his role as a ‘divinely’ appointed ruler while simultaneously intending Pontormo’s work to rival Michelangelo’s Cappella Sistina in artistic supremacy.

Keown, Gary. Southeastern Louisiana University. The Art of Humor: A Socially Inspired Voice

Lenny Bruce, the dark comic of the 1950’s - early 1960’s once stated that humor was the purist form of art. He defended this by proclaiming, “one cannot fake humor.” When researching Bruce’s monologues, one understands his long-lived relevance. The key is his use of metaphor and social commentary. Much like Bruce, the challenge for the visual artist who applies humor is to carefully choose content that will be pertinent for a period of time. Two artists who made significant contributions to this form of humor were Rube Goldberg and H. C. Westermann. Rube Goldberg who utilized social commentary in many of his contraptions, produced wry parodies on the human condition. H. C. Westermann explored the dark side of humor representing mental anguish through visual combinations of contradictory characteristics and verbal and visual puns. With respect to contemporaries, Walton Ford is exploring interesting socially derived work. He blends depictions of natural history with political commentary. Ford’s meticulous images satirize a variety of political oppression situations within today’s social and environmental landscape.

This paper would explore artists who utilize humor though irony, satire, sarcasm and other means to create an intellectual dialog about our social environment.

Kjellman-Chapin, Monica. Emporia State University. The Shrewd Naïf: Self-Constructed Marginality and Outsider Art

When Roger Cardinal coined the term “Outsider Art” in 1972, he intended it as an equivalent of Jean Dubuffet’s Art Brut: work produced by individuals operating beyond the structure of the art world. More recently, as Colin Rhodes and others have remarked, the label “Outsider Art” is used to describe an increasingly wide array of artistic activities, which share only the common characteristic of being situated outside, or in opposition to, mainstream aesthetic concerns. Not only has its boundaries become more inclusive, the profile of outsider art has risen considerably, opening it to the possibility of being appropriated as an identity precisely because the label “Outsider” coats the producers and their productions in a taxonomically valued rhetoric. This paper investigates the benefits and potential pitfalls of using “Outsider” as a deliberately chosen artistic identity. Using the example of Mr Pilar, a self-labeled “Outsider” who settled in Lucas, Kansas, an outsider artists’ mecca for the rich constellation of self-taught working in the area, I explore the ways in which “Outsider,” in its definitional elasticity and current cultural cachet, might be co-opted as a premeditated marketing device.

Klein, Michael. Western Kentucky University. Willem de Kooning’s Excavation: Popular Sources, World War Two and the Cold War

Willem de Kooning’s Excavation is known as a powerful and disturbing painting, which fuses European modernism with American popular culture. Not fully discussed, however, are the picture’s cartoon-like faces, which snarl, grimace and bite aggressively, and its figures, which struggle and twist in a shallow space. This paper will explore their meaning. It will examine the painting’s diverse sources, ranging from modern and medieval art to animated cartoons and newsreels. These sources suggest a connection to World War Two, Cold War nuclear anxiety and to de Kooning’s troubled personal history.
The unprecedented scale of human suffering and death of innocent civilians between 1931 and 1945 coincided with an equally unprecedented quantity of dramatic visual documentation in newsreels, newspapers and magazines. After World War Two, the destruction possible from nuclear war was at least as terrifying. Animated cartoons, which were shown in movie houses after newsreels, showed human anger and violence using fanciful, humorous creatures. "Excavation" contains traces of these humorous cartoon animals but with a more ominous mood, suggesting that the substance of newsreels and animated cartoons were merged in de Kooning’s mind.

Klein, Sheri. University of Wisconsin-Stout. What’s Funny About Contemporary Art?

In view of the recent surge of scholarship and interest in the intersections of art and humor, this presentation will explore the role of artist as comic, and the varieties of humor associated with contemporary visual art. Of importance to this discussion are the kinds of techniques that artists employ to solicit laughter from viewers, and the intent of artists. Examples will be provided to illustrate the vast landscape of contemporary artworks that may be considered humorous. Challenges for understanding and appreciating humor associated with contemporary art will be explored from the perspectives of artist, viewers, art educators, and art historians.

1. Why is there a surge of art exhibits, books, and articles on the subject of humor in art at this time?
2. What kinds of humor are associated with contemporary art? (pun, parody, satire, paradox, irony, black or dark humor, feminist humor with examples from each). What are some techniques and devices that artists use to ignite laughter?
3. What are some challenges for understanding (and appreciating) humor in contemporary art? for artists? for viewers? for art historians? for educators?

Klutenkamer, Allyson. Shawnee State University. Working Against the Grain: Making and Promoting Work From Appalachia

The first twenty-six years of my life, I had always lived in urban locations. With a strong desire to maintain a career in academia, I took a job in Portsmouth, Ohio: a severely depressed, former factory town, home to the retired Uranium Enrichment Nuclear Plant, Southern Ohio Medical Center, Shawnee State University, and abject poverty. I suddenly found myself without a community. As all artists know, promoting your work takes much more time than the creation. I have learned living in rural environments that this is even more difficult than sending out packets and networking. At Shawnee State University, I have initiated a community of learning that has resulted in a student photography collective and student work that bypasses even the best students in other media. While the student have even created a “BYOA” (Bring Your Own Art) night once per month, they have branched out and participated in class and outside communities online such as Flickr, Deviant Art, and MySpace. It is my belief that as professors we set examples for work ethic and community initiative and involvement, as students learn that individuality is only found within a selected community of peers.

Knipp, Tammy. Florida Atlantic University. Designer as Researcher and Artist

In the era of modernism, graphic design (formally termed commercial art) was considered “low art,” contrary to painting and sculpture which were defined as a form of “high art.” This antinomy of fine arts and graphic design has been a topic of discussion since the postmodern era. Terminology, historically used to describe the specific areas of concentration, in part has contributed to the perception that a boarder exits among the many art disciplines, creating terms
such as “high art / low art.” Continuing discussions regarding differences among the areas of concentration seemingly enforce the “implied” line that separates, for example, the fine arts from design practices. This paper examines the commonalities employed by both forms of mark-making whereby the collectiveness embrace the study of “Visual Literacy.”

Visual Literacy encompasses multiple facets of art making, with less emphasis drawn to the categorization of each discipline. Visual Literacy, however, is more challenging for students, as the study demands critical thinking, theory, research and application—additional requirements beyond the traditional standards. Student projects will be presented to exemplify the study of Visual Literacy and the collectiveness of fine art, culture and design. These works of art will also reflect “Designer as Researcher and Artist.”

**Koenig, Wendy. Middle Tennessee State University. Bending Over Backwards: Hysteria in Contemporary Art.**

With the 1982 publication of *Invention de l’hysterie* (translated into English as *Invention of Hysteria: Charcot and the Photographic Iconography of the Salpêtrière*), Georges Didi-Huberman demonstrated the relationship between photography and psychiatry during the late 19th century by investigating the experimental techniques employed by medical teacher and clinician Jean-Martin Charcot in his efforts to “document” cases of hysteria. Through the use of hypnosis, electroshock therapy and genital mutilation, Charcot compelled his patients to “portray” their hysterical type for the camera and in front of the crowds who attended his notorious “Tuesday lectures.”

With Didi-Huberman’s research as a starting point, my paper will focus on two contemporary artists who address “hysteria” in their works. The first, Rebecca Horn, is known for her performances using body extensions and, more recently, for site-specific installations such as "Inferno" (1995), a tower of hospital beds assembled in the Chapelle de Saint-Louis de la Salpêtrière in Paris. The second, Cindy Rehm, uses her own body in video performances, such as "To Arc: a study in hysteric gesturing" (2002), to physically engage with the intersections of disease, eroticism, sexuality and femininity. Whether through bodily presence or absence, the works continue to “perform” hysteria.

**Kogan, Lee. American Folk Art Museum. Crossing Boundaries: The American Folk Art Museum Collects and Displays Southern Folk Art**

The American Folk Art Museum recognizes and values southern cultural expression from the eighteenth century to the present. The richness of southern culture, its significant aesthetic power, and its thematic importance to American life has been a consistent element in the museum’s collection and exhibition programs.

Since it opened in 1961, AFAM’s mission has been to collect, research, and display works by creators whose skills were obtained through a variety of means outside academic training in the arts. Often inspired by shared cultural heritage, community traditions, patriotism, religion, and popular culture, work may also stem from highly personalized expression and dreams. Objects may serve utilitarian needs or express individual beliefs. Many of the embracing forms are made from everyday materials and serve everyday needs. Contemporary expressions by self-taught artists may be fashioned from traditional art making media or salvaged materials that have been transformed into aesthetic objects and imbued with personal meaning for their creators. The works are material reflections of significant themes in American life. The museum’s holistic view and appreciation for southern folk art promotes an ongoing vital dialogue.
Kolodziej, Matthew. University of Akron. Vertigo: Gravity’s Pull on Environmental Art

Environmental artists Robert Smithson and James Turrell, using the earth as their studio, pioneered the use of gravity and levity as the means and the subjects in art. Robert Smithson's iconic works used gravity both in the making and in the process of experiencing the work. With 1969's Asphal Rundown Smithson dumped a load of asphalt into a quarry simultaneously casting the earth while capturing transitory effects of gesture and erosion. Partially Buried Woodshed executed in 1970 by collapsing a simple structure under the stress of twenty truckloads of dirt made time, mass, and entropy a visual reality. By contrast, James Turrell’s observatory at Roden Crater is designed to focus the viewer’s attention away from gravity’s pull. Through carefully manipulating the physical reality of rock the orientation toward earth and the horizon is removed. The viewer is guided to focus, confront, and enter the physical presence of light.

The talk will consider how scientific principles and science fiction have influenced artistic process and work. In this context, contemporary artists Mel Chin, Andy Goldsworthy, and Roni Horn offer colliding perspectives on the implications of the forces of nature and the legacy of the earthworks movement.

Lacey, Sharon. College of Charleston. Drawing as a Multi-Sensory Process

Because of the all-pervasiveness of technology and media, much more visual information can be seen than can be experienced. As Guy de Bord explains in The Society of Spectacle, “All that once was directly lived has become mere representation.” In this discussion, I will address why the merely visual is a less satisfactory stimulus for a work of art than is the real object in its tangible form, and why the process of drawing, specifically from the figure, is necessarily a multi-sensory experience.

There are two types of visual reality, as distinguished by Mark Rothko: one which is “commensurate with the sense of touch,” and the other which is “commensurate with the idea of the sense of sight divorced from every other sense.” While two-dimensional and textual sources can supply a viewer with a vivid mental image, the appearance offered is already in the past, a part of a sign system that has already been determined, thereby making the possibility of a fresh impact difficult. The creative act must be tied to tactile reality and the present moment in order for art to compete with life for offering surprises to one’s consciousness and experience. Only through repeated confrontation with reality can the artist produce a truly synesthetic work.

Langa, Helen. American University. Lesbians in the Closet: Women Artists, Professionalism, and Same Sex Affections (Does It Matter?)

During the late 19th and early 20th centuries, many American women experimented with new stylistic possibilities and new mediums for art such as photography, and were able to create independent and serious careers as professional artists. Although some also fulfilled the demands of traditional married life, others sought freedom from marital and maternal domesticity by remaining unwed. Some also explored supportive intimate relationships with other women. However, at a time when homoerotic love was stigmatized as deviant, most of these women destroyed their romantic letters, did not dare refer to their affections or identities in their subject choices for professional artwork, and did not dispute interpretations that posed their relationships as either non-existent or platonic and without bearing on their professional lives.

This situation has made investigation of the lives and works of women who left even small clues to their emotional and sexual engagements with other women difficult. Some pioneering work has been done in biographical studies, but no theorized analysis of the historical situation of these women artists has been undertaken. This paper will suggest some new ways of thinking.
about the significance of same-sex relationships for these women artists’ professional and personal development.

**Law, Sophia S. M. Lingnan University. Writing Beyond Words: Zen Calligraphy**

The philosophy of Zen Buddhism makes Zen calligraphy a distinctive form of writing with its very unique aesthetics. For Zen masters, practicing calligraphy is a matter of experience leading to the direct, immediate, and ‘sudden’ path to attain enlightenment, or satori in Japanese. Such enlightenment arrives with a sense of total freedom that is unhampered by sense and intellect. Creativity, for Zen masters therefore, is to break through all forms of human artificiality and take firm of what lies in the being of creativity itself. This means that creativity such as calligraphy has to come from intuitions directly and immediately rising from the spontaneity in the process of writing. This paper explores the basic principles and aesthetics of Zen calligraphy.

Zen calligraphy has its origin from Chinese calligraphy, especially the cursive style. The paper will first investigate some of the Chinese influences to the development of Zen calligraphy in Japan. It then proceeds to examine the pursuits and concerns of creativity for Zen masters in their processes of writing. Finally, it will illustrate the unique aesthetics of Zen calligraphy by using works of Zen masters including those of Kosen (1633-1695), Jiun (1717-1804) and Sengai (1750-1827).

**Lawrie, Samantha. Auburn University. Think With Your Heart, Feel With Your Head, or Why Graphic Design Should Be A Multi-Sensory Experience**

Human beings constitute an embodied consciousness. Our sensory capacities function in a highly integrated manner; our experience of a visual image may in fact be tactile, auditory, or some other combination of the five senses. Our most memorable and meaningful experiences are those that impress multiple sensory modes: touch, sound, smell, taste, as well as vision. The process of transforming these essentially private sensory experiences into forms that can be shared with others is the essence of communication. Therefore truly effective communication requires careful attention to the “felt” qualities of an experience; both the physically and emotionally perceived.

Given that there is a commonality of human sensory experience, this paper seeks to explore why designers need to become experts in shared experience rather than simply producers of visual commodities. The designer needs to be acutely aware of a great number of human interactions, sensations and emotional responses in order to most effectively discover and resolve what the proposed and actual design problems are. Does a client need a new logo to sell more products, or in fact does the user need a more emotionally satisfying experience to share with others?

**Leake, Carol. Loyola University New Orleans. Character Study: Calligraphic Strategies in J.L. Steg’s ‘Zoom’ Series**

The late James L. Steg, widely known for his innovations in printmaking and mixed media, created several series that have never been shown which contain further manifestations of what I have previously described as his “strategies of concealment.” (SECAC, 2002, “Strategies of Concealment in the Work of J.L. Steg”) The ‘Zoom’ Series is among these experimental works, utilizing media including intaglio, drawing and chine collé.

Once again cloaked in camouflage, Steg enters into a playful dialogue with calligraphy in which the words he chooses, while presented with graphic elegance, withhold more information than they reveal, becoming at times teasing arabesques that may or may not be words, but that are certainly characters in the way that so many of Joan Miro’s forms are characters of ambiguous
import. One is also reminded of the audacities of Saul Steinberg, whose verbiage defined landscapes and interacted with hybridized cartoon characters. I suspect that Steg was engaged in an exercise in contradiction, both affirming and denying the communicative efficacy of words, while celebrating the formal implications of the letterforms that perform as linguistic workhorses much of the time. Steg’s characteristic dark humor is evident in this series, accompanied this time by a refreshing delicacy.

Liccardo, Andrew John. Northern Illinois University. The Millennial Collection Archive

In 1999 at Texas Tech University I got involved with a student photography project (created by Professor Rick Dingus and called the Millennial Collection) that documents time, place and culture on the High Plains of West Texas. Central to the mission of the project is motivating our students, who are famous for saying “there is nothing to photograph around here”, to take a more careful look at “around here”. Taking advantage of local resources the School of Art documentary photography class partnered with the university archive, and designed a curriculum to provide unique and extensive access to the region’s local history through their knowledgeable staff and extensive collections. The project provides the opportunity for students to get work into the permanent collection, but more importantly it is a chance for our students to respond to the historical record and make their own photographs, informed by that history that are intelligently poised to participate in the future trajectory of the archives “collective wisdom”. The project is on going and housed the Southwest Collection/Special Collections Library in the rural, farming community of Lubbock, Texas. This presentation will cover how we structure the documentary class to provide access to information and ideas for our students and how this unique opportunity seems to elevate our students’ investment in their work.

Limbaugh, Patricia. Frostburg State University. Engaging Non-Tenured Faculty in Learning Communities

The increase in non-tenured faculty teaching art appreciation and foundation courses illustrate the realities of departmental policy, staffing shortages, budget restrictions, and institutional bias toward upper-level courses. While some positive attributes can be cited, negative consequences are pervasive and can diminish the quality of curricular programs. The implication that introductory courses are not important enough to be taught by tenured faculty has become endemic, with these courses’ value often based on the amount of FTEs generated. Departmental vision statements must address a commitment to pedagogical excellence and uphold such freshman courses as pivotal to the students’ development of core knowledge and skills.

This paper shall outline strategies to validate and enhance the first-year curriculum through experiential learning; i.e., project redesign, learning communities, community exhibitions, etc. These initiatives will more fully integrate students into programs and expose them to disciplinary expectations; as a result, departments will be forced to invest in the professional development and status of non-tenured faculty in order to assure a quality educational experience. Specifically, discussion will focus on Frostburg State University’s first-year learning community for BFA students, a program that features significant opportunities for experiential education and the resulting benefits for both students and non-tenured faculty.

Luhar-Trice, Christopher W. Lawson State Community College. Intuition and Intent: The Duality of Studio Research

I’ve always been skittish about applying the term “research” to art-making, as my process is often far from the sequential, logical format that term seems to imply. I am far more comfortable with the term inquiry, which carries connotations of observation and interpretation. Over time, I have
begun to understand that my artistic self is a blending of the things I've seen, done, or found interesting—and how I interpret and process those things. I am the typical artist who cannot take a walk without bringing home some small souvenir of his journey—a leaf, rock, or even a piece of trash. Films, literature, even chance acquaintances become opportunities to consider visual, theoretical, and cultural issues. I've become fascinated by the unexpected ways those diverse, even disparate threads weave together in my work. My process is informed by and thrives on the serendipitous “happy accident,” but I reject the notion that studio research is undisciplined or lacks diligence. Like Louis Pasteur, I believe “chance favors the prepared mind.” Depending exclusively on chance will soon disappoint; instead I believe we make our own luck by exploring places where random inspiration and careful analysis intersect—the balance between intuition and intent.

**Lutz, Jim. University of Memphis. Hear and There: Sound and Motion in Modern Architecture**

Music has frequently joined with architecture to inform processions. A close look at the frieze ringing the *cella* of the Parthenon reveals that the Panathenaic procession was replete with musicians. Similar depictions may be found on Roman triumphal monuments. In the 15th century, Guillaume Du Fay's isorhythmic motet *Nuper rosrum flores* musically (and mathematically) linked architecture and ritual at the consecration of Brunelleschi's dome over the Florence Cathedral.

With the dawn of the twentieth century and Modern architecture's conscious rejection of the past, one would expect that the historical relationship between music, space and movement was rendered quaint. To the contrary, I argue that Modernist architects continued to employ sound to purposefully join procession with spatial experience. Just as music was recast as "organized sound" (to use the term coined by avant-garde composer Edgard Varèse), I posit that it is possible to re-imagine processions as the "organized movements" of a building's occupants.

In support of this assertion I will analyze the use of sound to order space and circulation in three works by Le Corbusier, Renzo Piano and David Adjaye completed between 1958 and 2003.

**Magden, Norman. The University of Tennessee, Knoxville. Subversive Scatology and Political Pornography: Funk Film and the Visual Arts**

A group of film artists working in the San Francisco Bay Area in the late 1960's produced a series of short films that represented a change in the post-Pop Art world from a rather "cool" observation of American urban society to a highly critical and scathing commentary of what they viewed as a culture suffering from a fraudulent morality. Sharing their theoretical commonalities with a visual arts movement called Funk Art, these film artists demonstrated a resounding dedication to attacking the sacred "Hollywood" milieu that to these artists was a metaphor for social hypocrisies for an American cultural upheaval characterized by an anti-war movement, counter culture values, and a sexual revolution. Often focusing on the latter, Funk Films exploited the American viewer's fear of scatological and sexually explicit imagery presented in the public arena. Operating in parallel realms of art and film, these cinematic diatribes were meant to challenge viewers to rethink their ideas about art, culture, and entertainment.

Zealously combining what many called pornography with its own kind of political art, the Funk Film artists used excruciating scatological and unshielded sexual subject matter in their attempt to engage the viewer in an uncomfortable discourse about the viewer's own self-consciousness in a world of deceiving morals and false hopes. These films contained aesthetic protests that had certain parallels to New Left Politics which inspired the film artists to push toward an increasingly aggressive and idiosyncratic context of moving images.
Mandel, Sara. Indiana University, Bloomington. *Re-Dressing for the Carnival: A Painting by Winslow Homer*

Peter Wood once asked if Winslow Homer gave “a damn about Blacks,” a question that scholars continue to wrestle with today. One work in particular, *Dressing for the Carnival* (1877), remains misunderstood. Widely accepted as a depiction of a man preparing for a Caribbean festival Jonkonnu, this interpretation dominates art historical discourse despite patchy evidence of Jonkonnu in the United States and reduces the painting to a specific occasion. However, this work is emblematic of larger social and political ideologies.

Embedding *Dressing for the Carnival* in a critical framework of masculinity and performance, and employing a more instructive line of inquiry revolving around the painter and his audience breaks from established critical approaches. What does this painting reveal about Homer’s concern for African American men during Reconstruction? The empowerment ascribed to the figures in *Carnival* when rooted in a discourse of enslaved life risks false attributions of historical context that soften deeper social issues. When recontextualized, *Carnival* provides insight about Homer’s feelings about race implicated in the historical ethnographic interest of ethnic and social class.


Hand printed posters have a distinct visual language with all the kick and bite of a jalapeno. Throughout history, they have affected social, political, and economic messages. These formats have a tactile presence and a unique way of conveying information all their own. Yet silk-screen, wood cut, stencil, and letter press often invoke blank stares from today’s art students, despite once being the lynchpin of the poster. In a world of offset lithography, quick printing, copy centers and other high tech reproductions, the medium and message have changed over the years. Or has it? This talk will examine the cultural history of the hand printed poster and the exciting resurgence it enjoys today, both in design education and professional practice in America and abroad.


John Singleton Copley’s *Watson and the Shark*, 1778, is a canonical work in the history of Anglo-American painting. It depicts a scene in Havana harbor, where a boy, said to have been swimming, was attacked by a shark, losing a leg. This story has come to be wholly associated with the biography of Brooke Watson, who is said to have lost a leg under the same circumstances. Beyond seeing it as a straightforward narrative, recent writers have also read the work allegorically, giving it a religious gloss and interpreting it as a metaphor for resurrection. It also has been seen as representative of the New World’s struggle for independence or, with a confrontation with nature in its most brutal form, as a precocious mark of Romanticism.

This talk will offer an entirely new look at Copley’s painting, including a critical reexamination of the role of Watson, a major self-promoter, a member of Parliament, and a Lord Mayor of London, in both its creation and the resulting depiction. It will be demonstrated that the persistent clinging to Watson’s story has only stymied a reconstruction for the painting’s larger meaning and message. This is not to discount a connection between Watson and the picture, only to significantly reconfigure it. Once one gets beyond Watson, a whole new richness emerges for Copley’s masterpiece.
Marsh, Cynthia. Austin Peay State University. The Posted Notice: Using 19th Century Technology to Preserve the Stories of a Southern Town

The Goldsmith Press & Rare Type Collection contains thousands of hand-carved wood letters once used by rural printers to publicize events, products and opinions. Graphic design and creative writing students at Austin Peay take the large wood type along with an army of small presses out into the wilds of Clarksville, Tennessee. They pose questions to the public and encourage the residents of Clarksville to write, typeset, print and post their stories.

The presentation, “The Posted Notice” will begin by discussing the work, philosophy, teaching and social importance of Samuel Mockbee and the Rural Studio at Auburn University. Mockbee’s approach to teaching architecture has long provided a model for socially conscious designers and public artists. The Goldsmith Press & Rare Type Collection at Austin Peay State University was created in the shadow of the Rural Studio. As director and founder of the Goldsmith Press, I will discuss the goals and the products of the press as they directly relate to legacy of the Rural Studio and the education of design students as proactive citizens.


Examining what artists of the past say about art can make art history come alive for today’s students. Twenty years ago, fresh from my own studies of Joshua Reynolds’s Discourses, I pointed out in Art Education how the concept of “Invention” was useful for current art students. Today I would like to focus on ideas in the writings of Eugene Delacroix. In this presentation I will discuss some key ideas found in Delacroix’s writings: Imagination, Genius, Rules, Boldness, Color, and Line. Both Reynolds and Delacroix were inspired by earlier theories of art and had studied many of the same Old Masters, so their opinions in many cases are similar. But because Reynolds’s theory is more “neoclassical” whereas Delacroix’s is more “romantic,” there are some differences, especially in how color and line are to be used.

Through the eyes and pens of artists of the past, we can get key ideas about what it means to be a successful artist. Art History comes alive and contemporary students learn that many problems faced in making art have been addressed long ago.

Maurer, Maria. Indiana University. Female Portraiture and Political Dispute: The Case of Paola Gonzaga and Silvia Sanvitale

This paper will place the portraits of Paola Gonzaga and Silvia Sanvitale within the context of conflict over rule of the small state of Fontanellato, which had been usurped by Paola’s husband from Silvia’s two younger brothers. In her Camera at Fontanellato Paola is depicted as Demeter, the bountiful earth goddess. As the decoration of the Camera was paid for by Paola’s husband and completed around the same time as the birth of her first son, I will argue that Paola’s portrait speaks to her ability to produce heirs, and thus to her family’s ability to retain control of Fontanellato. In a frescoed ceiling octagon of the Camerino dell’Eneide at Scandiano Silvia is flanked by her mother, who largely financed the project, and her husband, and looks down upon a depiction of Dido attempting to stay Aeneas from his journey. She therefore sets herself physically and symbolically above Dido, who, like Paola and her family, seeks to keep a man from his appointed destiny. Through their rivalry Paola Gonzaga and Silvia Sanvitale created competing portraits, which espouse not only their own personal achievements and virtues, but also the political and dynastic claims of their families.
McCalment, Tina. Berea College. Critical Thinking Across the Collection: Using Campus Collections to Foster Vigorous Research

It is no secret that University and College Art Galleries and Museums are frequently understaffed and under funded. As the first full-time, professional staff member dedicated to overseeing the collection, I have experienced first-hand the pressures that arise when collections care becomes the provenance of already stretched-for-time faculty members who naturally place this added responsibility at the bottom of their ever-expanding to do list. With the addition of teaching responsibilities and meeting the criteria for promotion through service to students, the institution and the community, there remains time to address little beyond the very basic and most pressing collection needs. How is it possible to produce the documentation needed to support the collection?

This past summer, with the support of the College Undergraduate Research and Creative Projects Grant Program, I worked with three students to develop a history of the Berea College Art Collection. Using Collections records stretching back decades, supplemented by college archives and interviews with former members of the art department faculty, we reconstructed the development of the art collection and the story of the donors who supported the institution through their gifts of art.

McDonald, Todd. Clemson University. Painting the New Media

In simple terms, my paper, will discuss contemporary painting through five artists who find potent intersections with new media sources such as video, web-cams, and various imaging applications. As ancient and futuristic mediums collide we find opportunities to clarify and contextualize the character of contemporary picture making. The first two artists Gail Dawson and Elizabeth Snipes speak of the visual and emotional nuances of our new media obsession. In the work of Gail Dawson, we see how a 4D source like video provides a foundation for painterly interpretation and varied outputs. Like Gail, Elizabeth Snipes uses a virtual source as the focal point of research that investigates the desperation and loneliness of web cam relationships. In his clever images, Daniel Dove integrates material from fine art and pop culture through a sophisticated dialogue of painterly and digital processes. Scrapes, splatters, smears, and impasto meet Photoshop and Form Z in these portrayals of suburban residue. Finally, my talk will conclude with discussion of spatial constructs that are born out of what I call “digital logic”. I will present my work as an example of paintings that explore the rhetoric of digital abstraction.

McGarry, Renee. City University of New York Graduate Center. “It is black, dark; it has feet”: Aztec Sculpture of the Animal World

Were the Aztecs animal lovers? It is difficult to assess the relationships Aztecs shared with the animals in their landscape. They sacrificed them and conflated them with imaginary creatures. At times, animals were feared. At others, they were exploited. Yet the Aztecs did leave behind evidence of deep emotional bonds shared with animals. A subset of small animal sculpture differs from the familiar Aztec aesthetic of cosmologically fierce religious beings. These are often intimate and benign portrayals of wild and dangerous beasts. They are detailed and carefully studied carvings of tiny insects. The purpose of these sculptures remains an enigma. Were they religious offerings? Secular portraits? Or perhaps loving and tender renderings of companions and familiars? Why did the Aztec craftsmen spend so much time creating animals?

In the context of Aztec mythology, the function of the sculptures as intermediaries between the Aztecs and the natural world, the Aztecs and the divine, and the divine and the natural world becomes visible. By closely reading sculptures of real animals alongside those of the feared and revered mythological feathered serpent, we can come to better understand the Aztec interaction with their natural world and the animals that shared it with them.
McGreevy, Linda F.  Old Dominion University.  The Mourning Picture as Evidence of Sensibilité: America’s Young Ladies Prepare the Proper Rousseau-esque Memorial in the New Eden

This paper will examine the importance of Mourning Pictures in the development of Enlightenment and Romantic thought and practice concerning memorials to the dead. The training of young ladies, which largely took place among the haute bourgeoisie in Northeastern coastal centers, included the production of images devoted to departed family members obviously destined for parlors. Created in both embroidery and watercolor, according to loosely determined iconography, these pictures played both practical and aesthetic roles in the education of girls of the upper classes. The pictures, with their sylvan glade-like expanses, drooping willows, neo-classical tombstones, brooks, and Empire finery, reflect the embrace of Romantic concepts of death and replace the vanitas imagery brought from the Old World to the New in Puritan New England. The great American Eden was the perfect place for the garden cemetery, constructed more easily here than in France. These garden cemeteries were, at least in the Mourning Pictures, visited by gentle mourners whose sensibilité expressed Enlightenment thought in a particularly Francophile fashion. The Mourning Picture can be seen as the extension of philosophical concepts to the women of our developing democracy, an exercise in refinement of hand and mind according to a European model.

McKeown, William.  University of Memphis.  St. George, St. Ursula, and St. Crumpet: Carpaccio’s Venice as a Model for Ruskin’s Utopian Communities

In the late nineteenth century, John Ruskin played a significant role in reviving scholarly interest in Carpaccio’s murals, especially the cycles of St. Ursula and San Giorgio degli Schiavoni. However, Ruskin did not restrict his interest purely to the Venetian painter’s art historical value. For Ruskin, Carpaccio’s paintings contained important social and moral lessons.

This paper will explore the relationship between Carpaccio’s paintings and Ruskin’s utopian theories. Indeed, Ruskin’s ideal community and the people who comprise it are largely inspired by Carpaccio’s artworks. Ruskin was particularly fascinated with Carpaccio’s depictions of St. George and St. Ursula, seeing them as personifications of ideal masculine and feminine behavior. In Ruskin’s utopian society, the men would adopt Carpaccio’s St. George as their model for chivalrous behavior; the women would take St. Ursula as their exemplar of virtuous behavior. Thus, in his conceptualization of a perfect society, Ruskin looked specifically to Venice—or, more precisely, Carpaccio’s depictions of a Venice-like city—as his historical model. Ruskin would never succeed in establishing any viable, self-sufficient communes. Nevertheless, he would always identify virtuous behavior, and virtuous individuals, with Carpaccio’s paintings, even to the point of conflating his deceased love, Rose La Touche, with St. Ursula.

Medicus, Gustav.  Kent State University.  Michelangelo and Siena

The influence of Sienese art upon Michelangelo is explored, citing the reliefs of Jacopo della Quercia, a sculpted Pieta by Vecchietta, and works by the later Quattrocento sculptor Antonio Federighi. Michelangelo’s work on the Piccolomini Altar in Siena Cathedral between 1501—1504 allowed the Florentine to become familiar with the output of Sienese artists. Michelangelo’s indebtedness to certain Sienese motifs shows the artist working in a manner similar to his contemporaries. As much as he incorporated antique classical art into his repertoire, Michelangelo used ideas from his recent forebears, Florentine as well as Sienese, paraphrasing their designs for his work, much as his contemporary Raphael did. This serves to ground some of the myth of the self-created genius that surrounds Michelangelo into a more comprehensible working procedure. A question arises, however, whether Michelangelo meant these paraphrases to be identifiable to his audience, in the manner in which Raphael’s paraphrases seem to work, or if they were chosen for their lack of familiarity to the viewer—thus hiding the
author’s sources. Michelangelo’s use of Sienese sources highlights the sophistication of Sienese culture, and leads the audience to reevaluate the later Quattrocento output of this smaller city state in a more progressive light.

**Meganck, Robert. Virginia Commonwealth University. Professional Practice Requires a Professional Curriculum**

Although we know the main reason students are drawn to our programs is that they hope to find employment after graduation, the bulk of our curricula are taken up with the esthetics of visual communications. We frequently spout mantras like "I'm training minds not hands", and avoid terms like advertising and marketing as if they were the plague. We promote so-called, socially conscious design with a skewed belief that our students will all find work in the not-for-profit sector. I believe the teaching of business ethics must be a critical part of every curriculum, and it is naive to think that you can teach ethics and avoid the reality of professional practice. We sit in our academic ivory towers and shun teaching some of the things basic to the development of a successful career. We need to make it clear that design, illustration, photography animation and video are businesses; and need to develop curricula that reflect this.

**Mesa-Gaido, Gary. Morehead State University. Beyond the Bauhaus Laboratory: Can Color Theory Be Applicable?**

I remember well my undergraduate education; the structure of the program loosely based on the Bauhaus approach. But in particular, what I remember the most is how little I learned in my color theory class. This has nothing to do with a bad professor who didn’t know the material or who wasn’t prepared. This has to do with the pedagogical practice of teaching color theory like a science experiment. Why not make color applicable to the area in question, specifically the visual arts in my case. Can we teach simultaneously the idea of systems of color while applying the color? I would like to present my idea of teaching color by doing projects that directly relate to what we make as artists. Can we create a better foundation in color that supplies the students of this millennium with the vocabulary, techniques, tools and tactics to compete in THIS millennium? My hope is that this forum will evoke and elicit questions and answers to this important. I will show a Flash “Book” that I have been developing for the past 3 years that attempts to create an interactive learning environment for any student building a color foundation in the visual arts.

**Meyer, Renee. Iowa State University. Culture, Context, and Communication: Responsibilities of the Graphic Designer**

Living in the fast paced and ever-changing corporate America of today, it has become very easy for society – including designers themselves – to forget or confuse the identity and intrinsic cultural value of the graphic designer. Flaws such as this do not just suffocate the credibility of designers, but ultimately put the cultures they represent in a very fragile position. Joane Nagel, University Distinguished Professor and former Chair of the Sociology Department at the University of Kansas, has defined the issue of identity and culture as an essential and endless process of creating and recreating social components (Nagel, Joane. “Constructing Ethnicity: Creating and Recreating Ethnic Identity and Culture,” *Social Problems*, Vol. 41, No. 1 (1994): 152-176). As graphic designers, we are significantly responsible for interpreting and reinterpreting these cultural messages into visual vernaculars suitable for specific target audiences. This research explores how designers can improve and maintain their integrity through social, cultural, and educational learning paradigms. The primary goal is to promote the importance of identity, self-awareness, and purpose in both the designer and society in order to increase the value of graphic design as a social and cultural facilitator, which will in turn result in better designers, improved visual communication, and superior communities.
Miller, Stephanie R. University of Wisconsin-Whitewater. Boys Will Be Men: Images of Adolescent Citizens in Fifteenth-Century Republican Florence

Renaissance images and portraits of adolescent males emerge during the fifteenth century as a genre distinct from child and adult portraits. Contemporary literature and data describe male adolescence as extending to age twenty-five or twenty-eight. The ages of the boys in these portraits coincide with the ages of Renaissance boys entering newly created public confraternities in Florence designed to educate and to introduce adolescent boys to civic life. The adolescents in these confraternities engaged in more public roles, on stage or in ritual processions, and emerged as the republic’s "social ideal [and] saviors," a role once played only by those in political or monastic authority. During this lengthy adolescence, parents and citizens began to associate their male children with the future of the family and the state. Likewise, child rearing of boys by fathers was considered both a civic and family responsibility. At the same time, contemporary literature refers to the wild and ill-behaved bands of boys roaming the streets of Florence, which during the fifteenth century had a very youthful population. This paper explores public and private images and portraits of adolescent males as vehicles to convey appropriate behavior and prepare boys for adult, civic responsibilities and citizenship.

Moore, William D. University of North Carolina at Wilmington. Recording an American Culture: Ruth Reeves, the Index of American Design, and the Canonization of Shaker Crafts in the Summer of 1936

American businesses have used the concept of "Shaker Style" to sell consumer goods including furniture, clothing, and books since the late 1930s. Americans identify a minimalist, simple, unornamented design with the Shakers, a celibate, communitarian, pietistic, Protestant sect with roots in 18th century Great Britain. Recent scholarship, however, has begun to recognize that the aesthetic linked to the Shakers is at least partly a twentieth-century intellectual construct created by individuals including the artist Charles Sheeler, the photographer William F. Winter, and the collectors Faith and Edward Deming Andrews. By drawing upon written, visual, and artifactual evidence, this twenty-minute presentation will argue that the activities of the Index of American Design, a project of the New Deal's Federal Art Project, during the summer of 1936 were pivotal in creating the public's understanding of Shaker crafts.

Morales, Reinaldo, Jr. University of Central Arkansas. Man Art: Warrior Display Iconography in Ancient South America

Warrior, warfare, hunting, and weapon iconography is common in prehistoric Brazilian rock art. In the Northeastern states of Bahia, Piaui and Rio Grande do Norte this imagery ranges from dynamic and brutal group scenes to stoic, elaborately decorated anthropomorphs. In some of the more sophisticated compositions the weaponry is prominently displayed yet there is no suggestion of action, a hunt, attack or otherwise. This sort of display-for-display's sake iconography is found in other media elsewhere in prehistoric South America, and is reflected in the living arts of the Brazilian Indians. Considering the broader cultural landscape, the rock art may have worked as gendered display —as man art for a man world.

Morraine, Devon. University of North Florida. The Dance of Salome in Romanesque Sculpture

The Dance of Salome is an uncommon theme in Romanesque sculpture, an exceptional group of 12th century capitals representing the dance exists in Southwestern France at the Gascon churches of La Sauge-Majeure, St.-Sever, Lescar, and St.-Etienne de Toulouse. The sculptures in this group are closely related, yet each is iconographically distinct and emphasizes a different aspect of the Salome story’s meaning. This paper explores the reasons for the striking popularity
of the dance in Gascon Romanesque art, as well as the artistic and iconographic relationships that link representations of the subject. The dance is connected to a number of themes that help explain the subject’s appeal and the reasons for its iconographic variation. The story of Salome and the Feast of Herod occurs within the larger context of the martyrdom of John the Baptist, but representations of the dance are also connected iconographically to the festal imagery of the parable of Lazarus and Dives and to popular and profane representations of dancers, acrobats, and even Muslim women. These diverse sacral, festal, profane, and sexual tensions surrounding the story of Salome contributed to its popularity and clarify its symbolic dimensions in Romanesque art.

Morris, Anthony J. Case Western Reserve University. The Implied Spectator in the Paintings of Paul Cadmus and Reginald Marsh

Existing scholarship on Paul Cadmus emphasizes his relationship with other homosexual men of his era, but perhaps the greatest influence on Cadmus’s work was that of heterosexual artist, Reginald Marsh. While a superficial connection between the two artist’s has been made, scholars have ignored the way that the two fashioned the structure of desire in their paintings and the way they organized visual dramas in a most unusual way, building their whole artistic conception around a figure who is not present in the painting itself, but stands outside it.

This paper will examine the structure of Marsh’s painting Star Burlesque (1933) and Cadmus’s Sailors and Floozies (1938). Both are essentially theatrical in their subject matter, although one pictures the theatricality of the stage, the other the theater of the street. Both deal with voyeurism and sexual exchange. But perhaps the most unusual feature of both paintings is that the meaning of the painting depends on an invisible participant—an unseen spectator. In Star Burlesque and Cadmus’s Greenwich Village Cafeteria, (1934) the sexually desired body gazes through the non-desired gender to look out of the picture at the implied position of the spectator, who arguably stands in for the artist himself.

Mulhearn, Kevin. Graduate Center of the City University of New York. University of South Carolina Upstate. Carl Andre’s Grids: Landscapes, Maps and Monuments

One observes Andre’s sculptures, made from flat metal plates placed on the floor, from above, an omniscient perspective which reproduces a visual convention often employed in nineteenth century landscape paintings. Albert Boime aligns this perspective with the sociopolitical ideology of Westward expansion. Pioneers saw gridded, rational agricultural organization as they looked from the heights into the promised land. The grid, which ignores ecological realities and buries the open landscape of indigenous America, is both an abstract tool for situating oneself in the world and a very real presence on the land. Similarly, Andre’s grids of metal plates establish a system of coordinates by which one can orient oneself physically in the gallery. Perceptually, Andre’s floor sculptures reproduce conventions of imperialist visuality and landscape organization only to subvert them through the way in which the viewer physically experiences the work by walking on it and in doing so, causes the normally disembodied viewer to become uncomfortably aware of bodily experiences. Andre’s sculptures render the normally invisible space which the grid both organizes and constructs visible. Andre’s sculptures unsettle models of perception and understandings of geographical space that have histories deeply enmeshed in American expansionism, allowing for a reexamination these ideological formations.
Mulvaney, Beth A.  Meredith College.  Aspiring toward Nobility: Silk, Miracles, and the Amadi Family

Between 1481 and 1489, the Venetian church of Santa Maria dei Miracoli was built to house a miracle-working image of the Madonna and Child. The history of this street corner tabernacle/miraculous image begins with a cittadino family, the Amadi, immigrants from Lucca who arrived in Venice during the late duentogo and rapidly achieved success in the silk industry. By 1409 when Francesco Amadi commissioned a triptych (now only its central panel survives) from Niccolò di Pietro, the Amadi were successful merchants who had been trading in the Levant at least since the late fourteenth century. Locked within the hierarchical social and political structure of Venice, these enterprising silk merchants and manufacturers pushed against the rigid boundaries of La Serenissima's institutions, just as Venice herself continually reclaimed land from the sea. Placing this 1409 image at the center of this inquiry, I will examine how the rich and colorful painted textile patterns are a result of the Amadi's luxury silk trade. Contextualizing this image within the Miracoli, I will show how the choice of materials, design, and decorative motifs of both painting and architecture were a vision of the Amadi's negotiated piety and prestige within the hierarchical institutions of Venice.

Murphy, Debra.  University of North Florida.  Symbolism and Propaganda: The Fictive Bronzes in the Scipio Frieze of the Palazzo dei Conservatori

This paper seeks to explore the meaning of the selection and placement of the fictive bronzes in the frieze of Scipio Africanus in the Sala del Trono in the Palazzo dei Conservatori. An unknown artist painted the frieze in 1544 during the papacy of Paul III Farnese. The painted copies of sculptures separate and frame the narrative episodes of the frieze and include such celebrated works as the Laocoön and the Apollo Belvedere. Additional "sculptures" include representations of Hercules, Bacchus and Vulcan. Several can be identified as works owned by the Farnese family.

Of the many frescoes depicting victorious exploits from Roman antiquity, the frieze of Scipio Africanus is unique in the decoration of the Palazzo dei Conservatori programs because it is dedicated to one figure. The frieze celebrates continuity and triumph in its references to the triumphs over the Turks by Charles V during the Farnese papacy. The Pope's nephew Cardinal Alessandro Farnese is featured prominently in one of the episodes signaling a renovatio that is divinely ordained. The inclusion of celebrated sculptures from antiquity and from papal collections underscores the encomiastic purpose of the frieze situated as it is at the heart of the Capitoline Hill.

Murphy, Greta.  Northern Arizona University.  Jimmie Durham's Self-Portrait: "as large as life, and twice as natural!"

The artist Jimmie Durham is internationally known for his sculpture, installations, performances, and one-time political activism. His life-sized Self-Portrait speaks to issues of the racialized and gendered body from the perspective of a "mixedblood" interloper. Unsettling imagery and conflicting textual passages are emblazoned on the portrait-body to visually scrutinize the troublesome concept of racial authenticity as mediated by gender. Ultimately, this 1986 work makes contradictory references to the artist's multiple identities in order to challenge the expectations and perceptions of what it means to be a contemporary Indian man.
Neely, Linda K.  Landers University.  Conflicting Concepts in Teacher Preparation – Part I: Teaching for Content Standards and Teaching for Creativity

National and state standards for art education establish an official curriculum by specifying what students “should know and be able to do.” When written from a subject-centered perspective, these standards direct attention toward the art teacher as a transmitter of techniques, vocabulary, facts, and verbal structures for criticism. Creative expression as an overarching goal can be obscured by the accumulation of objectives to be achieved. In spring 2007, the South Carolina Department of Education and the South Carolina Alliance for Arts Education initiated a writing project to address this problem by matching each objective in the South Carolina Visual and Performing Arts Curriculum Standards (2003) to instructional strategies at potential for fostering creativity. The resulting document draws from varied theories of creativity (de Bono, 1973; Torrance, 1974; Nickerson, 1999; Csikszentmihalyi, 1996; Puccio and González, 2004; Starko, 2005) and post-modern practices (Gude, 2004) to suggest appropriate teacher strategies in each of the arts disciplines and at different developmental levels. The result is an official document recognizing the importance of creative expression to the praxis of art education.

Neff, Heidi.  Harford Community College.  Appropriate Appropriation

As a teaching artist, I find appropriation to be one of the most difficult areas to navigate with my foundation’s students. Some of the high schools feeding into my community college teach purely how to render using an opaque projector. Other high schools in the area teach that drawing from a photograph is always wrong. Both of these are out of step with the contemporary art world. My paper presents and questions three suppositions most art faculty members share about appropriation in the classroom and suggests some ideas for how to navigate through this terrain with students. Additionally, I would like to look at different ways current copyright legal standards could be applied or even more importantly, discussed in a college classroom.

Nordbye, Cedar Lorca.  University of Memphis.  Nuremberg, Tuskegee, Venice Biennale?

In 2004-2005 as part of an artwork for a gallery in Québec, I traveled to the Eastern Townships and carried out a series of interviews. One of these interviews was with Claude Charpentier, a professor of psychology who teaches courses in the ethics of psychology. She introduced me to the ethical protocol followed by social scientists and challenged me to address how these guidelines relate to the practice of art. Artists have traditionally seen themselves as exempt from the ethical concerns that might apply to scientists. This exemption might be justified by the fact that artists do not carry the mantle of power and authority worn by scientists and medical professionals, but largely this question has been unaddressed by the artistic community. In this presentation I will briefly summarize the evolution of the ethical guidelines for work with human subjects used in the sciences. I will then apply the question of ethical responsibility to artworks by several artists including Barbara DeGenevie’s homeless project, my own Hummer Project and several works by Krzysztof Wodiczko.

Norris, Rebecca M.  Kent State University.  Decorative Art and the Venetian Domestic Setting

This paper examines Venetian material culture through two ca. 1495 works by Vittore Carpaccio - Hunting on the Lagoon (J. Paul Getty Museum, Los Angeles) and Two Venetian Ladies (Correr Museum, Venice). These remarkable paintings have a complex history. They were once considered separate objects, but recent analysis proves that they form a single unit and are probably half of a larger composition, whose details are still unknown. These panels are unique as they are rare extant examples of domestic decoration, for recent research demonstrates that they probably were designed as window shutters or cupboard doors. As illustrations of
contemporary leisure activities, these works depict finely dressed Venetian women upon a terrace and men at leisure at the hunt, but more significantly, these paintings are superb examples of Venetian interest in decorating interior settings with allegorical themes that correspond to the instruction of cultural mores in daily life. In short, in this essay, I explore the role of decorative art as an aesthetic, cultural record, and mode of social instruction within the domestic setting.

Northcutt, Rod. Art Institute of Chicago; Rochester Institute of Technology. Making and Faking: Distillation of the Crafted Mark

Every artist and craftsperson has seen it: the mark of their craft (brush strokes, carved gouges, hammer blows on “forged” cabinet hardware) on mass-produced industrial products. Arguably, such marks comprise a set of visual codes that are read on both the conscious and subconscious levels. My paper identifies and investigates these codes in select examples of contemporary production; then it highlights some of the attractive attributes that lead to increased consumption and therefore become “addable” values in the industrial sector.

When analyzing consumers’ decoding of these marks on the subconscious level (where marks lose their reference to craft), I consider whether the lack of tangible reference creates simulacra, or establishes a definable (synthetic) style in which the making-based reference becomes primarily decorative. Finally, I propose ways in which this information can be useful beyond the merely academic domain, to provide a broader appreciation of the work we create for the consuming public where it is most needed. I also explore the reasons why art/craft marks are so attractive, and the possibility of what has been called sympathetic virtuosity or vicarious craft.

Nygren, Barnaby. Loyola College in Maryland. Metaphorical Mirroring in Filippo Lippi’s Barbadori Altarpiece and Fra Angelico’s San Marco Altarpiece

Of the three major metaphors (mirror, window, pane of glass) for perspectival paintings in early Renaissance Italy, the metaphor of the mirror is probably the least studied. Yet the first perspectival painting, Brunelleschi’s Baptistry, involved a mirror and the use of a mirror was often prescribed as means of checking perspectival accuracy. Thus, it is not surprising that certain artists thought of their paintings as mirrors. This idea finds expression in two interrelated paintings: Filippo Lippi’s Barbadori Altarpiece and Fra Angelico’s San Marco Altarpiece. In both cases the artists arrange their sacred figures to mirror the architecture of a chapel and the organization of the Mass. However, these two works appeal to different understandings of the mirror. Angelico evokes the notion of an exemplary mirror, while Lippi constructs a more naturalistic parallel between painting and world. Moreover, the difference in mirroring evidenced in these two works suggests differing relationships between the viewer and the sacred; these relationships can be explored using Lacan’s concept of the mirror stage. While Angelico’s image establishes a symbolic break between viewer and representation, Lippi’s painting aims at a less mediated approach to the divine and an embracing of the pre-symbolic state.

Och, Marjorie. University of Mary Washington. A Wiki, a Blog, and an Online Exhibit in an Art History Seminar

One reason to learn new technologies is the obvious – our students already know them. But do they know how to use them intelligently? Are they prepared to take what they know about Facebook and Myspace and use these skills on the job? Indeed, am I willing to admit to administrators, parents, and first-year students that I know nothing about new technologies? When the opportunity arose at the University of Mary Washington to apply for a Technology Fellowship...the blogger in me (a person I had never met) jumped out and applied. Over the course of the fall semester I learned about wikis, blogs, Flickr accounts, and everything else most of my students already use, and developed a seminar on the city of Venice that incorporates
familiar (to students) technologies. Our goal was an online exhibit on Venice; my goals were more varied. How might wikis and blogs offer writing opportunities that would allow students to reflect on course content, develop a sense of belonging to a community of scholars, and produce a product they could include on their resumes as a professional experience? Moreover, how could I connect these online experiences to what we were doing in the classroom? My contribution to the session will include an overview of what I did in the seminar, an evaluation of what worked, and ideas about how I will approach the material in the future. The wiki, blog, and online exhibit from the Venice seminar will be critical elements of my presentation.


I propose to discuss the zoomorphic subject matter of one indigenous American art tradition that is associated with the Chibchan-speaking peoples of Central America and Colombia. My analysis includes works created primarily in the ancient period in clay, stone, and gold alloy. There is a history of research about the symbolism of the animals, and, more recently, the significance of human-animal composite imagery as a subversion of western distinctions between people and animals was published. What interests me, however, is imagery in this art tradition expressing a different feature of the relationship between humans and non-human animals. I am referring to the images of animals transporting human beings. Both the kinds of animals and the compositions depict animals moving while holding one person, often in their beaks or mouths. I believe these representations are useful in a broad discussion of animals in art because they show animals controlling human beings and possibly indicate a sense of responsibility for them. My paper will discuss one aspect of the Chibchan visual tradition that supports difference between the two groups by communicating human vulnerability and dependency.

Olmsted, Jennifer. Wayne State University. When is a Horse just a Horse? French Artists and Arab Horses, 1800-1840

If the boundary between human and animal has long been a deeply fraught and often divisive question, certain creatures have tested the limits of the division between species by virtue of their “human” qualities (bravery, loyalty, and empathy, to name a few). During the nineteenth century, horses occupied this privileged liminal position in the French imagination. In France, no steed was more highly prized than the newly available Arab horse, a creature that was idealized both for its purity of blood and its nobility of character. Much of the credit for these superior traits was given to the Arab men who bred and raised the beasts. Indeed, Arab men were thought to share an intense emotional bond with their steeds, thanks in part to the horses’ empathetic gifts. But if the French humanized Arab horses, they often animalized the creatures’ human compatriots. This paper investigates the implications of this blurring of species boundaries in a group of French paintings from 1800 to 1840, with special emphasis on Eugène Delacroix’s paintings of Moroccan horsemen.

Olson, Vibeke. University of North Carolina at Wilmington. "She shed many tears and was taken with violent sobbings": Re-examining the Iconography of Holy Tears in Late Medieval Painting

Grief, sorrow, melancholy, and sadness are all terms used to describe the emotional intensity of later medieval devotional art which is often centered on images of the weeping Virgin Mary. The changing tide of devotional practice toward a personalized experience of piety in the later middle ages called for a new, visually charged image to be associated with it. These new images set a model for pious women to follow. Contemporary writings by women, such as St. Bridget of Sweden’s graphic emphasis on Christ’s suffering, and the fifteenth-century pilgrimage account by Margery Kempe, reinforce this idea through numerous references to weeping and wailing on the
part of the authors. The writings and images tend to coincide historically, indicating a universal interest in the so-called “gift of tears”. Religious images become interactive; they are grand narratives which require a response, and this is achieved solely through playing on the emotions of the spectator via tears.

This paper will examine these visual models of emotionally charged grief in the context of women’s writings in the later Middle Ages, and the new emphasis on personal piety which required a psychological and physical reaction to the image on the part of the spectator.

Olszewski, Christopher. Jackson State University. Individuality in a Multicultural World

This presentation includes images of my recent work and some thoughts about adjusting to academia and Jackson State University.

Otey, Astrid. Miami University. Collaborative DAMS project at Miami University.

Collaboration between units at an institution can be very beneficial for the efficient and effective implementation of a digital asset management system (DAMS). At Miami University in Oxford, Ohio, three academic entities--the Visual Resources Collection in the School of Fine Arts, Information Technology Services, and the University Libraries--contributed their unique strengths to a project to install Almagest, a DAMS that can serve the digital media needs of the entire Miami University community. With the expertise in digital media, visual resources, and specific subject areas from the School of Fine Arts; the technical knowledge, programming proficiency, and infrastructure available through Information Technology Services; and the investment in scanning equipment from the Libraries, each unit provided the requisite components to bring our project to fruition. I will discuss the project, each contributor’s role, and some of the successes and challenges that were encountered.


This paper explores the relationship between Indian figures in Thomas Cole’s Hudson River School landscape paintings and the perpetuation of a hegemonic national identity in nineteenth-century America. Cole’s Indians are indicative of nineteenth-century visual culture in which Native Americans were appropriated as nationalistic symbols, both central to and politically removed from visions of U.S. nationalism. Within the construction of the nation as a homogenous image, Native Americans had to be denied; yet their indigenous roots were central to the conception of an imagined historical past.

Cole’s marginalized Indian figures are typically reduced to a symbolic presence in the wilderness. Visually absorbed by the surrounding environment, yet visibly identifiable as a common motif of nation building, Cole’s Indians illustrate the historic tendency of Euro-Americans to construct and appropriate the identity of Native Americans and the Euro-American tradition to both identify and disavow Native American presence on the North American continent. The myth of an empty continent was crucial to the ideology of Manifest Destiny, while Native American history offered the feeling of deep national roots, and I argue that the presence of Indian figures in Cole’s national landscapes illustrates this historically ambiguous role of Native Americans in American history.
Persinger, Cindy. University of Pittsburgh. Meat Is Murder: George Grosz and the Modern City

In this paper I explore the relationship between “man” and nature as it is manifest in several images of sexual and animal oppression in the work of George Grosz during the 1920s in Germany. While the scholarly silence that long surrounded the subjectivity of victimized women in the work of Grosz has been broken over the course of the last decade, the meaning of parallel representations of victimized animals in his work has remained unexplored. By looking at several drawings by Grosz, I explore the connections between modern, patriarchal society and the exploitation of both women and animals. The interchangeability of women and meat as symbols in Grosz’s work creates a visual metaphor that is intimately linked to societal attitudes toward both women and animals in Weimar society. Here, the human is designated male and violence against nature is the man’s domain.

Pohlad, Mark B. DePaul University. Photographs of Blitzed Churches: Iconography and Context

Every war has been photographed differently. What could be photographed and how was determined by the available technology, pictorial conventions and cultural outlook of the moment. This paper examines the wealth of war-time photographs of Blitz-damaged churches published in the British press. Where did such images appear, and to what use were they put? And how were they received? Beyond questions such as these, it will be shown that this corpus had its own pictorial conventions as expressed in consistent points of view, the use of props, and favored compositions.

Journalistic and documentary photography is treated here, as well as the more artistic images of the dandy-turned-war-photographer, Cecil Beaton (1904-80). Many of the churches under examination are those built in London by Sir Christopher Wren (1632-1723). Photographs of Wren’s St. Paul’s comprise an intriguing sub-genre, and one that came to symbolize the struggle of the nation at war. Other memorable images include an aerial view of a leveled Coventry Cathedral, pictures of randomly destroyed sections of Neoclassical crescents, and damage done to venerable church decorations.

We will see that Blitz ruins exerted a weird fascination for some observers. The new devastation existed alongside of other more ancient ruins, ones that had long been part of a nationalistic aesthetic sensibility. Finally, this paper addresses a contemporary effort by a handful of London literati (including T.S. Eliot), who lobbied to save some of these ruined churches as permanent open-air war memorials.

Porter, Carolyn. Virginia Commonwealth University. Dante Gabriel Rossetti, Aestheticism, and Synaesthesia

This paper will argue that Rossetti’s paintings of women listening to and playing music contributed to the avant-garde movement of English Aestheticism through his use of synaesthesia. Recent studies have commented upon the evocation of music in works such as The Blue Bower (1865), but no one has yet fully explored this quality of Rossetti’s work as expressly modern. Using Rossetti’s correspondence, his poetry, the art criticism of Walter Pater and Algernon Charles Swinburne, and drawing from the history of music, this paper will offer a new way of understanding the importance of music in Aesthetic painting. The Aesthetic philosophy of “art for art’s sake” emphasized sensorial and sensuous experience in the viewing of art. Art criticism of the period praised visual art that achieved the non-narrative beauty of music. Rossetti’s images of women listening to or playing music were constructed to produce a synaesthetic viewing experience. This synaesthetic experience—one that used sensuous images to evoke the
qualities of music—is one of the defining characteristics of Rossetti’s work and avant-garde English Aesthetics.

Pritchett, Chandler. University of Memphis. Applying Piper’s Matrix

In the book *Conversation Pieces: Community + Communication in Modern Art*, Grant Kester describes Adrienne Piper's method of mapping out the ways in which art can communicate. Essentially, the "map" created by Piper tracks the artist's experience of self-loss or self-absorption along one axis and then tracks the degradation or idealization of the subject along a second axis. While it does not solve any ethical quandaries, this map allows an artist to visualize the ways in which a subject is being manipulated. Recognizing this manipulation is the first step for any artist who seeks to organize rules of conduct or morality for a new project or who seeks to understand systems organized by predecessors in a world of interactive art.


Following in the steps of a recent ICA exhibition called "What Color Does a Sound Make," this paper would trace connections between sound art and video art, but more specifically through their shared responses to minimalist music of the 1960s. There are numerous connections between experimental music of video's pioneering years from the mid-1960s through the mid-1970s, perhaps most notoriously Nam June Paik's Cagean and Fluxus-influenced "prepared televisions" which he compared to "physical music" and his participation in Fluxus festivals.

An investigation into the physicality of sound was fundamental to the early work by Gary Hill, where the artist often used video as a way to make visible the physical properties of sound and the physicality of language, soon informed by the sound poets George Quasha and Charles Stein. Hill has on occasion compared his early work to that of LaMonte Young, and there are similar historical and personal connections between artists such as Beryl Korot, Mary Lucier and minimalist composers such as Steve Reich and Alvin Lucier, respectively. The connection between minimalist art and experimental music has already been established by Edward Strickland, and several accounts of early video make passing reference to the influence of minimalism on video. However, a more in-depth study charting specific relationships has yet to be written.

Quesenberry, Melisa. University of Central Arkansas. The Virgin in the Well: Pre-Columbian Ritual meets Christianity

Since the early Colonial period devotion to the Virgin Mary has been an important part of the religious culture in Mexico's Yucatán. Centers of Marian devotion are found throughout the region. This paper explores the connection between the Virgin Mary and Pre-Columbian female deities primarily associated with water. Settlements in this arid, karstic landscape usually relied upon a cenote or natural sinkhole for potable water. These crucial water sources were considered so important by the pre-Columbian Maya that they were often pilgrimage destinations, sites of sacrificial offerings, and were also associated with deities. Legends persist of sorceresses as well as benevolent goddesses and even the Virgin Mary herself who inhabit the local cenote. There are numerous examples of the Virgin performing miracles at cenotes. In some cases small chapels dedicated to the Virgin were built directly on the edge of a cenote. This paper examines the relationship between the Christian “Virgin of the Cenote” and her Pre-Columbian predecessor(s).
Ratliff, Jamie. University of Louisville. Border Control: The Intersection of Feminism and Abjection in the Work of Paula Santiago

The work of the contemporary Mexican artist Paula Santiago has received scant critical attention, whether within or outside her native country. Neither does significant theorization of her work exist. Santiago's most well-known works consist of small-scale sculptures of clothing sewn together with the artist's own hair and colored by the artist's own blood, created between 1996 and 2000. Such works stand in close relation to a familiar discourse, common to contemporary art, which examines theories of the body. But Santiago's sculptures can be more specifically related to two specialized categories of art that developed over the past forty years: feminist interventions in bodily discourse and psychoanalytic contributions to abject art. This paper examines the work of Santiago in relation to the intersection of these discourses as a means to demonstrate the ways in which it negotiates the borders between the personal and the cultural, and engages feminist issues of gendered identity. However, this is not to repeat the inherent biases of canonization through simple revisionist tactics. This paper addresses the work of Santiago beyond generalized discourse in order to read her sculptures as potentially loaded images within a specifically Mexican context in which a debate on gender is significantly lacking.


The challenge of preparing design students to practice and compete in a global marketplace constantly necessitates an increase or re-evaluation of course content in design classes. There is also a startling disconnect in the minds of design students between the use of the practical skill sets acquired in art-based fundamental courses and the mental skill of creative problem solving. Art and Design have shared histories, but their futures indicate separate paths. There is a fundamental difference between the definitions, philosophies, and intentions of the two disciplines. This paper presents and examines the impacts of the philosophical differences between and past practices that have lead many universities to declare design a red headed stepchild no more through the creation of design foundations curriculum. In this study the foundation curricula in design from programs that have taken various approaches are qualitatively assessed as individual case studies for the benefit of design educators seeking the rigorous preparation of students for a seamless transition from academic practice to professional practice.

Raynor, Scott. High Point University. My Personal Struggle with Digital Integration

Why are so many people in various academic departments in Universities picking up their phones and frantically searching their roledexes for someone in the Art Department? How did I find myself as a newly installed area coordinator for visual art speaking to colleagues from Computer Science, Mathematics, Information Technologies and Interior Design about art courses?

In the context of a small liberal arts based school in rural North Carolina digital integration has proven to be a challenging endeavor. High Point University’s small, traditionally based visual art program has undergone a transformation where digital art media is finally being embraced. The Art Program is also being courted by various academic areas around campus because these various departments see the promise and excitement of these new technologies and how they apply to their respective programs. Never has the study of visual arts played such a pivotal role in the broader context of the University. This paper addresses these issues from the point of view of both the departmental level to the level of an individual professor and ultimately how all of this affects the art student.
Read, Edith. Assumption College. Seeing Through the Model

Most of us feel apprehensive the first time we draw from a nude model. I suspect the reasons for our apprehension are the same ones that make learning to draw from the model uniquely powerful. We’d rather not be aware of the model’s personhood, we don’t want to stare; we have a hard time seeing form over nakedness. We do not want to identify with the model.

At the same time, drawing from the model offers the common ground of a universal language. It is neutral, and understood. Knowing the figure the way we do, inside and out, cognitively and emotionally, creates the tension that sharpens seeing. The tension as energy is just as much a drawing tool as the figure itself. To animate means to “rouse or inspire somebody to take action or have strong feelings.” Drawing from an inanimate object cannot equally evoke the physical empathy or gesture that radiates from and informs the live human form. How does this improve “seeing”? How does this enhance teaching drawing? To teach a student how to translate 3 dimensions into 2 can be done with any object or space. But a drawing is not simply a report. It is, more profoundly, a response.

Rehm, Cindy. Middle Tennessee State University. Body + Process: Integrating Time-Based Media into an Art Education

Since Dick Higgins coined the term “intermedia” in the mid-sixties, art practices have become increasingly focused on the use of hybrid media. While many university art programs have instituted new media into their programs, these courses generally focus on the implementation of digital media. My new course offerings in intermedia reflect a genuine focus on process, and students are encouraged to explore the relationship between media and content. In my course, Body + Process, students studied and enacted works that focused upon ritual and the body in action. In Performing Gender, a cross disciplinary course between Art and Women’s Studies, students utilized performance art, video, and digital photography to explore complicated issues of gender and identity in contemporary culture.

Art students should be encouraged to explore new and traditional media as they search for their creative voice. It is my contention that courses that incorporate multiple media and processes offer the richest possibilities to students in the development of their own art practice.

Rejaie, Azar. University of Houston-Downtown. A Painter Amongst the Ancients: Accounting for Perugino’s Presence within Perugia’s Collegio del Cambio

Pietro Vannucci, or Perugino, was amongst Italy’s most celebrated painters of the 15th century when around 1498, he began work on a cycle of Uomi Famosi in the Collegio del Cambio. The Banker’s Guild, or Cambio, of Perugia occupied two connected chambers in the city’s Palazzo dei Priori. Contained within the heart of the city’s administrative center, the Collegio was used by influential men who represented the region’s aristocracy while holding the reigns of Perugian government. The purpose of the commission to paint antique philosophers and statesmen was to provide the guild’s administrators with sound examples of proper comportment. This function makes the inclusion of Perugino’s self-portrait, lauded with an elegant Latin inscription attributing to him the ability to recreate the art of painting were it ever lost, unique. Perugino’s self-image, surrounded by ancient philosophers and statesmen, is not only the sole true portrait within the chamber, but it portrays a man whom most at the close of the Quattrocento would have considered a craftsman. My paper will consider this self-portrait within the famously violent city’s historical and political context in order to contribute new ideas concerning the role Perugino’s presence played within a hall of State.
Reneke, Margaret. LaGrange College. Black Figure Images as Ancient and Contemporary Visual Narrative

Last summer, a university grant funded my travel to Great Britain and Italy. My research examined several important collections of ancient ceramics, in particular Greek black figure pottery. Figurative narratives were created on this pottery by scratching through a surface layer of black clay to reveal the lighter clay beneath. This technique is similar to the black ink scratchboard technique I employ in my drawing. Narrative aspects also attract me to black figure ceramics. For several years, I have worked with content that narrates dramatic conflict played out within the human psyche. Similar to imagery found on Greek urns, my drawings depict familiar mythological scenes familiar to us from literature and Greek sculpture. Both mediums create intimate interpretations of heroic scenes. For instance, my favorite vase painter, Exekias (represented in the British Museum and Vatican Museum collections) painted a famous image of Ajax planting his sword in the ground preparing to commit suicide, thus capturing the charged moment before, rather than the bloody climax of his death.

This trip changed my work in unpredictable ways and it will continue to inform my research in many unique and profound ways to come.

Reymond, Rhonda L. West Virginia University. Slippage, Liminality, and Procession in the Urban Planning of Biltmore Village, Asheville, North Carolina

The sacred and profane, although commonly understood as antithetical, are not always necessarily so. Sacrum meant that which belonged to the gods and was primarily concerned with the temple and the rites that took place therein. The Profanum was the region in front of the temple where the sacrifice was publicly performed. These two areas were then not direct opposites so much as two parts of a whole. This paper will discuss how the original connotations of the terms sacred and profane and the intersection between them find a parallel in the late nineteenth-century urban planning of George W. Vanderbilt’s Biltmore Village. Vanderbilt, together with his designers, Frederick Law Olmsted and Richard Morris Hunt, formed a liminal space that was both sacred and profane through a process that included purchasing, cleansing, renaming, and then reconstituting the space with a goose-foot plan in the Grand Manner of the Baroque. The actual and implied boundaries, thresholds, gateways, processional element of street layout and central focal point of this renewed urban space, when placed within the context of both the physical and symbolic precedents, reveal Vanderbilt’s attempt at reconciling conflicting issues of sacred and profane, church and state, Social Christianity and mercantilism in Gilded-Age America.

Reynolds, Rebecca L. University of Chicago. Let’s “put the work outside”: Experimental Displays of Minimalist Sculpture in Landscaped Settings

In his article “Notes on Sculpture,” published in Artforum in 1966 at the height of the Minimalist movement, Robert Morris proposed an alternative to the standard gallery display of Minimalist sculpture: “Why not put the work outside and further change the terms?” His question has been interpreted recently as the impetus behind Earthworks, a movement which called for working outside. Historiographically, the one movement has always been pitted against the other, with Minimalism an indoor affair and Earthworks its outdoor revolt. My paper unearths and analyzes experimental outdoor displays from the period that blur the lines between Minimalism and Earthworks and reveal the issues that cut across both of them. The cases are: Robert Morris, Untitled (Mirrored Cubes), Green Gallery, New York, spring 1965; Tony Smith, exhibition in Bryant Park, New York, winter 1967; Carl André, Joint, at Windham College, spring 1968. These artists did not just put their work outside, but chose to display their work in designed outdoor settings. I argue that the design of these spaces—an unremarkable yard, a Beaux-Arts style
park, and a modernist campus quadrangle—affected how the sculpture was perceived: literally, by spectators, but also figuratively by critics, administrators, and art historians.

Riley, Rachele. University of North Carolina at Charlotte. Visual Storytelling in Graphic Design and New Media

I propose to present work that speaks to the role of visual storytelling in graphic design and new media. The works incorporate the characteristics of the web and employ different types of programming. I would like to present the work as away to discuss concept and methodology, technology, experimentation and application. I am particularly interested in hybrid forms of work that bridge art and design practices that redefine the notion of visual narrative to take into consideration the context of the technology being used. These works have looked closely at the character of the web and have let its qualities define aspects of the story. This approach makes an impact on the way we think about storytelling and as a result we reevaluate our expectations. Web-based, non-linear, open-ended works reflect and comment upon contemporary life in a digital information society, not only in content but also in ways in which they are made.

Rizk, Mysoon. University of Toledo. “Animals in Pants”: The Art of David Wojnarowicz

Animal constructions have long provided a means of reflecting on human experience, both acknowledging our own animality and what precisely distinguishes non-human animals. Today’s commercial and advertising sectors insist that incorporating animal imagery sells products. Civilization has arguably become more “civilized” with every legal reform concerning the welfare of animals. Meanwhile, pockets of wilderness dwindle and countless species become virtually extinct while the planet itself seems on the brink of cataclysm. Appropriately, in a recent book on contemporary art, Steve Baker characterized “the postmodern animal” in terms of “botched taxidermy,” coined as analogy to the schizophrenic tenor of life today.

While analyzing the role of animal as metaphor, this paper deploys a comparable phrase to characterize mutant conflation in the art of David Wojnarowicz (1954-92). His representations, I argue, operate simultaneously as both “mirrors” and “masks.” He highlights intensive geo-diversity as if to increase tolerance for and encourage co-existence with those deemed both non-human and, more significantly, sub-human. The artist explains, “Animals allow us to view certain things that we wouldn’t allow ourselves to see in regard to human activity.” By featuring “animals in pants,” Wojnarowicz perpetually collapses nevertheless continually re-constituted taxonomic divisions not only between but also within species.

Roark, Rhys William. Humboldt State University. Images of God the Father: Iconicity vs. Indexicality as a Distinction between Byzantine and Latin Christianities

Why are artistic images of God the Father forbidden within Byzantine theological tradition though they become quite prominent in the Latin theological tradition, especially by the later Middle Ages and into the Renaissance?

This difference is essentially a semiotic one, the way an image is understood as a sign. Byzantine Christianity understands the image, to use C. S. Pierce’s term, “iconically.” A Byzantine icon is who it represents, an actual, real presence, harboring the reality it depicts, a semiotic act of metaphorical substitution. Such a position reinforces Iconodule theology concerning the necessity of portraying God the Son, but makes impossible any act of metaphorical substitution in portraying the radical ineffability of God the Father. But for the Latin West, beginning with Augustine and Pope Gregory, the stress on images is not metaphysical and Christological, but primarily didactic. An icon in this tradition is “indexical.” It “merely pictures” whom it portrays. The image does not harbor the reality it signifies, as with Byzantium, but only
points or refers to it, a semiotic act *metonymical contiguity*. Hence, in this greater practical light and in connection with the later Scholastic stress on God as Pure Actuality rather than radical ineffability makes these referential images of the God the Father justifiable.

Roland, Craig. *University of Florida*. Preparing Teachers to Teach Art in the Digital Age

The past few years has witnessed the emergence of new ways to experience the World Wide Web. The term “Web 2.0” has been coined to describe the Web’s transition from a collection of static Web sites to a more dynamic, interactive, and sharing environment. Web 2.0 tools and services like blogs, wikis, podcasts, photo- and video-sharing sites, social networks, and virtual worlds are now being used daily by millions of people around the globe to connect, communicate, collaborate, create, care, and share with others. The question is how can we use these new tools and capabilities of the Web to enhance or even transform current art education practices? More importantly, how can we best prepare teachers to teach art in a technologically-rich environment that is constantly evolving? This presentation will explore these questions and advocate the need to share with pre-service art teachers the best tools and practices available on the Web today so they will be equipped to think about the possibilities of tomorrow.

Rothman, Roger. *Bucknell University*. Small Things Prick, or Why Dalí’s Paintings Are So Tiny

Some of Dalí’s most famous paintings are quite tiny (one of my personal favorites, *Portrait of Gala with Two Lamb Chops Balanced on her Shoulder* (1933), is a mere 2 ½ by 3 ½ inches). When Dalí first attracted international attention, the small scale, precise detail, and meticulous craftsmanship of his paintings drew considerable comment. The label “miniaturist”—first applied by an American critic in 1931—stuck immediately and continues to be used today.

Surprisingly however, there has been little scholarly attention paid to Dalí’s interest in the phenomenology and semiotics of the small. Yet there every reason to suspect that he took the question of scale quite seriously: as he insisted repeatedly, “small things prick.” Moreover, Dalí understood that the special power of smallness applies not only to the things he painted, but to the manner in which he painted, and to paintings themselves as objects of experience. My paper examines Dalí’s reflections on the small, the precise, and the meticulous, and seeks to supplement our understanding of Dalí’s images with an account of the meaning and effect of their materiality.


Upon his death, Henry Darger (1892-1973) left behind a bewildering array of writings and visual art, including his multi-volume opus, *The Story of the Vivian Girls, in What is Known as the Realms of the Unreal* (c. 1911-1971; 15,145 pages and over 300 double-sided, collage-watercolors. This paper interprets creative “genius” and “madness” in Darger’s art through the lens of childhood—the circumstances of the artist’s childhood (motherless and institutionalized) and the artist’s use of the “child” as a metaphor for adult states of mind. Considering the significance of the orphan-child figure in Darger’s art, this paper examines how the artist combated his own social marginalization through creation of powerful and pious, motherless protagonists—the Vivian Girls. In particular, Darger links the Vivians with precocious girls from popular culture (Shirley Temple and Little Eva of *Uncle Tom’s Cabin*) who model a style of comportment mixing both innocence and worldliness. Through these girl-types, Darger fabricates personas enabling him to vicariously traverse social boundaries and approach sacred, liminal states. Additionally, this paper reveals imaginative circuits through which Darger’s art, created in a space of privation, openly converses with visual culture and the historical milieu of his time.
Rush, Caroline. Savannah College of Art and Design. Redirecting the Dialogue: Maria Oakey Dewing and the American Aesthetic Movement

The American Aesthetic Movement brought art into the home. Primarily directed towards women, the movement translated contemporaneous artistic theory and style into everyday dress and home decoration. Women were the makers and consumers of Aesthetic products, but scholarship gives men such as Louis Comfort Tiffany and John La Farge credit with designing the style. A woman who deserves more credit for her contribution to American Aesthetic style is Maria Oakey Dewing. Her writings, Beauty in Dress (1881) and Beauty in the Household (1882), are seminal texts that redirect and elevate the typical dialogue of dress and home decoration, bringing Aesthetic ideologies to the everyday home.

Rutkovsky, Paul. Florida State University. Away From the Art Factory

For several summers I conducted workshops and showed work in Lithuania, Latvia, Poland, Belarus and Finland. Locations ranged from the Vilnius Academy of Fine Arts to a Latvian artist-run non-profit, located in an old naval base built by the Russian Czar Alexander III. My relationship with these institutions was open and flexible and I was granted a certain kind of freedom that had no political consequences for me or my students. For instance, the Vilnius Academy provided transportation for us to a landfill located outside the city, where we performed a full course picnic on top of an open pit garbage field. Students from the Poznan Academy of Arts in Poland borrowed a city dumpster with wheels, paraded through downtown streets, and placed it in the lobby of the main academy administration building.

The surprisingly high energy and openness to experimentation was a boost for me. While many of the students were curious about me as a foreigner, most were more curious about the world in general and art specifically. They were optimistic and not as cynical or hesitant as American students. These experiences invigorated my artwork and ways of working with art students at my home university.


DID NOT PRESENT

Scharnagl, Gretchen. Florida International University. An Environmental Artist in Suburbia

In the last hundred years there has been a shift from a predominately rural population to suburban sprawl. Suburbs were created by urbanites seeking front yards, backyards and trees. The resulting anthropogenic environment is the unnatural hybrid of urban and rural. Concrete, glass, asphalt and well-groomed, sprayed yards repulse the natural plants and animals that would reside there. The unforeseen consequences of human behavior on the environment that occurs at the intersections of humans and nature provide the subject matter of my research.

Like fifty-two percent of our population in this country, I was raised and currently live in suburbia. My landscape is the actual neighborhood I live in and the virtual neighborhood, the global view that the Internet provides. I react to my neighborhood and its collisions of the natural and artificial with art works that are as complex as my subject; marrying traditional art materials and media with actual elements of the suburban environment. The work layers metaphor and meaning to evoke the contradictions of a nature-loving suburbanite.
Scrupe, Mara Adamitz. Columbus State University. Social Art and Agency

I am intrigued by contemporary art practice that is defined by actions of personal agency and by artists whose conceptual concerns are grounded in public responses to gestures which confirm the power of the individual to act as a catalyst for social change. In a time of irony, cynicism and alienation, personal agency in the service of dynamic change toward any goal is often viewed with skepticism, suspicion, even hostility because it tests the boundaries of power. But, the power of the single modest gesture put toward the greater good carries deep meaning. Its importance lies in the points of connection between us and others in potentially far-reaching efforts to affect society and germinate new ways of abetting consciousness through art.

Consciousness is the recognition of new realities and possibilities for response. My paper for the Art and Society session will focus on artists, projects, interventions and installations that call attention to the idea of the power of generosity in efforts to encourage community investment and action. I will locate and explicate public interventions and installations of the last decade which attempt to link the practice of generosity with social action - especially environmental activism - to encourage community investment, responsibility and empowerment.

Shabout, Nada. University of North Texas. Teaching Modern Middle Eastern Art

DID NOT PRESENT

Shaneyfelt, Sherri F. Vanderbilt University. The Last Supper: Its Genesis and Replication in the Perugian School

My paper examines the process of replication in Umbrian Renaissance painting and drawing within the school of Pietro Perugino. Even Giorgio Vasari, in his Vita of Raphael, commented upon the striking similarity of this young artist's work with that of his master: “It is a very notable thing that Raffaello, studying the manner of Pietro, imitated it in every respect so closely, that his copies could not be distinguished from his master's originals, and it was not possible to see any clear difference between his works and Pietro’s.” Not only did Perugino often repeat his own compositions, but his many students did so as well, as they had access to cartoons and modelli from Perugino’s workshops in both Perugia and Florence.

The primary focus of this study is the genesis of two frescoes of the Last Supper. The first, at the Cenacolo di Foligno in Florence, was painted by Perugino ca. 1485-93 with assistant collaboration. The second is a copy of this composition painted by his follower, Giannicola di Paolo, within the former refectory of the Palazzo dei Priori, Perugia, dated 1493-96. It is indeed through the analysis of the circumstances and visual evidence associated with this replication, including the preparatory drawings for both frescoes, that we can learn much more about Perugino’s Florentine workshop and Giannicola di Paolo’s early career.

Sherer, Scott. The University of Texas at San Antonio. Spectacular Objects

This paper examines the complex filmic and sculptural discourses that comprise Matthew Barney's Cremaster Cycle (1995-2002). Across five epic segments, Barney engages with mythology, historical fact, cultural icons, and fantasy to reflect upon the construction of masculine subjectivity. The project culminated in an installation in the Guggenheim Museum in which Frank Lloyd Wright's architecture was both an inspiration and setting for Cremaster 3 as a complex
environment of film, drawing, and sculpture, snaking along the museum’s ramps, entering the
galleries, and hanging in the central reception area.

With the production values of Broadway and Hollywood and the strategies of modern and
postmodern montage, the scenarios, characters, costumes, and props encourage the visual
pleasure of contemporary commodity fetishism and produce overwhelming spectacle. As
discrete objects, Barney’s sculptures integrate components of human and animal life, machines,
and cultural symbols. Referencing numerous cultural frameworks, the filmic and sculptural
components suggest the activity of material and narrative transformation in the construction-and
fragmentation-of gendered possibility. In this paper, I examine Barney's films and sculptures as
indicative of the problems inherent in contemporary considerations of masculine subjectivity as
phenomenological experience and as representational discourse.

Sheridan, Victoria. University of Toronto. Venetian Baroque?

This paper will explore the question - Venetian Baroque?. It has been twenty-five years since
Bruce Boucher published his article Baroque Architecture in Venice, and Rudolf Wittkower’s
characterization of Ca’Pesaro and Ca’Rezzonico as ‘purely retrogressive’ remain staples in the
field of baroque studies. A few Italian scholars (Paola Rossi for example) investigate the
complexities of Seicento Venice, but this chronological and stylistic anomaly has escaped a
critical audience. Baroque studies consistently adhere to the canon of Rome and Bernini. The
‘baroque’ simply does not exist outside this canon to the extent that the topic Venetian Baroque
inspires the response, “There is such a thing?” Art historical studies devoted to Venice focus on
the Golden Age of the Venetian Renaissance arrested at 1600 and vaulting forward to the
Settecento Enlightenment. These studies utilize the Venetian canon of Titian and Canaletto as
benchmarks failing to recognize a cultural continuum which would include the idiosyncratic
Antonio Zanchi and Sebastiano Mazzoni. The Venetian Seicento thus resides in a virtual ‘black
hole’ of art history neatly sandwiched between two glorified time periods. This paper will attempt
to shed some light on the questions, How Venetian is Venetian Baroque? and How Baroque is
Venetian art?

Sherwin, Michael. West Virginia University. Systems of Change

Photography is as much about science as it is about art. From Eadweard Muybridge’s motion
studies in the late 1800’s to Mark Klett’s recent Rephotographic Survey Project, the medium has
always afforded a systematic observation of time. Incorporating both the still and moving image I
attempt to tap into the perpetual systems of the natural world, from the surface of the sea to the
very ground beneath my feet, in order to explore the mystery behind their elusive nature. I
wonder if perhaps there is an underlying structure hidden in their seemingly random patterns, a
window onto the intersecting space where objective and subjective perception meets. Using such
methods as controlled observation from a single vantage point, repetition, and typological
comparison, I want to draw attention to areas of overlap and interconnection between artistic
exploration and scientific investigation, while acknowledging the slippery human subjectivity
underlying both processes. This presentation will explore my recent work created using methods
of surveillance and appropriation, as well as highlighting other unique, conceptual photographers
that utilize methods of science and multiplicity in their work.

Sherwood, Claire. Marshall University. Summer in Prison: Extending Personal Research
Behind Prison Walls
Through an Art in the Community Residency awarded by the Delaware Center for the Contemporary Arts, I conducted a summer art program in a state correctional maximum-security prison for women. The crimes and sentences of my students ranged from a few months for drinking while driving to life imprisonment for what, I can only imagine. The DCCA residency also provided an apartment and separate studio space, where I could reflect and record my experience and emotions after working with the inmates. The results of this residency shifted my work. Not only did the women test my stereotypes about who serves time, but I challenged their sense of what it means to be an artist. Both perspectives showed how the creative process can trigger positive change.

This presentation looks at the artistic process within the prison structure and how this type of community service can affect your own work. It highlights the inmates’ projects, including a painted quilt made from cloth napkins, a traditional braided rug woven from recycled trash bags, and a video that served as the women’s voice outside the prison, as well as two personal projects that were the direct result of my experience at the DCCA.


How are undergraduates entering the visual arts major prepared for understanding art as a process of analysis and inquiry? How can graduate students, who frequently are the instructor of record in foundations courses, be better prepared for teaching linguistic tools for developing and refining visual thinking? With an invited core group of people Think Tank II looked at these issues. Led by Mary Stewart (Florida State University), Jim Elniski (Chicago Art Institute) and Richard Siegesmund (University of Georgia), ThinkTank II aspires to identify a clear agenda of curriculum modifications that affect the content of both foundations programs and graduate seminars on teaching in visual art. Working collectively, ThinkTank II hopes to build a critical mass that can challenge complacent conceptions toward the preparation of undergraduates who are entering our field, and address the serious need for better training of MFA candidates in strategies for teaching critical theory, critical thinking, and critique in the visual art/design classroom.

In addition, Thinktank II has clear implications for the preparation of high school art students who wish to pursue undergraduate study in art, as well as consideration for the teaching of art appreciation to non-art majors. These are important connections worth considering as well.


In 1904 at the Louisiana Purchase Exposition in Saint Louis, Missouri, there were at least two portraits of Theodore Roosevelt in butter; one was equestrian, the other a portrait bust. Later, at various state fairs, there were more, including one much-reproduced version of a full-length Roosevelt dressed in safari garb, gun in hand, one foot on a dead lion. Why all these portraits, and why in the unconventional medium of butter? This paper attempts to answer those questions with a look at the history of butter sculpture, an examination of Teddy Roosevelt in popular imagery, and an exploration of the particularly important role he played in helping to promote the dairy industry in the early years of the twentieth century. The grateful industry used his image as an icon of what it meant to be an American hero.

Teaching intermedia courses has been one of the most challenging yet rewarding course assignments for this instructor. Understandably so since this instructor applied for his current position which was advertised as Assistant Professor in Trans-Media.

As part of an art and design team that continues to develop innovative course offerings, this presenter has found both the triumphs of student success and the agony of uninspiring regurgitated student work. As teachers like him attempt to create and develop collaborative and hybrid learning environments, how does one generate challenging integrated projects that develop artistic innovations while at the same time demand attention to craft and meaning? How do these instructors of collaborative courses procreate artists that are willing to take risks and experiment, yet continue to develop visual technique and skill? This presenter will share some tested instructional models that encourage collaboration and hybridization without compromising creativity or craft.

Slankard Cigdem. West Virginia State University. Sixteen to Life: A Resourceful Approach to Filmmaking in a Small Town

Sixteen to Life is an independent feature film that was produced in Huntington, WV in June 2006. The film, to be released in fall 2007, brought a writer/director from NYC, a cinematographer from Seattle, a gaffer from Toronto, and several other crewmembers from around the country to Huntington. A close collaboration between myself, as the local producer, and the non-local creative team yielded an interesting experience and a promising film. The scarcity of resources in Huntington forced us to be inventive; in turn we were rewarded by an authenticity that would have been difficult to achieve some place else. Some of the unique advantages included local actors with their genuine West Virginia twang, local musicians with their original music and a curious and supportive community.

This presentation intends to share this experience as it answers two central questions:

- What are the advantages and disadvantages of producing a feature film in a small town?
- What are the benefits and challenges for the artists and the community involved?


The authority of kings is often manifested in the symbolic items of a king's regalia: orb, scepter, and crown. Louis XIV, however, made the symbols of his monarchy even grander through the repeated use of architectural procession exemplified by his palace at Versailles. Every feature of the palace, home to the monarchy after 1683, carries a message of authority, grandeur, and intimidation. For example, the approaches to the palace were designed to overawe the visitor through sheer length, disappearing at the brink of the horizon. Le Nôtre's tightly scripted landscapes have long been recognized for their underlying message that the Sun King controlled even nature itself, bending it to his will. The processional features of the exterior and grounds of the palace are likewise paralleled within the palace.

The most direct statement of royal power and intimidation is found in the Salle des Glaces—a lengthy progression through dazzling light, both direct and reflected, that almost blinded visitors as they approached the seat of the monarchy. This paper will argue that the specific features of the processional of the Hall of Mirrors were designed sequentially to enforce the perception of the king's majesty by his diplomats, courtiers, and supplicants.
Smith, Denise.  Savannah College of Art and Design, Atlanta.  Rock Art of Georgia

I am interested in how people think, and how they interact with the landscape around them. I want some insight into their lives through interpretation of the traces they left in the context of landscape, the marks they have made. Images carved or painted on stone were intended to convey meaning, which only make sense in the syntax of the whole. But how does one define this "whole"? One approach has been to examine the physical context of rock art on various scales, from the panel to the site to the region. This paper will consider rock art sites from Georgia, addressing selected issues in place, or landscape, theory and offering some suggestions for further thought and discussion.


In *Learning from Las Vegas* (1972), Robert Venturi, Denise Scott Brown, and Steven Izenour examine the architectural symbolism of the contemporary commercial environment from multiple perspectives, notably from a vehicle traveling along the strip. The architects recognize the shifts in perception and the necessary changes in architectural communication necessitated by this mobilized perspective. For Venturi, Scott Brown, and Izenour, as vision is fundamentally corporeal so too architecture as symbolic communication organizes and directs itself to the speed and contingencies of modern life, to bodies, usually in motion.

While the text of *Learning from Las Vegas* includes discussions of architectural symbolism that privilege the car, the images record the environment and also imply movement. The phenomenal qualities were influenced by the sculpture of Claes Oldenburg and the photography of Ed Ruscha. As the architects acknowledge, their artistic predecessors do not simply represent the subject matter of daily life but also attempt to replicate the lived experiences of depicted environments. This art, especially Ruscha’s, thus informed the effects of spectatorial inclusion and perceived motion in *Learning from Las Vegas* and *Signs of Life: Symbols in the American City*, a related exhibition at the Renwick Gallery, Smithsonian Institution in 1976.

Smith, Rusty.  Auburn University.  Learning to Swim in a Field: Bridging the Gap Between *Knowledge* and *Know-How*

In today’s global world, students are faced with issues demanding a broad set of habitual ideals. Within (but distinct from) the skills students learn in studio (orthographic and freehand drawing, model building, research methods and resources, studio materials and methods, and design fluency) these higher-level habitual ideals cannot be delivered directly, but must be approached in an indirect, persistent manner. While direct instruction involves a deliberate discussion or assignment *about* a particular idea, indirect instruction deals with content that may only be conveyed through the primary and authentic experiences of life itself. Explicit, direct instruction *about* a subject is not the same as the application of ideas during real, problematic situations. This intersection between *knowledge* and *know-how* implies a certain embodiment of *knowledge* and demands a hands-on approach to learning. We do not have to go far afield to expose our students to these global circumstances - we can deliver these "primary and authentic" experiences locally within our own studios. Addressing some of the ethical implications of design in today’s global world, this presentation will pay particular attention to the experiences, knowledge and skills that are needed by current design students along with effective teaching strategies in delivering such.

Stanko, John.  University of Nebraska at Kearney.  Storytelling Through Imagery

With the rise of a more global culture, the visual narrative has become a valuable way of communication in the world. It is essential that the artists and designers of tomorrow be able to
use this visual language. By exploring creative methods of non-traditional storytelling, and becoming an image-maker, authors can grow beyond the limits of traditional literature. My presentation will focus on visual methods of storytelling, in which even the typography becomes “image.” This assignment heavily emphasizes research and making original images, challenging the students to create a narrative that is inspired from a method of transportation. Using only one 36x24 piece of paper, they are encouraged to cut, fold, staple etc. the sheet in any way that helps to “tell the story.” This allows students to work on a conceptual level from the very beginning of their process. They are encouraged question everything about the book, including how, or even if, it should be bound. Heavy emphasis is placed on original images, to force students to have a more intimate relationship with their chosen topic; a key aspect of good design. For evidence of this process and methodology, examples of student work will be shared.

Storkerson, Peter. Southern Illinois University. Building a Community Service Organization by Design

This paper describes a two-part pro bono project: 1. Research and analyze an organization (The Women's Center, Carbondale) and prototype the handbook for a major capital campaign; 2. Redesign its web site to reflect the needs of those who use it. Project one was undertaken by two professional designers, while project two was executed by a student as independent study.

Both projects addressed essential needs: 1. Build a new shelter and 2. Enable clients —survivors of domestic violence and sexual assault and their children—and community volunteers/supporters to find the center’s services, volunteer and support opportunities. Both projects used extensive interviews and data collection to define the center's activities based on actual practices. The prototype handbook presented the organization, its functions, service to the community, and needs. It strengthened the center by giving employees a revealing overview of the organization and enabled them to successfully launch the campaign. For the second project, the student researched the actual patterns of communication between the center, clients and the community, and with that constructed a web site that addresses the needs of each group as if it were designed especially for them. It is currently in use. This process could easily be replicated elsewhere.

Strube, Nancy. Virginia Commonwealth University. Empiric Studies of Focal and Peripheral Vision

Focal and peripheral vision influence how we see and think. An awareness of these states allows for optimal use of a specific state at appropriate times. Focal and peripheral vision are recognized by Sally Swift in her new approach to horseback riding. She terms focal vision “hard eyes” and peripheral vision “soft eyes”, and with these, teaches riders to better engage the horse. Peripheral vision causes the rider to soften and lift the spine extending the view of the rider. Focal vision allows for distinction of form.

As a student of this riding method, I apply it to my creativity strategies class in graphic design at Virginia Commonwealth University. We have tried a plethora of applications: color choice, drawing, driving, talking, and other aspects of daily life. Examples in seeing and drawing find that peripheral vision seems to accentuate three dimensions while focal vision seems to flatten space. Changing states of vision seems to change thinking from a calm to a more critical state. Being aware of visual states allows for more control when performing daily tasks leading to more desirable outcomes. The goal of this presentation is to demonstrate these visual states by engaging the audience in simple exercises.
Swanson, Lealan. Jackson State University. Orientalism and the Dar al Islam: A Background for Art and Art History

DID NOT PRESENT


This paper will discuss how MDID@Duke start-up collections were developed simultaneously by the Department of Art, Art History & Visual Studies and the Department of Classics; how the Mellon VSI grant provided for the licensing of the complete Saskia Ltd. and Archivision Inc. digital catalogs (55,000 images) and their subsequent inclusion as MDID@Duke collections; and how the MDID program is being considered as part of a proposed campus-wide digital imaging delivery strategy coordinated through the Visual Studies Initiative.

In 2002 the Visual Resources Center (VRC) at Duke partnered with the University’s Perkins Library to develop the Duke Image Base (DIB) using Luna Imaging’s Insight software. In 2005 Perkins Library discontinued maintaining the Insight system and the existing DIB. The VRC then re-started the process by selecting the Madison Digital Image Database (MDID) software. The Department of Classics also joined the MDID project as they digitize their slide collection. MDID@Duke was born. During 2006 (the MDID implementation period), Duke University also received a Mellon Foundation grant to support the university’s new Visual Studies Initiative (VSI). As MDID went live in January 2007, the VSI began to investigate a new campus-wide digital delivery strategy, involving all colleges, schools, and libraries.

Terrono, Evie. Randolph-Macon College. Our Savage Brethren: Native Americans on View During the Civil War

In the factious climate of the American Civil War, the Sanitary Fairs, held from 1863 until 1865 throughout the states of the Union, sought to unite diverse and often ideologically opposing populations by celebrating past accomplishments, all the while promoting national unity in spite the conflict, and supporting territorial expansion within the continental boundaries and beyond.

The Sanitary Fairs featured some of the earliest and intensely politicized exhibitions of Native Americans, their life, customs and artifacts; these exhibits contributed significantly to the monetary success of the fairs, but also affirmed deeply ensconced prejudices about Native Americans. In contemporary reportorial and visual accounts of the exhibits in the Sanitary fairs, Native Americans were often vilified or alternatively infantilized, so as to correspond to prevalent narratives that prescribed native Americans as children to be cared for, or as threatening savages whose domination and even extinction by the superior Anglo-Saxon Americans was the ultimate satisfaction of Manifest Destiny. This paper will examine the modes of presentation of Native Americans within the Sanitary fairs and the subsequent impact of these exhibitions on similar events within late nineteenth century American World’s fairs.


In 1655, the Aristotelian scholar Emanuele Tesauro offered this definition: “A metaphor packs tightly all objects into one word and makes you see them one inside the other in an almost miraculous way,
and your delight is the greater because it is a more curious and pleasant thing to watch many objects from a perspective angle than if the originals themselves were to pass successively before your eyes.” Tesaoalo believed such a combination of unexpected images produced a perception more stimulating than rational truth.

In adopting a strategy of architectural caricature, Philadelphia architect Frank Furness (1839-1912) worked to “pack tightly” a number of things into his buildings, as he created a new artistic syntax out of an existing vocabulary. The inherited meanings of architectural language were helpfully – but also frustratingly – abundant in nineteenth-century America. Furness adapted and distorted European architecture vocabulary and syntax to query the value, in a rapidly industrializing era, of architectural design that depended on historical forms (whether classicizing or Gothic). Furness’s designs (for banks, for railroad stations) adopted the additive system of machine construction. This paper will outline Furness’s use of machine and body metaphors to up-end architectural approaches and celebrate the hurly-burly of the modern American city.

**Thistlethwaite, Mark. Texas Christian University. American History as ‘Pictorial Embellishment’ in Nineteenth-Century Gift Books**

A neglected aspect of nineteenth-century American visual culture is the study of engravings of American history found in gift books. Extraordinarily popular between 1825 and 1865, with over a thousand titles published, gift books functioned as Christmas and New Year’s presents to women. What made these small books special were the “pictorial embellishments” interspersed among Romantic, moralizing and uplifting prose and poetry. Images included portraits, genre scenes, landscapes, mythological and biblical subjects, and representations of history. This paper focuses on the latter, particularly images of American history.

American historical images featured in gift books are of interest and significance because of the books’ intimate nature (presents from, typically, men to women), their public aspect (being situated in parlors), and their didactic implications (women prepared children for citizenry). Most images reproduced compositions by specialists in history painting, a mode inherently didactic, narrative and inspiring, and seemingly perfect for gift book embellishments. The paper surveys the range of American historical subjects and analyzes those images occurring in more than one volume. The paper argues that gift books played an important role in providing a large, primarily female audience with images reinforcing and perpetuating nationalistic themes, memory and ideals.

**Thompson, Durant. University of Mississippi. Rediscovering the Wheel**

My art is influenced by objects and forms created during the Industrial Revolution and the Medieval Period. This imagery, combined with childhood experiences, has fueled a great deal of my work. The presentation will include a brief overview of my past work plus images of recent art focusing on the wheel form.

**Tumbas, Jasmina. Duke University. Aspects of Authenticity and the Complexity of Human Subjects**

Aspects of authenticity are central to the discussion of performance art because of the nature in which performances address the interrelationships between viewers and artists. When performed within the museum or gallery space, which is not neutral or objective and which encompasses its own system of power relations, artists are challenged with considering complex levels of meaning: their own assumptions, the viewers’ predispositions, and the influence their performance has on the audience who becomes part of the artwork.
This paper examines Coco Fusco’s and Santiago Sierra’s works, two performance artists who address the status of social groups who face political, economic or social persecution. The artist’s responsibility to be sensitive to social issues and the complexities of human consciousness, as well the artist’s ability to prompt critical thinking within the viewers, is central to this discussion. Sierra’s performances critique the social structures of labor conditions in capitalist societies and address divisions of space based on resources, legal systems and social standards. Similarly, Fusco examines the institutionalized racism that supports ideas of Western supremacy, and the boundaries that are created through complex social systems and cultural beliefs present in the very structure of exhibiting art in sanctified spaces such as museums.

Turner, Pamela. Virginia Commonwealth University. The Garden of Animated Delights

Years ago, while exploring in the south, I purchased a book in a gift shop in which I found the image of a Native American artifact – the Birger figurine. She captured my imagination to such a degree that the next summer found me visiting the site where she had been found in Cahokia Mounds State Park, and then many other mound sites along the Mississippi. I read everything written about her.

My initial thought was to create an animation based on her story and envisioned a massive project. Instead I created other animations that addressed the earth, the garden in particular, which had some kinship, she being a representation of the Earth Mother. But she lingered in my imagination. This summer, taking refuge from a writing project, I retreated to my studio and began to animate the vegetables I had purchased at the local farmers’ market. I also revisited some abstract images I had made earlier from objects such as seed pods, dried petals, and prints left on paper by discarded teabags. Struggling with what to make of this collection, the Birger project re-emerged - simplified, mythic, and timely.

Wachsmann-Linnan, Ute and Miller, Cathy. Columbia College. Teaching Appreciation for the Arts through a Contemporary Medium: Films by International Women Filmmakers

The average American student knows little to nothing about the visual arts. Most students have never visited a major art museum, and only know famous art works through popular literature, such as Leonardo da Vinci’s Last Supper through Dan Brown’s Da Vinci Code. However, all of them watch movies. While film is a medium that is shared between the English and the Art Departments, it is doubtlessly visual and reflects the culture of the filmmakers, society, and history. What is it that students can learn from films? Do they usually think about what they watch and do they compare their experiences beyond superficial comments?

A class on international women filmmakers proved to truly challenge students’ perceptions and understandings of movies. Students were forced to watch films to the end that they never would have finished outside of class. To their own surprise, they learned to revise their opinions in class discussions. They learned to recognize Impressionism and Symbolism in Daughters of the Dust, and they learned to differentiate between Deepa Mehta’s Fire and Spiderman 2. But does it make sense to discuss global issues or women’s issues in a contemporary medium instead of analyzing works of the art historical canon?

Wallin, Matthew. Virginia Commonwealth University. Art and Commerce Are Not Mutually Exclusive

Art and commerce are not mutually exclusive. With the advent of digital technology, the internet,
and the emergence of the iPod / personal "playlist", the individual has been empowered in many new and exciting ways. For art students today, the landscape they encounter offers more opportunity to communicate their unique vision and experience than ever before. A good artist can create sophisticated and robust work, but a great artist can do the same and exploit numerous avenues (via new technologies) to enable their work to reach a wider audience. It is the educator's responsibility to stay current with emerging technologies and to expose students to them. The most successful artists I've ever met have a command of both their work and the means of distribution, which allows their work to have an arguably greater impact on the society at large.

Watson, Sam. Central College. Dorothea Tanning and the Maternal Uncanny

In 1970, Dorothea Tanning completed an installation of soft sculptures that she titled, Hotel du Pavot, Chambre 202. The work is a domestic interior filled with writhing, abstract female forms that explode from the walls and struggle to free themselves from the furniture. Though these sculptural works are mentioned by Linda Nochlin and Ann Sutherland Harris in the catalogue Women Artists 1550-1950, an earlier painting, Maternity (1947), is illustrated as an example of Tanning's Surrealist idiom. This paper examines both works as part of a larger investigation into the artist's long-term engagement with the concept of the maternal. Indeed, from each decade of this artist's sixty-year career, she has produced works with "maternity" in the title. Dorothea Tanning never bore any children of her own, nor did she ever publicly express a desire to do so, yet clearly the subject was on her mind. While some might argue that the topic is something of a chestnut that references the artist's decision to have a career over a child, this paper proposes that Tanning was cagier than that. Sigmund Freud's concept of the "uncanny" and Julia Kristeva's ideas about maternal abjection will help to illustrate the startling complexity of Tanning's vision.

Watt, Kelly. University of Louisville. Architecture as Propaganda on the Spanish Frontier

Medieval Iberia in the 11th and 12th centuries experienced violent upheaval. In Al-Andalus, the dissolution of the Umayyad caliphate in 1031 left skirmishing taifa kingdoms, while in the north, Christian kingdoms began to move southward to conquer the large territory under Muslim rule. However, after the nearly 300 years of Andalusian hegemony, the cultural, religious and linguistic differences between the "liberated" Iberians and their new lords were substantial. A convincing argument was needed to justify the new order.

This paper examines ecclesiastical architectural spaces of the 10th-12th century north-central Iberian Peninsula in order to better understand how these buildings and their sites furthered the political aims of their patrons by creating a recognizable image of earthly authority. This was done in three ways: patrons chose sites with a pre-conquest sacred history; they used the architectural forms of the ecclesiastic hierarchy and the elite of Al-Andalus and the Christian north; and they commissioned frescoes, sculpture, or manuscripts that described this conquest as a reclamation. This successful "formula," employed at San Millán de la Cogolla (Rioja) and San Juan de la Peña (Aragón), was imitated at the frontier churches of San Baudelio de Berlanga (Soria) and Santa María de Wamba (Valladolid).

Whelan, Agnieszka. Old Dominion University. Visualizing Historical Thinking. Gardens of the Eighteenth Century Europe and the Construction of History

This paper attempts to understand the dynamics of visual features in gardens, those that could be construed as particular statements in historical thinking. As the eighteenth century drew to a
close, certain gardens reflected political upheavals and territorial changes. Central Europe, Germany, Poland were particularly affected by political tensions. While land remained a critical concern, construction of the identity for the people involved a construction of histories. Gardens there had in common the desire to create a vision of reality, establish a certain way of looking at the world and present a convincing visual interpretation of history. I shall touch on the range of techniques and means used to create visualizations. I shall look at dominant accounts of history and reinterpretations of the past within the context of a private demesne.

White, Brooke. University of Mississippi. Delta Constant: My Summer Vacations Since 2004

DID NOT PRESENT

Wilcox-Titus, Catherine. Worcester State College. Self, Subject, Spectacle: Recent Refusals of a Self in Contemporary Art

The mirror and self-portraiture have had a long and well-scrutinized history in art. Most often the mirror has remained a hidden prosthesis of vision, but at times the artists makes its presence known. Historically, when artists draw attention to the means by which the art object is made, whether it is the surface brush work of Edouard Manet or the slipped registration silk screens of Andy Warhol, we know the artist intends to make these elements important facets of the art. In the context of male self-portraiture (Annibale Caracci, Diego Velazquez), the mirror’s presence is interpreted as a particularly probing examination of interior essence and a complex inquiry into the nature of vision. Historically, the mirror in female self-portraiture diverts self-inquiry into more complex conceptual arenas such as allegory, vanity, beauty, and truth. In first wave feminism, it is no wonder that Joan Semmel refused the mirror in her own self-representation in Me Without Mirrors (1976). Investigations of the social constructions of identity from the 1970s-1980s produced a rich history of the self as subject, particularly as it determined gender.

This paper seeks to examine contemporary representations of artist’s self-representations in which both male and female artists have profited from that rich legacy of artistic investigations of selfhood, subjectivity, and the mirror as either literal agent or metaphorical presence. I will argue that in this post-humanist moment, the self as spectacle occupies the central focus of self-picturing artists such as Matthew Barney, Douglas Gordon, and Gillian Wearing, and the mirror figures importantly in their embrace of its properties of surface and spectacle. This represents a kind of deflective move away from notions of selfhood and social constructions of the subject. I will further argue the mirror as literal element as well as metaphorical presence has not only played handmaiden to this transformative shift toward spectacle but has important implications for the viewer as well.

Wisotzki, Paula. Loyola University, Chicago. Americans Abroad: The 1930s, Politics and the Experience of Europe

American sculptor David Smith’s trip to Europe in 1935 and 1936 is usually accorded scant attention in discussions of his life and art. When acknowledged, it is mentioned as his opportunity to see contemporary art, especially in Paris, as well as a chance to visit a number of museums and historical sites in various European capitals. No one, however, has closely analyzed what happened on this trip especially with regard to the relationship of his activities to his developing political ideology. Smith was accompanied on this nine-month sojourn by his spouse and colleague Dorothy Dehner. While in Europe, in addition to studying the art of past and present, the two artists made careful observations of leftist organizations in the countries they visited, and considered their public stance on modern art—as is amply indicated in the surviving correspondence from this trip. Their experiences only served to strengthen the Marxist
perspective on world events Smith and Dehner had begun to develop in the early 1930s. As the trip gave credence to their ideology, it also provided them with ample evidence that their political views were fully compatible with their commitment to modern art. An analysis of this trip will contribute to the larger project of re-presenting American modernism not merely as a series of formally inventive experiments, but as a serious exploration of what it meant to make art which resulted in a re-consideration of how art and artist might relate to the surrounding world.

Yang, Crystal Hui-Shu. University of North Dakota. Direct and Indirect Expression: The Art of Howard Finster and Hung Tung

In the art of American visionary artist, Howard Finster (1916-2001), writing text is a prominent feature. Different from Finster's story-telling inscription, the self-invented characters in the calligraphy paintings by the Taiwanese self-taught artist, Hung Tung (1920-87), seem to be some sort of hieroglyphic symbols. By comparison, their education and religion may have a significant impact on their approach to art.

In children's artistic development, their perceptions shift from exaggeration and abstraction to naturalism as they grow older. Interestingly, with a six-grade education, Finster applies immature techniques of foreshortening and modeling like a 10-12-year-old. Paralleling his illiterate status, Hung's paintings display characteristics often found in a pre-elementary school child's drawings—such as x-ray vision, multiple perspectives, and overall composition, etc. As with a young child's intuitive expression, Hung's art often triggers an insinuative smile in beholders. To fulfill his mission as a "messenger from God," Finster's descriptive commentary bears no visual aesthetic attempt. Unlike Finster's preaching of Christianity through art, Hung, a spirit medium, implies a Taoist mystique, secrets of heaven, and laws of nature in his calligraphic art. Contrary of Finster's more literal and direct expression, Hung's unreadable pictography conveys indirect meanings, which are beyond what real words can describe.

Yates, Sam. University of Tennessee, Knoxville. To Exhibit or Not to Exhibit

This presentation addresses the problems (often long term) and solutions (often short term) associated with the management of the expanding (albeit slowly) permanent collection of the Ewing Gallery of Art and Architecture at the University of Tennessee. Typical of many university galleries, the Ewing Gallery's problems include inadequate onsite storage, no designated area or gallery for collection exhibition, decorative display of objects on campus loan, and limited funds for research, staffing, conservation, acquisitions, general collection management, etc. Some short-term solutions to these problems have, in themselves, created other challenges. However, in total these solutions have resulted in better care and utilization of the collection. These include—climate controlled and secure off campus storage, utilization of faculty and students for research, placement of identifying plaques with objects on campus loan, and funding support generated through rental fees of touring exhibitions curated from the Ewing Gallery's permanent collection. Also discussed are the advantages and disadvantages of the Gallery's campus loan program and factors determining when "To exhibit" or "Not to exhibit" specific works of art.

Yonan, Michael. University of Missouri-Columbia. Messerschmidt and the Boundaries of (Self)-Portraiture

This paper addresses the bizarre "Character Heads" of the eighteenth-century Austrian sculptor Franz Xaver Messerschmidt (1736-1783) as embedded within eighteenth-century theories of the self. Since the artist's lifetime scholars have understood these sculptures as self-portraits; the
German philosopher Friedrich Nicolai described them as such, and nineteenth- and twentieth-century commentators have taken that status identification as the starting point for an evaluation of the artist's presumed insanity. Yet calling these works self-portraits comes at the expense of noticing how inconsistent, even divergent, the facial features depicted in them actually are. This paper argues that it is fruitless to extrapolate from them a clear sense of an individual self, and this difficulty calls into question the relationship between the sculpted face and a notion of the identity conventionally assigned to facial features. I surmise that Messerschmidt's heads are not self-portraits that concern themselves with likeness and individuality, but rather illustrations of generalized identity ("Man" transcendently defined) put through a series of transformations that suggest an exploration and expansion of the possibilities for the human subject.

Zaho, Margaret Ann. University of Central Florida. *Divus Alfonsus Rex: Imperial Allusions in the Portraits of King Alfonso I of Naples*

The Spanish King, Alfonso V of Aragon, in his role as newly crowned King Alfonso I of Naples, made a concerted effort in his portraits to legitimize, glorify, and promote himself as an exemplar of the pious Christian Ruler and the triumphant Roman Emperor. Alfonso was one of the first Renaissance rulers to adopt the imagery of the Roman Imperial triumph in the creation of his personal mythology. He not only enacted a classical Roman triumph when he entered Naples in 1443 but continued to expand his associations with that theme by building a monumental triumphal arch. Alfonso looked to Roman emperors like Trajan and Hadrian as models for his own portraits; portraits that can be found on his triumphal arch as well as on commemorative medals. Not lost on Alfonso, or his Italian subjects, was the fact that those specific rulers were not only Spanish by birth, but were so successful and so well loved that they were deified.

By incorporating Roman Imperial imagery, titles, and devices in his portraits Alfonso V proves himself to be one of the earliest Renaissance rulers to exploit classical models and imagery in the service of his own personal and political persona.

Zalesch, Saul. Louisiana Tech University. *50,000 Women Artists/Entrepreneurs: The Saga and Art of Fireside Industries*

This paper introduces and discusses Fireside Industries of Adrian, Michigan, which described itself as an artists' cooperative and claimed to have as members 50,000 women artists achieving financial independence by learning how to decorate and sell its lines of art novelties. From 1923 to 1938 Fireside dangled the vision of owning prosperous stores like those regularly illustrated in its brochures and catalogs; this dream attracted members despite the impossibility of anybody's being able to decorate enough merchandise to stock a viable shop. This talk addresses four topics; first, various aspects of women's involvement with art, and tastes, between the world wars spotlighted by Fireside's merchandise and its success in attracting members. Second, how its success demonstrates that many women, like those who once worked for Rookwood, were still desperate to achieve financial independence in a socioculturally-respectable way. Third, that Fireside represents the same kind of corporate institutionalization that was one of the chief characteristics in America during the '20s and '30s; its art included many of the same kinds of art goods long reproduced in journals like the *Art Amateur* and the *Art Interchange*. Finally, the talk will note striking changes during the Depression in popular artistic trends, styles, and tastes that are indicated by Fireside's evolving lines of merchandise.

Zander, Mary Jane. Virginia Commonwealth University. *Communities of Discourse and Learning in the Arts*

In other disciplines, including linguistics, sociology, and education, the study of classroom talk has a long history. In art education the study of talk has usually been a peripheral issue or
reflective of trends in studies from other areas. Today, there is significant literature available in other disciplines that indicates that deeper levels of learning are related to the development of a "discourse community" (Gumperz & Hymes, 1986) and that learning to understand a discipline requires learning to talk and think in the discourse of that community (Lemke, 1990; Schon, 1983). Despite a tradition of apprenticeship in art, these and other options are only beginning to be addressed in the field of art education.

**Ziemer, Lisa. Western Carolina University. Gordon Onslow Ford: Voyager in Wonder**

Gordon Onslow Ford was an officer in the British Navy who became enamored of possibilities for various states of consciousness while visiting the Valley of the Kings with Howard Carter in the 1930’s. Onslow Ford resigned his commission to paint in Paris where he and his friend Roberto Matta were welcomed into the Surrealist group. Andre Breton was intrigued by the work of these two young men, which explored unconventional ideas about human perception. Onslow Ford accepted a diplomatic assignment to show Surrealist work in New York in order to garner support for American participation in the Second World War, and helped ignite Abstract Expressionism. Onslow Ford retreated to Mexico to live among the Tarascan Indians where he observed that they seemed to "comprehend objects rather than see them." This experience led to a lifelong devotion to developing deeper levels of "seeing," and to the study of Zen calligraphy as a method of recording inner experiences which occurred "faster than the speed of thought."

This paper explores the development of Onslow Ford’s artistic theories regarding perception and is based upon conversations with his 93 year-old sister, Elisabeth Onslow Ford Roulin. She was with the Surrealists at Chemillieu in France in 1939, and with her brother and his friends in England and Mexico in the 1940’s. Elisabeth is currently a board member of the Lucid Art Foundation.