Conference Chair: A. Lawrence Jenkens
Art History Program Chair: A. Lawrence Jenkens
Studio Program Chair: Gary Keown

Abadie-Fail, Trudy. See Begley, David.

Adams, J. Bradley. Berry College. On Gardens

"The garden is the smallest parcel of the world and then it is the totality of the world. The garden has been a sort of happy, universalizing heterotopia since the beginning of antiquity." -- Michel Foucault

My work since graduate school is explicitly connected to an operating paradigm of "gardens." Gardens are classic examples of heterotopic spaces, i.e. "a place with multiple uses" (Michel Foucault), such as libraries, cemeteries, and museums. Through gardens, I have been examining various ordering systems (e.g. gardens as controlled nature) via a range of representations and working methods. Just as gardens are varied, the term provides me with a license to explore a range of ideas (e.g. displacement, sequential time, chance operations) with heterogeneous methods. In addition to theorizing this work through the language of abstraction, it also references art made in a range of cultures and historical styles such as a Southern quilt tradition and tree of life motifs found in carpets (i.e. portable gardens). Recent work is an extension of this research but is marked by revisiting ideas such as camouflage, mapping, and traces that were central to my concerns well before graduate school.

Alexander, James Rodger. University of Alabama at Birmingham. Architecture and Sculpture: A Cross Pollination of Attitudes and Intentions

The last three decades of the twentieth century saw the disciplines of architecture and sculpture merge in a manner previously unseen. The formal vocabulary of architecture emerged in the sculpture of artists such as Michael Heizer, Charles Simonds, Jackie Ferrara, Bruce Nauman, Dennis Oppenheim, Alice Aycock, Mary Miss, Robert Morris, Robert Stackhouse, and Joel Shapiro. Other sculptors such as Christo and Gordon Matta-Clark engaged architecture directly by utilizing existing architectural structures as the contextual frameworks for their sculptural pieces, bringing to them new perceptions of architectural form and new definitions of architectural function.

In a similar manner, architects such as Michael Graves, Peter Eisenman, Richard Meier, James Wines and Sites, and Frank Gehry have actively explored the sculptural implications of their architectural works. In addition, these and other architects have explored architectural drawings not merely as construction documents but also as works of art that are expressive of an architectural intention. Their drawings and models have been exhibited in a variety of art museum venues while their interpretations of the museum environment itself have blurred the definitions of both architecture and sculpture.

Alexis, Bryan. University of Arkansas at Fort Smith. Beyond the Finished Project: Streamlining Grading and Assessment

After a student project is completed, the instructor's work is just beginning. This paper reveals methods of critique and grading that shortens the time from project end to getting relevant feedback into the students' hands. It shows how time can be saved by repositioning written responses to the student and by using live

scoring to get a jump on final assessment. The paper also calls for a response from other instructors to input ideas in order to create an even better process.

Alligood, Dustin Chad. University of Georgia. Transition and Transformation in Rothko's Pictures: An Anthropological Perspective

The New York School was notoriously sensitive to external cultural forces: the Cold War, Freudian psychoanalysis, and so-called "primitive" cultures have been counted among these. Perhaps the least examined of such forces has been the mid-century rise of the cultural cachet of anthropology. My paper examines anthropological sources for the New York School, with specific attention to the pictures of Mark Rothko. My filter for doing so is the theory of liminality, explicated by anthropologist Victor Turner in his book *The Forest of Symbols*. I hope to prove that the "liminal phase" as theorized by Turner is predicated on the concept of ambiguity and that, as objects of liminality or *sacra*, Rothko's paintings stage a space of transformation for the viewer that necessarily destabilizes cultural structures in its mechanism. To understand how such an anthropological theory may be fruitfully applied to the New York School in general and to Rothko specifically, I examine the influence of emergent anthropological perspectives on the intellectual and popular culture of mid-twentieth century America. I then turn to the ways in which Turner's theory may be represented in and by Rothko's paintings, both pictorially and with respect to the viewer.

Anderson, Lisa. University of South Carolina Upstate. The Design of a Charrette: Using the Charrette Concept to Ignite Student Learning

As educators, we stockpile a number of teaching and assessment methods. These grow and change, adjusting to needs of students as well as industry requirements. Projects that require a quick turnaround can simulate the "real world." By giving students a specific goal under a strict deadline, it requires them to create an idea, execute it, and turn it in at the end of one class period. The projects can be implemented individually or in groups. These "crunch" projects mirror professional practice and are in effect a version of the charette.

Limiting instruction during these exercises allows for interpretation and expansion of ideas and gives students the opportunity to demonstrate they can think fast on their feet. The design of the charette can expand the design educator's cache of teaching methods and produce great results. Topics can encompass all areas of visual communication with end products that reference real world output. Using the charette idea throughout all design coursework enhances quicker cognitive skills and communal learning in students' academic careers.

Andrus, Jane Vahlkamp. University of Kentucky. Gallé on the Couch: Reconciling Conscious and Unconscious Elements in his Life and Work

The term "psychoanalysis," first used by Freud in 1896, is defined as the investigation of the "interaction of conscious and unconscious elements in the patient's mind … using techniques such as dream interpretation… ." (OED) The glass vessels of Freud's contemporary Émile Gallé (1846-1904) are also investigations of the relationships between waking and dreaming states, cognizance and trance, and the conscious mind and the subconscious psyche.   There is no evidence that Freud and Gallé ever met, but Gallé was acquainted with Dr. Hippolyte Bernheim, a neurologist with whom Freud studied during his visits to France in the 1880s. The roots of psychoanalysis lie in Freud's research into medical treatments for "hysteria" and other nervous disorders, which included hypnotism and advanced forms of mesmerism. It is well documented by Silverman and others that Gallé's work tapped into this "*nouvelle psychologie*." This paper proposes psychoanalysis of "conscious" versus "unconscious" elements of Gallé's life and work: successful entrepreneur, member of the Nancy garden club, and bourgeois family man versus passionate botanist, intimate of Parisian Symbolist circles, and creator of dream-like vessels teeming with hallucinogenic plant life. Gallé's use of pre-Freudian psychological treatments such as trance states and automatic drawing is also examined.

Ansell, Elizabeth. University of North Texas. Sanctified Through Pain: The Hagiography of Frida Kahlo

This paper takes an iconographical look at several self-portraits that depict Frida Kahlo in the process of self-mortification. The chosen images illustrate her intense emotional and physical pain, as well as the torturous medical and metaphorical apparatuses that represent it iconographically. By juxtaposing these self-portraits with hagiographical biographies of seventeenth- and eighteenth-century Spanish American nuns, a visual link is made between their divine pain as brides of Christ, and Kahlo's earthly suffering. Through biographical information, historical and personal interpretation, an iconographical analysis shows that Kahlo, like the nuns, depicted herself in conjunction with devotional objects and implements of self-torture to illustrate her bodily suffering and to draw herself closer to her revered husband. By taking stylistic and iconographical cues from hagiographical biographies of devoted Spanish Colonial nuns, and creating her own stylized version, Kahlo created a persona of the sanctified sufferer from her own physical afflictions, and visually solidified her role as the worthy bride of Diego Rivera. Kahlo's endurance of intense physical pain, self inflicted or otherwise, with stalwart strength, is shown in her self representation as a hagiographical icon – showing that she, like the nuns she chose to emulate, was the most deserving of her revered spouse.

Arbury, A.S. Radford University. The University Art Museum: Trials and Tribulations

The Radford University Art Museum seeks to provide quality exhibitions that cover a wide range of topics and media, and serve a broad audience. There are many factors to consider.   As a university museum, we view the students as the primary audience—a philosophy reinforced by the fact that the museum's main source of funding is student fees. But we also want to mount shows that appeal to other members of the university and the city. We must work within the confines of predetermined student and faculty exhibitions. Other restrictions include finances and space limitations. Another consideration is not only what would make for an interesting exhibition, but how it can benefit our students in a more practical manner. We organize a city show to involve the community-at-large. This exhibition has benefits in a town-and-gown situation, but it also has its own problems. Factoring in all these conditions, we strive to achieve a balanced season comprised of in-house exhibitions (including selections from the permanent collection), local and regional artists shows, and exhibitions with a more national and international flavor. This paper discusses the creation of a viable exhibition season in a university context.

Arthur, Kay. James Madison University. Globalizing the Cult of a Byzantine Icon: The Extraordinary Success of the Madonna of Perpetual Help

The *Madonna of Perpetual Succor* must be the most "successful" Byzantine icon in history.   A fourteenth-century panel of Cretan origin, it arrived in Rome by 1499 and was installed in the church of San Matteo in Merulana, an important pilgrimage site. During the Napoleonic era it disappeared, but was rediscovered and restored to public veneration in a new cult chapel by the Redemptorist fathers. This order has diffused more than 3,000 painted copies around the world, making it a global symbol of Catholic faith. My paper discusses iconographic sources, competition between two artworks for the title "Madonna of Perpetual Succor," early copies, and processional rituals. I suggest that the cult's dual origin in Sicily and Rome conforms to a typical medieval pattern, in which stories merge and overlapping iconographic types are created. Whether in painted or sculpted form, *Madonna of Succor* images are distinguished by the Christ Child gazing over his shoulder at the Passion symbols. Why is this particular image perceived as such a powerful intercessor against death and disaster? I argue that its power stems from the early miraculous models, and the multiple religious and psychological readings of the Christ Child's averted gaze.

Aurbach, Michael. Vanderbilt University. Drawing the Line

As faculty, we are working in an era of great change. Universities fixate on creating consumer-friendly campuses where students feel entitled to certain benefits. Some faculty believe pandering to students is necessary to increase their odds for tenure and secure meaningful pay raises in a period where both are difficult to acquire. Today's students appear more narcissistic than previous generations and indifferent to many elements that normally inform strong studio work. Things really are changing.

Instant gratification and shortened attention spans are also hallmarks of this student generation, where some are unable to concentrate on a studio task beyond thirty minutes and devices (computers, cell phones, iPods) mediate their daily existence. Students often seem mildly anesthetized in a field that requires an irritant, spark, or passionate reaction.

Many faculty decide to draw the line on certain pedagogical matters. As the world becomes more high tech, my classroom instruction becomes more "high-touch." Some departments, like mine, find it necessary to establish uniform attendance policies. While it appears cool to go with the flow in regard to student studio behavior, the artistic profile required to do great work has changed little. There are no substitutes for natural curiosity, hard work, passion, and great focus.

Baffour, Owiredu. University of North Florida. Revisitation of the Isms: The Beloved Past

The art and design world ushered in the twenty-first century with huge enthusiasm but without much retrospection of the recent past. The twentieth century can be characterized as a tumultuous and adventurous age full of artistic experimentation. We witnessed art movements and sub-cultures influencing visual perception of the masses through movies, architecture, graphic communication, painting, and other creative genre. The built environment was diversified and today designers do not have to follow the stale and dogmatic rules of the earlier centuries. We have also seen the evolution of painting into mixed art forms and how technology has become a vehicle for aesthetic expression.

This paper explores the philosophies behind movements such as constructivism, modernism, and deconstruction, and how they were propagated around the world. The use of material, space, and color will also be examined and discussed.

Bailey, Bradley. Saint Louis University. Putting Marcel Duchamp's Role Identities in Perspective

In addition to being, as Clement Greenberg described him, the first self-consciously avant-garde artist, Marcel Duchamp was also arguably the first artist whose work became inseparable from his persona. Inspired by Vito Acconci's comment that books about Duchamp seem to have more pictures of the artist than his work, my study is an investigation of the roots of Duchamp's role-identity formation through the various portraits of Duchamp by his close circle of friends in New York following his arrival in the United States in 1915. Using Lacan's theory of the relational self, I demonstrate that the development of several of Duchamp's most familiar identities was in part informed by the same images that recorded them. My study uses drawings, paintings, photographs, and three-dimensional representations of Duchamp, many of which have been reproduced in only a handful of sources, by artists in the New York avant-garde art community, including Francis Picabia, Man Ray, the Baroness Elsa von Freytag-Loringhoven, Richard Boix, and Georges de Zayas. Moreover, I also offer a new interpretation of the Baroness's whimsical *Portrait of Marcel Duchamp* of c.1920, which I maintain is a representation of the artist based on the style of nineteenth-century German chessmen.

Baine, Breuna K. Auburn University Montgomery. The Impact of Streamline Design on Mainstream America

Streamline design was the twentieth century's mark of speed, progress and industrial advancement. The style gained momentum during the Depression and represented a way to move forward towards recovery. It has shaped our notions of progress in the areas of transportation, architecture and especially industrial design.

Streamline design began on trains, favored over the boxlike design of their predecessors. The first of these was the 1934 Burlington Zephyr, which set the design standard for other trains as well as aircraft and automobiles.

Ideas of progress and efficiency were not limited to transportation but also influenced architecture. Examples

can be found in warehouses, banks, office buildings and on movie sets.

However, the most significant impact of Streamline design was on everyday objects created by industrial designers. Streamline epitomized modernity often making form more important than function. Household appliances such as toasters, vacuum cleaners, and irons became symbols of status for the middle class.

Today, Streamline principles are seemingly used to create a variety of consumer goods. Still, designers are challenged with trying to convey ideas of progress and efficiency. The effect that Streamline design had in America, at its height, and the residual effect it may have today are examined in this paper.

Bajuyo, Leticia. Hanover College. Creative Problem Solving Fallout

Creative problem solving and collaboration require rethinking basic assumptions about an idea/method, and keep alive the processes of teaching and making.   But this often yields numerous trials, a lot of bad art, and weak approaches before stronger solutions can surface.

In each course, whether in Studio Art or in interdisciplinary freshmen seminars, my primary objective is encouraging students to become creative problem solvers no matter the media, concept, or course level.

A creative problem solver should develop a range of possible answers to an assignment, recognize potential difficulties in each of these possible answers, and then eliminate the weaker while refining the stronger solutions. Even in the later stages, a creative problem solver must continue being self-critical and aware of any difficulties in craft, communication, or placement.

If I intend for my students to make with intent, I must model this in my own studio practice and in my course design. When I complete an installation or finish a term, I reassess. As I encourage in my students with their projects, I eliminate any weak elements and refine the stronger, while always aiming for "bad art gone good."

Barber, Karen. CUNY Graduate Center. Freed from the Convention of the Square: Christian Schad's Dada-Inspired Schadographs

Cameraless photography was utilized at the birth of the medium, but largely abandoned at the beginning of the twentieth century. Two decades later, three European avant-garde artists almost simultaneously rediscovered it. In late 1922 in Berlin, László Moholy-Nagy coined the term "photogram" for his cameraless images. Earlier in 1922 in Paris, Man Ray made his "rayographs." But in 1919 in Zurich, Christian Schad had already created his Dada-inspired images by placing detritus on light-sensitive paper, which he later cut into abstract shapes. Although scholarship on Schad has increased in recent years, with numerous books and exhibitions about his work, discussion of his varied output has largely focused on his contributions to Neue Sachlichkeit painting. His early avant-garde works, photographs, woodcuts, and sculpture, as well as painting, have been viewed as precursors to his well-known realist paintings of the 1920s and 30s. I explore the possible reasons for such dismissal and the implications that a more thorough investigation of his "schadographs" might mean for the history of photography and for the history of the European avant-garde, especially Dada.

Barrett, Anne. Virginia Commonwealth University. Architecture as Search for Identity in Modern India: Le Corbusier, Louis Kahn and Charles Correa

Indian architect Romi Khosla wrote, "The act of practicing architecture in India today is dominated by the desire to invent authenticity."   At the outset of Indian independence, following the era of British rule, Indian artists and architects began to search for modern Indian architecture.   This paper approaches the work of modern Indian architect Charles Correa (born 1930).   Correa studied architecture at MIT, the premier architectural program in the United States.   In addition, he witnessed major architectural commissions by western architects, such as Le Corbusier and Louis Kahn, in India. As a result, he has been labeled both an Indian and a western architect. Critical to looking at this search for identity are the ideas of post-colonial theorist Homi K. Bhabha.

This paper traces the evolution of modern Indian architecture, beginning with commissions by Le Corbusier and Louis Kahn in India, then focuses on Correa's public architectural commissions. I show that Correa's architecture reflects his attempts to reconcile his western training and education with his Indian roots. The culmination of my paper comes in some of Correa's major public commissions, which encapsulate the western modernist tradition transformed by Indian division of space.

Bartlett, Thomasine. Loyola University New Orleans. My-O-My: Gender Performance in New Orleans, 1937-1972

There was a time in New Orleans when a select group of highly skilled, professional female impersonators elevated gender performance to high art.   The "boys" of the internationally famous Club My-O-My drew upon the tradition of European cabaret to establish an act that was radical, jarring, and ultimately charming to those who saw it. Offering alternative entertainment to the predictability of Cold War television and spectator sports, the Club My-O-My flourished in New Orleans' West End Park from 1947 to 1972. In an era before hormones and surgery, performers used feathers, bugle beads, pancake makeup, wigs, mascara, bodies and gossamer to weave a web of illusion. An evening spent at the My-O-My skewed all preconceptions of essential gender as the audience watched boys combine talent, wit, fabric, and paint to become girls right before their disbelieving eyes.

The presentation includes a 5-minute video documentary of Club My-O-My performers relating their experiences in the relatively un-policed no-man's land bordering Lake Pontchartrain.

Beardslee, Deborah.   Rochester Institute of Technology.   Isolated Influences and Special Affects

In design education critical thinking, risk taking, and other abilities that strengthen a student's layered understanding of social responsibility and contribution avenues are of key importance as compared to specific software expertise and other pragmatic "job" skills.

This paper suggests that design students should be encouraged to embrace a wide view of problem solving through analysis of existing solutions, unexpected outside content in assignments, less typical or unusual project parameters, and alternative models for conceptualization and assessment. What does each detail and decision within the design process contribute to the final solution, and how does this outcome then become attached to (or integrated within) a broader social fabric?

Design educators are in key positions to offer controversial and/or contradictory sources and discussions that do not necessarily succumb to market-led pressures or trends. Students' experiences within the classroom and on the outside paths of solving assignments have the potential to expose them to many different kinds of social, cultural and economic implications for design practice.

This cross-disciplinary visual presentation includes official and vernacular examples that have been taken from a wide range of locations, contexts and timeframes. Less predictable, even transparent, solutions within our everyday design environments are offered and discussed.

Begley, David. University of North Florida. Abadie-Fail, Trudy. University of North Florida.   Re-evaluate Graphic Design in the Digital World

Graphic Design programs that are decades old may find the thought of incorporating digital media overwhelming, while other colleges are embracing the changes and thriving. As our industry unfolds to show unimaginable potential in the area of digital media design, students need to be ready for the challenges required by industry. Digital media is no longer "New Media" as it has been labeled in the past, even though it is truly a new way for designers to interact with the global market. Digital media design will require a new way of thinking to incorporate a mass of non-traditional formats and a system-based approach to projects. Graphic

Design programs should be responding to the industry's need for a knowledgeable workforce to meet new demands. This new way of thinking will require a re-evaluation of design practices, built on the traditional foundations, and apply them in a more holistic way to curricula.

This paper reviews the process of incorporating digital media into a traditional design curriculum and the realization that small changes may not be enough. It also discusses how to re-evaluate the industry needs to make a switch to digital media practical and successful.

Beidler, Anne. Agnes Scott College. Gardens and Gateways: Journeys within Memory

The complexity of China has always seemed overwhelming to me.   In my travels there throughout the past ten years, I have wondered how best to engage the country's vast history and rich visual texture. I have also struggled to discover common threads that connect one of the oldest cultures with the current great masses of people. I have often contemplated the invisible ties and memories that connect us through time and space, which are referred to as "the red thread" in Chinese legend.

The focus of the imagery for this project is influenced by the poems of (T'ang Dynasty) Han-shan and the experiences of my personal travels for study and adopting my children. Images are from my photographs of Chinese and Korean gardens, temples, and street scenes, as well collected materials, found images, my prints and my drawings. This work includes a series of inter-related mixed media books, paintings, and prints. The work I have created has a feeling of multi-dimensionality with pages or segments, which become gateways to new images in the same way garden or temple gateways invite exploration and are meant to evoke ancient places or memories.

Belden-Adams, Kris.   Kansas City Art Institute.   Photography's Absent Presence: The Medium as Agent and Symptom of Modernity

Roland Barthes wrote that photography's "madness" is its ability to offer "an image of the real, of something that was, that we can hold in our hands, paste in an album, or put in a frame, but that does not physically exist in our time and space." Barthes's analysis poses these challenges to all commentators on photography – what exactly is photography's relationship to time, and by extension, to reality? And what is photography's contribution to a "modern consciousness?"

This paper addresses those questions by analyzing in detail a sample of understudied vernacular photography, a family snapshot, in its historical context, in order to examine the motivations for photography's insistent struggle to control or reorganize time's passage, to halt or slow it for a moment, and to give form to time's fluctuating conditions. I argue that this struggle is both symptomatic of the separation of form from materiality inherent in modernity as a general phenomenon, and it is a manifestation of the photographic medium's conditional relationship to reality – a relationship that arguably has been complicated by the use of digital technology.

Benitez, Jorge M. Virginia Commonwealth University. Superficially Traditional: A Studio Practice Built on Six Centuries of Western Art

Modernism taught me to define painting as a purely visual language based on the canvas' flatness and the elements of design. Such formal purity sufficed to express a range of intellectual and emotional concerns without representation or external references. Paint alone was enough.

Postmodernism allowed me to violate all the modernist rules. I am a child of both movements, beholden to modernist formalism as well as postmodern eclecticism, representation, and narrative. My studio practice reflects both approaches equally.

Two years after the attacks of September 11, 2001, I began working with linear perspective as a metaphor for medieval Islamic mathematics and science and the European application of such knowledge. The process produced convincing illusions in ambiguous spaces—formal, representational drawings full of external content. Translating them into paintings proved to be a daunting challenge that forced me to reconsider long-held beliefs about the nature and purpose of painting. I still have no answers.

Throughout this paper I discuss the development of a studio practice built upon art historical research, theory, mathematics, history and politics, life drawing, linear perspective (without computers), craftsmanship, and a high modernist, formalist sensibility.

Benson, Sarah. Independent Scholar. Venice on Mount Mehru: European Views of the City of Siam

"As for what concerns the five Orders of Architecture, composed of Columns, Architraves, Freizes, and other Ornaments," wrote French diplomat Simon de la Loubère in 1691, "the Siamese have not the knowledge thereof." La Loubère was one of several travelers to publish illustrated narratives for a curious European audience following the Siamese embassy to the court of Louis XIV in 1686.   In addition to the absence of the orders, Europeans were struck by the portability of Siamese houses and towns (which could be packed up and moved in a few hours), by the polyglot mingling of peoples in the Siamese capital, by the bodily relationships enforced by Siamese architecture, and by the canals that served as streets. Westerners assessed the Siamese built environment based upon prevailing European categories of architecture, ethnography, and topography.   Different understandings of cities affected the success of European diplomatic and commercial ventures in Siam. Although the idea of "the city" in Europe was a powerful metaphor for the kingdom of God, European cities were largely devoted to manufacture and trade. The Siamese capital at Ayutthaya, although it looked like an Eastern Venice to Europeans, was ultimately a sacred center, where the king defined spaces and their meanings.

Betz, Scott. Winston-Salem State University. Better than Nicorette: Winston-Salem and the North Carolina Piedmont Triad's Vision for a Future in Design

The Center for Design Innovation (CDI) is a University of North Carolina inter-institutional collaboration between North Carolina School of the Arts and Winston-Salem State University, in partnership with Forsyth Technical Community College. The CDI was created in response to a 2003 Comprehensive Economic Development Strategy, developed by Angelou Economics that recommended that the region pursue a course to accelerate the growth of the emerging design cluster in the Piedmont Triad.

The mission of the CDI – which will specialize in the application of digital design in entertainment, life science, education, product design, and product marketing – is to generate and facilitate design-focused instruction, research, workforce development, and entrepreneurial activity; to promote educational programming that emphasizes innovation, and to act as a design-based business cluster accelerator to make the Piedmont Triad a nationally recognized center of design.

Bey, Sharif. Winston-Salem State University. African-American Identity: Representation, Beads, and Social Responsibility

This paper focuses on Sharif Bey's current series of ceramic sculptures. Bey attempts to integrate and reconcile his interest in traditional crafts, West African rituals, and various African design sensibilities with contemporary representations of Black males. He faces the challenge of creating positive representations or poignant statements about the struggle of Black people by utilizing loaded images with cultural baggage. He also frames his quest, as an African-American artist, in the social, political, and historical context of African-American art, identity, and self-image. By bridging traditional crafts with contemporary influences he reveals ways that tradition and social-cultural history can serve as catalysts for individual creative expression, subjectivity, and agency. In his work, tradition is not only used as a point of creative departure for art, but it also promotes dialogue around issues of collective verses individual identity. Bey's attempts to create works of art,

which reconcile his African-American culture and African heritage in the face of global society, give voice to discussions of empowerment and social justice. These ideas have led him to explore the cultural significance of African and African-American beads in a series of works which utilizes tradition to critique current influences on African-American identity.

Black, Emily Lew. University of North Texas. Navigating social space: The Social Mirror at New York City First Art Parade, 1983

Although Mierle Laderman Ukeles' performance sculpture *The Social Mirror* (1983) has been discussed as giving a voice to New York City's public sanitation work force, scholars have yet to consider the mirrored New York Sanitation truck in its original context, the first New York Art Parade in 1983. As the truck moved down Madison Avenue, the mirrored surface captured images of the spectators in its reflections, making the public direct participants in the work. The audience saw not only its image on the truck's surface, but also reflections of surrounding spaces, streets, and buildings. Critics claimed *The Social Mirror* exploited people's environment, since it relied on public participation to create awareness about environmental degradation. A study of the critical receptions *of The Social Mirror* from the First New York Art Parade reveals that the work shaped public knowledge of the social spaces that distinguished people and things. *The Social Mirror* used the parade as a transient event to present images of social relations, while also defining and challenging local hierarchies and arrangements of power.

Black, Sara, Independent Scholar/Designer. John Preus, Independent Scholar/Designer. Timely Interventions: Material-based Collaboration

Material Exchange has developed a portable curriculum that responds to the needs of a given community, the skill and ambition of the students, and a given set of available materials. Through the support of either an academic or cultural organization, we develop a relationship between participants and a material source. We forge connections between institutions (such as museums and galleries) that throw out somewhat predictable materials, a recipient institution, and a body of student designers/builders. We solicit requests for specific items needed by charitable organizations and then mentor the students in the design and construction of the piece, using the donated materials. The result is a pedagogical hybrid – part apprenticeship, part socioeconomic intervention, and part client-relations training. The model encourages true demand-side design, as expressed by charitable organizations, coupled with the supply-side economics of working with a given set of donated materials. The projects also provide a forum for students to engage with the local community, consider need-based design, and consider the politics of their material sources. We have worked with the Illinois Institute of Technology, the School of the Art Institute of Chicago, the Harrington College of Design, and Street-Level Youth Media.

Blair-Early, Adream. University of Cincinnati. Addressing Audience: Medical Information for Non-English Speaking Audiences

"18 percent of the population speaks a language other than English at home." (*2000 US Census*)

As the non-English speaking immigrant population rises, our need for more global design solutions also rises. How can design and the development of a more universal, symbolic or visually based language begin to address the problems facing immigrant populations in accessing healthcare? More importantly, how can design and technology make these solutions more readily available to a growing population in desperate need of them?

The content is simple. It presents a basic, important visual vocabulary for describing body parts and symptoms to the doctor. In turn, the doctor uses that same system to inform the patient and administer care. The simplicity of the visual language structures and the basic life skills necessary for health care are central to the interface design. It is designed to be pertinent, but not overwhelming to the user. The non-English speaking population of America needs to be able to describe basic symptoms to their health care providers, but they

also need a vehicle in which test results and medical diagnosis can be explained to them.

Bobick, Bryna. University of Georgia. Combining Art Education and Museum Education

More than 759 school-age students were involved in a one-month program that combined art and museum education. The program was run with the Georgia Museum of Art in Athens and helped strengthen community relations by bringing the museum into various locations. The participants were introduced to the works of Richard Richenburg, James Brooks, Charlotte Park, Robert Natkin, Ralph Arnold, and Eva Garrison through group discussions using color reproductions of each work of art. The students were able to ask questions about the works of art and share their opinions.

A hands-on activity was included in the program and allowed each student an opportunity to create a small-scale abstract expressionist work of art. Using individual canvases, each participant designed a work of art with oil pastels that reflected how the student interpreted abstract expressionism.

Bodle, Kelli. Louisiana State University. Omer Fast and Mistranslation

Video artist Omer Fast uses the techniques of cutting and rearranging the scenes in the original narratives of his videos to create an active viewing audience from a generally passive one. Through these techniques, Fast disrupts the seamless narrative and therefore piques the audience's interest. The video *A Tank Translated* (2002) is deconstructed to demonstrate the three ways that Fast uses post-production techniques to upset the traditional one-sided, author-spectator relationship. Four video monitors depict the members of an Israeli tank with each screen positioned to correspond to the individual soldier's position in the tank. Fast acts as off-screen interviewer and asks the soldiers a series of questions about their jobs and the dialogue is presented in English subtitles at the bottom of the screens. Fast uses post-production changes to create mistranslations of dialogue, a disruption of roles, and a new subtext. These three facets to Fast's approach are investigated, as is the use of the *verfremsdungeffekt* in his work. Fast aims to create an actively critical audience and the specific aspects of the video medium aid him in achieving his goal. *A Tank Translated* demonstrates Fast's interest in subverting society's tendency towards acquiescence as applied to videos.

Bolduan, Ruth. Virginia Commonwealth University. Rococo: The Pause That Refreshes

From Boucher's stunning use of vermilion to Fragonard's frothy brush, Rococo offers a refreshing vision of paint for the contemporary painter. At a time when the practice of painting seems increasingly linked to dematerialized and speedy production, as evidenced in academic course offerings such as "Painting Without Paint," pausing to reconsider the Rococo has peculiar and compelling merit.

The Rococo provides a way to re-install history painting, narrative painting, portraiture, genre, swagger and charm, and all modes of picture-making that were marginalized by the heirs of Modernism. The Duchampian deathtrap has had its day. Vive le Rococo!

Boylan, Alexis L. University of Tennessee. Cities of Light: Thomas Kinkade's Domestic Cities

Thomas Kinkade, the self-described "Painter of Light"™, is typically associated with paintings of Cotswold-styled homes, glowing with light, tucked into lush landscapes. These images present a vision of nature gently embracing the house that is coded as a stabilizing center of light and warmth. Intended for display in domestic spaces, Kinkade's work creates a kind of double interiority of an "ideal" home residing within an actual house. Less familiar are Kinkade's cityscapes – images that may seem to contradict his project of selling rural landscapes to suburban collectors. In this paper I argue that Kinkade deviates from narratives that position the city as off-limits to those who share his conservative and evangelical lifestyle. Instead, he visually colonizes the city by domesticating the urban environment. He erases all traces of diversity, poverty, and congestion; rather painting a city ideal for viewing romantic sunsets through gleaming buildings, parks of white children, and

heterosexual couples strolling through quaint shops. Nothing in this version of the city is hidden or inaccessible, and light shines into every corner. Kinkade deteriorates the inside/outside divide historically highlighted in images of urban life and replaces it with a view of the city as one giant, cozy home.

Brantley, Rebecca. University of Georgia. Cinematic Rococo: 'A Dance for the Queen's Menagerie' in Matthew Barney's *Cremaster 5*

Part of the *Cremaster* cycle (1995-2002), Matthew Barney's *Cremaster* 5 (1997) takes place within the lavish interior of Budapest's State Opera House. Narrated by the mournful aria of its principal female character, it is imbued with loss; yet within this dark world exists an alternate space—a luxurious bathhouse—in which a play-within-a play unfolds. The aquatic realm overflows with tropes of the Rococo *fête galante*: a pastel palette punctuated by blues and pinks, garlands, cherubic statuettes, quasi-mythological creatures, and an atmosphere of sensuous frivolity. Despite its lightheartedness, it is in this scene that the notional foundations of the cycle—the attempt of a nascent embryo to resist sexual differentiation and remain in what Barney terms a state of "pure potential"—come to climactic fruition. Barney's choice to invoke the Baroque and Rococo in this particular film must be taken seriously: I suggest that Barney is not adhering to the conventional derogatory implications of these styles (i.e. falling away, decadence). Rather, Barney employs these styles to champion the irrational and the in-between, even if he does allow order and categorization—via the emergence of a sexed body—to shatter his cinematic dream of a borderless state of existence.

Brekka, Pamela Merrill. University of Florida. Jewish Art and the Western Canon

The Jews have been described as aniconic, a people of the book, a *hörenmensch*, a "Nation Without Art." (Margaret Olin, 2001) Yet the Jewish people have an ancient and significant history of artistic production in a range of "traditional" media, including sculpture, mosaics, and illuminated manuscripts. Why then, has Jewish art been excluded from the traditional canon? While Gardner and Stokstad have updated their surveys with a "global vision," including entire chapters devoted to, for example, "Pacific cultures" and Islamic art, they only include three pages on Jewish art. This negligible "addition" to the canon speaks volumes. In response to this problem, I am preparing a new course, the History of Jewish Art, which I will teach in the spring of 2009 at the University of Florida. Thus engaged, I am confronted with two key questions, which I explore in this presentation. First—what do we mean by Jewish art? And second, not *why* but *how* should Jewish art be included in the canon? Even without a practical textbook or image database available, I need not defend the viability and significance of the Jewish corpus—these remarkable objects speak for themselves.

Brennecke, Mishoe. University of the South. Manet Mania: The Paintings of Edouard Manet at the 1886 Impressionist Exhibition and Their Influence on the Portraits and Figure Studies of William Merritt Chase

In April 1886, *Works in Oil and Pastel by the Impressionists of Paris*, organized by the Parisian art dealer Paul Durand-Ruel, opened in New York. The exhibition marked the first time that a large number of French Impressionist works were seen in the United States, and it attracted much attention from the public, as well as critics and artists, among them William Merritt Chase. Recent publications, for example Barbara Dayer Gallati's 2000 study of Chase's landscapes, have explored the influence of the Impressionist works in the exhibition, primarily works by Claude Monet, on Chase's plein-air views of city parks and locations on Long Island. While the impact of Monet and the Impressionists on his landscapes is undeniable, Chase's response to the works of the French Realist Edouard Manet in the same exhibition has not been fully investigated. Seventeen works by Manet were shown in 1886, the majority of which were from the 1860s, with dark, tonal palettes that reveal the artist's admiration for seventeenth-century Dutch and Spanish painters, especially Velázquez. This paper examines the influence of these works by Manet on Chase's portraits and figure studies produced in the wake of the 1886 exhibition.

Brewer, Corinna N. University of Montevallo. Vandalism as Artistic Practice

Art vandalism has existed since before the 8th century. Art has been altered, damaged, or destroyed for many reasons, including political, religious and psychological. Some contemporary artists vandalize works as part of the process of art practice. They are challenging definitions of art. Rather than destroying artwork, these vandals claim to make a contribution, using their creative expression to "improve" a pre-existing work of art. This presentation explores artists who altered works by others without invitation. Jubal Brown vomited on several modernist paintings he felt were unoriginal. Jake Platt, an admirer of Yoko Ono, took her words, "no one can tell you not to touch the art," literally. Yuan Cai and Jian Jun Xianjun, saw art as an invitation, adding their own interpretations. Mark Bridger felt that the artist Damien Hirst would not object to his artistic contribution of pouring black ink into *Away From the Flock.* This study investigates the validity of vandalism as art practice and explores the rationalization behind such actions. Why do artists continue to get away with vandalism? Does vandalism for the sake of art simply dishonor the art establishment, or does the practice fit into the definition of art?

Brewer, Thomas. See Diket, Read.

Brink, Mary. Florida State University. Bananas, Cannibalism, and "Art:" Appropriation as Anti-Colonial Strategy

Tonico Lemos Auad created his *Banana Series* in 2001-2006, pricking banana skins so that when they oxidized, the pin-pricks turned brown. Using the banana's own color changes, he created designs featuring human bones, faces, and English words, split up and spread over bunches of the fruit. He exhibited both the objects themselves, which rotted during the course of the exhibition, and photos of the bananas. With these works, Auad weaves together connections to Brazilian discourses on the banana, cannibalism, and Western definitions of art. Ever since Oswalde de Andrade developed his theory in the 1920s, Brazilian artists have borrowed and inverted Western discourses on the Brazilians, creating anti-colonial critiques. Auad's bananas reference a variety of Brazilian works made since the 1920s showing how these Brazilian artists have built upon and layered new critiques and meaning. Although rooted in Western sources and situated in a West/Non-West binary system, Auad addresses a variety of Western stereotypes and definitions with his banana series through a theory and critique of appropriation.

Broderick, Amy. Florida Atlantic University. John Broderick. Old Dominion University. Etymology for Breakfast: How Conversations about Linguistics Inspire Art Research and Art Work about the Misadventures of Our English Language

I am the child of wordsmiths. I grew up surrounded by ideas unfolding in multiple languages. This environment made me aware of the manner in which we humans use language to construct knowledge. My current studio work explores these themes. I use the components of language as the subject for drawings that examine words as pure form, not as windows onto ideas. The work explores the ways in which language is used to misrepresent, manipulate, and obscure truth and meaning. My studio methodology is informed by interactions with the field of linguistics and by one linguist in particular, my father. Linguists approach the elements of language with the same careful attention that artists employ interacting with images. Just as visual artists understand complex compositions in terms of elements and principles of design, linguists conduct "formal analysis" of language, understanding it in terms of phonology, morphology, and syntax. My understanding of how language is put together inspires my formal and conceptual decisions. This paper unfolds as a parallel monologue that is simultaneously a dialogue. An artist and a linguist speak in turn, each one developing separate reflections on the elements and structure of verbal and visual language.

Broderick, John. See Broderick, Amy.

Brown, Peter Scott. University of North Florida. The Liturgy of Dedication and its Architectural Evocation in the Carolingian Period

The development and codification of a theologically sophisticated and ritually complex liturgy for the consecration of churches was an important cultural development of the Carolingian and Ottonian eras. The rite of dedication was profound to a church and its community, a fact reflected in its commemoration by an annual feast and in the survival of legends accounts of miraculous dedication. The liturgy of dedication as it developed during the Carolingian period involved a lengthy and intimate physical engagement with new architectural spaces. In fact, these rituals might be said to consummate these spaces, in the sense that they constitute the first fulfillment of the purposes of the building. The dedication involved the first of many events: processions, prayers, benedictions, and first Mass celebrated in the life of the church. Naturally, a moment of such importance for the church and its community might be expected to leave a mark on the site itself, particularly considering that the rites of dedication involved physical manipulations of its architectural fabric. This paper investigates a number of indelible marks, including inscriptions, sculptures, and other signs, and their relation to architectural space within the context of the liturgy of dedication during the ninth and tenth centuries.

Brown, Travis. University of Arkansas at Fort Smith. Effective Use of Peer-to-Peer Critique

A critique method where the students interact within randomly generated peer groups, assists in the process of timely assessment of graphic design projects. Instead of approaching each student's project as an entire class (consuming the entire class period), smaller peer groups effectively evaluate each other's work in a much shorter time period. Also, the peer group method eliminates what might be seen as a "safety net" when the instructor commands the critique session. The smaller group method potentially forces students who otherwise decline comment in a full-group situation to interact with more assertiveness. Peer groups have rubrics created specifically for the project, and produce measurable outcomes. Subsequent class time lends time for discussions of similar trends, achievements, and concerns between the groups, as well as unique situations not shared by all groups. The shorter assessment time also allows students to synthesize their feedback, and revise their work if necessary.

Burdette, Derek. Tulane University. Visualizing Ownership: The *Cabildo* of Mexico City and the Virgin of Remedies in Early-Colonial Mexico

The image of the Virgin of Remedies played an important role in the religious and political culture of early-colonial Mexico. Reportedly brought by Cortes and his men during the initial stages of the Conquest, the statue became an important religious image in central Mexico. In 1574 the municipal council of Mexico City, known as the *Cabildo*, secured control over the image as well as the outlying chapel in which it was housed, sparking a protracted struggle that set secular against religious authorities. Against this contentious backdrop, the *Cabildo* carried out an enthusiastic campaign not only to enliven the cult, but also to reinforce their claim to it. In this paper, I explore the mechanisms the *Cabildo* employed in their efforts to exert control over the image. I focus on the ways in which the organization visually articulated its connection to the Virgin, within the chapel and during large-scale processions. By evaluating the array of symbols deployed by the *Cabildo* in these very different contexts, we can gain a better appreciation of its efforts to publicly associate itself with the miraculous image, effectively integrating it into its collective identity, and in so doing establish political authority.

Burk, Efram. Curry College. *Sketch[ing] and Paint[ing] in Ecstasy*—William Zorach in Yosemite Valley, Summer 1920

This paper will examine the works created by the American modernist, William Zorach (1887-1966) during the summer he spent in Yosemite Valley in 1920. This was his first time on the West Coast, and he responded to this new terrain with the joy and excitement of an explorer. He wrote that he had walked for nearly 40 miles with a sixty-pound backpack of sketching materials "so as to get a feeling of the country as those men that first got there." The Zorachs arrived in Fresno in April 1920, and while his wife Marguerite, who was recuperating

from an illness, and their two children stayed with her parents, William set out for Yosemite on his own. He set up camp and waited for the rest of his family to join him. During this time he befriended Ansel Adams, with whom he nearly "lost his life," as he put it, in a hiking mishap. He also met Doris, "the most magnificent goddess-like creature I have ever met," a nineteen-year old muse. The compositions William completed during this period are among his freshest, most compelling, and direct. They also reflect strains of Transcendental thought (particularly his belief that he was in the midst of "the garden of Eden, God's paradise"), and show the bliss of one enraptured by a perceived virginal, pristine land.

Burns, Kara K. University of South Alabama. Orpheus as Prophet: Images of Bacchic Religion in Late Roman Britain

"…with the observances which are called Orphic and Bacchic"

This quote written by Herodotus (c. 440 BC) reflects the earliest literary connection between the prophet Orpheus and the god Dionysus, whom the Romans called Bacchus. Orpheus was a prophet whose teachings were collected into a group of writings that comprise a religious body of works referred to as "The Sacraments." These doctrines did not create new sects; instead, they were incorporated into already established cults, such as that of Bacchus, modifying them to create what would become the mystery religions that rose to popularity in the Classical and Hellenistic periods.

This paper focuses on the large concentration of mosaics illustrating Bacchus and Orpheus, located in southwest Britain, constructed from 270-365 AD. The close connection between these two figures in art, within a confined social and geographic setting, demonstrates that when large numbers of Bacchic depictions are found in the same area where there also exists a large collection of Orphic representations, Bacchus and Orpheus should be considered as part of the same iconographic program – reflecting one set of religious beliefs connected to the Bacchic cult.

Bushnell, Eileen. Rochester Institute of Technology. Identity and Personal History through Collaboration

"I wanted to dig in my own backyard"*…* Carrie Mae Weems, on folklore and landscape.

Over the past eight years, I have worked on collaborative projects between urban and rural elementary school children and first year students in my Two-Dimensional Design classes. These projects addressed classroom curricular issues in conjunction with the group member's personal cultural expectations. Physically, these projects involved the creation of digital collages, organized in folios, books, and quilts. The broad conceptual focus of this evolving enterprise is the idea of community as it is molded by geographical location and the identity and history of place. The evolution of cultures and the ways in which unseen forces affect how the community was formed, become cognitive building blocks in the understanding of the interconnectedness between people who occupy the same portion of physical space. Research, writing, and drawing allow students to explore their own personal perspective and relationship to these ideas. College students function as archeologists of sorts – recovering, studying, and organizing the emotional and physical artifacts of their partners and sharing similar artifacts that reference their own related experiences within the broader community. The resulting collaboration is a cooperative dialogue that mingles the two communities in a new and creative form.

Butler, Diane S. Cornell University. Signifying the Hot Continent: The Re-Presentation of the "Sunburnt African"

By the close of the sixteenth century, the allegory of the parts of the world had become a familiar sight in northern European cartography. Personifications filled the corners of maps and led early modern viewers, unfamiliar with cartographic representations of continents, to associate the idea of a *place* with its cartographic *shape*.

Mapmakers referenced iconographic programs, known tropes, and patterns of signification to convey Africa's particularity. The blackness of sub-Saharan Africans, their chief sign of difference, was often difficult to render in print. Therefore, printers of maps implied the blackness of Africans by representing an old trope – the "sunburnt African" – in new ways. This trope was both fairly common on maps and uncommon in other visual culture. The idea proved attractive for the general public; makers of pictorial elements on maps frequently included a wide-brimmed hat or parasol to indicate that blackness resulted from the scorching southern sun. Thus, blackness was not only suggested iconographically, it was represented metaphorically. Furthermore, it was evoked aesthetically: the depiction of recently sought trade objects, white pearls and ivory tusks, drew viewer attention to African dark skin. All three of these modes were essential to conveying African blackness.

Butler, Joe. Concordia Planning and Architects. Post Katrina: Co-designing the Reconstruction of New Orleans

In post-Katrina New Orleans there was much need for creative, quick, and inclusive solutions to get the city back up on her feet as quickly as possible. This paper is an architect's/city planner's perspective on working within a complicated larger system towards the common goal of recovery and rebuilding. It highlights how to use tight schedules, multiple egos, and large obstacles as ingredients for successful creative and collaborative solutions.

Cassidy, Christopher. University of North Carolina at Greensboro. The Post-Apocalyptic Eden: Images of the Abandoned World

From Thomas Cole's *The Course of Empire* to the recent spate of disaster films from Hollywood, visual artists have taken an almost perverse pleasure in depicting the works of civilization erased by the fury of nature. Beyond the dramatic spectacle, however, there is in many of these works an almost elegiac visualization of a quieted landscape unsullied by human activity. While certainly influenced by the nineteenth century's love for all things ruined, many contemporary artists see as well in these emptied futures warnings of environmental catastrophe or the resurrection of wildernesses long ago lost. This presentation looks at the pursuit of the abandoned sublime through the filter of my own art practice, discussing precedents and fellow travelers from the fine arts, popular media and scientific imagery.

Cervino, Anthony. Dickinson College. Many Me: Self-Portrait as Multiple

Charles Ray's *Oh! Charlie, Charlie, Charlie…* (1992) illustrates, through the reproduction of eight identical self-portraits of the artist involved in sexual acts, the idea of self-representation and self-procreation. While my own work does not restage such a phantasmagoric orgy, I do, however, examine the role of the artist as both producer and product, as well as the nature of self as a composite entity. Borrowing from a consumerist aesthetic, I employ base materials of found plastic toys and model-making kits as the basis for most of my body of work. These references to the readymade and mechanical samenesses examine the relationships between the individual amid the community (in this case, a community of same selves), the self as identical reproduction, and the implied multiple as a device for questioning the viewer's own sense of singular identity. I see process not just as artistic means to an end, but rather as a conceptual device whereby the viewer is encouraged to imaginatively complete the parts that are intentionally missing in the work. This presentation considers how self-identity is at once reinforced and diffused when the final work appears as a seemingly incomplete multiple of paradoxically unique selves.

Chadwick, Stephanie. Florida State University. Keeping Up Appearances: Word, Image, and Event in Duchamp's *Piegne*

Marcel Duchamp's work has long been understood as engaging in language games and humorous punning of establishment values. His *Peigne*, an inscribed dog comb, is a readymade that prompts consideration of word-image relations within a web of art-institutional frameworks. This project explores Duchamp's highlighting these

relations through punning and parody in a manner that illustrates the arbitrariness of categorization and challenges art-world hypocrisy. The project also examines the function of the comb, through play with verbally and visually constituted meaning, in drawing attention to the function of art in critical thought. In this sense, Duchamp's game with *Peigne* draws our attention to both the role that language games necessarily play in the ordering of our experiences of art and the role of art as potentially transgressing those boundaries and opening new possibilities. Far from being a mere jab at the establishment, the comb engages in a long-held art historical discourse on the nature of art and its relationship to discursively constructed history. Duchamp's humorous approach nevertheless avoids a purely pessimistic deconstruction in positing art as potentiality.

Cheney, Liana De Girolami. University of Massachusetts Lowell
Giuseppe Arcimboldo: Milanese Art and Theory

Giuseppe Arcimboldo's (1527-1593) portraits were praised by late sixteenth century artists, theorists, and writers, such as by Giovanni Paolo Lomazzo, Gregorio Comanini, and Paolo Morigia. This study focuses specifically on Arcimboldo's self-portraits.

Arcimboldo's *Self-Portrait* of 1570 is described in an inventory of the Prague collection as "a long man in a long black beard." Unfortunately its whereabouts are unknown. Another possible later portrait, metaphorical in composition and not as naturalistic as the previous works, is the drawing of *An Allegory of Death* of the 1590s. The personification of death here is revealed through several devices: an enclosed garden, a *hortus conclusus* within a medieval tower, and a man climbing a ladder into a window while a second man closes another. Perhaps this allusion of death may refer both to Arcimboldo's personal illness and to his departure from the Hapsburg court.

Another of Arcimboldo's *Study for a Self-Portrait* is *The Man of Letters* of 1587. Here Arcimboldo portrays himself as a nobleman in contrast to his earlier study where he depicts himself as an artist. In this drawing, Arcimboldo creates an image of a sophisticated humanist dressed, in elegant fashion of the time.

Cheng, Yueh-mei. Finlandia University. Creating Art from Music: Influences from the Native Indian Flute

This paper explores the influence of the Native Indian flute on a series of the artist's paintings. It also examines how music and dance enhance the creative process resulting in a dynamic learning approach.

Chevalier, Pauline. Université Francois Rabelais. Mirage by Joan Jonas:
Performance and "Trompe l'oeil"

Trained as a sculptor, Joan Jonas was also influenced by happenings she saw in downtown New York in the late sixties. Strongly attracted by this new medium, she wanted to explore the inner connections among the traditional concepts of sculpture, drawing and painting, the notions of frame and tableau, and through the use of her own body in space and time, reflected in mirrors, video monitors and films.

Performed for the first time at Anthology Film Archives in New York in 1976, *Mirage* focuses on the materiality of each medium with a constant interplay between films or video actions and those of the live performer. Using archival material and interviews with the artist, the objective here is to define how *Mirage*, like other performances by Joan Jonas, is both rooted in the visual arts tradition and works as an exploration of the creative process, using living pictures, films, and video installations as catalysts to bring to light the genesis of a work of art.

Cibellli, Deborah. Nicholls State University. Faith and Fear: Art of Kenny Hill in Chauvin, Louisiana

From 1988 until he abandoned the site in 2000 at about the age of 50, Kenny Hill created almost one hundred cement polychrome statues of angels and numerous self-portraits on nine round platforms that he placed along a meandering pathway through the garden in Chauvin, Louisiana, 60 miles south southwest of New Orleans. Hill filled his garden with numerous self-portraits and with imagery that reinforced the artist's autobiographical approach and psychological investment in the imagery for the rendering his own religious vision.

The study of the religious iconography of the sculpture garden by Kenny Hill offers a useful approach for the analysis of Outsider art. The study of the art of the contemporary Outsider Kenny Hill shows the power of an artist's religious faith and fear of the Last Judgment.

Cirocco, Linda Kvamme. Savannah College of Art and Design. Defining Art and Design Education: Creative and Critical Thinking

The faculty of the Savannah College of Art and Design are charged with promoting critical and creative thinking skills in their students. In order for faculty to incorporate these skills into their teaching practice, the terms "critical thinking" and "creative thinking" must be clarified. This paper lays the foundation for the discussion by distinguishing and clarifying the meanings inherent in each way of thinking. Our assumption is that critical and creative modes of thinking are two separate, yet measurable, outcomes of higher education.

Clark, Alexis. Duke University. What Lies Beneath: William Holman Hunt's *London Bridge* and Cultural Subversion

In 1863 Prince Edward VII of England married Princess Alexandria of Denmark with much fanfare. The public celebrated by crowding the streets. Artist William Holman Hunt captured these festivities in his painting *London Bridge* (1863), which cobbled together a colorful busting crowd—horse-drawn carriages, overflowing omnibuses, a chimney sweep, and children dangling over the bridge's balustrades. In reviewing the painting, critics remarked on the difference between the picture and the events of that night. Lurking beneath such reviews were social commentaries concerning nineteenth-century security, class relations, and morality. The river Thames became both a garbage dump and a moral dumping ground, with an estimated 500 people—many of them prostitutes and drunkards—annually drowned in the river. The seediness of London nightlife sparked reform initiatives to patrol districts around the Bridge. Hence, by the 1860s, London Bridge symbolized cultural battles over prostitution, nightlife, and public sanitation. This paper examines the historical context of the Bridge and how Hunt's painting encapsulates contemporary debates. Newspaper engravings of celebrations for the royal nuptials, poetry, and popular literature will help to unlock what lay hidden beneath the Bridge's shadowy arches.

Coglianese, Blake. University of North Florida. University as Client, Proving your Tenure-worthiness as a Design Professional

For some, defending professional practice as scholarly research is a multi-year struggle that ends with fingers crossed and hopes dashed. University bylaws are purposely ambiguous, and in many instances professional design does not fall neatly within the normal verticals of research or creative output. Working professionals who teach design understand the value client-based experiences bring to the classroom, but how does that value translate into a successful tenure dossier? Keeping in mind a tenure committee will likely be made up of professors with little or no experience in visual communication, it is ultimately the design professor's task to clearly prove to the committee the underlying value of his or her accomplishments and worth. Imagine a design professional's tenure dossier transforming into the ultimate client pitch, while educating our client – the university. Similar to a client's needs, universities and colleges want to ensure their investment garners a return. In this situation, having your work speak for itself is a mistake. Presenting your body of work in a portfolio is important, but how you articulate each project's significance is even more crucial. This presentation uses my third year review dossier as a case study to further illustrate this hypothesis.

Colbert, Cynthia. University of South Carolina. Materiality and Bookmaking

In creating handcrafted books, a material may inspire the book's content or the content may lead to the choice of specific materials. Thinking about the possibilities of books keeps me inspired and searching for new tools and materials. The ritual of selecting the favorite awl, the needle that best accommodates the thickness of the waxed cotton or linen thread, the papers and how to treat their surfaces all engage the bookbinder. It is the coming together of the ideas, materials, and processes that impart a sense of excitement in creating a book.

The process of binding the pages is what I enjoy most. For me, it is close to meditation. In binding there is a coming together of the story, cover, choices made in papers, threads, and other materials. With the process of binding, the object becomes a book. At the end of binding I find myself sad that the process has come to an end. I often slow myself in the process of binding to make the pleasure of sewing last longer. I may be delighted with the object, but I am simultaneously sorry to end the process that has so engaged me.

Collins, Bradley. Parsons School of Design. Van Gogh and Gauguin: Husband and Wife

When Picasso and Braque were nearly inseparable during the creation of Cubism, the Spaniard would refer to the Frenchman as "Madame Picasso." This jocular epithet captured Picasso's intimacy with his fellow painter as well as his intense need to dominate a rival in sexual terms. Similar tensions informed Van Gogh's and Gauguin's tragically brief collaboration in Arles. In their representations of each other and their representations of themselves to the other, they combined both masculine and feminine attributes. Van Gogh, for example, envisioned his decorations of Gauguin's room in the *Yellow House* as suitable for the "boudoir of a really artistic woman." At the same time, he endowed the older artist with a prominently phallic candle in his symbolic portrait *Gauguin's Chair*. Gauguin, for his part, described himself in the self-portrait he sent to Vincent as a "pure young girl." Yet he feminized and symbolically castrated his housemate in works such as *Human Misery* and *Vincent van Gogh Painting Sunflowers*. This paper explores the broad range of consciously and unconsciously gendered imagery that emerged from Van Gogh's and Gauguin relationship. It will also discuss the ways in which Gauguin was both a father and a mother figure for Vincent.

Collins, Nancy Sharon. See Marx, Daniela.

Concannon, Kevin. University of Akron. Ryan Trecartin and the Boundaries of Contemporary Video Art.

Holland Cotter recently observed that Ryan Trecartin's video, *I-Be Area*
(2007), caused a stir in the New York art world at least partly because "most people had never seen anything like it before, certainly not in an art gallery." In a brief discussion on the history of video art versus film, he identifies qualities that Trecartin's video shares with more conventional modes of filmmaking. Except for Trecartin's gallery context, *I-Be Area* might seem more like an avant-garde film than video art. Indeed, many critics have noted affinities Trecartin's work has with that of filmmakers Kenneth Anger, Jack Smith, and John Waters.

Artist Vito Acconci once observed of early video art that the artists thought they would break the commercial gallery system by creating a democratic new medium. But the gallery system proved instead that they could sell anything. Trecartin and others of his generation seem to be pushing the boundaries again, distributing their videos via galleries, art cinemas, institutional video rental agencies, and even YouTube! In this paper, I consider the boundaries of art cinema and video art through consideration of their critical reception and distribution as well as form and content.

Conner, Ann. University of North Carolina at Wilmington. From Wetlands to Dollywood

Using non-endangered native woods and carved with an Automach power chisel or laser carver, my conceptualist woodcuts utilize wood grain backdrops as confrontational geometry. Titles give minimal clues to

metaphorical content: Wetlands, Wilderness, Timber, Mahogany, Madrone, Logs, Woods, Hollywood, Bollywood, and soon-to-be-published Dollywood are whimsical titles cynically referring to what some formerly forested areas have now become. Their oblique commentary on conservation—drawing in wood—is a metaphor for confrontation, destruction, and global deforestation. Wood grain's sheer beauty is played off of an abusive woodcarving process. As Leslie Miller, master printer at The Grenfell Press, New York, says, "How can you compete with, improve upon, quite beautiful wood grain?"

Contreras-Koterbay, Karlota. East Tennessee State University.
Constructing the Indigenous: Reclaiming the Self in Feminist Filipina Contemporary Art

The discussion of the indigenous in Philippine contemporary art is vital in the discourse of collective identity. This paper explores the 'construction of the indigenous' as strategy to reclaim the self within the feminist and nationalist agenda. The works examined are influenced by inter-cultural collaborations between artists and "non-traditional art" communities. To illustrate diversity of response, influence, and formal manipulations, the paper focuses on five artists featured at the exhibition *Filipina as Artist and Feminist* as case studies whose work are pioneers in indigenous and feminist movement in the country since the 80's.

Art is analyzed as contextualized form of communication, constructs for agency to reclaim individual and communal identities employing pre-colonial imagery and indigenous materials. An exploration of the iconography of indigenous culture, specifically the phenomenon of the 'babaylan' (priestess) as a figure of women's empowered status in society as visualized by Brenda Fajardo and Tala Isla, use of local materials (i.e. clay/earth, local fibers, etc) as employed by Julie Lluch and Paz Abad Santos, and incorporation of mythological and socio-historical figures by Imelda Cajipe-Endaya. The paper aims to contribute to the advancement of the discourse of non-Western contemporary art within the feminist and post-colonial context.

Contreras-Koterbay, Scott. East Tennessee State University. On Being a "Traitor": Blunt, Poussin, and the Nature of Art History

In 1979, Anthony Blunt was outed as a double agent for betraying British secrets to the Soviet Union. In 1624, Nicolas Poussin first reached Rome, remaining there most of his life, disgusted by French intrigues. This paper traces the relationship between these two figures within Lacanian terms, investigating the "betrayal" dominating Blunt's and Poussin's careers, exploring where their biographies parallel each other, proposing Poussin's need for a biographer of Blunt's type to restore his reputation and Blunt's need for an artist of Poussin's character. Even further, if the relationship between Poussin and Blunt can be marked by such a determinative Symbolic construction, might all art historians' relationships to their subjects be equally determined? What drives art historians to pick their subjects, what desires are involved? Art historians too often dismiss details of biographies of their own as inconsequential, but perhaps we are too quick to be unconcerned. Perhaps such biographies are the key to understanding art history itself. And, perhaps, such biographies become the key to understanding the filtering process that takes place between artists, art objects, and art historians.

Cooper, Lynda. Virginia Commonwealth University. The New World Joins the Old World: An Early Collection of Mexican Art at the Larz and Isabel Anderson House, Washington, D.C. (1902-1905)

From the 1890s to the 1930s, Larz Anderson III (1866-1937), a Washington diplomat, and his wife, Isabel Weld Perkins Anderson (1876-1948), a Boston author, traveled all over the world. This paper proposes that the Andersons' trip to Mexico in 1901 and the souvenirs that they purchased there contributed to the idea for the interior design of Anderson House, their 1902-05 Washington residence.

The Andersons went to Mexico in order to visit the Mexican War battlefields where Larz's granduncle had fought. A more important reason for this trip was to acquire objects that were reminiscent of ones that they saw in Spanish colonial churches or actually came from such places. Through dealers, the Andersons bought several pieces of gilt carved wood furniture.

When these items arrived in the U. S., construction on Anderson House had begun. As prominent Washingtonians, the Andersons needed to entertain distinguished guests in an opulent mansion. In Mexico, they had been dazzled by the sumptuous interiors of Catholic churches. By displaying their souvenirs as status symbols in Anderson House's grand interior, the Andersons impressed dignified visitors.

Corrales-Diaz, Erin. Williams College. Saturnine Expressions: Exploring Madness in R.A. Blakelock

The nineteenth-century American artist Ralph Albert Blakelock has long been scrutinized and lionized by the art world for his insanity. His unconventional landscapes that transformed the recognizable into the unfamiliar were difficult for the American populace and critics to comprehend until his mental condition was exploited and widely publicized, creating a maddening frenzy for the artist's works. This obsessive fascination over his mental illness and creative ingenuity is not just a modern phenomenon; in fact, in the early twentieth century Blakelock made headlines and instigated contradictory disputes about the supposed link between mad artists and artistic genius. The mythologizing of Blakelock as a romantic artist serves, I suggest in this paper, a two-fold purpose, first as a plot of marketability and second as a case study for a serious scientific debate in turn-of-the-century America on the connection between creativity and insanity.

Cottrell, Michael. Florida Community College of Jacksonville. Imagillaboration (i-ma-ji-la-bôr-ã-shən) National Collaborative Sculpture Project

The Imagillaboration (i-ma-ji-la-bôr-ã-shən) National Collaborative Sculpture Project is an ongoing, groundbreaking endeavor comprised of over one hundred sculptors nationwide. Working together over the course of a year in regional groups of five to nine people, the artists are creating a dynamic body of innovative sculptural artwork. Each participant has created the beginning segment of a sculpture, which is being passed onto other group members who will each add their own artistic element to every piece. Once the cycle of exchange is complete, artists will have contributed to every sculpture in their group, and there will be one finished sculpture for each person participating. This project will culminate in a traveling exhibition of the finished artwork.

This paper describes the intricacies of the project and how the project relates to the need for the creation of intentional communities of like-minded people in an increasingly disjunctive society. Discussion includes the philosophical and psychological need for community, models for collaborative endeavors in professional and academic contexts, and a bit about herding recalcitrant felines.

Craig, Robert. Georgia Institute of Technology. The Making of a Cathedral: Francis Smith's evolving design for St. Philip's, 1938-1962

The building of the Gothic Revival Episcopal Cathedral of St. Philip, Atlanta, culminated nearly a quarter century of development from the initial conceptual sketch of 1938 by Francis Palmer Smith, through a series of preliminary elevations and plans in 1940, 1941, 1945, and 1958, before the cathedral was erected in its final form in 1960-62. The congregation had abandoned its downtown church; communicants were worshipping in a temporary wood-framed and shingle-clad "pro-cathedral" since 1933. During the period, the building on the new site of the Mikell Chapel, de Ovies Parish Hall, and the Hall of Bishops (all by Smith, or with him acting as consultant) established the stylistic character and put in place construction materials that would guide the full complex and inform the cathedral architecture itself. This paper documents, and properly sequences, the series of unpublished (dated and undated) drawings which demonstrate Francis Smith's changing conceptions for the building, creating, in the end, the masterpiece of his career, a sanctuary whose orientation on the site plan was dictated in part by the automobile, and an edifice which is one of the most notable landmarks of the city of Atlanta.

Currie, Quentin. Savannah College of Art and Design. The Foundations for a (KNEW) Design Curriculum

In recent decades, questions have persisted in design education concerning whether traditional bachelor programs can adequately support industry's needs for media diversity and systematic thinking. For those steeped in a nostalgia for the recent "arts academy" structure, the idea of replacing the artifact based curriculum with one more integrated and conceptually based is unthinkable. Although teaching artifact design is critical, fundamental questions of how, when, and in what context formal design issues will appear is paramount in addressing the needed "KNEW" design curriculum.

Design education serves a new learner who must produce within new societal constructs. Most learners today have a high awareness of sophisticated imagery (both still and kinetic) through picture phones, video such as "You Tube" and animation such as Wii. Social networking and collaborative communication via the Internet drives their reality and therefore, their aesthetic and technological engagement must be harnessed. These same realities are being embraced by industry, and academia must follow suit. For most academics, embracing these realities will constitute change and will require a degree of enlightenment; nonetheless, they must step forward boldly and imaginatively. This paper discusses these challenges and offers four key points (KNEW) for consideration in curriculum structure to support changes.

Curzon, Lucy. The University of Alabama. The Gender of Landscape: Barbara Hepworth and Henry Moore

In the context of postwar British culture, art historians have customarily named Henry Moore as the public artist *par excellence*. Moore's stalwart monuments were visual representations of the fortitude that was believed to have guided Britain through the war and were equally powerful symbols of its postwar recovery. Yet much of the reassurance implicit in Moore's work revolves around issues of gender and national identity. The source of Moore's creative inspiration, as he often claimed, was the natural environment. In aligning himself with a concept of "landscape," Moore contributed – as I explore in the paper – to then prevalent discourses defining British masculinity. Indeed, the ideological power of Moore's work is put in stark relief when compared to the career of his friend and colleague, Barbara Hepworth. Hepworth's biomorphic sculptures, which met with acclaim in her early career, likewise embraced the spectacular qualities of the landscape around her Cornwall home. Yet with regard to public commissions, Hepworth's work never succeeded as Moore's did. In this paper, I explore why Hepworth's sculpture – particularly as it relates to critical reception of work by Moore – was dismissed in favor of a specifically masculine vision British culture after the Second World War.

Cutler, Jody B. University of Central Florida. Mayan to Murakami: Marketing an Other Art History Survey

In the past decade, debates on the ethics, efficacy, and appropriate content of the two-semester art history survey entrenched in academia have proliferated. There continue to be convincing arguments for its subsistence, although increasing skepticism of its arbitrary and cursory categorizations and scope is more apparent. However, at most institutions "intro lecture" courses geared towards large enrollment are only expanding with additional art appreciation-type offerings and, more recently, a "third" survey still all too often referred to as "Non-Western." My paper examines the paradoxes inherent in the latter development, and juxtaposes some practical and ideological approaches to such an assignment.

The geographic and cultural expansion of the "story of art" beyond the western Mediterranean, though partly motivated by post-colonial theory, has not yet dislodged a teleological subtext of climactic Christian modernity reified in its mainstream texts. Nonetheless, I conclude that there is pedagogical value even in the adjunct incorporation of much of this "new" material as well as the emergent aesthetic dialogues between cultures beyond Europe in the isolated section format and opportunities for structural change in the pedagogy of aesthetic tendencies through investigations of the certain terminologies and spatio-temporal concepts that the endeavor demands.

Dallow, Jessica. University of Alabama at Birmingham. Unconventional Conversation Pieces: Representing African Americans in Edward Troye's Sporting Portraits

This paper examines a group of nineteenth-century paintings by American sporting artist Edward Troye that depict well-known Southern racehorses alongside their African-American grooms, trainers, and jockeys. Unlike other slaves, these men often earned high salaries and were able to cross state lines, traveling to races and transporting horses. Troye's images offer a unique opportunity to explore a space where social history, racial ideology, and the conventions of portraiture crystallize. I argue that these images operated on many levels. First, they served to increase the social standing of their patrons. Second, they functioned as advertisements for the stables. Lastly, they acted as portraits of both the horses and the men. In one sense, these pictures belong to a traditional category of portrait – the conversation piece, or fashionable, outdoor family portrait. Yet the nature of their subject makes them highly unconventional ones. In addition to more accurately reconstructing their cultural context and patronage, in comparing these images to other portraits by Troye and to contemporary images of African Americans, I suggest a more complex reading of sporting art in America— one that is not based solely on tradition and privilege, but also on commerce and the practices of everyday life.

D'Anniballe, Maria. University of Pittsburgh. Restoring Juliet's House in Verona: Contested Ground for Hollywood Movie Industry, Fascist Ideology, and Civic Aspirations

This paper analyzes the debate surrounding the refashioning of Shakespearean memory, in Verona during the fascist regime (1922-1943). In particular I discuss the impact of the 1936 George Cukor movie *Romeo and Juliet* on the recreation of the House and Tomb of Juliet.

Cukor's film reinvigorated Verona's world-wide reputation as a charming, medieval town and forced the groups directly involved in the reshaping of the city's urban fabric —namely the central government, city officials, and preservationists— to negotiate their interpretation of the city's identity within a broader framework of international assumptions about and identification with Verona's illustrious history. This led to the recreation of idealized medieval buildings, inspired by Cukor's portrayal of Verona. While in contrast with the concern for historical accuracy of the local preservation agency, such a pseudo-medieval past also suited the specific interests of both local and state administrators. While Verona's socio-political elite supported the restoration of Shakespearean sites to attract tourism, the government favored an uncomplicated version of the past, promoting ideal associations between the regime and Verona's glorious medieval tradition. The House and Tomb of Juliet are thus both material objects and sites of negotiation, resulting from the debate about Verona's identity involving local, national, and international narratives.

Davis, Emily V. Virginia Commonwealth University. On Exhibit and At Home: The Double Nature of Rupert Carabin's Furniture

Rupert Carabin (1862-1932) conceived his works in wood of the 1890s as both art and furniture, and created them for the dual contexts of the exhibition hall and the domestic library. This paper explores the double nature of Carabin's work and discusses how the nudes that dominate their design, provide a bridge between these two roles.

In 1890, the refusal of Carabin's first piece of sculpture/furniture by the Salon des Indépendants caused outrage among many members. The growing interest in the applied arts furthered division among the avant-garde. This mirrored the schism of the official Salon that developed into two exhibition societies, the Salon des Artistes Français that refused decorative arts and the Société Nationale des Beaux Arts, which exhibited art in all mediums.

In the library Carabin's furniture provided a visualization of the poet's laboratory, an image popular in literature. In late-nineteenth-century France, the library was a space gendered male, a room for male respite and intellectual cultivation. Carabin's sculpture/furniture created an aesthetic environment for the library's male

occupant providing comfort and serenity from modern life and an interior which when occupied enacts a scene not unlike Manet's *Le Déjeuner sur l'Herbe*.

Davis, James. Mississippi State University. From the Canvas to the Felt: Relationships in Art and Poker

My practice combines making artwork, writing, and playing poker. I am currently working on a book that examines the relationships of art and poker. This presentation uses excerpts from that work with topics ranging from taking risks to dogs playing poker.

Davis, Mary Lou. Savannah College of Art and Design. The Challenge of Developing Creativity

Developing artists, who will shape, extend, and even generate new domains of art demands more than cultivating the personal creativity of students. Creativity of this order as described by Csikszentmihalyi requires students know the culture, history, and trends in their domains. It demands students understand and have access to experts who legitimize and recognize achievements in their domains. Finally, this kind of creativity challenges students to shift their identity from being individuals who can produce ideas, products or acts that are novel in their own personal worlds to becoming individuals who can generate ideas, products and acts that are novel in their chosen domain of art.

Educators who want to nurture this kind of creativity need to rethink the educational process from curriculum to the mentoring of individual students. Curricula may need revision to provide students a more thorough understanding of their domains. Liberal arts may be better re-conceptualized as the foundation for discovering and building connections between existing domains and the larger, evolving world. Students may need support to move from a level of personal creativity with which they are comfortable and successful to the critical level of creativity needed by those who lead and transform artistic domains.

Decker, John R. Georgia State University. Sound Judgment, the Creation of Public Identity in the Master of Alkmaar's *Seven Works of Mercy*

The *Seven Works of Mercy* (1504) presented an ideal view of the city of Alkmaar and portrayed the members of the Holy Ghost Confraternity as perfect citizens. On the surface, the image was a public statement of the confraternity's corporate identity, which highlighted the many benefits their presence brought to Alkmaar and its inhabitants. At a deeper level, it was also a vehicle by which the social class that made up the confraternity's membership asserted its centrality in the city's affairs and communicated that status publicly. In this paper, I argue that the *Seven Works of Mercy* created a particular type of identity for the citizen class of Alkmaar – one based on sound judgment. Judgment was not only the foundation for exemplary civic life but was also central to a long-standing struggle between the city and its local overseer, the Count of Egmond. However, the *Seven Works of Mercy* was not commissioned to deal directly with this dispute. Nonetheless, the civic identity that the image created for the confraternity, and by extension the entire citizen class, provides us with a particularly clear lens into a larger political agenda that they prosecuted through visual culture.

Davis, Rodrecas . Grambling State University. Post Modem Discourse; Image and Identity within Pop Culture, and the Cut and Paste Aesthetic

My work as an artist examines images as they are intertwined with the sociological phenomena of race. I specifically consider W.E.B. Du Bois' notion of double-consciousness and the act of cultural expression as it is disseminated via technological advances in mass media.

These concerns are filtered through the lenses of both the imagery of Hip Hop culture and visual art as a means to investigate masculinity, misogyny, and religion – as they are in-turn reflected in popular culture. The act of "sampling" personae and characteristics of actual or fictitious individuals; particularly within Hip Hop culture, has in some instances synthesized hyper-masculine, anti-intellectual stereotypes that distort the perception of what it means to be an African-American male.

These stereotypes, coupled with real-world issues of school drop-out rates and rates of incarceration, have had chilling effects on numerous communities and have reverberated on the global stage where the "urban" aesthetic is celebrated as an authentic youth aesthetic.

Dedas, Brent. University of Toledo. 4000 Drawings—A Cloud of Ideas

This talk covers how the Internet can be used to prepare and motivate students. Questions like, "What role does drawing play in the development of a college student" will be posed. Also, a selection of innovative assignments will be shown with emphasis on a large class project resulting in over 4,000 drawings.

Denton, Margaret Fields. University of Richmond. Looking at Daguerreotypes: Imagining Being There

In 1839, the French government awarded Jacques-Louis-Mandé Daguerre a pension for disclosing not only the process of photography that he had invented with his partner Joseph Nicéphore Niépce, but the means by which he achieved the illusionistic effects of the Diorama. The association of the two processes, based loosely upon their shared author and illusionism, requires further inquiry. Specifically, how was experience of looking at the Diorama, a large painted scene displayed in a darkened room that suggested the passage of time, reconciled with looking at the daguerreotype, a small object that invited close examination? This paper argues that both mediums invited the viewer to enter into the image, to experience what Patrick Maynard refers to as "imagining being there", and that this experience of looking was based upon the negation of the presence of the maker of the image. These early modes of conceptualizing the experiences of looking at photography continued to inform its reception long after the demise of the daguerreotype image in France. Among other things, they secured photography a place outside of and in opposition to the logic of making art.

Denyer, Alison. University of Utah. From Drawing to Performance: Gestural Explorations

In drawing the figure from direct observation, three-dimensionality is often lost through the translation to a two-dimensional plane, as techniques used to measure proportion involve a visual flattening of space in order to sight measurements and utilize negative space.

When teaching life drawing, I often find that students will accurately render the proportions of a figure, yet through its translation into a drawing, depth and form are lost. In gesture drawings, however, the success in rendering not only the figure but also the figure in space is considerably higher.

Through troubleshooting and re-designing class projects, I keep returning to the gesture as a means of teaching students how to capture the illusion of weight, motion and form, as well as how the body leaves a mark or trace in space.

During the spring semester of 2008, I embarked on a collaborative project with a colleague in Modern Dance in which the 'gesture' was explored through its translation into gesture drawings, and through movement and performance. The process and results of this collaborative project are presented, and I discuss how such projects can bridge both the traditional and the innovative.

Derr, Diane. Columbia College Chicago. In the Act of Watching

At the root of technology-based art production lies collaboration. Video art, web projects, robotics, wiki's, interactive programming, blogs, sound art, networked activities, gaming, time-based works, and digital installations all have a reliance (of varying degrees and intentions) on the collaborative exchange between author and viewer. For example with social software, such as a wiki or a blog, the author and viewer perform as co-collaborators. *In the Act of Watching* looks at this collaborative engagement, between the author and the viewer, as a consistent practice within technology-based art. As the roles of viewer, spectator, participant,

presenter, programmer, author and subject become increasingly malleable through collaboration, authorship is placed in flux. This paper approaches 'practice' in terms of the development and ever shifting roles of collaboration and authorship in technology-based works of art.

Derryberry, Virginia. University of North Carolina at Asheville.
The Weight of Light: Influences From Southern France

Experiences encountered during a international residency in Southern France in 2004 influenced the direction of two recent painting series, *Second Nature* and *Alchemical Narratives*—both in a seminal and an ongoing way. Although much time was spent producing a series of semi-abstract *plein air* landscape drawings during the residency, more significant was the quality, color and weight of the light. The magical quality of what is revealed by light and what is concealed by shadow began to invoke the idea of *vanitas* (the fleeting quality of life) in all my subsequent work.

Additionally, seeing Medieval relief sculptures at San Pierre, Moissac, influenced me to introduce flying/floating figures into the compositions. These original inspirations from France were sustained and expanded in a number of ways on returning to the States. An interest in Southern fiction resulted in the incorporation of more complex narratives into my paintings. Both Eastern and Western mythologies were researched with the intention of combining multiple elements rather than illustrating any one story. Overall, what began as a simple reaction to the sensibility of a particular place resulted in a series of unfolding revelations about the nature of storytelling, costume, portraiture and archetype.

DesChene, Wendy. Auburn University. All "Untitled"

Entropy of material and meaning in contemporary art making has forced my generation into a corner that is impossible to find. How do we create, rebel, or push boundaries when all walls came down over 40 years ago? Art making today is a stew made from what is in the fridge right before the next paycheck. It is that bizarrely appropriate outfit pulled from the closet before the laundry has been done. Despite the odds, these conditions make for some of the best situations. Public display, both sanctioned and stolen, can collide like the unexpected sweetness of peanut butter and jelly. Contextual placement and irreverent action is the stolen t-shirt thrown over the sleek red evening skirt. Re-arrangement, opposition, and stealth scrounging all empower my unauthorized art actions.

Devine, Erin. Indiana University, Bloomington and Longwood University. Capitalist Productions: Pope.L and the Racialized Body

This paper looks to define capitalism as it engenders racism, and how the artist William Pope.L uses irony and body art strategy to address this condition of capitalism within the U.S. class structure. I attempt to illustrate Pope.L's message of racial oppression as it is manifested by the system of capitalism. With theories of the relationship between capitalism and racial oppression, as in the writings of Huey Newton, Julian Mayfield, Lowery Stokes Sims, and Sidney Willhelm.

From the advertisements for runaway slaves to the objects of black memorabilia, the image of the black body was to potently subjugate African-Americans in the post-abolition capitalist system. William Pope.L looks at both the African American (specfically male) as commodity product and the economic oppression prescribed to race in America. He has described himself as a provocateur before an artist, and his performance works incorporating the concept of body-as-object are staged in the public realm as social interventions. With additional support in the works of artists Betye Saar, Renee Cox, and Kara Walker, this paper will offer Pope.L's oeuvre as an exploration of the body-as-object, signaling that the racialization of African Americans' position in the economic system as part of the collective psyche.

Deyling, Heather. Savannah College of Art and Design. Introducing New Media Technologies into a Fine Arts Curriculum

I spent five years teaching Digital Drawing and Interactive Projects, two new media courses offered by the Painting, Drawing, and Sculpture Department at Tyler School of Art. As the only new media courses in a fine arts department, trial and error played a large role in planning classes and refining the curriculum. The biggest challenge was avoiding as many technical issues as possible and addressing them when necessary or appropriate. By introducing the software incrementally and creating projects around newly acquired skills, students retained more information and were able to build upon them with each successive project. The resulting work was stronger, and students became more confident in their abilities. As they began to feel technically proficient, they were able execute their ideas somewhat independently, instead of constantly relying on me for technical assistance. Interactive Projects was particularly problematic because it required using software such as Director, Flash, or DreamWeaver and understanding and writing code, an area easily embroiled in technical issues. Each semester involved three or four short-term projects. Designing and building a website was the last project and required about one third of the semester.

Di Cesare, Catherine R. Colorado State University. Representing Ritual in Colonial Aztec Calendars

Perhaps no other aspect of pre-Columbian Mesoamerican culture has engendered more fascination than the sanguinary practices for which the Mexica (the so-called "Aztecs") are particularly infamous. The spectacular calendrical festivals celebrated during the ritual year attracted particular attention from Spanish Christian missionaries, intent on recognizing and eradicating any lingering "idolatry" among their native charges. These festivals were described and illustrated in numerous chronicles compiled between c.1540-1600 in central Mexico, in an unusual situation of cross-cultural collaboration between Spanish ecclesiastics and the aboriginal Mexicans whose outlawed rites and deities the manuscripts describe.

However, the dearth of reliably pre-Columbian manuscripts with which to compare these sixteenth-century manuscript illustrations raises significant problems of interpretation. While it is known that pre-Hispanic pictorials contained calendrical information, it is still a matter of debate whether they depicted this annual festival cycle, or whether the extant post-Conquest festival imagery represents a wholly colonial invention. This paper frames the festival images as newly configured pictorial strategies for representing indigenous Mexican concepts about sacred entities and native ritual practices. In particular, it reexamines their relationship to ostensibly authoritative prototypes, and considers the nature of the relationship between the images and the textual commentaries that accompany them.

Diket, Read. William Carey University. Thomas Brewer. University of Central Florida. NAEP Arts 2008 and what It Means to Visual Arts Education

In 2008, the NAEP Arts for visual and musical achievement was administered to a national student sample. The commitment of governmental resources to assessment of the arts as core subjects under NCLB, followed a decade after the mid 90s landmark testing across the arts. This session will examine similarities and differences in participant questionnaires, testing procedures and intended content for the visual arts component as reflected in manuals for the 1997 and 2008 assessment. The 2008 assessment concluded in March, with restricted data availability projected for early 2009. Presenters for the session are statistical analysts among visual arts researchers preparing to conduct a project using restricted data upon its availability.

The original team and its sponsors posited that literacy in the visual arts was informed by various factors: values and resources of the home, active dialogue between parents and educators, students' school opportunities, resources and experiences available in school and within the community, and funding for schools. The factor correlations were robust, though even the "best" students were not reaching the top levels of achievement on art tasks. That assessment, occurring just when standards were articulated fully, provides a benchmark in which to measure assessment changes and progress.

Di Rosa, Samantha. Elon University. Mapping Meg Ryan

Mapping Meg Ryan is an examination of formulaic moments from popular Meg Ryan romantic comedies. An appropriated tableau of print, video and sound, this work underscores the homogenous narratives and overt happily-ever-after implications that repeat from film to film. Drawing upon the context of the movie theatre where an audience is witness to a narrative, this work, in its re-contextualization, serves to immerse an audience more directly in the social narrative.

The first evolution of this project, *Gaze Study*, is a two-channel video of longing gazes performed between Meg Ryan and her love interests. The accompanying audio consists of fragments from threshold moments or instances when the protagonists experience conflict or disillusion. Removed from their context, abstracted and then woven back together, the resulting form is a virtual "megscape". In its totality, the work provides an immersive loop of sorts, where longing, desire, and uncertainty are exposed, but no climax or resolution occurs. Mythologies surrounding love, manufactured by pop culture films, rise to the surface.

This artist presentation involves a screening of several *Mapping Meg Ryan* project threads in development.

Dismukes, Sara. Troy University. Low-Tech Innovation: an Approach to Collaborative Design

Feeling some frustration with design students always seeking digitally based solutions, and/or feeling some nostalgia for processes that result in more textured and expressive surfaces, and/or wanting to generate learning energy by introducing our students to a completely different working method, co-learning teachers embark on an experiment where students are asked to co-design, co-create, and co-produce a series of silk-screened posters within a 24-hour period.

Donato, Elizabeth. University of Richmond. Ethics and Aesthetics: Addressing Issues of Viewership in the Work of Alfredo Jaar

The contemporary artist Alfredo Jaar (born Santiago, Chile, 1956) is interested in exploring the complex dynamic between the so-called "First" and "Third" Worlds. Jaar's works expose and set out to dismantle this traditional western binary opposition as well as challenge constructed notions of the "other." Jaar creates works for both the museum and public realms that force the privileged viewer to visually confront issues they would rather ignore, such as geopolitical crises and genocide. The inspiration for these works can be found in the numerous obstacles Jaar confronts as an artist concerned with sociopolitical issues and problems related to viewership. Jaar is continually re-addressing such problems of viewership and privilege, which is formally manifested in his art in different ways during distinct key phases in his artistic career. He identifies these turning points as: pre-Rwanda, post-Rwanda, and his eventual "recuperation of joy in images." This paper examines the progression of the visual strategies Jaar adopts to ethically represent the people and situations in his photographs. Despite the evident challenges his works face, Jaar strives to make his art an alternative source of information and meaning in this era of rapid globalization.

Donovan, John. Middle Tennessee State University. Sneak-Attack the Viewer!

The viewer often dismisses socially critical subject matter. I use cultural concepts that I find disturbing as subject matter. Sending children to fight wars, our practice of desensitizing our population to the effects of our way of life, our national pass-time of fear mongering; these have all been topics of discussion.

As a clay artist, I recently embraced the figurative history of my medium. The work of Robert Arneson, who used humor to disarm the viewing public to his grim content, serves as inspiration for my use of humor. Steve Rucker, my undergraduate professor, showed me how eccentric excesses and humor in the installation format can draw the viewer in and then the artist can intimately deliver the content.

I have approached subject matter that is socially critical for years. Early efforts were self-admittedly shallow in execution. The employment of humor in order to bridge the gap between viewers and the content has helped dramatically. It also keeps the studio sessions fun for me. Humor can allow the artist to sneak up on the viewer, and deliver that content-based punch from close range. Contrast between image and content, purpose and means, can keep things dynamic and hopefully memorable.

Dunson, Samuel. Tennessee State University. Play Your Part, Examining the Roles Black Males Play in Order to Find Their Path in Art

The role that the Black Male plays in order to find his place in Art is in direct relation to the roles that he is assigned to play in eyes of American popular culture. He is objectified and over simplified in movies, television and literature. Although the Black Male has made strides towards excellence and pride in his achievements, there are still negative images that he must deal with. Images such as the minstrelsy of Flava Flav and the "Flava of Love" achieve high ratings on television. At the same time, photographs of the feared beast played by Black athletes don the covers of popular magazines. The fact is, many Black Males do not fit these stereotypes, but they find themselves judged by, or compared to these images. I believe these experiences force the Black Male, as well as the Black Male Artist to choose between two options; Do I play THE part, or Do I play MY part. During the session, I plan to show the affect of this phenomenon on the Black Male and its relation to the Black Male Artist's choice to either illustrate stereotypes or tell his personal story.

Dykhuis, Peter. Dalhousie Art Gallery. *Flying, Mapping, and Transforming*

As a child, I fantasized about the ability to fly. I wanted a bird's-eye view uniquely outside of the earth-bound human experience and often imagined that I was a soaring eagle when playing in my yard looking down at the transformed 'landscape'. Puddles became lakes, cracks in the sidewalk morphed into ancient trails while grass magically mutated into dense forests far below.

My parents bought the Encyclopedia Britannica for the family when I was in Grade 3. I spent hours musing through it resulting in my first contact with art through its color plates. My favorite 'modern' works were about birds: Brancusi's 'Bird in Space' and Klee's 'The Twittering Machine'. Art had the power to transform birds into magical shapes and creatures – how wonderful!

The last decade of my practice has focused on the mapping process and aerial observation as subject matter. The work combines my childhood impulse to view the world from above with the mature understanding of the transformative power of symbols and semiotic codes. My paper elaborates on this story, weaving together the profoundly influential early contact with paintings by Jasper Johns and the dream-come-true attainment of a private pilot's license.

Eberhardt, Karin. Southeastern Louisiana University. Dennis Sipiorski. Southeastern Louisiana University. HEART OF FACT: The Chauvin Sculpture Garden

Located in a small fishing village on Bayou Petit Caillou in Chauvin, Louisiana, Kenny Hill's *HEART OF FACT* is a tour de force sculpture that pulls the viewer through biographical dreamscapes of a troubled soul. Beginning in 1990—without drawing a plan—Kenny Hill constructed over 100 life-size figurative works in his free time while making a living as a bricklayer. The sculpture garden is complete with portraits of the artist enduring heartache, seeking redemption, and finally journeying on a path to fulfillment. Images are Christian-based and reference American history and local culture. In 1999, Professor Dennis Sipiorski interviewed the artist. Hill stated that "a vision" inspired him to construct the figures and noted the garden was "no longer his but was for the people who came to visit." After ten years of creating this deeply emotional landscape, Hill abandoned the site before completion. When the site was threatened with bulldozing in 2000, Sipiorski, then Head of the Art Department at nearby Nicholls State University, consulted with the Kohler Foundation which in turn rescued the site and donated it to NSU.

Ehrenpreis, David. James Madison University. Looking Closely at Transcendence: Ron Mueck's Pregnant Woman

In the mid-1990s, after working as a model maker in film and advertising for many years, Ron Mueck began to exhibit extraordinarily realistic sculptures using modern materials such as fiberglass and silicon. Combining obsessive craftsmanship and unusual manipulations of scale, the artist's work has become extremely popular and consistently evokes emotional responses. Through careful observation, the Australian-born Mueck represents haunting psychic states with remarkable intensity. But detached as they are from any context, his frequently nude figures also seem to transcend specific times and places.
This tension is most evident in Mueck's monumental *Pregnant Woman*, completed in 2002 during his tenure as Associate Artist at London's National Gallery, and immediately purchased for the National Gallery of Australia. At more than eight feet tall, she towers over the viewer, resting between contractions with her arms above her head, as she waits for her baby to appear. Circling this colossus, we note everything from the beads of sweat on her brow to the varied textures of her toenails. But here, as in all the sculptor's works, Mueck uses close looking to forge a new kind of sublime, creating an encounter that is simultaneously intimate and mythic.

Ehrenpreis, Diane. Thomas Jefferson Memorial Foundation. Seat of the Nation: Thomas Jefferson and the Campeche Chair

Thomas Jefferson has long been associated with the Campeche chair, a sturdy cross-legged frame with a low-slung leather seat, derived from Imperial Rome, but introduced to colonial Mexico and Louisiana from Spain. We have accounts of the President relaxing in it at Monticello, and contemporaries describe how he introduced and popularized this form in the nation's capital. Indeed, a version is still on sale at the Smithsonian today. But while it has long been regarded as an exclusive object of fashion and comfort, the chair's political significance has never been recognized.

In fact, Jefferson first became interested in the Campeche chair after the Louisiana Purchase in 1803. To celebrate this event, he had objects and specimens from the territory shipped to Washington for display in the President's House. He secured a version of the chair from contacts in New Orleans. But Jefferson then subverted what was originally an Imperial form for democratic purposes. Associates including James Madison owned versions of this eloquent object, thereby signaling both their taste and political allegiance. For Jefferson and his circle, the chair functioned as constant reminder of the Louisiana Purchase and the President's role in securing the West for the new Nation.

Eisendrath, Mary. Virginia Commonwealth University. New Fictions: The Artist's Hand in the Age of Technology and Specialization

This paper explores questions of authenticity, artificiality, and mediation in painting and sculpture, taking into consideration notions of authorship, making, and materials. I draw a comparison between the influence of photography on painting and the evolution in sculpture from the hand-made to the found object to the outsourced, fabricated object. As both disciplines become increasingly influenced by technological mediation and specialization, an argument can be made that we are becoming ever more alienated from materials and processes, yet on the contrary we are able to create images and objects previously unimaginable or at least unfabricable. This paper discusses how new technology and specialization influence the fiction of a work of art and the unique theatrical space it creates between the artists and makers and the viewers who experience their work.

Ellis, William Lee. University of Memphis. The Echo of Asking: The Mindfield and Billy Tripp's Conversation with Himself

Blocks from the county courthouse in rural Brownsville, Tennessee, stands an imposing structure of gray-painted steel lording over the landscape. Under perpetual construction since 1989, its creator, local resident Billy Tripp, who plans on being interred there, has dubbed this half-acre construction –taller than Simon Rodia's Watts Towers – the Mindfield. At once a grand statement of self-identity, wry commentary, myth-making, button-pushing, architectural obsession, and abounding creativity, the Mindfield – replete with a companion 725-page self-published novel – is Tripp's autobiography writ large, a crane-composed garden of delights that is one of the most unique examples of self-taught environmental art in the world. This paper introduces Tripp and his creation and provides context, meaning, and intent in his highly personal and enigmatic work.

Emmeluth, Nancy. See Jacobs, Cheri.

Emmer, Janalee. The Pennsylvania State University. The Faces of Eva Gonzalès

In the 1870s and 80s, Eva Gonzalès was a well-known artist who frequently exhibited at the Salon. Her works reveal a kinship with Impressionism but her palette often remained darker, affirming her allegiance to realist tendencies of her teacher Édouard Manet. Today, the most immediate association with Gonzalès' name may not be her paintings, but Manet's depiction of her as seen in *Portrait of Mlle E. G.*, exhibited in the Salon of 1870. This paper compares Manet's version of Gonzalès with several of her own self-portraits, and her portrayal of female artists and family members. Gonzalès' two self-portraits along with her portrait of a female artist at an easel provide insight into her view of herself as a professional artist. These images offer thoughtful correctives to her teacher's vision of her and illustrate the complexity of female identity in the nineteenth century. Likewise, her depictions of her sister Jeanne, who was her primary model and also an artist, often function as surrogate self-images, resulting in an intriguing intertwining of their lives. Collectively, these paintings suggest that Gonzalès was intelligently responding to the matrix of artistic and familial relationships that surrounded her and simultaneously discovering her own selfhood.

Empen, Cynthia. Augustana College. Deviant Bodies: The 'Fast Woman' in American Visual Culture"

Out of the parlor and out in public, the "fast woman" epitomized deviance in mid-nineteenth-century American culture. "There are fast women every where; but the fast girl seems to be more particularly an American product," *Harper's Bazar* stated in 1868. Deviant women played a starring role in the new public spaces of spectacle and social disorder—city streets and parks, the racetrack, and beach resort. Whether wielding a horsewhip or promenading along the beach, the young girl of fashion—independent and bold—could easily assume the "semblance of wickedness" since she was not in her proper place—at home raising children.

This paper examines the theme of deviance in American print culture through the visual type of the "fast woman" or "fast girl." Print culture imagined this fascinating figure type who delighted the eye yet violated strict spatial and behavior boundaries. These images are examined within a context of contemporary print discourse and other visual representations that warned against sexual danger and public exposure. Within an emerging modern print culture, representations of the fast woman became a primary vehicle for mediating contradictions of the public woman, ideals of Victorian femininity and standards of civility in modern society.

Eudenbach, Peter. Old Dominion University. From Delight to Wisdom: Poetry Beneath the Punch Line

"There is no intellectual exercise that is not ultimately pointless." Jorges Luis Borges

Artists and comedians alike have always been engaged in the practice of analyzing everyday situations, and the resulting humor of their respective work is simply a by-product of this process. This presentation discusses works of mine that toy with our expectations of the commonplace, while addressing differences between the irrational and the absurd, and the potential for humor to bring meaning to what might otherwise be seen as

banal or pointless. I also discuss the implicit absurdity of any attempt to deconstruct humor, which, like art, elicits an instant reaction while often eluding explanation.

Evans, Brian. University of Alabama. Visual Jazz: Heterophony in Abstract Animation

I compose visual music and abstract animations combined with sound scores. The work is digital and takes full advantage of the abstract nature of digital data. Time-based images become one voice in an overall heterophony of sonic/visual experience.

The Oxford English Dictionary defines heterophony as the "simultaneous performance by two or more singers or instrumentalists of different versions of the same melody." A good example of this is a Dixieland band, where the players all improvise on the same melody. My "melody" comes from the animation itself through the making of a time slice. A time slice is a static image built by extracting a single line from each animation frame and stacking these lines sequentially. This slice-image becomes a graphical music score that is then digitally mapped into sound in various ways.

The sonic maps combine with the original animation, creating a multi-voiced (multi-sensory) heterophonic texture. Correlation between image and audio is assured. Picture and sound cohere. It is abstract expressionism, true to its digital materials, founded in musical traditions and Modernist formalism. But it is loosened a bit and meant to be fun. It is jazz in color, shape, sound and computation. Relax. Hear the colors. Listen with your eyes.

Ewald, James. Iowa State University. Anime Graphic as Visual Narrative

Strategies for creating effective visual narratives occur in works like *Princess Mononoke* and *Nausicaa of theValley of the Wind,* where Hayao Miyazaki creates a complex narrative that combines both Japanese cultural mythologies and more universal themes such as good versus evil, the importance of family and community, the role of ethics, and the importance of environmentalism. He also investigates man's relationship to nature and technology. For Miyazaki, anime becomes a flexible, teaching tool that actively engages the reader in his themes through an integrated form of visual/verbal narrative.

The paper examines how Miyazaki visually establishes context through cultural and physical settings, uses symbols for characterization, and maintains dynamic story lines. It also examines his selection of young women as action heroes and his creation of morally ambiguous villains. Key strategies used to maintain Miyazaki's ideological complex story lines are discussed, including the use of characters as avatars for ideological and social concepts. The purpose of this research is to investigate how two-dimensional printed graphic novels can use design principles such as visual hierarchy, focal point, movement, harmony, and contrast combined with principles associated with characterization and story telling to create powerful visual and verbal narratives.

Fariello, Anna. Western Carolina University. Making & Naming: Studio Craft and the Mark of the Hand

Volumes have been written about art, with discussions on craft an afterthought. Art history's use of painting as a singular standard leaves three-dimensional objects to adjust to a language largely written from a flattened, two-dimensional perspective. There is no specific system of evaluation appropriate to understanding craft. This paper argues that craft must have its own discipline-specific vocabulary, one grown organically from its own practice, bound to the hand, to the process of "making." While craft and art form a fluid continuum as part of the broader field of material culture, the craft-art spectrum is not constructed as a single line, but is interwoven from multiple strands of thought, assumptions, and practices.

My research-and this paper-traces a thread of thinking that begins with John Ruskin and continues in the writings of Morris, Dewey, Henry Varnum Poor, M.C. Richards, Leach, Kubler, Albers, Wildenhain, and Slivka. While many have argued that the place of craft within the academy is lacking because there is little critical theory to support it, this is simply not true. As I hope this paper will show, art history has overlooked an important body of critical writing that can serve as a basis for understanding craft.

Fee, Carey, E. Florida State University. The *Chiarito Tabernacle*: Spiritual Communion through the Optical Consumption of His Body and Blood

In the *Chiarito Tabernacle* [c.1320-40] originally housed in Florence's Santa Maria Regina Coeli, Italian artist Pacino di Bonaguida fused popular Christological iconography with imagery based on the private mystic visions of layperson Chiarito del Voglia. Accordingly, this paper considers the *Chiarito Tabernacle* vis-à-vis aesthetic and theological motivations, gathered under two areas of investigation: First, how did Pacino combine traditional Eucharistic iconography with Chiarito's visions? And second, why?

As Eucharistic sensibilities intensified with the growing popularity of Corpus Christi in the late Middle Ages, the demand for the Eucharistic presence also escalated. This paper proposes that the *Chiarito Tabernacle* offered spiritual communion through the optical consumption of its Eucharistic imagery in substitution for the less frequent oral consumption of the Host. Further, the depictions of Chiarito experiencing his vision provided beholders with a model for proper liturgical conduct as well as an example of a pious Christian figure with whom they could emulate. Moreover, Chiarito's presence demonstrated and substantiated the importance of receiving the Eucharist, thereby confirming a beholder's participation in spiritual communion by means of optical consumption.

Fenichel, Emily. University of Virginia. Doubling the Virgin: Investigations into the Final Lunette of the Sistine Chapel

In a space that is dedicated to the Assumption of the Virgin, it is surprising how few representations of Mary exist in the Sistine Chapel. With Michelangelo's second decoration campaign in the 1530s, two significant images of the Virgin, Perugino's Altarpiece and Nativity scene, were lost. The remaining depiction of Mary is found at the end of the cycle of the Ancestors of Christ, in the lunettes on the entrance wall. This image includes an unusual element, a small girl at the feet of Mary. This study proposes to re-examine this image of the Holy Family and, taking into account the Franciscan nature of the chapel and its patrons, and specifically the theology of John Duns Scotus, this lunette will be shown to contain not one, but two images of the Virgin Mary. Each of these references uses contemporary iconography makes powerful statements concerning the debate over the Immaculacy of the Virgin and her role as intercessor to the faithful.

FitzGerald, Patrick. North Carolina State University. New Media in a Fine Arts Curriculum

It is evident that industry's demand for artists skilled in drawing, time-based imaging, and visual storytelling is tremendous. Fine art schools that train these artists to effectively utilize the computer to synthesize and augment these more traditional skill-sets will establish themselves as centers of learning in the future. A non-technical fine arts education does not prepare graduating students for the high tech realities of contemporary design environments, and technical software training without an emphasis on creativity is perhaps even more harmful. The growth in design industries and the ubiquity of digital media in our everyday culture will guarantee a demand for skilled *artists*. This points to an obvious opportunity for schools to establish themselves as leaders in blended curriculums which combine traditional skill development (and the creative process) with software based instruction focused on digital animation, multimedia and visual storytelling.

Prejudice toward digital technologies in fine art academia remains. To reject electronic media as a valid form of the visual expressive spectrum due to its newness or technical qualities rejects, however, a central tenet of the creative community—to embrace the new and to experiment with a contemporary voice and vocabulary.

Fontaine, Lisa. Iowa State University. Graphic Design in the Built Environment

This paper identifies the many missed opportunities for graphic designers to solve problems in the built environment, and will describe how one University has responded to this potential growth area within the discipline by developing a new graduate level degree in Environmental Graphic Design.

Graphic Design is increasingly needed in the built environment, with expanding demands for branded environments and visitor experiences. Three-dimensional graphic design opportunities include way-finding signs, interpretive museum exhibits, branded environments, and place-making initiatives in public spaces. Still, most graphic design programs are hesitant to expand into 3-dimensional coursework. As a result, few graphic designers feel competent to design for architectural environments. Consequently, many 3-dimensional visual communication projects are completed without the help of a trained graphic designer.

Iowa State University has responded to these missed opportunities in graphic design by developing a new interdisciplinary masters degree program (the first of its kind in the US) in Environmental Graphic Design. This new curricular direction will be explained, showing how it attempts to cross the boundary between 2 and 3-dimensional design.

Fossen, Beth. Millsaps College. The Writing's Off the Wall: Dichotomies and Thematic Tension in the Works of Jeff Wall

In this paper I explain the contradictions that are recurrent in the work of Canadian artist Jeff Wall, focusing on the dualities of reality and illusion, history and modernism, and elitism and populism. Additionally, I argue that while every Jeff Wall picture makes a singular statement within itself, the overlapping dichotomies found in his images, along with the visual tensions they cause, serve as a unifying theme in such works as *The Destroyed Room*, *Milk*, *Dead Troop Talk*, and *Picture for Women*.

Foutch, Ellery. University of Pennsylvania. Embodying the Medium: Pose and Performance in Films and Photographs of Eugen Sandow

Turn-of-the-century bodybuilder Eugen Sandow (1867-1925) was one of the most photographed men of his day, depicted in physical culture books, film strips, and hundreds of photographic souvenir cards. Sandow's own medium was his body, which he sculpted through exercise into a statuesque form. In stage performances, films, and photographs, Sandow cultivated a series of poses to highlight his musculature, repeating stock poses for numerous photographers. He also engaged in the tradition of tableau vivant, striking the poses of famous statues like the Farnese Hercules or the Dying Gaul. Sandow became a model for both artists and citizens in a culture that looked to ancient Greece and Rome for inspiration and reassurance about the fragile nature of the human body. He also embodied classical ideals, providing an antidote to contemporary concerns about the decline of masculinity, neurasthenia, race suicide, and the debilitating effects of urban life and work. My paper analyzes films and photographs of Sandow and examines the cultural contexts of their production to illuminate the complex role of the bodybuilder in American culture; exposing tensions between motion and stillness, animation and petrification, life and death.

Gaddis, Steven. Independent Scholar. Why Can't We—In Our Town—Be Rome? A Call to Reinstate an Urban Architectural Narrative

Rome, Paris, Barcelona! Why do those cities resonate with memories of place? Why do our cities in America, our homes, not recall a sense of history or of place? As an architect and urban designer of Durham, I examine the untidy narrative structure of the building and subsequent evolution of the architectural fabric of the city, a process that holds the potential for civic identity. This paper provides some instructive examples of narration and identity in the history of urban architecture found in those admired cities of Europe and compares them to our dilemmas in cities today, such as Durham NC. I discuss the role of patronage or vernacular tradition in creating narrative, and address the frequent failure of modern communities to develop or maintain a narrative continuity and hence to have a capacity for civic identity. Successful strategies that I will discuss are modeled on cities like Rome, Paris and Barcelona, which directly involve development of narrative art in urban

architecture in addition to the development its technical solutions. In this paper, I propose remedial design strategies to regain a narrative structure and build civic identity for American cities, like Durham.

Gaddy, Raymond. University of North Florida. My Dad Can Draw Your Dad's Ass or Better Crimefighting Through Art Making

My children are the largest influence on my work. They affect what it is about and how it is made. Being drawn towards narrative art but not being much of a storyteller has always been a conflict of mine. With the birth of my kids, I have had an ongoing story laid out in front of me to mine for subject matter. My work has become about them and the world they inhabit. Early on, I invited my children into the studio, primarily as a way to spend time with them while making work. I began working with my children when I covered a wall of my studio with chalkboard paint. I found myself spending more time on the floor with them than in front of the easel. We soon moved from the wall to paper and canvas, with them often shaming me, producing dozens of pieces to one of mine. So now I make work about my kids, with them, and increasingly to keep up with them.

Gardner-Huggett, Joanna. DePaul University. Feminist Collaboration in Chicago (1973-2003): Artemisia and A.R.C. Galleries

Despite the resurgence of feminist art exhibitions and scholarship, historical consideration of feminist collaboration remains on the margins. Even the critically acclaimed exhibition *WACK! Art and the Feminist Revolution* did little to illuminate the critical role that women artists' cooperatives and organizations played in creating visibility for female artists and disseminating feminist art and theory not available in mainstream art institutions. As feminist discourse continues to struggle with how to consider identity within a group, it also fails to address artists and collaborations outside New York and California. This paper assesses the history of two women artists' cooperatives in Chicago: Artemisia and A.R.C. Galleries. These collectives were part of a nationwide eruption of alternative spaces devoted to promoting the art of women in the early 1970s and are often left out of scholarship on feminist art activism for the reasons outlined above. Opening within one week of each other in September 1973, both groups boasted an all-female membership that demonstrated the tremendous breadth of women's artistic practice throughout the region and nation. They also served as key sites for workshops and special exhibitions that introduced feminist art practice not found in Chicago's commercial galleries, museums or universities.

Gardonio-Foat, Casey. Institute of Fine Arts. For Others' Eyes Only? The Ethics of Teaching Non-Western Art

Incorporating non-western objects into art history courses poses ethical questions that art historians may be less accustomed to addressing than our colleagues in other disciplines. In contrast to the free flow of information idealized by the western academic tradition, access to certain types of knowledge is restricted by many of the non-western cultures whose objects we incorporate into our courses. As teachers, we are thus faced with a quandary—is the western academic model adequate for teaching about non-western objects in an ethical and responsible way? As outsiders, are we responsible for following the rules of non-western cultures when sharing information about these cultures with other outsiders? If not, do we defeat our purpose of increasing our students' sensitivity to and appreciation of different cultures when we disregard those cultures' intentions for how their products should be viewed? In this paper, I examine such questions in the context of several of my own experiences studying and teaching about Native American topics in art history courses. By outlining some of the ethical issues that arise when introducing non-western objects into the curriculum, I hope to generate discussion of how we can approach such objects in responsible and respectful ways.

Gargarella, Elisa. The University of Akron. Landmarks for Change: Community Based Art Participation and its Impact on Urban Adolescents

This paper showcases the ways a summer arts program for inner city teens works to preserve cultural, environmental, and social spaces and traditions through community based art. It highlights a recent community based art installation created by Arts LIFT, a University outreach program for urban teens at a local National Park. The Arts LIFT project serves as a successful model of innovative partnering between arts and conservation organizations. Arts LIFT provides opportunities for youth to engage in dialogue with local government, education staff, artists, and non-profit organizations; putting teens at the center of the democratic process involved in creating community based art.

Space defining sculptural works and functional seating made from recycled bicycle parts were erected at a historic store in the Park in connection to natural environment, historic architecture and landscape, local culture and art. These forms aesthetically and metaphorically represent the ways community based art can aid young people in developing a sense of place and identity within their communities.

This presentation draws theoretically and methodologically from a research approach that incorporates postmodern theory and practice into a community based art education framework in order to better explain the complexities of youth growth and change in contemporary society.

Garton, Tessa. College of Charleston. Seducers or Entertainers? Images of Musicians and Dancers in the Romanesque Sculpture of Northern Palencia, Spain

The late Romanesque churches of northern Palencia provide a rich body of evidence for the study of sculptural programs, indicating an increasingly organized production program in the later twelfth century. One of the major influences was the west façade of the church of Santiago in Carrion de los Condes, where the archivolt displays figures representing secular activities, trades, and crafts. The interpretation of this imagery is controversial; it has been seen as depicting the thriving economy of Carrion de los Condes and the guilds, which contributed to the building program, or, as a representation of worldly sins. Similar images of musicians, dancers, and other trades or activities were repeated in sculptural programs throughout the region, but the significance of the imagery appears to fragment in its transition to the capitals and corbels of minor churches. Did these images retain their original meaning when presented in a different context, or did they acquire new meanings? I examine how the use of stock images might have affected their meaning, focusing on the question of how much was designed and specified by the clerical patron, and how much freedom was allowed to the sculptors in the choice of imagery.

Gay, Dana Ezzell. Meredith College. Book Design: A Collaborative Design Project

Book design projects usually involve a collaborative process – one that includes the meeting of many minds – writers, designers, and publishers. In order to ensure quality and effectiveness, it is crucial to establish an engaged and informed team. As the professor and "creative director" of a graphic design course, Book Design: The Colton Review, I create a collaborative design team, composed of several designers, and give them an opportunity to present ideas related to the development of a theme and cohesive journal design. The students push their abilities to work as a group and learn how to make their individual designs part of a more comprehensive body of work.

While collaboration can mean many things to many people, I believe that the key to its success in the academic setting is a commitment to engagement. To engage my students in the collaborative process of book design, I have defined three steps of structure – theme (the development of a conceptual framework), style (the establishment of consistent, yet varied, elements), and system (the implementation of a cohesive visual system). This body of work shares this process of collaboration and uncovers the challenges inherent in establishing a design team.

Ghiloni, Bryan. See Wilson, Mary.

Giasson, Patrice. Independent Scholar. Visualizing the Border Through *Mexicano* Art Today

One of the major paradoxes of the actual globalization phenomenon is that, while economists are claming the opening of markets and the gradual disappearance of boundaries, geographical boundaries are creasing and walls are being built to stop human migration. This phenomenon has had an important impact on numerous Latin American artists and since the 80's the "border" has become a major topic of Mexican and Chicano visual productions.

This paper therefore addresses topics related to the border in Latin American visual culture and analyzes different forms of Mexican and Chicano contemporary visual expressions. In order to explore the richness of Mexico's visual culture, one must simultaneously concentrate on the work of "mainstream" artists, as well as on "local" artists, such as Mexico City's mural painter Ariosto Otero, or Nahua engraver Nicolás de Jesús. These artists all share the ability of not limiting themselves to a passive or fatalistic "representation" of the border, but rather "deal" with it in an active way, frequently marked with a degree of irony capable of unveiling the inconsistency of the idea of the border itself.

Gibel, Rosanne. Art Institute of Fort Lauderdale. Graphic Design History: An Integrated Approach.

No abstract provided.

Gil-García, Óscar. University of California, Santa Barbara. Feminist Photovoice: Mapping Culture and Gender in Forced Migrant Communities

This paper explores the larger mechanisms of surveillance and representation used toward forced migrants that stage appropriate refugee identities serving liberal humanitarian forms of care. Through the use of an innovative participant photovoice ethnographic method, single-use cameras were distributed to participants, and a series of portrait photographs were taken of indigenous Guatemalan forced migrants in a former refugee camp of La Gloria in Chiapas, Mexico. These photographs, and analysis provided by participants, challenge the normative approach to photographing forced migrants by mainstream media and international humanitarian organizations that stereotype women as "victims" and in need of "care", while men are portrayed as perpetrators of violence or breadwinners. This study explores gender relations within contemporary society and transnational migrant communities. The project is a timely study that provides a critical response to the current U.S. anti-immigrant sentiment by increasing awareness of how forced migrants play a central role in the formal and informal labor economic sectors in host societies.

Gipson, Shelly. Arkansas State University. A Media Intense World

Though today's students have been brought up in a media intense world, not all students are computer dependent. Students turn to printmaking for both traditional and digital media. They are interested in the elegance of line produced by traditional etching, the immediate satisfaction of monotype, the physicality of relief printing, and the options provided by digital methods. Quality digital prints as direct output are not easily produced. The time and materials involved can be more costly than traditional methods. Students realize the need for technology in job searches and their non-art activities, but they are not tied to it in their artwork.

Giustino, Cate. Auburn University. Was the Brussels Style Subversive? Cold War, Hot Design, and Pop Culture in Communist Czechoslovakia?

 "Subversive" and "art" are challenging terms in the context of Cold War Eastern Europe where elites and ordinary people were stuck in a complicated web of power in which lines between domination and resistance could be blurred, ambiguous, and grey. This paper questions the origins and character of the Brussels Style in Czechoslovakia – a style constructed in the context of the 1958 Brussels World Fair where the Czechoslovak

Pavilion won the top award. Art and design from the pavilion will be presented. Interviews show that important party-affiliated artists and designers involved in the creation of the Czechoslovak Pavilion eschewed the idea of a "Brussels Style"; and yet this is a style that ordinary Czechoslovaks perceived as authentic and in which they feel pride today. Power relations, including those that allowed only a small number of party-approved elites to travel west to visit EXPO '58, belong to the history of the construction of the Brussels Style and will be discussed. More interesting than this history might be what it shows about the nature of artistic production in Cold War Eastern Europe, where despite the pervasiveness of uncivil surveillance and censorship, ordinary people could unwittingly transform official performance into unofficial conception.

Goebel, Catherine Carter. Augustana College. James McNeill Whistler: A Critical Re-definition of Modern Artistic Identity

Whistler challenged art establishments of his day. In fostering anti-academic posturing, he assessed changing market dynamics due to the burgeoning bourgeoisie and the newly empowered role of the art critic. To this end, and instructed through critical response from the Salon des Refuses, Whistler constructed an effective market strategy by turning the role of the modern art critic to his advantage – most advantageous in challenging the pre-eminent British critic John Ruskin through his libel suit for crossing the line of fair criticism by attacking the artist as well as his art. Whistler humbled his critics, via the trial as well as other effective methods, of verbal and written reproach, including exhibition catalogues that attached snippets of earlier negative reviews, intentionally taken out of context and misquoted, applied to works for which they were not intended. Whistler thus effectively redefined a new professional status, based not on financial success (he was bankrupt following the trial) but upon establishing for the record a triumphant, privileged position against his critics, codified for posterity thru his autobiography, "The Gentle Art of Making Enemies", which still stands as a major statement on modern artistic identity.

Goodstein-Murphree, Ethel. University of Arkansas. The "Projects," Inside and Out: Psyche and Space in New Orleans Public Housing

Conceived in the public sphere but negotiated as sites of domestic practice, public housing always has blurred the lines of distinction between the civic realm and the private dwelling. In 1937, the federal government designated $7.2 million for the construction of two housing projects in New Orleans: the St. Thomas Projects, for whites, and, for blacks, the Magnolia Projects. Within a year, an additional $20 million financed five more projects. Their construction embodied a sweeping campaign of modern planning and slum clearance in American cities. To wipe the urban slate clean, scores of traditional houses were razed. Ironically, parallel dilemmas confront post-Katrina New Orleans. Storm-torn public housing was closed and fenced; more than 4,500 apartments are to be demolished. During the interwar years, public housing refigured New Orleans with strict boundaries determined by race and class. Once again, housing policy is creating a dynamic of interiority by reducing the city's ability to repopulate with poor, black people. Through close study of New Orleans, this paper argues that public housing occupies a liminal space, neither fully public nor private, where the social practices of interiority--psychic identify of home and construction of identity through place--are always at risk.

Goodyear, Anne Collins. National Portrait Gallery. Object-ifying the Self, Or The Dilemma of (Self) Portraiture

Reflecting in 1987 on the legacy of the Michel Foucault, Maurice Blanchot remarked:

> [I]t is accepted as a certainty that Foucault . . . got rid of, purely and simply, the notion of subject: no more oeuvre, no more author, no more creative unity. But things are not that simple. The subject does not disappear; rather, its excessively determined unity is put in question, what arouses interest and inquiry is its disappearance, or rather its dispersal, which does not annihilate it but offers us, out of it, no more than a plurality of positions and a discontinuity of functions . . .

Blanchot's observation has powerful implications for rethinking the construction of self in recent portraiture: how is personal identity negotiated in contemporary sculpture? What role does the object play in the formulation (or problematizing) of personal identity in our picture-saturated culture? This paper examines both the assertion and slippage of the category of the self in recent self-portrayals by Marc Quinn, Douglas Gordon, and Ray Beldner. Recasting the myth of Pygmalion, whose artistic prowess (combined with divine intervention) brought about the birth of an ideal companion, I explore the role of sculpture in contemporary self-portraiture: what does it, as a category, have to tell us about the life (or death) of the self as subject?

Gould, Jay. Louisiana Tech University. The Participatory Universe

Science and Art: universal languages searching for metaphors that will stir their viewer's emotions and convince them of a viewpoint that, more often than not, stems from a desire to cause change. Whether it is social change, or intellectual growth, both fields push boundaries in their own right, but also work effectively together when harmonized by artists and scientists.

Thispaper illustrates the relationship contemporary art photography has with modern science, with a special emphasis on science's influence on my own artwork and artists I admire. Contained in this presentation are my theories about how Quantum Mechanics relates to photographic theory. Quantum Mechanics suggests that observers do more than just witness events, because their very presence determines how a quantum event manifests itself. Uncertainty becomes the inevitable companion of proof, much like in photography, a medium in which observation of reality is critical and yet, like Quantum Mechanics, is filled with uncertainty and simultaneously embodies opposing ideas of accuracy and skepticism.

Graham, Deboraha. Crichton College. Campin's New Presentation of the "Word:" Looking beyond the Vernacular in Domestic Interiors

The domestic scene presented by Robert Campin's workshop, the St. Petersburg Virgin and Child before a Fireplace, has the Virgin holding the Christ child in front of an inviting fire. The light streams through a window behind them but does not appear to be the defining light in the room, nor does the light appear to be radiating from the fire. The child lies across his mother's lap, freshly dried from a bath, witnessed to by the bowl and pitcher on the table and the blanket beneath him. She holds her hand up to protect the child from the fire. This right side of a diptych housed in the Hermitage Museum has traditionally been viewed as a domestic scene. However, another possible interpretation may be considered. Evidence will be presented that this painting was intended as a devotional image referencing the Incarnation, the Word made flesh. In other Campin paintings, the Virgin is connected to the "Word" through a book in her hands. It is proposed that the Christ Child's body replaces the book. Support will be offered to demonstrate how Campin's workshop develops this new visual parallel of "the Word made Flesh".

Greene, James. University of North Florida. Dialing It In: Enhancing the Value of Studio Presence in an Era of Isolating Technology

A comparison of 2008's incoming students with 2008's graduating class reveals perhaps the most pronounced change in terms of the technological saturation of the student. The incoming first-year students, having no memory of a world without wireless technology, had trouble picking up (or seeing the value of) traditional techniques like hand-mixing color, but had no problem with learning color mixing entirely from a screen, isolated in their home environment, away from the studio, connected to the instructor solely via email or Blackboard. Myths about the productivity and flexibility supposedly offered by high technology are busted one by one as I compare my first year students to graduating students, and then to students who were in the same classes only a decade ago. This paper examines hypotheses stating that high technology stupefies as much as it enables and expands on the ideas related to making communal studio time a worthwhile activity for today's technologically isolated student.

Grindstatt, Beverly K. San Jose State University. Exhibiting the Philippines and/as Filipinos at the 1904 Louisiana Purchase Exposition

The Philippines Reservation at the 1904 World's Fair was a living display of nearly 1,200 Philippine people. This exhibit presented a fused Philippine/Filipino identity through a series of strategies which first naturalised, then normalised, contemporary United States policies surrounding the Constitutionally illegal but de facto colonization of the Philippines; Filipino aspirations for independence; impending Congressional assessment of Philippine competency for self-rule; and incarceration of Filipinos in American-administered prisons and re-concentration camps. The exhibit radically disavowed claims of a unified Philippine national identity through extensive, racialised display of disparate Filipino "tribes," effectively shifting the grounds of identity from the political discourse of nation to the scientific discourse of the anthropological object.

Hager, Jenny. University of North Florida. Models for Successful Collaboration in Sculpture

Most sculptors do not practice their craft in isolation. They seek out other sculptors to find answers about various techniques and share information about how to use and where to find specific materials. Some sculptural processes, such as casting, require two or more people. And often, large-scale works require a team of people to produce the work or install the work. The very nature of sculpture creates a community; sculpture is collaborative. This is a very exciting and unique dynamic, which is inherent in the discipline.

I examine several models of collaboration and sculpture, both professional models and models for use in the classroom. Several specific projects will be presented along with discussion about what works in collaboration and why collaboration can prove to be difficult. Tips to achieve success will be discussed, as well as specifics on how to create a positive and effective collaboration environment in the college classroom.

Hagood. Suzanne. Auburn University. Russell County Community-Art Collaborations

This paper covers theories behind relational art making, as well as the challenges and rewards of community-based art practices.

For the Special Topics course on community-based art I developed for Auburn University and which received a teaching grant from the Jule Collins Smith Museum, AU students and Russell County Alabama residents created community art collaboration projects. Students developed project proposals, including budgets for funding supported by JCSM, and traveled to Russell County to meet residents with whom they worked. Russell County is in the Southern Black Belt, and is mostly made up of small communities experiencing rural decline, inadequate education, and high unemployment.

Students went into Russell County communities to explore and practice relational art making with the goal of developing understanding of Russell County, and to work closely with the community to design and help make the artworks. The students, working with senior citizens, church groups, school children, and the Hurtsboro Alabama business district, facilitated projects that expressed and strengthened community identity. The works and documentation of community projects were exhibited both in Russell County and JCSM, where students also gave presentations of their project in a public forum.

Haney, Lou. University of Mississippi. Creative Approaches to the Critique in Foundations

I am interested in creative approaches to critique in foundation classes. Critique is one of the most challenging and productive forms of assessment. However, foundations classes pose special issues because of the mix of students, some of whom are very invested, while others are shy or intimidated or are passing time to meet a requirement. My challenge as an instructor is to create critique structures that benefit everyone—from the non-major to the dedicated future BFA student.

One example of my creative critique structure is the final critique in Art 101. Students create a series of work based on the Principles of Design. After writing in class about how each work shows a particular principle, students pin up their work. Using Post-it notes, students vote on which work of each series they think is the most successful. Voting tends to concentrate on one work, but rarely is one piece completely ignored. Because each student has voted, he or she can be called on to explain that decision. It is a lively discussion with the class and the artist. Because of the active participation, students are invested in the process instead of staring silently waiting for class to end.

Hanson, Katie. The Graduate Center of the City University of New York.
Ariadne Awakened, Antoine-Jean Gros Reborn

Best-known for his paintings of Napoleonic conquest, Antoine-Jean Gros radically refashioned himself under the Restoration. Entrusted to take over the studio of his exiled master, Jacques-Louis David, Gros abandoned contemporary events for his artistic subjects and refocused his attention onto legendary history; his 1820 *Bacchus and Ariadne* marked his new mythic direction. Gros selected his own subject rather than using one suggested to him by David and, in so doing, painted not only his renewed faith in classicism, but his own rebirth as well. To this end, I will analyze Gros's *Bacchus and Ariadne* in terms of its subject, style, and reception, as well as its relationship to its pendant, *Telemachus and Eucharis*, painted by David. While David, in exile, painted an ill-fated pair recognizing the impossibility of their union, Gros marked his return to classicism with a narrative celebrating fruitful union and divine intervention. Rather than viewing Gros's return to classical narrative as an unfortunate relapse or sign of failing confidence, his Ariadne can be contextualized as his own reanimation by an unexpected divine source.

Haque, Sabina Zeba. Portland State University. Designing a Community Based Outreach Program with the Art Department

This paper addresses my personal experience with defining and creating a community-based undergraduate art program at Portland State University. I describe concrete endeavors that address PSU student collaboration with underrepresented minorities and underserved populations in the Portland metro area. For example, art students enrolled in a course titled *Community Engagement in the Arts* are currently paired with children from Fernwood Middle School. The art buddies meet weekly for eight sessions and work on drawing imaginative mental maps of their community.

The Community Maps Project is based on the notion that we all have visions of the places in which we live. Once finished, they will share their maps with each other and discuss ways to incorporate elements of each map into a larger collaborative map. These maps are more conceptual than realistic or geographic, and are intended to show how the students think and feel about their community.

This paper addresses the importance of building long-term public partnerships, along with ideas for incorporating community-based art making into the learning objectives of course curriculum. Various alternatives, such as the senior capstone course, will be discussed as a viable format for collaborative community-based art making.

Harlow, Elaine Starling. James Madison University. Titian's *Portrait of a Lady*: The Saucy Sultana

"Temptress," "murderess," and "power-driven" describe Roxelana, wife of Suleyman the Magnificent, ruler of the Ottoman Empire 1520-1566. Titian's *Portrait of a Lady* in the National Gallery in Washington, D.C., may well be a Venetian version of this notorious Ukrainian slave who became one of the most powerful women in the history of the Ottoman Empire. *Portrait of a Lady* closely resembles a painting by Titian in the Ringling Museum in Sarasota, Florida, known as the *Portrait of the Sultana Rossa,* wife of Suleyman. These two very similar images present the idealized woman as an exotic, eastern type. I argue that they are also as political as they are provocative. No doubt they were produced as part of Titian's readily purchased pin-ups, but they also comment on the chronicles of the Ottoman empire's warfare of aggression. An apple and a mink are part of

puzzling iconography included in these portraits that define the Venetian/Ottoman connection during the rule of Suleyman and his successor.

Harp, Hilary. Arizona State University. Suzie Silver. Carnegie Mellon University. Crossing Over: Traffic Between Pictures and the Present in Two Recent Projects

As practicing artists our paper presents documentation of two collaborative projects, which relate to the topic of the tableau vivant. The notion of the "living picture" evokes the open channels through which live actions achieve such an iconic quality as to become preserved in either mental or physical pictures. Conversely, it reminds us that pictures shape or construct lived experience and live performances. The two projects approach these processes from opposite ends of the spectrum. In the *Happiest Day*, performances were created based on photographs of historical performance artworks. The restaged performances were literally pictures (photographs) brought to life. These living pictures were then re-calcified as video-dioramas. In *Fruit Machine* a series of live tableau are transmuted into video projections. Characters appear on the stage in simple iconic gestural presentations, and next are seen in mutating and fantastical video spaces. Both projects open passageways between the world of pictures and live physical bodies, and enjoy the active movement between these worlds. What is it that crosses over between iconography and the complex present? What cannot be transmuted from life into pictures?

Hays, Jodi. Tennessee State University. Shift, Pause, Play: Reviewing Curatorial Imperatives at an Historically Black University

In the past decade, the digital information revolution has shifted the way we go about teaching, learning, making art, doing business, even shopping. Tennessee State University's Space for New Media, established as a space for thinking, working, and serving, is a physical space for exhibitions that promote shifts education can foster—thoughts, ideas, change, all while honoring history. Housed in the (traditional) Hiram Van Gordon Memorial Gallery, the Space for New Media serves as an educational resource for students on the rich history of African American involvement in technology-driven projects. Its mission is both to introduce and educate students and visitors to new media projects by African Americans. In addition to serving the arts community, this mission echoes the historic imperative set by historically Black colleges to serve their immediate neighborhoods. The gallery endeavors to serve area middle schools and neighbors, allowing access and an ownership stake in the art space to community members. Programming reflects the sometimes playful irony of digital media, hackers, game theory, and video culture. The Hiram Van Gordon Memorial Gallery's mission is multi-faceted. With the addition of the Space for New Media, the mission becomes more complex.

Heid, Karen. University of South Carolina. Dancing with Line

This study describes a brand new charter school located in central South Carolina, which opened its doors on August of 2006. Because funding was small for this new school, the art education area of a local university was contacted to create a visual arts program for the school. The researcher wrote and received a small grant that provided funds to hire two graduate students and purchase art supplies for 91 students. The researcher and the graduate students devoted one day a week to teach 5 classes. The charter school was founded on a curriculum theory of multiage and inquiry-based learning.

The purpose of this study was to determine what constitutes multiage inquiry-based learning in the K-5 art classroom. Although multiage theory and inquiry-based pedagogy is well documented in the general classroom, teaching art utilizing these methods is not well established. The researcher used the graduate students to do the teaching. These students had never been K-5 teachers before, and had no predetermined ways of teaching in a regular classroom, or a multiage classroom. Based on their classroom research, the researcher found that these students created a curriculum that supported multiage learning and underpinning the charter schools foundational inquiry-based pedagogy.

Hepner, Lori. Penn State Greater Allegheny. Code Words: An Obsession Technology

Code Words, one of my current bodies of work, examines and uncovers the interplay between technology, language, and translation. Binary code becomes a vehicle for both meaning and composition in this work that spans the disciplines of photography, printmaking, performance and installation. The work has evolved from disparate experiences, both inside and out of the art world, which have only become apparent in hindsight.

This paper traces the milestones that have occurred in my artistic development to my current works' attention to an integration of craft and concept, exploding of the edges of the frame, evolutionary theory, and binary code. Experiences of note include learning to draw on a computer using mathematical code in kindergarten, viewing works by Rachael Whiteread and Tony Ousler in the *1995 Carnegie International,* arguing with Pedro Meyer over the demise of silver gelatin film, seeing the possibility of moving images through Pipilotti Rist, and seeing the materials that make scientific experiments tick firsthand. Through all of these things, the common denominator has been the computer, which has been my companion in art making since the beginning.

Hewitt, Mana. University of South Carolina. NARRATIVE: Rethinking Craft

Throughout history, artists have used narrative imagery to illustrate the human experience. The Egyptians carved stories into stone, the Greeks portrayed heroic scenes on pottery. Today's artists employ political, social and personal references that create modern allegories. In this paper I discuss the use of narrative in craft that transcends material to create an enduring expressive content.

Higgs, Jamie. Marion College. Some Observations on Iberian Early Christian Double-Apsed Churches and Their Influence on Subsequent Mozarabic and Carolingian Architecture: More Spanish Symptoms II

Among the examples of Mozarabic architecture found throughout the Iberian Peninsula are a group of tenth-century, double-apsed churches. San Cebrián de Mazote, Santiago de Peñalba, San Miguel de Celanova, Santa María de Wamba, Santa María de Lebeña, and San Salvador de Palaz de Rey comprise this group. Within the scope of Mozarabic architecture, the origin of the double-apse feature is problematic. This form is found in Iberian Early Christian architecture of the fifth through the seventh centuries and in Carolingian architecture of the eighth and ninth centuries. The exploration of these periods and their church types aids in understanding which group, Iberian Early Christian or Carolingian, influenced the Mozarabic double-apsed form. Interestingly, the body of architectural and historical evidence suggests that the Mozarabic double-apsed form was an indigenous tradition dating back to Iberian Early Christian examples and that the Carolingian world would actually have looked south to this Iberian Early Christian tradition for its double-apsed space planning ideas. Consequently, this research demonstrates that Medieval Iberian Spain is not the isolated enclave as scholarship of the past has proposed. Rather, it is the case that Iberian Spain is functioning as part of a much wider and interconnected early Medieval world.

Hightower, Mary Lou. University of South Carolina Upstate. Blending the Revised Bloom's Taxonomy with Gardner's Multiple Intelligences

This paper compares the previous Bloom's taxonomy with a revised version. A former student of Benjamin Bloom, Dr. Lorin Anderson of USC, developed the revision. The new taxonomy replaces the original adjectives with active verbs in the triangular format. Dr. Anderson has placed "creating" as the highest pinnacle of the triangle. This research also explores the connection between the nine multiple intelligences identified by Howard Gardner and the revised taxonomy.

Hiles, Timothy W. University of Tennessee. Reconstructing Pain: The Necessity of a Non-Representational Art of Materials in the Wake of World War II

Representational images of human catastrophe, in their verity sometimes horrifying and other times repulsive, typically invoke an intense and immediate reaction. Goya's prints of war atrocities or Lee Miller's devastating Holocaust photographs become etched in our minds as vicarious but vivid experiences.

As World War II came to a close, however, and its incomprehensible atrocities were revealed, artists were compelled to create a more visceral language that supplanted representation without neglecting the reality of a violent and destructive experience. Readily apparent in Jean Fautrier's striking *Hostages*, this language was championed by existentialist writers, such as Jean Paulhan and Francis Ponge, who recognized a unique communication through materials that acknowledged reality without subject matter or literal reference to the natural world. For Jean-Paul Sartre, who was drawn to the work of Wols, this new art embodied a language of otherness that captured the alienation and angst of human life.

This paper addresses the need for, and development of, a non-representational language of materials in post-war Europe that is often overlooked in our traditional referents of destruction but nonetheless provided, and continues to supply, a significant vehicle for comprehending the devastating consequences of destructive human behavior.

Hill, Ira. Florida State University. Helping The People!

Subversion in my work operates at a variety of levels. The lack of permitted placement satisfies this basic notion, but the paradoxes generated by a pragmatic act combined with freedom of expression elevate subversion in the public mind. Everyone is permitted an opinion on public art, but often there is limited access to the meaning and purpose of public art to the masses. My 3D-graffiti takes the form of benches placed at bus stops, which is valued by the public in one capacity. In our ubiquitous landscape anything out of place garners attention from our drive-by culture. The art world says the viewer brings his or her own meaning to the work. I am playing with the nature of language, as different people have varied definitions. In some cases I use uncommon words that may draw enough interest for the public to investigate the meaning, and hopefully the intended context. Other times, my selected words' meaning is accessible to all, but the graffiti inspired design may limit the readability for people. In any case, I am pushing the public into accepting my role as an artist in their culture and should find some value to this purpose.

Hill-Thomas, Genevieve. Indiana University at Bloomington.
The Word made Flesh: The Tigre Cross and Fifteenth Century Ethiopian Art

Ranking among the most powerfully beautiful of all Non-Western Christian works, Ethiopian art of the 15th century all too often remains frustratingly enigmatic. Blending the vibrant rhythms and colors of Africa with the artistic canon and subject matter of Europe, it is unique in its complex iconography and specific place within religious rituals. This paper focuses on a silver-gilt pectoral cross which is preserved in the Church of St. Gabriel in Tigre. The cross has been exhibited by European and American museums and has been examined by scholars and specialists, yet its exact provenance, iconography, and meaning remain a mystery. In my discussion of the Tigre cross, I explore the complex issues related to the use and context of this object in fifteenth-century Ethiopia. In particular, I consider its relationship to the theological beliefs of Emperor Zära Ya'eqob (reigned 1434-1468) and his court. At the same time, I consider the cross's complicated iconography, and in particular, propose a new identification for one of the main figures portrayed upon it.

Hinderliter, Beth. Columbia University. Cold War Dialectics: From Socialist Internationalism to Contemporary Nomadism

Cold war dialectics of nationalism and internationalism in the Soviet Union paradoxically promoted essentialist definitions of national culture rooted in heritage and territory as a key means to establish an anti-imperial, internationalized, multi-state union. Such dialectics were spelled out in comments such as Breshnev's statement in 1979 that "socialism has long proved that the more intense is the growth of each national republic, the more apparent becomes the process of internationalization." While historical accounts of the collapse of the

Soviet Union have analyzed how socialism did not leave in its wake an internationalized culture, but rather only atomized nations, little art historical work has studied the function of artistic representation in both securing and subverting such dialectics of nationalism and internationalism. This paper examines how the work of contemporary Kyrgyz artists Gulnara Kasmalieva and Muratbek Djumaliev, in particular their video *Something About Contemporary Nomadism* (2006), inverts this cold war dialectic by stressing nomadism and destabilizing identity. It also questions the ways in which these post-Soviet narratives have secured recent visibility for Central Asian art, which had become particularly consumable in the West- from the opening of the Central Asian pavilion at the Venice Biennale in 2005 to major US exhibitions.

Hodge, Marguerite. Independent Scholar. The Grotesque in *Fin-de-siècle* Paris

Fin de Siècle Parisian culture evolved what may be considered an industry of the grotesque: a consumer fixation upon violent and gruesome subject matter rendered as entertainment. From the graphic exposes of true-life crime (*fait divers*) to the "blood and thunder" theaters of the *boulevard du temple*, to the Paris morgue tours, the shocking and sensational saturated popular culture and drove a thriving commercial enterprise. In this context, the enthusiasm for these grotesque entertainments suggests that the spectacles and the pleasures afforded by them may be viewed profitably in terms of a correlate to the grotesque: the sublime.

This paper examines the *fin de siecle's* industry of the grotesque in one of its most powerful forms: the theater of horror known as *Le Theatre du Grand Guignol*.

Hoffmann, Alma. Studio 2n and Harrington College of Design. When is Design Universal?

Much talk exists nowadays about globalization and distances shrinking. On the other hand, marketing companies for example, talk about targeted marketing or personalized marketing. Technology allows the gathering of personal information in a way that we never seen before. Thus, we receive e-mail, flyers, promotions, Sunday shoppers, etc, all collected according to the information gathered by a click on the Internet.

Holt, Karen. See Schaub, Elizabeth.

Horton, Rocky. Lipscomb University. Unlikely Bedfellows, Painting and Photography, Recent Work by Rocky Horton

In my most recent studio practice, I have begun developing a body of work that addresses the precarious relationship of painting to photography. These two practices have long been in contention; photography has proclaimed the death of painting, yet painting continues to redefine itself beyond the realm of photography. Regarding this history, I am creating a series of "photo paintings", using different dilutions of chemical photo developer painted onto exposed photo paper to create a synthesis of both photographic and painting practices. These current works create a dialogue between what has for so long seemed like disparate artistic practices. They act as a conduit between painting practice and photographic processes.

Houston, David. Ogden Museum of Southern Art. The Museum of Community in Pre- and Post-Katrina New Orleans

The Ogden Museum of Southern Art began as a small temporary gallery (1200 sq. ft) with an ambitious education and community outreach program. Working with neighborhoods and inner city schools, the museum forged an integrated outreach program involving every department working in tandem to explore the possibilities of moving beyond traditional educational outreach initiates. The result was a satellite gallery and programming that became a laboratory for understanding the unique challenges in working with schools and

other constituencies in the greater New Orleans area. Many of these projects and partnerships became the basis of the museum's outreach initiatives for our first two years of operation (2003-2005).

Hurricane Katrina not only forced a radical rethinking of the museum's operations, but also drastically changed the makeup of the cities population. These changes forced us to not only adapt to an unforeseeable situation, but also to redefine the concept of community in a constantly changing environment. This paper chronicles the path of the museum's public outreach initiatives from their inception to the present, with special attention to the redefined notion of community in post-Katrina New Orleans.

Howell, Joyce Bernstein. Virginia Wesleyan College. Eugene Delacroix, Paul Klee, and Bob Ross: Pedagogical Enterprises and Artistic Identity

The study focuses on three pedagogical enterprises undertaken by professional artists in different eras. For each case I argue the professional enhancements intended by these enterprises, and hypothesize constructions of artistic identity that can be extrapolated from the pedagogical models. Delacroix's production was an 1850 article on learning to draw. The painter was denigrated for his draftsmanship; the publication countered by demonstrating serious engagement. His model rejected contemporary assumptions by arguing that drawing disrupted cognition. With this model, Delacroix identified a neural dimension of artistic identity. Klee's production was his "Pedagogical Sketchbook", a condensation from ten years teaching at the Bauhaus. Klee's earlier critical reputation emphasized visionary and poetic strengths; his pedagogical enterprise justified adding formal mastery. Klee developed formal metaphors for forces beyond vision (paralleling invisible technologies like radio and telephone, or the un-perceivable physics of relativity). With his pedagogical model, Klee identifies scientific sophistication as fundamental to artistic identity. Bob Ross (host of "The Joy of Painting", PBS' longest running how-to-paint program) is not a canonical artist; his pedagogical enterprise is more important than his production. The model of an artist implied in his instruction is anti-modern, resembling in type the medieval craftsman.

Hughes, Lauren. Dallas Museum of Art. Weaving Imperial Ideas: Iconography and Ideology of the Inca Coca Bag

Without a system of writing, the Incas (c. AD 1476-1534) presided over an empire of orality and performance that stretched along the Andes Mountains from southern Ecuador to northern Chile. The Incas relied heavily on visual signals to impart information and organize their civilization. Textiles, among other crafted objects, were made to perform as visual emblems displaying ideas about imperial ideology and the authority embodied by individuals.

This paper explores the capability of textiles to carry embedded meaning through the study of several specimens of Inca coca bags in the collections of the Dallas Museum of Art and the Museum of Fine Arts, Boston. Widespread throughout the Inca Empire and now housed in museum collections around the world, members of the Inca elite wore these elaborately woven bags to carry the leaves of the coca plant, a significant medicinal herb and sacrificial item. Through the use of documentary sources from the Colonial Period and contemporary anthropological studies, this paper will examine how the coca bag acted and was enacted as a body ornament with the capability to communicate imperial ideas that secured its wearer as a *cuzco* – a center of imperial power within the provinces of the Inca Empire.

Hunter, Simeon. Loyola University. Mint Juleps and Devastation: Art Beyond documentary in Post Katrina New Orleans

During the evacuation from my adoptive home in New Orleans, communications were initially very limited. Looking for cross-streets and landmarks in CNN footage chosen for its political charge rather than its informational content left me wondering who this footage was really for, who it was by, and why it was not telling me anything I needed to know. Not even how to feel or judge or try to comprehend what had happened to my community.

Upon my return I began collecting: stories at first – they were everywhere – then images. I began to trawl public image databases for the snaps I had not felt able to take myself. The most shocking in my collection is of a wall which reads "Tourist: Shame on You, Driving By Without Stopping, Paying to See My Pain. 1600 Died Here".

I began to ask friends in the art community if they had made images which were connected with Katrina but which were not documentary. Guiltily, many replied in the affirmative. Because these people are my friends, colleagues and students, the images are not representative. They are, however, powerful in ways to which attempts at objectivity could not aspire.

Innella, Valerie L. Casper College. The Campus Art Gallery and Museum Studies Curriculum: A Partnership in Student Service Learning

The campus art gallery has a myriad of functions including exposing students to the larger role of art, allowing them the first-hand experiencing of installing their work, showing the work of their mentors, teaching about visual literacy for non-majors, and allowing for community exhibitions. Another consideration is the curricular needs of museum studies courses that are becoming more common each year as part of degree or certificate programs. This paper probes the various roles and management of the small campus gallery operating with and without Visual Arts faculty advice and explores how the gallery can meet these demands in service learning projects for students, the ultimate patron of the space. The presentation describes a seminar designed to utilize the campus gallery as a learning tool. Course participants curate an exhibition, design the exhibition catalog including the community at large, and install the exhibition. They also explore how to fund the project. Student involvement in professional practices seminars and the art gallery are also discussed.

Irish, Jane. University of Pennsylvania. Rococo Painting: Winning Hearts and Minds

I am a history painter. I use elements of Rococo decorative art as a vehicle for political critique whereby the palace aesthetic of the historical ruling classes is upended and recoded with a contemporary political and class-conscious sensibility. Rococo is understood as feminine; I delight in painting its gorgeous scallops, scrolls, and cartouches. The content of the work celebrates the heroic resistance I have witnessed in my lifetime. The civil rights movement gave birth to the free speech movement, the antiwar movement, and then the struggle for human rights. The tenor of art, guerrilla theatre, performance art, Fluxus, Vietnam literature flowed heroic. I see this time as not interesting or cyclical or nostalgic, but unique in history.

In my paintings now, I juxtapose graphic imagery, flowcharts, and poetry by Vietnam Veterans that testifies to the most horrific experiences—but the poems themselves are acts of courageous resistance that should be celebrated. This is the way we learn and change. With the layering of décor and content I remain open in order to plunge the viewer into a realm of uncertainty. The paintings are works of the imagination and take on the scale of Grand Manner painting, intimate ink washes, and painting on porcelain.

Irvine, Edward. University of North Carolina at Wilmington. Type and Photo: Drawing with Perception

The "conversation" between typography and photography is a fascinating subject to explore. Design practitioners and cultural critics have explored their symbiosis. New digital production tools are blurring the perceptual borders separating these two modes of information, and the boundaries are becoming far more porous.

Perceiving images and text are two distinctly different experiences. The initial process of reading both typography and photography involves the search for and subsequent cognition of patterns. Rudolf Arnheim uses the term "percept" as an elementary shape resulting from the act of perception of both images and text. Arnheim is adamant about the importance of this subliminal level of analysis of the perception process as the basis for higher-level understanding.

Scott McCloud explains that photographs are received instantaneously. Writing, in contrast, is perceived information, requiring time and specialized knowledge to decode. McCloud suggests that more a personal interpretation is fostered by complexity and active perception because they involve us to a much greater degree.

Graphic design in the digital era activates both sides of the brain simultaneously by fluidly mixing photography, the most concretely descriptive medium and typography, potentially the most abstract. Crossing these boundaries provides fertile ground to explore the construction of meaning.

Jacobs, Cheri. Savannah College of Art and Design. Nancy Emmeluth. Savannah College of Art and Design. What Relationships Exist Between Critical and Creative Thinking?

The purpose of this paper is threefold. It discusses the educational history of critical and creative thinking. A review of the education literature is rift with studies and discourses on defining, describing, and researching both critical and creative thinking. It seems to be a matter of opinion on the differences and similarities between critical and creative thinking. Nevertheless, Halpern (2002, 2003) suggests that the two are intricately linked. Eysenck (1993, 1994) indicates that critical and creative thinking resides on a continuum of divergent and convergent thinking. The purpose of the first study is to validate this theory. The second purpose will be to provide the results of a survey to differentiate the differences and similarities between critical and creative thinking. The final purpose will be a description of a pilot study on the development of a new test to measure critical thinking in students studying art and design. This measure will be able to assess critical thinking for general education courses as well as art and design courses.

James, Sara Nair. Mary Baldwin College. Variations and Inventions on a Marian Theme: The Life of the Virgin at the Orvieto Cathedral

The long-standing devotion to the Virgin Mary in Orvieto is especially evident in the fourteenth-century murals in the tribune of the Cathedral. This fresco program is the longest and most comprehensive monumental narrative in Western Europe devoted to the life of Mary independent of the life of Christ either before or after this period. It is also arguably the richest. Giorgio Vasari, in his famed *Lives of the Most Excellent Painters, Sculptors and Architects*, attributed the paintings to the highly regarded Sienese painter Ambrogio Lorenzetti. However, documents in the archives of the Cathedral from 1370 to 1384 record payments to Orvietan artist Ugolino di Prete d'Ilario. Vasari's attribution, however, correctly attests to the high quality and sophistication of the frescoes. This little-studied program has much to contribute to the corpus of Italian fresco studies not only for the life of Mary, but also for Joseph, who plays an important, but heretofore unnoticed, supporting role. Sources for the scenes, several of which are unique, extend beyond the usual canonical, non-canonical, and legendary sources to the previously unexplored texts of local liturgical dramas.

Jamieson, Deborah. Armstrong Atlantic State University. Franz Mayer and Company: An American Stained-Glass Legacy

During the nineteenth century, Franz Mayer and Company of Munich, Germany, quickly rose to become a major distributor of stained glass. The popularity of their work is apparent in tens of thousands of churches throughout the United States. The stained-glass programs produced by the Mayer studio testify to the exquisite craftsmanship and structural integrity that is characteristic of their work. The company has been continuously operating since its founding in 1847 and still maintains an impressive production. The success of Franz Mayer and Company may in part be attributed to their development of the "Munich" style, a successor to a long European pictorial tradition.

This paper discusses the aesthetic trends of the cultural milieu that influenced the development of the distinctive Munich style, and explores the iconographical sources for the firm's work. Special attention is given to an original and complete program of 31 figural stained-glass windows created in 1910 for the Church of the

Immaculate Conception in Jacksonville, Florida – one of the finest examples of Late Gothic Revival architecture in Florida.

Jensen, Kirsten. Independent Scholar. In Search of Lost Time: Time, Identity, and Architecture in Alex Proyas' *Dark City* (1998)

In *In Search of Lost Time*, madeleines induce memory in Proust's protagonist Swann, enabling him to tune into a sea of memory that transported him through time back to his childhood where he re-experiences the events and places that shaped his identity. For the inhabitants of *Dark City*, memory, identity, and the spaces that provide the context in which they are formed are much more slippery. In fact, memories and identities are mutable, newly fabricated every day at the stroke of twelve and controlled by a group of mysterious men called The Strangers who seek the essence of humanity. Mirroring the transformation of its inhabitants, the city changes daily, providing different stage sets for their lives, which begin anew each day. This paper explores the ways in which the artificial world of *Dark City*, a mix of old and new, future and past, collapses time and reshapes the identity of its inhabitants. It examines the question: if we are the sum of our experiences—and those experiences are coded by the time and place in which they occurred—what happens to our identity and our sense of place when we experience nothing?

Johnson, Amy. University of Central Oklahoma. Learn by Looking: Exercises in the Re-sensitizing the Design Student

"The process of looking involves actively making meaning of that world"--*Practices of Looking*. This paper asks the question, can you coerce students to look and therefore learn? Blame is often placed on technology and mass media for today's disassociated student, the former for serving as a convenient crutch and the latter for de-sensitizing students to their environments. The authors discuss the development and results of implementing forced observational tasks within class-exercises, project requirements, and critique processes to heighten critical thinking in design classrooms. This paper explores innovative teaching methodologies and measurable learning outcomes that appeal to the nature and characteristics of the contemporary adult learner and the design educator. There is a general agreement that the profession of design is constantly changing. If we are preparing students for a future that we cannot define, then we should provide them with the training to look, learn, analyze, process, innovate and produce no matter what the role of a designer might become.

Johnson, Jerry. Troy University. The Design Charrette as a Cultural Bridge

Many universities have interests in providing international programs for their students and faculty. In seeking a way to address these goals aggressively, the Troy Department of Art and Design established an International Center for Collaboration and Creativity (iC3) to foster international partnerships in art/design education.

One initiative of iC3 was to create an immersive, intercultural experience between Troy design students and informatics students from Halmstad University in Sweden. The format for this co-design experience was an on-site, 24-hour charrette where students were divided into two integrated teams. The learning outcomes were far more expansive than a simple visual communications solution as students/faculty overcame cultural and disciplinary differences in process.

Johnston, Barbara J. College of William and Mary. The Magdalene and 'Madame': Piety, Politics, and Personal Agenda in Louise of Savoy's *Vie de la Magdalene.*

In 1517, Louise of Savoy (mother of the French king Francis I) commissioned a manuscript depicting the life of Mary Magdalene as a commemoration of a royal pilgrimage to La Sainte Baume – the Magdalene's shrine in Provence. Written by the Franciscan priest and humanist François du Moulin de Rochefort and illuminated by Godefroy le Batave, the *Vie de la Magdalene* is composed of 216 roundels containing illuminations, multilingual mottoes, narrative text, and frames with intricate designs. While ostensibly a saintly vita, this

remarkable book intertwines matters of personal concern to Louise, including the attainment of royal heirs, the political career of her son, and events from her own life, with the scriptural accounts and Provençal legend of the saint. The manuscript also includes images of La Sainte Baume and the Magdalene's relics, as well as a dialogue between 'Madame' and 'Obedience' on polemical issues of Magdalenian devotion. This paper examines how the creators of *the Vie de la Magdalene* incorporated the personal and spiritual agendas of both Louise and Du Moulin with the life and legend of Mary Magdalene to create a remarkably complex manuscript which functions as quasi-biography, historical document, theological forum, and book of devotion.

Jones, Arthur F. University of North Dakota. Special Purposes of University Art Collections

The University of North Dakota is currently rethinking how the artworks it owns are utilized. Serious efforts in this direction began in 2005, when a departmental unit called UND Art Collections was founded to better manage the artworks that were (and still are) widely scattered across the campus and used mainly for decoration. While the colleges, departments and centers that house artworks often regard them as their possessions, collectively they are the property either of the University of North Dakota or the UND Foundation. Because the University does not have a museum, UND Art Collections is, in a sense, an art museum without a centralized museum building. Administratively placed under the Office of the Provost, the UND Art Collections staff, exhibitions, and publications are all linked with academic programs. A major goal of this operation is to facilitate better use of artworks for education, research, and community cultural enrichment. The philosophy behind this operation is based on the view that art collections owned by institutions of higher learning should have different educational concerns and responsibilities than collections owned by art galleries and museums are not affiliated with academic institutions.

Jones, Ashley. Yale University. The "Customary Gifts": Earthly Treasure or Heavenly Seal? The Image of the Leader-God on Late Roman Coin-Set Jewelry from the Rhineland to the Po

Gifts of gold, usually in the form of coins or multiple medallions, from the Roman emperor to both high-ranking officers in the Roman army and barbarian leaders, are usually interpreted by modern scholars to be gifts of just that—gold. This paper argues, however, that such imperial gifts were understood by contemporaries to impart more than mere treasure. The reception of these gifts can be inferred from their adaptation into jewelry in both Roman (as in the early-fourth-century A. D. Beaurains hoard) and barbarian (as in the slightly later hoard from Szilágy-Sómlyó) contexts. The prominent frames that were added to coins and medals received as gifts focus the viewer's attention on the imperial portrait, emphasizing that with such gifts the emperor offered not only a certain weight in bullion, but also his own image and the power inherent in it. It is clear from the privileging of coin-as-image over coin-as-currency in the reception of such objects, which were subsequently worn on the body, that some of the power and authority, both worldly and numinous, of the imperial image was understood to transfer to the recipient of such gifts, together with the more tangibly valuable gold.

Jordan, Erin. Millsaps College. Diane Arbus: Finding the Individual Within the False Bonds of Family

The photographer Diane Arbus wrote, "I think all families are creepy in a way." This creepiness that Arbus felt stemmed from the idea that families caused an inappropriate sense of belonging as well as false bonds, all of which subtly put a damper on individuality. By portraying whole families and individual members in specific ways, it is possible, however, that Arbus showed her feelings toward her own family and her role in it as opposed to those of other families. Not only are the individuals Arbus captures unique, her portrayals of families also differ greatly from more typical family representations. I argue that Arbus made an art of developing her portraits carefully, whether in photographs of families or those of individuals, so that each person could stand alone as a fully developed character, and in this way, Arbus could explore her ideas about the isolating but important aspects of individuality and its relation to the "creepiness" of family ties.

Joyce, Beverly. Mississippi University for Women. Memory and Race in the Southern Feminine Psyche

During research on Southern women artists, the theme of memory has surfaced in a variety of artists' works. Not surprising, since Southern novelists have long tapped into that quintessentially Southern interest. Nor is it unexpected to find the motif of memory rooted in race. It is noteworthy, however, that issues of race and memory are found in works by both black and white artists. In this paper, I examine the art of three of those women, one black and two white. The first, Gwendolyn Magee, saw racism first hand as a college student in the late 1950s. Years later, these memories manifest themselves in her pictorial quilts. Lea Barton is known for her mixed media collages depicting African-American feminine beauty, a subject that first stirred her as a child listening to the hymns of black churchgoers. And, finally, in her film *Plantationland*, Kelli Scott Kelley traces the journey of a biracial girl as she uncovers lies about race that have caused generations of pain. Seen within the context of racial politics and feminist theory, these artworks reveal the complexities of Southern culture and its racial history.

Kamler, Richard. University of San Francisco. "Language is a Virus"… Inflatables and the Imagination.

Several years ago I began going to a Buddhist meditation group. My initial impulse was to learn "how to pay attention and to be present." While sitting, the teacher, during the Dharma talk, would always refer to "the practice" of sitting, "the practice" of meditating, the "practice" of being present and the exercises that would benefit our "practice" (although benefit is not a word often used by Buddhists). Then one morning at the beach, I realized that practice literally meant…practice – doing something over and over and over. Not that I might get "better" at it, but that I might incorporate this practice into my life. It inflates.

If I "practice" art, does it become…? or basketball? or football? or medicine? or meditation? or driving? or law? or singing or dancing? or growing older?
When did Interventions, née Guerrilla Actions, become interventions? What is the need to "sanitize" our language? Does it spill over into and sanitize our "practice?" And when did art become visual communication? An inflatable discipline!

Kellner, Michael. Coastal Carolina Community College. We Can't Even Draw Stick People

Many institutions have suggested a variety of teaching methods to reach today's students. For example, administrators frequently require professors to employ "active learning" and "student engagement" to measure student outcomes. The question naturally arises for studio art faculty, "Is it possible to incorporate any of these ideas into my class or is the nature of the studio class itself an 'active learning' environment?"

This paper addresses the issue of active learning in a drawing class, specifically by incorporating some group work into a traditional foundations drawing program. The purpose of this group work addresses several issues beginning students commonly have:

1. They do not observe, but rather draw symbolically.
2. They are not always willing to ask for help.
3. They cannot take observational skills and develop conceptual ideas with them.
4. They view art making as a personal activity and don't feel comfortable working in a group environment
5. They view drawing as a class they *have* to take, rather than one they *want* to take.

Ideas for projects are discussed as well as successes and failures of incorporating group work into foundation drawing.

Kemling, Mike. University of Georgia. The Face of Florence: Michelangelo and the Fashioning of Artistic Identity.

During the period after Michelangelo's departure from Florence in 1534, we see artists, especially Florentines, begin to identify themselves with the great master either through their artistic production or by incorporating the instantly recognizable facial features of Michelangelo within their self-fashioned identities. In 1560, Giorgio

Vasari painted *Cosimo with his Architects, Engineers, and Artists* as part of the decoration for the Sala di Cosimo I in the Palazzo Vecchio, Florence. The Duke is seated at the center of the composition, and surrounded by the foremost Florentine practitioners of their respective disciplines, including Baccio Bandinelli, Benvenuto Cellini, and the painter of the fresco, Giorgio Vasari. It is understandable that Michelangelo is not included among the portraits, given that he had never worked for the duke, yet as the model Florentine artist he is alluded to by the assimilation of his physiognomy into the identity of those included in the portrait. In the case of this fresco, Vasari constructs a Florentine artistic identity from the "mask" of Michelangelo. This unprecedented phenomenon suggests that other artists' understanding of the personality of Michelangelo was rooted heavily in his Florentine identity, and subsequently their own.

Kim, Taehee. Sam Houston State University. Lotus and Device: Experimental Videos and Interactive Sound Installations.

Artistic ideas and desires can be expressed and realized through many media. The expression could be any type of spiritual communication whether it is visible or touchable. Cultural movements and the technology available in every age have influenced creative expression and media.

My body of work, *Lotus and Device*, experimental videos and interactive sound installations viewing microscopic lotus images and scientific devices express concepts of transcendence and spirituality in Buddhism.

Using motion sensor technology, the interactive sounds convey a possibility of the complexity of life and suggest profound meaning intended in my message delivery. The moving images illustrate the great beauty and depth of structure beyond the lotus as seen by the naked human eye. On deep levels, I have observed the natural beauty, richness, and complexity of organic forms. When we observe a creation, we only see a single level, the visual surface of an object. This led me to question the nature of existence without consciousness, such as the lotus itself.

King, Clive. Florida International University. Jacek Kolasinski. Florida International University. Scratching the Parameters

Through an exploration of the intuitive drawing process through a series of multimedia collaborative workshops, we demonstrate a lively approach to drawing and how it can generate creative exploration through movement and environment. Examples include collaborations with architecture, dance, robotics, and writing.

Kirkland-Ives, Mitzi. Independent Scholar. Pilgrimage Devotion and Palm Sunday Celebrations at the *Jeruzalemkerk* in Bruges.

In 1470, the Bruges merchant Anselm Adornes and his eldest son, Jan, made a journey to the Middle East and Holy Land. Recorded in Jan's daybook and the diary of Anselm's chamberlain, the trip culminated with a three-day visit to the Church of the Holy Sepulcher. This was not, however, the first pilgrimage to Jerusalem undertaken by members of the Adornes clan, but rather followed in the footsteps of several previous generations of the family. The Adornes family had, furthermore, already brought their Jerusalem devotion home to Bruges; the family's chapel – the *Jeruzalemkapel* – became over time the center of Jerusalem-related devotions in the city and the hub of a special corporate identity. This paper considers the visual dimensions and material culture of this Jerusalem cult in Bruges: the *Jeruzalemkapel* itself, its devotional environment, and the artistic and ritual activities of the Jerusalem brotherhood that made its home at the *Jeruzalemkapel* (such as Palm Sunday processions). The shaped environment of the *Jeruzalemkapel* and the surrounding ritual and devotional activities in which the Jerusalem Brotherhood participated conceptually reshaped the landscape of Bruges into a new Jerusalem.

Klehm, Nance. Independent Scholar. Living Kitchen/Urbanforage and Humble Pile

Living Kitchen/URBANFORAGE is a series of informal foraging and cooking workshops that hopes to reorganize our connection to land, ourselves and our communities through the processing and sharing of local and regional foods. We use foods that are locally cultivated, as well as foraged in order to foster exploration of our environs and with our relationship with what's growing around us. Living Kitchen/URBANFORAGE is about direct experience with what is living and growing around us, new tastes, simple food-making processes, and sharing with others.

Humble Pile is a 3-month nutrient recovery project involving households in Chicago and Los Angeles. Participants collect and compost their urine and excrement for three months. The collected nutrient is stored and composted for 1 year and then returned back to the participants or donated to a specific local project (i.e. 'Moisture' in the Mojave Desert for the Angelinos' compost). The setup consists of a 5-gallon bucket sawdust toilet, sawdust, instructions, and a 32-gallon collection container. Delivery of toilets and pick-up of hot compost as well as emotional and technical support is provided free of charge. Blogging and interviews/meetings amongst the nutrient loopers facilitates broad awareness of soil, water, sewage, and fertility possibilities for urban situations.

Klein, Michael. Western Kentucky University. Willem de Kooning: Some Consideration of Popular Visual Sources and their Significance

Willem de Kooning had an omnivorous eye, a retentive memory and a crucible mind that absorbed and transformed what he saw. Besides closely studying the art in museums and galleries, he was attuned to American popular culture in its many visual forms. He looked at photographs in mass circulation newspapers and magazines, comic strips, animated cartoons, animated cartoon stills, newsreels, and full-length movies, and he relished the violent energy he found in them.

Although it is often difficult to pin down specific sources for the striking qualities and forms in de Kooning's paintings, in some cases it is possible to do so. This paper examines comic strips, animated cartoon stills, war newsreels, and newspaper photographs as sources for the dramatic power and disturbing meaning in de Kooning's work in the late 1940s and early 1950s.

Klein, Shana. University of New Mexico. Australian Women Aboriginal Artists: Success or Sell-out?

Throughout the twentieth century, Australian Aboriginal women artists were under-valued, under-researched, and poorly marketed. Not only were they paid significantly less, but they were also considered less talented than male Aboriginal artists. However, with recent exposure to Western painting materials, women Aboriginal artists in the Central and Northern desert region of Australia developed a distinct, new style that has received greater attention than their male counterparts.

The Aboriginal women's new aesthetic appears very "Western-looking," sharing a striking resemblance to paintings by French Impressionists and American Abstract Expressionists. Some critics condemned female Aboriginal artists for "selling out" and favoring Western traditions over Aboriginal ones. These critics consider the women's paintings to be inauthentic because they believe that Aboriginal art should be uniquely Indigenous and in no part influenced by Western culture.

I assert that Aboriginal women artists are not sell-outs, but successful culture brokers. They have experimented with Western materials to create new ways of presenting their Aboriginal origins as an artistic strategy to combat colonization. Therefore, in my presentation, I will explore questions of authenticity and aboriginality in contemporary Australian women's Aboriginal art.

Klein, Sheri. See Milbrant, Melody

Knipp, Tammy. Florida Atlantic University. Visual Analytics

The era of postmodernism has passed; the techno-driven designer with a degree, once defined personal and professional success by the level of proficiency and acquired knowledge of the latest hardware / software applications. This suggested talent is no longer a privileged skill for employment purposes as the self-taught artists are competing for the same positions. In this era of contemporaneity, a design curriculum requires collective thinking, theory and application from areas of research such as brain imaging and visual cognition. Florida Atlantic University is currently addressing the need for change in their "Design Curriculum." This paper addresses the inclusiveness for diverse areas of study such as creative cognition to build a visual system of meaning. Students exploring research conducted in the areas of cognition and perception, they can acquire the bases for applying a vast degree of knowledge for the constructs of 2-D & 3-D visual landscapes.

Kogan, Lee. American Folk Art Museum. Clementine Hunter (1887-1988): Self-Taught Louisiana Artist.

This talk focuses on Clementine Hunter's development as an artist, and examines her artwork as a window into African American life at Melrose Plantation. Her dedicated supporters were essential to her motivation to continue painting and to her emergence to national prominence. Her art, although produced alongside the creative environment that flourished at Melrose for decades, remained in tone and content independent of its sponsors, and grew out of an inexhaustible wellspring of ideas, memories, and attitudes derived from her immersion in the community of African-Americans she grew up with and labored among for half a century.

Clementine Hunter was without peer as a diarist of plantation life, representing in visual form her more than fifty-year experience as a field hand, laundress and cook at Melrose Plantation in the Cane River region near Natchitoches, Louisiana.

Kolasinski, Jacek. See King, Clive.

Kovacs, Claire. University of Iowa. Giovanni Maria Benzoni's Flight from Pompeii: Sight Sacrilization through Material Reproduction

All tourists embody a quest for authenticity, and this quest is a modern variation on the universal human concern with the authentic nature of the sacred. In this pursuit, tourists procure various tangible objects, which function as concrete reminders of the memory of their journey. These souvenirs serve as a touchstone to spur memories, as objects propagating interest in the site, and as an outlet of this search for the authentic, sacred 'otherness' unavailable in one's everyday life. The dissemination of this 'vicarious experience of sight,' through the production and acquisition of tangible souvenirs is a vital step in 'the process of site sacrilization.'

Of primary concern in the examination of Pompeii, as a site of secular pilgrimage, is the process of mechanical reproduction. This paper addresses MacCannell's theory on the subject and how it functions as an indicator of the evolution of Pompeii as a tourist destination in the latter half of the nineteenth century. Particular emphasis will be devoted to the creation of works of art, which were produced as a result of increased interest in the site of Pompeii and the quest for 'authentic otherness' by tourists in the nineteenth century.

Krainak, Paul. Bradley University. Inland Identities

Art history and the history of popular culture have been narrowly defined as coastal and urban, despite so many of the artists and designers who have emerged from the unique population, landscape, and economy of the Midwest. The Inland Visual Studies Center's mission is the theorizing of a more authentic and complex cultural identity of Middle America. It seeks out patterns of cultural production that cross disciplines to discover unifying themes and values in visual practice in the region. It examines how 'Inland identifiers' impact the rest of the nation's visual discourse by documenting and broadcasting sponsored research through lectures, exhibitions and publications.

The Midwest has been a distinguished site of contemporary painting, sculpture, theatre, film, architecture, and design. The Inland Center encourages the examination of simultaneous occurrences of modernist and contemporary movements in both inland and coastal art production to delineate a more inclusive narrative of American Modernism. The Center explores how the idea of the Modern and Contemporary is reformed as it circulates in the Midwest and other interior regions of the U.S. Our programs positively and proportionally define the visual production of a geographic center in relation to a national and global dialogue on culture.

Lachat. Isabelle. University of Delaware. Constructing the *Imperium Christianum*: Christ-Centered Kingship in the Early Carolingian Period

The notion of *imitatio Christi* informing political ideologies and concepts of kingship, celebrated in its Ottonian manifestation, has been downplayed with regard to the early Carolingian period. The favored paradigm privileges Charlemagne's ambitions of *Renovatio*, even when nuanced via an acknowledged indebtedness to Old Testament models. This biblical echo does not resonate as eloquently as the bold substitution of Otto III for Christ in the Maiestas frontispiece of the Aachen Gospels. This paper problematizes this dichotomy and reevaluates evidence of an early Carolingian articulation of christomimetic kingship on either side of the year 800, Charlemagne's imperial coronation. The concept of *Imperium Christianum*, promoted by Alcuin from 796, addressed contemporary concerns and articulated a response deeply rooted in his discourse on salvation history. This agenda symbiotically conflated Christian and Roman imperial influences. The revived *Laudes Regiae*, mediated through the biblical filter, celebrated Christ the king and his earthly counterpart, who was encouraged to emulate the heavenly ruler. The design of Charles' palace chapel and the Gospels of Sta. Maria ad Martyres, further evince this development.

Lake, Lauren Garber. University of Florida. A Practiced Place: Sketchbook Development

In *The Practice of Everyday Life*, Michel de Certeau defines urban space according to the patterns of those who use it. He suggests that "…space is composed of intersections of mobile elements. It is in a sense actuated by the ensemble of movements deployed within . . . In short, space is a practiced place."

I discuss the sketchbook as an artistic tool for the university student studying at home and abroad. The sketchbook is not only a container that holds ideas for artists, writers, and all thinkers, but serves as a tool to navigate what is foreign. The process of sketching (i.e. making meaning, finding meaning through unexpected or divergent observations and reflections) makes the visual visible through the students' book-forms.

There has been a long history of the use of drawing as a means of expressing oneself and as a means to encounter the world around us. In my sketchbook development courses at home and abroad, I emphasize methodologies that encourage students to investigate practices for analysis of both oneself and the surrounding world through sketchbook exercises. Through the plasticity of drawing, students are able to represent aspects of their experiences that cannot always be verbally recounted.

Larson, Nate. Elgin Community College. Miracle Pennies and Other Stories

A mysterious letter arrives one day from the Prophet Peter Popoff, an evangelizing minister based in California. The letter promises two special miracles for money problems as well as movement into the "secret circle of God's supernatural blessing." Inside is a second sealed envelope containing five prayer-anointed miracle pennies, a packet of miracle spring water and directions on using the five pennies to "slay the giants that have tormented you and also to meet all your needs." The pennies are to be placed under a pillow, cast into water, anointed with oil, hidden in a secret place and placed in a bible next to a particular passage. Following completion of these five tasks, the recipient is to anoint his or her foot with the packet of miracle spring water, trace the foot on a piece of paper and return the first penny with a $20 suggested donation to receive the supernatural anointing and further instructions.

Enamored with the complex nature of the letter, I endeavor to fully and faithfully complete the detailed instructions. The story arc traces my steps and uses the resulting experiences as a vehicle to explore issues of faith, longing, belief, and humor.

Latimer, Tirza T. California College of the Arts. Doing Queer Art History

As an art historian, I have taught in a number of different institutions, each offering a slightly different theoretical and material frame of reference within which to explore/invent queer art history. By "queer art history" I mean to indicate both a subject area (the histories of queer people) and a methodology (viewing the past, visual culture, and indeed the world, from queer perspectives). While my research focuses primarily on sexual cultures of the early twentieth century, it lays the historical foundation, as well as the theoretical foundation, for the consideration of more contemporary developments, including a broad range of activist art that revolves around issues of identity and subjectivity. By focusing on case studies drawn from my own scholarship, in addition to the practices of colleagues who have faced similar research challenges, this paper explores the practical constraints and impractical pleasures of doing queer art history.

Lau, Yam. York University. Image-Animation-Life

This paper begins with screenings of two of my most recent computer-generated animations entitled *Scapeland II* and *Room: an Extension*. These works demonstrate my attempt to explore the expressive potentialities of the "virtual" and its implication with various orders of appearances and temporalities. I discuss these ideas in relation to certain philosophical framework that examines a new ontology of the image. I also demonstrate the various applications of my methodology of combining digital video and 3D animation. One such application involves documenting and translating architectural spaces and their associated forms of life from the actual to the virtual.

Leake, Carol. Loyola University of New Orleans. 'World Enough and Time:' E Ghost Dance for the 21st Century

The Ghost Dance: Origins of Religion is psychoanalytic anthropologist, Weston LaBarre's major work, examining the history of religion through analysis of the 'Ghost Dance,' a ritual performed by Plains Indians who hoped to drive the white man from their territories. Lakota Ghost Dancers became the targets of the 1890 Wounded Knee Massacre. The religion of the Ghost Dance is millenarian, sharing with other groups the belief that only major upheaval, inflicted by god or man, can remedy the world's corruption and restore peace and balance, carrying the usual implication that its followers will be spared in the inevitable destruction. Millenarian groups, movements and writings include: al-Qaeda, Christianity, Earth changes, the Lord's Resistance Army, Marxism, Mormonism, the Rastafari movement, the Shakers and the Turner Diaries.

Humanity's addiction to violence, in queasy cohabitation with the species' puritan inclinations reveals an intrinsic self-loathing best salved by the final spectacle of Armageddon. This presentation lifts the term, "The Ghost Dance," from its original context, suggesting that humanity has long been engaged in such a performance and that our unacknowledged aim, our secret and shameful desire, is our own annihilation and that of our world.

Leaños, John Jota. California College of the Arts. Subaltern Animations

Within the popular imaginary, animation is often burdened with the light expectations of being fun-loving and zany entertainment, delight and fantasy for children or politically incorrect amusement for adults. However, animated films, cartoons, moving graphics, and animated information can serve a much broader social function that moves beyond mainstream notions of the moving image as fascination and on-screen spectacle and into a marginal space where enchantment and laughter are accompanied by a sense of urgency, reality and weight. This presentation explores how animation can serve as a tactic and tool to deliver alternative and subaltern

histories, silenced perspectives and politically charged social critique. I focus on my four-act, Days of the Dead animated opera, *Imperial Silence*, as an exploration of the emerging field of "documentary animation" as well as ways independent producers can utilize the animated medium in a variety of contexts.

Leone, Stephanie C. Boston College. The McMullen Museum of Art, Boston College: A Faculty-Driven Institution

The McMullen Museum of Art at Boston College is governed independently of the Fine Arts Department, yet the Museum functions as a faculty-driven institution that seeks to foster and present the research of BC professors. In doing so, it creates exhibitions that are relevant to the University community while reaching out to and educating the general public. The organizational separation has not created a division between the museum and department; on the contrary, faculty from the Fine Arts Department as well as others have proposed, participated in, and organized exhibitions that have garnered critical acclaim. A recent example is Pollock Matters, which presented the recently discovered and controversial group of paintings that may or may not be by Jackson Pollock. The McMullen's involvement stemmed from the collaborative research of two BC professors, an art historian and a physicist. In this paper I use my experience as the faculty curator of the upcoming exhibition, *The Pamphilj and the Arts: Patronage and Consumption in Baroque Rome*, to discuss the mission of the McMullen. In particular, I address the critical role of faculty research, the collaborative nature of exhibitions, and the relevancy of exhibitions to both the BC community and other publics.

Lenhardt, Amy. Virginia Commonwealth University. Decorum at the Renaissance Table

As portrayed in the art of Renaissance Italy, the ideal Renaissance feast was a social signifier of decorum and order. Italian Humanists researched the archaeology of the classical banquet table to understand its material and social systems so that they might apply them to their own. Renaissance Italians used the feast table to establish and enforce social distinctions with the intent of exhibiting as much power and wealth as possible without over-stepping the boundaries of good taste. The banquet table thus became a site of carefully measured balance with extravagance and aesthetic delight counter-poised with decorum. This paper examines the Renaissance banquet table, considering it as fulfilling purposes beyond that of providing a communal surface at which guests dined. For the wealthy Renaissance Italians, dining was not just an act of bodily need; it was a legitimate source of supremacy and control in a world where decorum was at great risk.

LeZotte, Annette. Wichita State University. Mary Magdalene and the Iconography of Domesticity

"It was but a little that I passed from them, but I found him whom my soul loveth: I held him, and would not let him go, until I had brought him into my mother's house, and into the chamber of her that conceived me." (Song of Solomon 3:4)

During the later Middle Ages and the early Renaissance perceptions of the theological significance of Mary Magdalene changed dramatically and new understandings of the character and virtues or vices of the Magdalene evolved. In particular, Mary Magdalene came to be understood or promoted as a "new Mary," as theatrical and metaphorical references to the Magdalene promoted this idea. Artists responded by representing Mary Magdalene in guises and settings that previously had been reserved for depictions of the Virgin Mary. This paper explores the iconography of depictions of Mary Magdalene in domestic settings and will investigate how references to the home were used to reframe the character of the Magdalene during the fifteenth and early sixteenth centuries.

Lien, Fu-chia Wen. Lamar University. Art, Craft and Collaboration in *The Dinner Party*

Judy Chicago conceived *The Dinner Party* as "a symbolic history of women in western civilization." Constructed over the course of five years (1974-79) and with more than 400 people involved, this project embodied the craft practice in the community of women and transformed the feminine and the handicraft into a

social space. Decoration and handicraft in art reflect a collective women's culture in their historical domestication and trivialized circumstances. Beyond the essential female style, they also precipitate the revolt against Modernism and the deconstruction of the hierarchy of high art and low craft.

In Chicago's practice of community-based and collaborative process, issues of exploitation of labor and historical suppression of the female were often raised. Could the attempt to break the boundaries of art and craft, Western and non-Western art, masculinity and femininity actually strengthen the hierarchy? Is the reiteration of female traditional art and domestic practices in this work a sign of oppression or empowerment of women? This paper attempts to investigate the creation, reception, and critique of the collaborative representation of women's art in this work.

Lipsmeyer, Elizabeth. Old Dominion University. How to Make a Deviant: Instructions from Early Spanish Romanesque Sculpture.

In this talk entitled "How to make a Deviant," I lay out the intellectual and artistic processes that set out to create an "other" in very early Spanish Romanesque attempts at stone sculpture in architectural settings. Most of us are familiar with the odd pornographic medieval sculpture sometimes categorized as "*Romantico erotica*," but we feel that academic attempts at a satisfying explanation for its existence falls short. A more vicious intent than visual titillation informs the images; Claudio Lange, an artist living in Berlin, identified in the sculpture a calculated intent to discredit Islam. The motivation is yet more heinous: the desire is to castigate the alluring and luxurious culture of Al-Andalus, villify its participants, and denigrate the practices and rituals of medieval Muslim believers. Not only do the sculptors working on Christian churches succeed in sculpturally defining an "other," the other becomes a deviant, and the deviant a monster. Monsters are cause enough to justify warfare and extermination. My paper examines Lange's theories and identification of the images, places the images in the context of the court culture of Al-Andalus, discusses problems of methodology, and calls for a non-myopic re-examination of this vexing genre of Romanesque sculpture.

Loew, Peggy. The Art Institute of Chicago. Philip Guston's Take on the Grotesque

Philip Guston stands as one of the most enigmatic of American artists. His career spans the twentieth century swinging from social realism through Abstract Expressionism to eccentric figuration. Guston's fascination with the macabre shows itself obliquely in his early work of Ku Klux Klansmen painted in the 1930's. His mid-career flirtations with abstract art played with soft pastels and shimmering light—a kinder, gentler, statement that some critics labeled "abstract impressionism." But these impressions began to darken in the late 1950's, eventually erupting into a volatile mix of images both comical and bizarre. The Klansmen return as self-portraits acting out a dumb show of terror. They shock us because we see our own portraits in these hooded buffoons carrying on life as usual. By the end of his life in 1980, Guston had removed the hoods, making his use of the grotesque all the more fantastic (literally). *East Coker*, one of his last paintings, was so brutal that at its first showing it was hung in a back room by request of the management. This paper explores the many ways Guston used the hideous to show the disturbing complications of man's psyche with both humor and gravity.

Lopes, Cyriaco. Stetson University. Correspondences: Documenting mythologies/ Daydreaming the Everyday.

"Je est un autre." Arthur Rimbaud

Alberto C. and Ricardo R. are lovers, Brazilians in their mid-thirties. Alberto lives in Rio de Janeiro and Ricardo in Florida. They are also characters, but a little more than fiction as they are my alter egos and not quite themselves.

My project, Correspondences, addresses the anguish of transplanted people (Ricardo R.) and also the longing of Latin American intellectuals for external cultural references (Alberto C.). Their separation and impossible

love is an evocation of the contemporary, fragmented Self as part of the system of international exchanges of commodities and cultural goods.

Photography is evidence for and vestiges of the existence of these lovers and also a means for them to share their lives apart. Very importantly photography is also a component of their "translation game" of "a thing into another" in which a sentence becomes a paper boat which becomes a performance and so on (and all instances are documented through photos).

In the crossroads of subjectivity, something in itself fluid and constantly reacting to the environment, we meet the figure of the artist who is more than a style or a brand but a contextual articulator of the present.

Lowther, Christopher. University of Alabama at Birmingham. Out of the Myth: Censorship and Film

Historically, reference to queer identity is a tricky issue in film. There are times when this is sublimated more than others. *Out of the Myth: Censorship and Film* is a suite of video works that expose the subtle and not so subtle ways queer representation has been edited or completely altered. The installation aims to expose the Hollywood-machine and its ability to transform history. By re-contextualizing various Hollywood films, the series highlights cracks and fissures in the illusion, and presents an alternative that references a subculture largely ignored until relatively recently. The works incorporate interactivity, dynamic cinematic space, and synchronized multiple channels. The works address censorship as well as experimental modes of the cinematic event.

Luhar-Trice, Christopher W. Enterprise-Ozark Community College.
Failure: It's All Part of The Process

For me, art-making often follows the old adage, "It's about the journey, not the destination." I see my work primarily as a process of exploration, not just a collection of finished pieces. This can be a difficult concept to instill in today's result-centered students, who see little value in the time-consuming practice of trying different alternatives—and sometimes failing. As an educator (someone who is supposed to *know* what he's doing), I've found it difficult to admit my failures, much less present them for public scrutiny. Still, I believe the example we, as artists, present to our students can be an important part of their education. Why can't our failures—and our strategies for utilizing them—teach as much as our successes?

This paper focuses on my own experiences with trying and failing—and my discovery that progressing through bad work is often necessary to reach the good. I've often found that the *ideas* behind failures aren't the problem—it's the execution or approach that is lacking. Failure often helps me determine approaches that *won't* work, making it easier to find those that will. I find this process is essential to successful art-making, and something I must convey to my students.

Luhar-Trice, Neha. Wiregrass Museum of Art and Conference Center.
Multiple Goals, Limited Resources: Life at a Small Museum

Recently, I left a position at the Birmingham Museum of Art and moved from a larger city to a much smaller town in a rural area, where I began working with the Wiregrass Museum of Art (WMA) in Dothan, AL. We face many challenges, including the need to re-establish our organization's presence—and the importance of art—in the community.

Due to our region's lack of fine art venues, we have tasked ourselves to provide life-long learning for our community's youth—even as art education is systematically purged from public schools. We provide free admission and educational programs. It sometimes seems we try to be everything to everyone. In the face of our worthy but disparate goals, it is a challenge to maintain our identity as an arts organization.

This year, 2,609 children have participated in our educational programs, including outreach visits to public schools, special tours, and hands-on art activities. We engage adult members of our community through classes led by local artists and educators from nearby Troy University. Finally, we offer after-hours programming that provides alternative options for Museum access. This paper will explore our successes and challenges in using these and other techniques to accomplish our many-faceted mission.

Lyon, Robert F. University of South Carolina. Materiality and the New Prodigious Builders

As the first decade of the twenty-first century is drawing to a close, many artists are reimagining craftsmanship. In this new, post-disciplinary environment, the material-based categories that in the past have served as the artist's stable frame of reference (clay, fiber, metal, wood, glass, etc.) have become increasingly limiting. What seems more appropriate today is a discussion about art and craft itself, rather than the specifics of its practice. This may suggest that the process imparts a sense of exploration rather than finality, while acting as both metaphor and the means for an ongoing course for investigation.

My paper explores how artists who are object makers and who work in craft based materials are challenging the specifics of their practice, the images/objects that they make, and their relationship to the world of art and our culture in general.

Lyons, Beauvais. University of Tennessee. Do You Believe in Centaurs?

In June of 1994 The University of Tennessee, Knoxville installed *The Centaur Excavations at Volos*, on the first floor of the main campus library. The display, which is now a standard part of campus orientation tours, presents a burial of a centaur, complete with funerary offerings, related artifacts and an illustrated text panel. The caption for the display poses the question "Do You Believe in Centaurs?" The display has been the catalyst for interdisciplinary faculty forums on "Centaurian Studies" and continues to be the basis for student research and writing projects.

This paper discusses the role of *The Centaur Excavations at Volos* as a subversive teaching/learning tool. As a work of mock-academics, how does this display promote critical inquiry and skepticism? How might the display be regarded as a public work of art, subverting gallery and museum conventions? I conclude the paper by presenting the ways *The Centaur Excavations at Volos* has served as a catalyst for my recent project *The Association for Creative Zoology*.

More information on *The Centaur Excavations at Volos* is posted on the Hokes Archives web site, http://web.utk.edu/~blyons/. Click on the link to "Centaur Excavations."

Maher, Janet. Loyola College in Maryland. Adding to the Studio Toolbox

Printmakers and book artists naturally embrace and generously share information about new technologies, methods, and discoveries that keep their aesthetic forms alive and evolving. For some of us, computers and digital printers are tools as common now as razor sharpened lithography pencils. Our studio resources, inspirations, and equipment expand with the time and our own curiosities.

Although it has taken about a decade for the dust to settle, it seems that for the majority of us in printmaking and the book arts, the addition of technology is finally appreciated as a "yes and yes" situation, rather than a threat to traditions or something to be feared.

Our students these days typically have computers and are savvy with Adobe Photoshop. Even if they have not yet attempted to use high tech digital equipment for art-making purposes, they need computer skills upon graduation even to secure basic employment, whether art-related or not. Aspects of the digital world are second nature to them. As teachers we must also adapt and broaden our repertoire of tools in order to be part of the current discourse and be able to guide our students to create in the visual language of the present.

Manifold, Marjorie Cohee. Indiana University. Stories of Folk Artists in Real and Cyberspace

The findings from two studies are presented in this paper. In one, over forty folk artists and craftspersons from an isolated rural community in the Midwestern United States were interviewed; their art products examined independently and within the context of the local community. In a second study, interviews were conducted with over 100 adolescent and young adult artist from thirty-one countries, who were fans of media-conveyed narratives of contemporary popular culture, created works based on the favorite stories, and joined online communities within which they shared images and engaged in discourse about the artworks. Similarities were found between art of the geographically-contained (folk) and globe-spanning (vernacular) artists in that: (1) art forms referenced tradition, (2) content was narrative in nature, (3) copy and repetition were processes of skill-learning, (4) methods of 'art talk' and critiquing works relied on confidence-building and subtle corrective cues, and (5) products were valued based on meaningful relationships between makers and perceivers, rather than on inherent aesthetic qualities of the art works. Aesthetic criteria in both communities were based on sense-of-self and self-within-community, while community ideals and desire for status within each community motivated art-makers to high levels of craftspersonship.

Mann III, Crawford Alexander. Yale University. Un-Compromising Beauty: Homoeroticism and the Sculpture of Thomas Crawford

The sculptor Thomas Crawford's (1813-57) male nudes like *Orpheus and Cerberus* (1839-43) connect American audiences to the prestigious tradition of Neoclassical sculpture, practiced most successfully in this period by a small circle of expatriate artists working in Rome. Taking the *Apollo Belvedere* as his model, Crawford sought to embody aesthetic and intellectual refinement through an image of ideal male beauty, ultimately selling the marble mythological musician to the Boston Athenaeum for a promising public debut. Unlike his heroic antecedents, however, the masculinity of the *Orpheus* is compromised by the uncertainty of his gaze into the dark cave of the underworld and viewers' knowledge that the quest to retrieve his dead bride will ultimately fail. Its narrative and sentimentality thus reveal the challenges surrounding the depiction and appreciation of the beautiful male body in the mid-nineteenth century, balancing European admiration against American ambivalence. Through comparison with Crawford's *Hebe and Ganymede* (1842), *Raphael* (1855), and the *Dying Indian Chief* (1856), this talk examines the volatile spectrum of male gender types encountered and admired in Italy and the ways in which expatriate artists understood and drew from potentially homoerotic models in the creation of both their artworks and public personae

Manning, Patrick Craig. University of New Mexico. Danse Macabre

I use video technology to restructure time – often employing pre-existing media such as weather forecasts and television footage to examine the impact of media on the experienced world.

Danse Macabre is an installation of twenty-one endlessly looping videos. Each video is created from secondary characters extracted from major motion pictures. The figures ceaselessly re-enact the motions they made in the seconds before their death. The videos are labeled with the time the death occurred in the film and the way in which each character died.

I have watched countless people die in movies. These deaths slide on past. They do not register. Two seconds of pain and suffering, I have the appropriate cathartic reaction, and the story moves on. Death permeates nearly every film; the dead are an anonymous crowd hovering on the edges of my memory. They are nothing more than the tools movies use to advance the plot, to jerk my tears, to entertain me. But if I suspend my disbelief when I go to a movie, if I enter into the picture, what do I owe the dead?

These videos are the moment before stretched into an eternity, futilely preserved on the cusp of dying.

Marshall, Sarah. University of Alabama. From Medici to Micropatronage; Strategies for the Twenty-First Century

In 2004, web cartoonist Randy Millholland challenged his readers. Placing a PayPal link on his site, he sarcastically offered that if his audience would contribute an amount equal to his annual salary, then he would quit his job and write the comic full time. To his surprise, a few weeks later, they had. My paper deals with the ways in which online presentation of comics allows authors to push the boundaries of subject material, target specific communities, build a readership slowly over time, use online sales to generate income, and create a brand identity for their art and characters that overlaps with other digital worlds. Using specific examples, I will examine some of the ways in which art, design, entertainment, and commerce have become closely interwoven, and how art and design students might use online delivery to create new venues and self-funding projects. I also show how online archiving is a powerful teaching tool that demonstrates the importance of rigor and discipline through a variety of approaches. The tight knit communities that grow around web comics, and the way readers can interact directly with creators, has resulted in a new kind of visual narrative, one of almost unlimited potential.

Marx, Daniela. Loyola University New Orleans. Nancy Sharon Collins. Loyola University New Orleans. Revisionist Theory, New Proforma: The Roll of American Capitalism Rather Than Imperialism and the History of Graphic Design

With original videographic material gathered from living diverse graphic designers as well as scholarly research, political myth and a brief survey of world power, this paper posits the theory that, contradictory to the popular, Meggs' History of Graphic Design by Philip B. Meggs and Alston W. Purvis, contemporary graphic design was most influenced by the rise of Capitalism over Imperialism and the birth of America as a global force.

Debunking the notion that graphic design history is all about dead white western Europe males, the product we now teach as graphic design was manufactured by gender issues, reactions to market forces, control, slavery, money grubbing, perverse utopianism, poverty, despair, political radicalism, freedom of speech and, sometimes, the suppression of truth and beauty. This presentation included screening a fifteen-minute original video containing the above and a discussion of the article.

Matthews, Emelie F. University of Tennessee, Knoxville. Keith Haring: The Appropriating Perpetrator

Almost eighteen years have passed since Keith Haring died. Since then, the majority of art historical works published about him aim to canonize the youthful celebrity as a generous, philanthropic artist for the masses. While Haring indeed deserves such descriptors, these eulogies do not foster a salient discussion of Haring's art work. They also block opportunities for serious, critical discussion of how his work functions within American artistic culture as well as some of the more problematic questions of agency and appropriation in his art. In this paper, I argue that Haring's rise to the status of art celebrity was due to his ability, in the early 1980s, to sell pieces that were predicated on borrowing from black culture. His racial privilege enabled him to make an art rooted in black culture palatable to an elite class of New York art collectors. Haring's work utilized basic techniques lifted from black culture to convey his "progressive" messages, and he gained a voice through borrowing which bordered on theft. Haring's art, in many respects, deserves the attention of scholars, however, caution must be used when attaching accolades of "originality" to his hegemonic methodology.

Mathews, Karen Rose. University of Miami. Norman Propaganda or English Satire? Gendered and Nationalistic Readings of the *Bayeux Tapestry*

Included within the *Bayeux Tapestry*'s predominantly male narrative of conquest, are a small number of images depicting violence against women. I argue here that these images received a gendered and nationalistic reception that occurred at two different stages of the *Tapestry*'s production and display. The first and most immediate audience for these images of vulnerable and threatened women was the group of female

embroiderers who actually stitched the work. As the *Tapestry* is believed to have been made in England, these would have been English women creating a critical commentary on the atrocities of war perpetrated by English and Norman men alike. The second and more distant audience would have been the Norman knights who would have viewed the *Tapestry* in the setting of a secular audience hall. Hung on a wall at a distance from the viewers, the images of violence against women would have lost their immediacy, and might simply have been understood as the inevitable consequences of war. The complexity of the *Tapestry*'s imagery, thus, invited the possibility of multiple interpretations based on the proximity to the object as well as the gender and nationality of the viewer.

Matthiessen, Neil. Arkansas State University. The Verity Approach

The designers' role has been increasing exponentially in today's design world. Designers today are expected to have a broad knowledge in multiple disciplines; web, interaction, interface design, print, motion, packaging, environments, surface/textiles, and illustration just a few to mention. The problem that design programs are facing today is not having enough time to prepare the students for these challenges. Students that enter the design profession today are expected to have this variety of skill sets and increasing knowledge. What can we as educators do that will serve the students in this changing design landscape? By focusing on critical thinking, instilling foundations, and teaching students problem solving skills we will be able to give the students the means necessary to meet these requirements. If we as design educators focus on research skills, students will have the skill sets to succeed in an ever-changing design landscape.

McClay, Malcolm. Louisiana State University. The Polemic Spectacle

I have always had an intense interest in my audience. From an early involvement in theater, my work evolved to include sound, light, movement, text, physical objects and even myself. I was driven by a desire to find the most direct and powerful means of communicating to my audience on a visceral level. I wanted to take the metaphorical and make it a physical, tangible experience.

This led to the creation of a performance company that specialized in large-scale site-specific performances. These performances existed somewhere between theater and a contact sport. They were structured such that the audience became a participant rather than an observer. After ten years of attempting to close the gap between audience and performer, I realized that the performers themselves were no longer necessary - the audience could fill that role. I made a shift from performance to interactive installation so that the audience could interact directly with the work.

Spectators could gain knowledge through a physical experience, rather than a purely intellectual one. *The Polemic Spectacle* explores the role of spectacle in politics, activism and art, and how those influences have manifested themselves in my work.

Mclain, Colin. University of Arkansas at Fort Smith. The Critique Enablers: Starting Students On the Right Foot

Oral critique of student work can offer valuable and immediate feedback when everything falls in place. But many times students who are new to the process are reluctant to get involved. Sometimes this happens out of insecurity, or over-sensitivity to their peer's feelings, or just plain apathy. Other potential problems arise when a student monopolizes the critique, inappropriate or malicious remarks are made, or hypersensitive students get their feelings hurt. Pacing and time management of the critique session is also an important factor. This paper lists and defines some common problems encountered in critiques with beginning students, and offers some possible solutions or strategies to dealing with the problem.

McCoy, Claire Black. Columbus State University. Paris After the Commune: No Place to Grieve

The city was in ruins, destroyed by outside forces and civil unrest. Many had fled, some exiled, and some seeking sanctuary abroad. This was Paris after 1871. Prussian forces had bombarded Paris and held her under siege for over a year devastating the city, its economy and its people. Once peace was declared, the destruction began anew with the Commune. As life eventually returned to their ruined city, the citizens began to rebuild but where were they to grieve?

The Parisians compelled Courbet to re-erect the Vendôme Column after the Commune, and commissioned monuments commemorating the heroic defense of the city. Art historical literature often reinforces the story of Paris' rejuvenation in the wake of these events, but this paper addresses grief and loss. It suggests that in a city anxious to recover, these issues occupy a problematic place in the public sphere. In particular, it studies the response of Emile Ollivier, exiled minister of justice and head of the French government in 1870, who sought solace not in public monuments but in the private experience of Michelangelo's Medici Chapel. In that confined space separated from Paris by time and distance, he and others could grieve.

McGarry, Renee A. The Graduate Center of the City University of New York. An Alternative Approach to Teaching Pre-Columbian Art

As a specialist in Pre-Columbian art, I often feel frustrated by the need to cram thousands of years of distinct and varied histories into one or two class sessions of a survey and by how little understanding my students are able to gain of my own field.

In this paper, I interrogate the efficacy of traditional art historical pedagogical practices in approaching the non-west by comparing the use of a lecture that begins with Pre-Ceramic Andean cultures and ends abruptly with the fall of Tenochtitlan in 1521, and an alternative reading lesson. In this alternative approach, I assigned excerpts from a primary source, *The Florentine Codex,* and asked students to analyze several Aztec objects using it. This lesson afforded students the opportunity to use a broad base of visual and reading skills to reach their own conclusions rather than rely on canned textbook interpretations. I argue that this reading lesson, though it faced greater student resistance, created a category of more active lookers beyond what is common in the survey classroom. While the students were exposed to less material than in the broad lecture, they ultimately gained a better understanding of the theoretical underpinnings of the field of Pre-Columbian art.

McKnight, Jennifer. University of Missouri-St. Louis. The City Museum: How Outsider Art Saved Downtown St Louis.

Bob Cassilly's sculpture is hard to explain. It is made of tile, leftover cement, wood, old bottles, metal pans, masonry, a school bus, and odds and ends. Since 1993, Cassilly has devoted his time to building transforming a 4-story space in St Louis' International Shoe building into The St Louis City Museum. From the distance, this "museum" looks like a junkyard. At the front door, there is a 3-story jungle gym made out of scrap metal, an old tree, a log cabin, a Ferris wheel and two Saber 40 plane bodies. Steel rebar connects these oddities though a series of passageways, tunnels, and walks.

Cassilly's creations have worked a kind of magic on downtown St. Louis by encouraging artists to live and work downtown. The city was a ghost town in 1993 when he bought his land, but since then a loft district has grown up again around the museum, due at least in part from the jobs and excitement Cassilly's work provided. Today the area is highly desirable for young professionals: new boutiques have sprung up in the first floor of long-empty factory buildings, new roads and streetlights have been installed, and the place is buzzing with activity day and night.

Milbrandt, Melody. Georgia State University. Sheri Klein. University of Wisconsin-Stout. Survey of Teacher Educators: Qualification, Identity, and Practice

A study conducted in the fall of 2006 on the NAEA Higher Education Listserv, yielded rich demographic information about the contexts, preparation, and values of 100 US higher education art participants. The

context of art educator participants and their academic credentials, along with policies for hiring, promotion and tenure in higher education are presented. Comparisons of art teacher educators' perceptions of their professional identity, the time they invest in their professional activities, and their professional priorities are compared with their perception of institutional valuing of their profession. Survey participants also ranked issues they considered most important to art teacher preparation and concerns they had for the field. This paper presents these survey findings and provides data and insights about art teacher educators and the circumstances in which they teach.

Mirkin, Dina Comisarenco. Instituto Tecnológico de Monterrey, Campus Ciudad de México. Goddesses and Mothers, the Feminine Archetype in Diego Rivera

In this paper, I study the representation of the feminine archetype in the murals of the Mexican artist Diego Rivera from a Jungian perspective of analysis. I examine some of the traditional allegorical symbols used by Rivera in his works. He intertwines symbol and allegory with personal references, especially in regard to filial love and paternity, and to his very complex amorous relationships with some of the outstanding women of his time. I conclude that the artist gave symbolic form to aspects of universal psychic reality – notably to archetypal images of womanhood in the form of the good mother, the Mother Earth, the serpent, the motherland, the Great Goddess, the water, the uterus, and the tree. Applying Jungian theory to Rivera's work allow us, the modern spectators, to re-connect with the collective unconscious in a very enlightening way, which transcends the more traditional and restrictive interpretations of his public work as strictly limited to ideological and historical themes.

Mode, Robert. Vanderbilt University. Hogarth Redux: Contemporary Takes on Eighteenth Century "Progresses" and Satire *a la Mode*

As the Rococo and Enlightenment projects took shape, twin discourses developed that artists endeavored to reconcile. The aestheticism of cultural elites made inroads on the continent, while in Britain the satiric mode associated with popular culture had proponents in the public sphere of literary and visual culture. Foremost among the latter was Hogarth with his keen sense of utilizing 'new media' for establishing professional identities—always subject to change amid the politics of displacement. There has been renewed interest in the Hogarthian agenda, especially among younger British artists such as Jennie Saville, Rowena Comrie, and Stuart Luke Gatherer. Building on the revisionist works of David Hockney and Paula Rego, these painters/photographers/digital artists have developed common ground for their different responses to Hogarth. Beauty is compromised by suffering, idealism is cloaked in satirical theatrics. This paper counters the preponderance of Rococo revivalism in the early twenty-first century with examples of current artistic pursuits of dissociative imagery that owes allegiance to Hogarth's methods and contextualizations. Today's artists operate without the allusions of "progress" or consistencies of taste *a la mode*. Within this matrix of parallels between Hogarth's world and our own times there are new generations of identity-seekers and mediators who both critically and creatively consider their work rooted in the eighteenth century.

Moriarty, Sara. Virginia Commonwealth University. The 'Negro-Pictures' of Frank Buchser: Romantic Representation of Blackness in America

This paper investigates the visual coding of race in the work of nineteenth-century Swiss artist Frank Buchser (1828-90). Buchser produced dozens of paintings of young African-American men while traveling in the United States between 1866 and 1871; these works and their published reviews give important insight into negotiations of race and representation in the post-Civil War moment. Visual culture theory tells us that in Western art, the body appears not as itself, but as a sign that frames meaning. Canonically, the body of the Black male has been a signifier of negative meaning. This paper argues that Buchser's American audience could not easily read his paintings, because he did not use the accepted American visual coding that participated in the discourses of art, identity, and difference. As painted by Buchser, a European, young Black men were neither a Southern stereotype nor a patronizing Northern "liberal" construction. But Buchser's representation of black male identity was ultimately paradoxical; while seeming to disrupt the status quo of

viewer expectations of race, the artist relied on an essentialized construction of his subject in order to define his own artistic identity.

Morse, Margaret. Augustana College. Mary Magdalene Between Public Cult and Personal Devotion in Correggio's *Noli me tangere*

This paper situates Correggio's *Noli me Tangere* within the domestic context and public life of the Ercolani family of Bologna, the original owners of the painting. The image bears a curious relationship to Raphael's *Saint Cecilia in Ecstasy*, an altarpiece commissioned by a local noblewoman named Elena Duglioli dall'Olio, and located in the church of San Giovanni in Monte, across the street from the Ercolani palace. Raphael's work achieved great fame in Bologna partly due to the publicity and adulation that Elena had received for her declaration of chastity to her new husband. Although Mary Magdalene is prominently featured in Raphael's *sacra conversazione*, Correggio appropriates the golden gown of St. Cecilia for his Magdalene, which brings up questions about the connections between these two seemingly different saints, as well as the relationship between the two patrons. To demonstrate how the Ercolani family transformed a civic cult into one that fulfilled more personal spiritual needs, I explore not only the political climate in Bologna, but also the ties between Correggio's sensual naturalism, contemporary devotional literature, and what Mary Magdalene's union with Christ may have meant for the beholder when used during household prayer and meditation.

Moseley-Christian, Michelle. Virginia Polytechnic Institute and State University. An Unidentified Early Rembrandt Etching as Mary Magdalene

Among Rembrandt's depictions of the female nude, the early etching known as *Naked Woman Seated on a Mound*, c.1631, presents one of the most enigmatic and complex figures of this type created by the artist. The scene features a heavy nude female with flowing hair, set in a spare landscape. The image is devoid of iconography or attributes, thus the figure and subject remain unidentified. This study demonstrates that Rembrandt's nude selectively draws from several northern Renaissance depictions of Mary Magdalene as anchorite penitent in the wilderness. In addition to identifying Rembrandt's print sources and visual typologies; this paper discusses Rembrandt's revised Mary Magdalene type as a form intended to evoke associations with feminine fertility and fecundity. Rembrandt's innovative figure emerged following a notable decline in the birth rate of the northern Netherlands during the early seventeenth century, a trend that prompted concerns over the stability of not only the Dutch family, but by extension, the Republic as well.

Mueller, Kirk. University of Akron. Nathan Mueller. University of Akron. Generative Art: Redefining Time-Based Media.

ElectroPlastiques is an exhibition of the work of Marius Watz, a Norwegian computational generative artist. The exhibition, organized by Nathan Mueller and and Kirk Mueller, featured 3D and 2D works along with digital projections created from generative systems using the programming language Processing. This work redefines linear time-based media through self-generated images in real-time. The computational generative process can be linked to early chance-based work found in movements like Dadaism.

In this presentation we discuss the computational generative process. Generative artists, like Marius Watz, have many software-based tools available for creating visual systems. The artist uses software to initially set boundaries of an algorithm. The parameters are then adjusted until an autonomous generative system is created. Moving beyond film and video, Watz and others are creating an entirely new kind of art.

Mueller, Nathan. See Mueller, Kirk.

Murchison, Sandra. Millsaps College. Update and New Insights into the 2007-2008 Southern Graphics National Survey on the Impact of Digital Technology on Academic Printmaking

The results of a national online survey of printmaking students and faculty, sponsored by the Southern Graphics Council and organized in large part by Kristin Powers Nowlin, an independent artist. This study analyzes how resources are being balanced between traditional and digital printmaking needs. The data presented focuses on the type of equipment being purchased, the specialty areas of faculty being hired, the number of students taking printmaking, and the current status of all printmaking in this country. The paper also makes comparisons between the state of printmaking at small liberal arts colleges and larger universities and art schools. It also assesses the differences and similarities between the students who completed the survey versus the faculty.

Murphy, Debra. University of North Florida. Release and Consolation: The Influence of Jazz and the Blues on the Early Work of Joseph Jeffers Dodge

Joseph Jeffers "Jerry" Dodge (1917-1997) enjoyed dual careers as a curator (of the Hyde Collection in Glens Falls, NY from 1941-62), a museum director (of the Cummer Museum of Art and Gardens in Jacksonville, Florida between 1962 and 1972) and as an artist. Largely self-taught as a painter, he exhibited his works for over fifty years. Dodge was profoundly influenced by jazz, especially the music of Duke Ellington. Born to wealth and privilege (his father, Joseph Morrell Dodge, served several US presidents as budget director and was a successful banker), the Harvard educated Dodge was horrified by the violence and injustice of racism and images of lynching. A number of his early paintings address these themes with references to the Blues and to jazz. This paper explores works such as *Black and Tan Fantasy* and *Moon Mist* (both 1944), *Black and Blue* (1946) and *Frankie and Johnny: In Memory of "Tricky Sam" Nanton* (1947 – 48) in the turbulent context of the pre-civil rights movement.

Murphy, Greta. Northern Arizona University. The Caliban Codex: Physiognomic Fragments of a Thing Most Brutish

Caliban is a hideous character from *The Tempest*, Shakespeare's fictional encounter between Old World nobility and New World savagery – an encounter that reveals the Manichean nature of colonial discourse. For centuries, this discourse pictured Indians as biological inferiors over whom it was natural for Europeans to claim their preeminence and thereby justify the rather masculine activities of conquest and control. This paper explores Cherokee artist Jimmie Durham's 1992 installation *The Caliban Codex* and the manner by which it satirically undercuts the pseudo-scientific methods and theories of physiognomy and its relationship to an archaic, nuanced view of madness as biological pathology.

Murray, Mary E. Munson-Williams-Proctor Arts Institute. Unlikely Provocateur: Edward Root, Modern American Art and the Metropolitan Museum of Art

In 1953, The Metropolitan Museum of Art presented an exhibition of American paintings and works on paper, dating from 1902-55, that were owned by collector Edward Root (1884-1956). It was the first time a private collection of contemporary art was shown at the Museum. The project came into being largely because of nepotism: Edward's father, statesman Elihu Root, was a long-time trustee and his brother, Elihu Jr., was a board Vice-President at the time of Edward's exhibition. Showcasing Edward's holdings was a public relations boon, just the same, because the Metropolitan had come under fire from artists for its resistance to avant-garde painting.

The 1953 exhibition was not the first time Root had lent works to the Metropolitan. He was a pioneer in championing contemporary Americans during the first half of the twentieth century. From as early as 1920, he had used his connections to forward the careers of artists in whom he had faith and, as such, he was both insider and provocateur. This paper examines the contrary positions that Root, a scion of New York society and collector of contemporary American art, held as an advocate for new painting at the city's most venerable art institutions.

Nancarrow, Mindy. The Unviersity of Alabama. The Ecstatic Magdalene in Spanish Golden-Age Painting

The popularity of the Ecstastic Magdalene in post-1650 Spanish painting has yet to be adequately explained. Derived from the *Golden Legend* and represented in art as early as the twelfth century, this scene gained in popularity only in the 1630s. At that time, Rubens and Ribera each produced a painting of her ecstasy. The subsequent popularity of the Ecstasy in Spain responds to the particular emphasis placed on female spirituality in the period of the decline of the monarchy. This paper tries to account for the popularity as documented in paintings by Antolinez, Rizi, Carreño, and Coello, among many court painters, in the heightened spirituality at the Habsburg court and the role of women as intermediaries between God and man. The iconography of the scene in which the Magdalene in prayer soars to God supported by angels, is related to the iconographies of the Immaculate Conception and the Assumption of the Virgin, two popular scenes that likewise communicate the female as intermediary between the flesh and the unseen world of the spirit. The iconography of the Assumption, in particular, is shown to be formative to the developing iconography of the Ecstasy of the Magdalene.

Naumann, Jennifer. Florida State University. Personal Prayer or Public Identity? Changing the Rules of Reception in the Jouvenel des Ursins Family Portrait

The portrait of the Jouvenel des Ursins family (c. 1442-49) on display in the Musée du Moyen Age, Paris, records the images of Jean I Jouvenel des Ursins, his wife, Michelle de Vitry, and their eleven children. They appear in perpetual prayer within a reconstruction of the family chapel in Notre Dame, Paris. The painting has undergone little direct inquiry and scholars often dismiss the work for its lack of modeling, the static appearance of the figures, and the archaic qualities of the composition. What remains unaddressed regarding this work is the fact that it is unique among painted panels surviving from Paris in the mid-fifteenth century. Far from the small-scale devotional diptychs, triptychs, and altarpieces popular at the time, I argue this large, wood panel served to insert the Jouvenel des Ursins family into the fabric of Parisian political life. This paper uses ludic inquiry to examine how the family appropriated the modes of reception organized by the early Valois for illuminated manuscripts and dynastic portraiture at the end of the fourteenth century for use in independent panel painting, a dynamic new medium exploited by the *noblesse de robe*, the rising, educated men of merchant class background.

Ng, Laura. Savannah College of Art and Design. Measuring Creative Thinking—The Roles of the Critic, the Critique, and Context

While fostering creativity and critical thinking are valuable goals, how do you measure such a goal? This is a balancing act that requires enough flexibility to measure something that manifests as unique, and enough standardization that it will allow the results to be compared against other results. This balancing act is one that art and design educators have had to perform for years. Critique has always been a central aspect of artistic education and lends itself well to flexible assessment and unique measures.

To deal with the seemingly opposing forces of flexibility and standardization, one must rely on definition and context. The definitions, after being set by professionals who understand the markers of creativity that will be measured, will provide the groundwork for standardization. Using the definitions, the unique aspects are best captured by critics that allow for the context of the performance to be taken into account.

Jennifer Noonan. Caldwell College. Vito Acconci and the Negotiation of Identity Through Printmaking

In the early 1970s, Vito Acconci exploited printmaking to investigate aspects of subjectivity. The lithographic stone proved to be fertile ground because it offered the artist the place to work through issues of identity and think about the body as a site of difference. This paper addresses how the stone matrix operated like Jacques Lacan's notion of the screen where the self (indicated by the indices left on the stone) and the Other (denoted

by the conventional signifiers) came together. The matrix operated in that interstitial space between the self and Other, and thus it functioned as the go-between; it cleaved the body of the artist from the Other while producing a remainder of that encounter. The remainder produced (the print itself) recalls the remainder that defines subjectivity after the real of the body joins with the Other and leaves a trace of both behind. This paper examines the way in which the mediated aspect of printmaking allowed Acconci to work through and stage the subject as mediated. While the post-structuralist theories used in this paper will describe subjectivity generally, the context provided will lodge these issues of identity within broader socio-historical conditions of the early 1970s.

Nordbye, Cedar. University of Memphis. Impolite Conversations: Talking with Strangers About Uncomfortable Topics is the Highest Form of Art

Democracy is dependent on people talking to strangers on the street. We walk from our living rooms into 3-car garages and get into Hummers. We ride in air-conditioning, watching DVD players, talking to friends on cell-phones. Pulling into the mall garage we dine, shop, and head home. Our brief walks in quasi-public environments are spent talking on the phone to friends. Conversations with strangers are nearly obsolete. Combined with social mores of polite conversation, the type of dialogue necessary for a healthy democracy is all but dead.

In 1999, I offered visitors to the Louvre $10 NOT to see the Mona Lisa and then argued with them about art, originality, genius, etc. Since then, I have carried out many interventions in the form of public dialogues. In Hummer Project I trade drawings of Hummers to the owners of the vehicles in exchange for fifteen-minute conversations on consumer politics and class. I am interested in what kinds of rhetoric or diplomacy can allow me to carry out conversations about topics such as class privilege with people who would prefer not to discuss that topic with anyone, let alone a stranger or even more so – an artist.

Nygren, Barnaby. Loyola College in Maryland. Lippi, Joke Work and the Nuns of Le Murate

The *beffa*, or practical joke, is a prime example of what Freud called "joke work." Whatever its nominal content, the function of the *beffa* was to allow for the expression impulses that might otherwise be prohibited. This is evident in the artistic *beffe* in Sacchetti's *Il Trecentonovelle*; here we find a number of stories, many involving Buffelmacco, in which a painter produces a comic painting in response to a slight from his patron. This paper will suggest that pictorial *beffe* can, in fact, be found in the works of Fra Filippo Lippi. Sources indicate that Lippi was the type of personality predisposed to such comic attacks and his works often present visual oddities best explained as comic subversions of patronal intentions. Lippi's most audacious joke appears in an Annunciation painted for the devout Florentine convent known as Le Murate. This Annunciation is often seen as one of Lippi's most spiritual; however, it can be argued that the painting contains a pornographic visual joke aimed at the nuns' reputation for chastity. While operating in the tradition of comic literary treatments of nuns, one might also see this painting as joke work, tied to Lippi's Vasarian reputation for lasciviousness.

O'Bryan, Robin. Harrisburg Area Community College. West Meets Non-West: Teaching an "Integrated" History of Art

A recent opportunity to sail around the world teaching for Semester at Sea came with its own set of challenges: I had to develop three new courses geared to a non-Western itinerary--and I had to overhaul my Western-oriented approach toward teaching art history. In effect, I had to find a way to teach an "integrated" history of art that complemented the thrust of our global voyage. Rather than concentrate on *divergences* from Western tradition, I emphasized correlations, both actual and conceptual. For my courses on world art, and art and religion, I focused on unifying themes, e.g., varying notions of beauty, ideas on nature, portrayals of deities, religious architecture, etc. The most eye-opening for my students--and the most germane to our study abroad experience--was a course on cross-cultural exchange, which explored the influences on, and by, Western art generated through trade, conquest, religion, diplomacy, and travel in foreign lands. Back on terra firma, I have

subsequently changed the tenor of my teaching of the survey course. Stressing these cultural interconnections has helped bridge the gap between West and Non-West, even while it has served as a catalyst for re-evaluating the Western art historical paradigm.

Och, Marjorie. University of Mary Washington. Venice in Vasari's *Lives of the Artists*

This paper focuses on Giorgio Vasari's understanding of Venice as a particular environment – natural, artistic, and political – and on the role he assigns Venice in his *Lives of the Artists*. For Vasari, each city has its unique relationship to the arts; Florence and Rome -- in their very different ways -- transform artists. Venice, however, is transformed by artists. This is the most artificial of cities, and thus the most open to artifice, art, craft, and skill – all of which are the focus of Vasari's *Lives*. I will suggest that for Vasari, Venice should be a perfect home for the arts because it is the place for opportunity. The traditional reading of Vasari is based in the contrast between the *disegno* of Rome and Florence and the *colore* of Venice. Venice, as I hope to show, has a much more dynamic role to play in the structure of the *Lives* and the perfection of the arts.

Olson, Kristina. West Virginia University. "Can't Take My Eyes Off of You:" Diller + Scofidio's Brasserie and the Architecture of Human Display

In 2000, the architectural practice of Elizabeth Diller and Ricardo Scofidio completed the renovation of the Brasserie restaurant, originally designed by Philip Johnson, in the lower level of Ludwig Mies van der Rohe's iconic Seagram Building (1958). Prior to this commission, the team had been known for small-scale designs including theatre and dance sets and museum installations. Their artistic projects used mirrors, control of sight lines, and video cameras to reveal issues of surveillance, exhibitionism, and the regulation of human behavior in public spaces.

This paper refers to a number of historical and contemporary architectural examples that allow for human display, such as the staircase in Charles Garnier's Paris Opera, the glass walls of Mies's Farnsworth House, and the transparent dressing rooms in Rem Koolhaas's Prada store. A critical framework regarding voyeurism and social control will be established to consider the work of Diller and Scofidio. As a post-modern intervention in a building that is emblematic of modernist ideals, the architects' Brasserie foregrounds the loss of privacy and subjectivity in contemporary public life. Their assessment is openly expressed in the chic space of this up-scale restaurant, revealing the role of architecture in making this loss palatable.

Olszewski, Christopher. Jackson State University. Investigating the Challenges of Being Creative in Painting Courses

No abstract provided.

Paris, Bob. Virginia Commonwealth University. The Cluster Project and Other Transmissions

I think I know what Oscar Wilde means when he talks about art being gloriously useless. But I admit to a practice where my creative energies have an intention. My work not only reflects an ongoing search for meaning, it carries the idea that this search can form some contribution to our shared culture. It is an absurd delusion that strong art can actually help transform social consciousness (trumpets, please), but I'm holding on to it.

On a planet ravaged by human ignorance, avarice and injustice (and that's on a good day), the storm of images and information whirling around us only seem to accelerate widespread callousness and alienation. As masters of signs and signals, artists have power to cut through the storm, to help distinguish signal from noise, to reveal that which hides in plain view.

This sense of chronicle and revelation is key to a new project I'm working on called *The Cluster Project*, a

series of web installations that survey the physical, social and historical anatomy of the cluster bomb. This paper discusses this project, along with my videos, pictorial essays, and other ongoing delusions to consider the common strands of my practice.

Park, Yumi. Virginia Commonwealth University. Fanged Head Motif on Cupisnique Vessels: The Origin of the Chavín Style

The ancient Andean site of Chavín de Huántar flourished between approximately 900 and 200 BCE. Beginning in the 1920's, Peruvian archaeologist Julio Tello argued that Chavín culture was the core of all subsequent Andean cultures. His argument, now widely accepted, was based in part on recurring images of an anthropomorphic fanged deity decorating the architectural façades of the site of Chavín de Huántar and associated sculptures. Artists in later Andean styles continuously used these images.

This paper argues that these anthropomorphic images were inspired by earlier motifs engraved on Cupisnique style vessels from Northern Coastal Peru between 1200 and 200 B.C.E. The style is distinguished by stirrup-spouted vessels engraved (after the final firing process) with variations of what I have termed the "fanged head motif," which closely resembles images of Chavín's anthropomorphic fanged deity. Over 150 examples of fanged head motifs have been documented and categorized into five different types. A comparison of Cupisnique fanged head motifs with images of Chavín's anthropomorphic deity suggests that Chavín artists appropriated the Cupisnique motif for images of their own anthropomorphic fanged deity in order to establish their cultural legitimacy by linking the images of their major deity to the previous culture.

Parkerson, Sarah. North Carolina State University. The Question of Authenticity in the Frames of James McNeill Whistler.

While works of art may be removed from original sites and contexts, what happens when the frame surrounding the artwork is changed? Would such an alteration affect our interpretation of the work? Has the "authenticity" been understood? Do we even notice?

The concept of authenticity is vital to the study of picture frames. In this case, how do the frames James McNeill Whistler used function since he habitually reframed his canvasses sometimes twenty years after their initial creation. These changes challenge our very understanding of the words "original" or "authentic."

This paper examines what happens when an artist frames a painting only to replace it a decade later. Is one version more original or valuable than the other? An anachronistic approach to studying the pairing of paintings and their frames offers a useful methodology to answer these questions. By examining the framing history of specific Whistler canvasses, each stage of the reframing campaign both marks the stylistic development of the artist's designs and reflects the provenance and history of the painting and its frame. When the picture frames that surround Whistler's canonical images are studied they yield a rich and little-known history is discovered.

Pawelchak, Nadia. Florida State University. Representations of a Violent Mary in the Cantigas de Santa Maria

Several illuminated plates in the *Cantigas de Santa Maria* feature the Virgin Mary acting violently or seeking revenge on those who offend her sensibilities. The existing scholarly literature examines the didactic nature of the text, and contextualizes Mary's actions as a warning or moral lesson for the reader. My paper discusses the human characteristics of Mary's revenge, namely her desire for power, devotion, and revenge. This representation of Mary seeks adoration from the people who worship her, and she often utilizes them as instruments of her revenge. The deviant Virgin in the *Cantigas* becomes a dominant, and, at times, sadistic character, whose violent actions are absolved by the didactic purpose of the stories. My paper examines this psychosexual dimension of Mary's character and its relationship to the violent acts she commits in the name of morality.

Pearce, A. Blake. Valdosta State University. The "Practicing" Professor, a Department Head's View

A critical component of the promotion and tenure process is communication between faculty members and their department head, as well as the communication of department heads with upper administration and personnel review committees, regarding the performance and expectations of all art faculty members, not only design faculty.

Clearly defined expectations and review of a faculty member's performance in annual evaluations is important for all faculty members, but particularly faculty practicing in design related areas. Annual planning reports and reviews of these reports to establish balance and a clear understanding of what activities constitute "service", "scholarly work" and "professional activity", etc. are also important. A department head must serve as an advocate for the faculty member and make sure that issues of quality, noteworthy achievement in the practice, and some form of external evaluation of practice are part of a design faculty member's progress towards tenure, promotion, and merit consideration. This paper addresses issues and provides examples of design faculty concerns including peer review, adjudication, planning, service, professional activity, and the all important "scholarship" from a department head's view as well as present the challenge to the department head in presenting design faculty dossiers to college personnel committees and upper administration.

Piper, Corey. Virginia Museum of Fine Arts. William Aiken Walker's Souvenirs of an Imagined South.

William Aiken Walker produced hundreds of small paintings of rural African Americans for sale to the mostly northern and urban tourists who travelled throughout the post-bellum south. Walker's figures are weak and docile—often elderly and always dressed in tattered clothing and placed in an agricultural setting, usually a cotton field. This paper examines the ways in which Walker's souvenir images illustrated the complicated position occupied by black southerners in the minds of many in the north and reinforced varying ideas regarding the role of blacks in post-bellum society. While the north was economically invested in the recovery of the south, which depended on the cooperation of the agricultural workforce, many also feared the presence of a mobile and politically activated African-American labor force. Still others cited social Darwinist theories and census records as evidence that southern blacks, free from the protection of slavery, would simply diminish when forced to compete with the white landowners and workers. While Walker's images can be viewed from differing political vantage points, it is clear that they did not serve to express the current experience of the south but rather an imagined continuum of the social order that existed prior to Reconstruction.

Pitluga, Kurt. Slippery Rock University of Pennsylvania. Inca Miltary Practices and their Relationship with the Moon

Spanish chroniclers have provided scholars with much insight into the Inca rituals of warfare. Although the sun god Inti was the most celebrated diety by the Inca people and ruler, warfare was organized around the phases of the moon. This paper will explore the possible connection between Quilla, the moon goddess and her relationship to the war strategy of the Inca. According to the later Spanish Chroniclers, like Franciso de Xeres, the Inca traditionally planned and organized their battles and attacks on the advent of the full moon and kept to a twenty-day rhythm of battle, only rarely fighting at night. By investigating the textile designs of the warrior garments, like the heavy woolen tunic called the Onka and the decoration of the war shield called a wal'kanqa, this paper reveals that certain imagery is possibly connected to the goddess of the moon.

Plax, Julie Anne. University of Arizona. Giving and Getting, Cherishing and Profiting: Watteau's Gifts

Antoine Watteau produced a number of paintings during his lifetime that were presented as gifts to his friends-- most notably the famous *Signboard* for Edme Gersaint, and *Halt during the Hunt* for Jean de Jullienne. While their owners acclaimed these large, high profile works as tokens of affection and friendship, they ironically sold them not long after the artist's death. A similar combination of professed friendship and potential profitability

surrounds the legacy of Watteau's drawings that he allegedly bequeathed to his four closest friends, including Gersaint and Jullienne.

This paper explores the tension between gift of artworks as cherished object and as source of profitability as it relates to the specific situation of Watteau and his two friends.

Powers, John. University of Alabama at Birmingham. The Power of Diligence

Unrewarded genius is practically a proverb. The power of diligence and the ability to learn from one's mistakes are at the core of success. Not all ideas are good ones and the first idea is rarely the best. These points are explored through a series of art historical examples that will be discussed as pedagogical devices as well as in terms of their impact on an individual studio practice.

Preus, John. See Black, Sara.

Pusateri, Rachel. Stetson University. Considering Contemporary Art from Africa in the United States: A Critical Look at Media Coverage of Exhibitions

My paper examines the U.S. media coverage of some important exhibitions of contemporary art from Africa since 2001, in order to explore contemporary art from Africa's unique location in the postcolonial discourse of current art history. I begin with the media coverage of the 2007 African Pavilion at the Venice Biennale, and contextualize this specific exhibition and the resulting controversies within the larger discourse about contemporary African art. I hope to uncover trends in the reviews that will point to how the media, particularly art media such as *Art in America*, *ArtForum*, and the *NYTimes*, positions exhibitions of contemporary art from Africa in regards to the lingering ideas of imperialism: discourse which employs such terms as the "developed" and "underdeveloped", "primitive" and "modern", "avant-garde" and "outmoded". I wish not only to question how exhibitions create a narrative of what contemporary art from Africa is, but also how the media participates in or contradicts these narratives.

Radway, Robyn Dora. University of Central Florida. In the Name of Saint George: The Iconography of a Group of Ivory Saddles from the 15th Century

The risk of approaching abstract concepts like "medieval" and "renaissance" art lies in a disregard for certain places, ideas, and objects that do not fit into our meta-narrative of art history. The first place to experience a humanistic revival of the arts and letters outside of the Italian peninsula in the fifteenth century was the Kingdom of Hungary. Due to socio-political and linguistic barriers, this region, controversially known as East Central Europe, has been relatively isolated. The Kingdom of Hungary, however, was a wealthy and powerful court where painting, sculpture, and the luxury arts flourished. No works stand out as more extravagant pieces of medieval pageantry from this region, than the remarkably complex carved ivory (or stag horn) saddles of the fifteenth century. While ten out of the twenty-nine pieces reside in English speaking countries, there have been no significant studies published on them in English. As part of larger ongoing project, this paper will attempt to detangle some of the iconographical problems of the saddles and show that the overarching themes can be broken down into love, the foolishness of lust, and the protection from what is outside of the boarders of Christianity, in the name of Saint George.

Raintree, Leah. Independent Artist. Fashioning for Effect—The Eighteenth Century and the Inventiveness of Form

Following the eighteenth-century impulse to fashion for effect, my practice is one of sampling, reconfiguration and exploitation of form. Drawing from myriad scientific, art historical and literary references, fantastic constructions emerge from observation and invention, with the imagination reigning supreme. Rococo's

embrace of embellishment, undulating surfaces and sumptuous forms presents a fresh and unexpected pool of influence. What was once criticized by Jacques-Francois Blondel as a "ridiculous jumble of shells, dragons, reeds, palm-trees and plants" now offers a compelling, albeit playful, resource for artists considering biological complexity, hybridization, and our complex relationship to the natural world.

Ramirez, Jenny. James Madison University. The Mother Lode: Semiotics of the Maternal in the Photographs of Rineke Dijkstra

Images and concepts of motherhood and mothering traditionally come from idealized and debased images bearing little resemblance to the human maternal figure and her functions. While the ability to bear children is biological fact, the construct of the maternal and its connotations—nurture, bonding, domesticity, love—has been strongly encoded since the dawn of humanity. Since the early twentieth century, however, the uncovering of structures, rules, and systems working in the mind and language have provided scholars and artists with new methods and tools for interpreting the symbolic structure of mother and child.

This paper explores a semiological understanding of motherhood through the art of the Dutch photographer, Rineke Dijkstra. Her raw, Spartan photographs of new mothers from the 1990s can be comprehended semiologically, particularly through the writings of Roland Barthes. Throughout her career, Dijkstra has been interested in capturing the naked immediacy of human experiences—that liminal state when inhibitions are unguarded. I argue that Dijkstra's photographs, especially those of post-partum mothers, offer powerful evidence of the artist's ability to replete the emptied myths that accompany the sign of motherhood.

Ranogajec, Paul. Graduate Center, City University of New York. The Appropriation of Classicism in the Art of David Ligare and Carlo Maria Mariani

The work of the contemporary painters David Ligare and Carlo Maria Mariani stands in contradiction to dominant formulations of the postmodern by critics such as Lyotard and Habermas. These critics see the postmodern as "incredulity to meta-narratives" on the one hand, or, as Habermas maintains, a dangerous, reactionary current of anti-modernism that only serves to mask its adherence to the regimes of control and authority that modernism often aimed to subvert. The work of Ligare and Mariani operates in the space between these dominant formulations of the postmodern. These artists do not take their aim to be a break with the past but instead wish to bring, through judicious selection, aspects of the past into the present to address values and ideas that are pertinent to modern society. This paper explores these artists' attitudes toward classicism and their critical stance toward accepted ideas of art in wide currency today. It also attempts to put the work of these artists in a larger context of classical adaptations in the modern and contemporary periods as well as analyzing the artists' studied disregard of fashionable critical positions.

Ratliff, Jamie L. University of Louisville. Polvo de Gallina Negra: Feminist Art in Mexico in the "Age of Discrepancies"

According to Olivier Debroise and Cuauhtémoc Medina in *The Age of Discrepancies: Art and Visual Culture in Mexico, 1968-1997,* new media art and "alternative" artists in Mexico at the end of the twentieth century were subjected to a system of "tolerant repression," which condemned them to "invisible exhibitions and competitions that prevented them from having any lasting significance." This volume offers significant recuperations, yet its panoramic scope disallows a critical assessment of dismissed art created in an outspoken feminist vein. Building upon the above mentioned work, this paper specifically addresses the repression of feminist art by examining the works of Monica Mayer and Maris Bustamante who, in 1983, formed *Polvo de Gallina Negra* (Black Hen's Dust), the first self-proclaimed feminist art group in Mexico. Active until 1993, *PGN* created performances that critiqued the image and role of women in society and the media, and promoted the status of female artists within the patriarchal art world. The performances of *PGN* and the feminist actions of the respective artists since 1993 focus on gendered roles and identity; this paper looks to Mayer and Bustamante to help substantiate an era predicated on true difference.

Ravikumar, Rukmini. University of Central Oklahoma. Culturally Conscious Curricula

Is today's graphic design student trained to work and compete in the global marketplace? How much of what students learn in design classrooms is universally applicable? These are relevant questions for design educators to consider as they prepare students to communicate in a world where technology and economy have increased cross-cultural interactions. As more universities embrace the new buzzword, 'global competency,' by promoting diversity on campuses and pursuing cross-cultural collaborations, this study questions how uncomfortable or necessary this embrace could be. This paper presents discussions on the existence of cross-cultural differences and availability of resources that could impact the content being taught in university level graphic design curricula. Existing literature on this topic shows that many graphic designers are presently struggling to communicate with audiences across the globe, while companies continue to aim for a global presence. For this study, senior level students of graphic design and faculty of four-year graphic design programs were surveyed to assess the measures being taken to prepare students to communicate and compete in a globalized economy. This topic is relevant and urgent; as more companies 'think global and act local' more designers will be hired to communicate to global audiences.

Raynor, Scott. High Point University. Programming the Millennial

We have been teaching the group of students who are now being called the Millennials. The Millennials are entering and graduating from our Visual Arts and Design programs, and, as they do, some faculty and administrators are scrambling to find out everything they can about them. Are they Gen-Xers on steroids? Or are they a new breed entirely? How do they choose a major or career? And why? How will they change the cultural landscape, as we know it today? What are they looking for when they enter into our classes? What is their work ethic? What is unique about them? How do we communicate with and motivate them?

Rech, Leslie. South Carolina State University. Alternatives: Installation and Performance As Community Inspired Public Art

Installation and performance art are disciplines that have become well recognized only in the last thirty to forty years. The earliest "environments" and "happenings" in the 1950s and '60s often relied on the audience for participation or observation. Today, both installation and performance art are being used as vehicles to explore community inspired content. Site-specific and site-sensitive works are increasingly prevalent in city centers and alternative exhibition venues. Many artists rely on a community's history, geography or its citizens to drive the content of their work. As a growing number of cities participate in public art festivals as a way to boost tourism, a discussion of alternatives to the traditional forms of public art is necessary to broaden the scope of project funding as well as to enhance audience appreciation. This presentation opens the discussion on installation and performance as a practice of engaging communities and provides examples of nationally recognized as well as regionally recognized artists working in both disciplines. Artists considered include Alan Kaprow, Robert Smithson, Christo and Jeanne Claude, Ann Hamilton, Andy Goldsworthy, David Mach, David Hammons, Martha Bowers, Alternate Roots, Gregg Schlanger, Herb Parker, and others.

Reymond, Rhonda. West Virginia University. From Manifesto to Talisman: James McNeil Whistler's *The Artist in the Studio*

James McNeil Whistler's *The Artist in his Studio* is a significant work within the artist's oeuvre as it both played a role in and represents the reformulation and redirection of his technical process and philosophy. Indeed, Whistler intended this painting to be nothing less than a manifesto of his artistic life. The artist's very conscious pursuit of glory was marked by his deliberate search for a new aesthetic, evidenced here by his synthesis of contemporary French philosophical theories, traditional English painting techniques, and Japonisme. In *The Artist in his Studio,* Whistler's self-narrative recapitulates the themes of his earlier work—the white girl and Japonisme; reveals the current aesthetic influences of Henri Fantin-Latour, Charles Baudelaire, Gustave Courbet, and Diego Velazquez; and most importantly foreshadows his later developments in painting

techniques—staining the canvas, suppressing details, flattening space, and applying patterns colors. These techniques would play an important role in his *Nocturnes* of the 1870s and his portraits of the 1880s and 1890s. Whistler allowed the painting to be sold only after he received official public recognition in the form of the Legion d'honneur, which suggests that the painting achieved its objective.

Ribar, David. Belmont University. The Emerging Artist: Professional Pathways into the Art World

What should today's emerging artists expect as they try to establish a professional career in the so-called Art World? What realistic options should they embrace as viable paths to success? And should this success be measured in personal or financial terms? The path of Artist-as-Huckster has never been less appealing to integrity-minded artists – a path anchored at one end by Thomas Kinkade, the self-proclaimed Painter of Light, and at the other end by Jeff Koons, self-proclaimed purveyor of the Banality of Meaning. The unlikelihood of commercial success, the lack of access to capital, publicity, time, technology and materials might discourage all but the most obstinate, naive or brave artists working today from continuing to consider being members of the Art World. In conclusion, I consider the most viable options that the "Art World" provides to emerging professionals.

Richards, Elizabeth. University of South Alabama. Corporeal Furnishings: Furniture as Art and Its Intimacy with the Body

Twentieth-century artists have frequently turned to interior furnishings as familiar objects that possess multiple meanings and thus can be manipulated in such a way as to recall personal experience, yet indicate broader cultural significance. The anthropomorphic nature of many furnishings makes the chair or the bed an appropriate location for discussions of the corporeal, while the textiles used to upholster them create alternative meanings. The functions of textiles as trade goods and social signifiers appear variously in these artists' work, as do the personal narratives and identities of the artists themselves. This paper outlines a selection of artists who use furniture and its fabrics as the site of social critique because of its relationship to the body, and its role as a socio-economic indicator. A brief history of furniture as art, as well as modern artists who included or alluded to furnishings, introduces the discussion of contemporary artists including Christine LoFaso and Yinka Shonibare, who delve into the multiplicity of underlying concerns surrounding furnishings and the fabrics that embellish them. The domestic sphere is the location of many staged relationships; those of gender, class, and wealth appear foremost in the artists explored here.

Richardson, Margaret. George Mason University. Asian Conceptual Art in China and India

This paper explores Asian conceptual art in the performances and installations of Chinese and Indian artists who use the body, language, and readymade objects to address political repression as well as political and religious violence. Conceptual approaches have developed across Asia as a means to deconstruct societies and identities that were transformed by contacts with Europe and the United States. Like its Western counterpart, the conceptual work in Asia creates an open-ended dialogue on complex issues that question meaning, the status quo, and the power of the state and its institutions. Furthermore, Asian conceptual art has challenged, assumed and imposed signification while negotiating Western influence, allowing artists to develop an artistic idiom that is both free from more traditional approaches to art making, imposed through European-styled schools or obsolete traditions, and open-ended to challenge existing structures and codes of conduct. Comparing the work of Zhang Huan, Song Dong, Rummana Hussain, and Vivan Sundaram, this paper will address the following questions: What is the value of conceptual art in Asia? How has the conceptual practice in Asia been informed by Western conceptualism and what are its distinctions? How is the body utilized to comment on cultural, religious and political identity and oppression?

Rife, Ellen. University of Kansas. The Gift of Trade: An Exotic Presentation in Nicolaes Berchem's *Harbor Scene*

Nicolaes Berchem's *Harbor Scene* (c. 1665-68, Wadsworth Atheneum, Hartford) depicts a black male figure presenting a parrot to a lavishly dressed white woman. Although sometimes categorized as one of Berchem's exotic genre scenes, the overall tone of the painting, costume selection, and fictional, hybridized setting, indicate that the work likely functions in an allegorical manner. A rich and enigmatic image, the painting's seemingly disparate nature resolves when considered within its full context. In engaging discourses of trade, gift-giving, and courting, the work acts as a painted conception of a presentation image, with the male figure standing in for Asia, Africa, and the Americas, presenting a gift to the female figure as a representation of Amsterdam or the Dutch Republic. The wider historical, social, and economic contexts of Amsterdam demonstrate that the painting's suggested function had validity at this moment in the city's life, with its expansion and concurrent creation of an allegorical heart of the city, the Amsterdam Town Hall. In visually conceiving of trade as a gift, Berchem's depiction of the presentation of an exotic gift not only lends the Dutch a powerful role in trade, but also extols Dutch trading activities in a self-congratulatory fashion.

Robbins, Ola Charlotte. The Graduate Center, City University of New York.
Giorgio de Chirico and Arthur Schopenhauer: The Paintings that Reveal the World as Will and Representation

In his now-canonical tome of 1831, *The World as Will and Representation*, German philosopher Arthur Schopenhauer discusses the idea of time as a construct of man, generated in an attempt to make sense of an otherwise heedless, irrational world, which he calls the "will". If fashioned appropriately, art provides a temporary release from the world of will. It demystifies, and refuses to abide by, logic, and exposes the futility of both rationality and reality.

This paper explores the ways in which twentieth-century painter Giorgio de Chirico attempted to achieve Schopenhauer's aesthetic ideals in his early metaphysical works. No scholar has treated this particular connection at length. De Chirico, who first encountered Schopenhauer's writings while studying at the Academy of Fine Arts in Munich, between 1906 and 1910, is noted for his seemingly timeless, irrational, matte paintings. De Chirico's illogical images were inspired by Schopenhauer's philosophy that time is an utterly arbitrary and superficial assemblage, functioning solely as a mask for the will. De Chirico's paintings cannot be comprehended, but they conjure irresolvable contemplation; the works present an eternal present, and in so doing reveal the metaphysical notion that time, bound to the world of representation, is in fact an illusion.

Roussin, Wendy. Mississippi State University. Preparation for Creative Success

As busy artists and educators, sometimes we need to slow down and remember the advice we give to our students. As a photographer who works in the outdoors, I know to watch out for weather conditions, the angle of the sunlight, and to carry the proper gear. However the reality of the limited time we sometimes have to work and create sometimes causes one to take shortcuts. Today is the day that is available for the shoot, regardless of the weather. The tripod seems too heavy for such a long hike, despite the tree canopy and the desire to shoot long depth of field shots. Sometimes a creative session fails due to a lack of preparation or time constraints. This paper explores how students and professional artists have overcome these obstacles to improve future artistic endeavors.

Ryan, Susan Elizabeth. Louisiana State University. Encompassing the Body: Wearable Technology As Creative Practice

More conflicted than other digital art forms (screen-based and immersive), wearable technology art (WTA) is nevertheless gaining ground worldwide. Influenced by the growth of mobile media technologies, funded occurring at centers like MIT, Hexagram, and V2_Lab increasingly considers the mobile interface as an aesthetic (as opposed to commercial) format. Artists exploring WTA are still scattered and under-theorized, but they are achieving critical mass.

The importance of WTA as a creative practice lies in its complex interface, its time-based dynamic, and its complication of established categories. WTA involves bodily sensation, social contact, and mental imaging; it occupies what Souza e Silva calls hybrid spaces (real/virtual). But given the global fascination with virtual body type and identity in an expanding array of online arenas (MMOPGs and MMUVEs), this paper asks, will our "wearables" migrate to virtual "be-eables," avatistic virtual selves that are bodies-without-organs within corporately-owned virtual environments? Will body-based concepts of self and social interaction go the way of the dinosaur? I argue that actual notions about bodies and dress in real space precede and support avatar phenomena in cyberspace, and that in fact the growth of virtual-self phenomena may be increasing interest in wearable (embodied) creative practices.

Sachant, Pamela. North Georgia College & State University. Jessica Dodge: The Artist's Transformation from Persephone to Demeter

The concept of art as a tool for personal exploration and growth is hardly revolutionary; contemporary art is often seen as an appropriate venue for charged or contentious subjects. A 1990/91 series of images by Jessica Dodge, (born 1957) on the incest inflicted upon her as a child, was inspired by a subject that still challenges cultural norms of what is acceptable in art. Nevertheless, Dodge successfully engages, rather than alienates, the viewer. I first examine how she accomplishes this, providing a measure of safety and means of acceptance for the viewer by charging scenes of tremendous personal significance with broader meaning, using figures and stories from Greek mythology. Doing so, Dodge invites the viewer's empathetic reading of her work. In addition, I examine how the works acted as a catalyst for change and growth in the artist's personal and professional life. These works served as vehicles for the artist's reflecting upon and recovering from the traumatic effects of incest in her adult life. In succeeding years this led to her using themes from classical mythology in narrative series exploring the female hero, familial relationships, and stages of life.

Sachs, Daniel E. Kennesaw State University. Art History and Its Practical Application Combined: How to Create a Marriage Between the Art Historical Study of a Period and the Practical Application of its Studio Techniques.

Art history and studio art have been historically mutually exclusive disciplines. Each side has refused to leave the comfort of its "own home" to dwell even temporarily in that of the other. Art historians have been content to discuss art and artists, cultural context, historical impacts, patronage, and employ a bevy of methodologies, but they are quite reluctant to engage in the practice of art. Artists, on the other hand, are eager to look at the work of artists of the past (or present) as visual models but are generally not interested in delving into the philosophical, cultural or historical reasons why an artist created what he or she did. There are concrete, legitimate, and understandable reasons why artists have, since the beginning of the twentieth century, tried to divorce themselves from their artistic pasts, but it is now time for a reconcilliation. Artists, and specifically painters, and art historians must experience the other in order to better understand their sister disciplines. Art historians must enroll in at least one drawing and/or painting class, and painters must take at least one course in art history. This paper presents the good reasons why we should arrange this marriage.

Sanders-Bustle, Lynn. University of Louisiana at Lafayette. Pedagogy, Practice, and Community-based Arts Experiences---A Look Back at "circumSTANCES"

"Liberation is a praxis: the action & reflection of men & women upon their world in order to transform it"—Friere.. Guided by theories which support transformative pedagogy, a university art educator reflects upon issues she and two art education undergraduates encountered as they worked with clients at a local outreach center to provide art lessons and two public showings of the clients', later called The Warehouse Artists, works. Entitled *circumSTANCES*, the show was first exhibited in the spring of 2006 at a local arts council gallery and again in spring 2007 in a newly created gallery on the outreach center campus. Inspired by artworks by Robert Rauschenberg and Mark Rothko, The Warehouse Artists used paint, found objects, and film to represent personal and communal circumstances of lived experience. This paper includes images of The Warehouse

Artists' work, a retelling of the Warehouse project, and a videotape depicting activities and experiences as told by the Warehouse artists.

Saunders, Beth. The Graduate Center, City University of New York.
Jo Spence and Hannah Wilke: Confronting Deadpan

In a recent lecture at the Graduate Center of CUNY, feminist disability studies scholar Rosemarie Garland Thomson indicated that the question of pain is the most important one facing the field of disability studies today. She noted, "Pain is in the body and suffering is in the body and more." This paper uses the framework of feminist disability studies and the writings of Susan Sontag to analyze the autobiographical photographs of Hannah Wilke and Jo Spence taken during each woman's experience with cancer. Stylistically, these photographs could be considered "deadpan" in approach. This style tends to be documentary, unemotional, or even quasi-scientific. Rather, this paper will reveal the always fabricated nature of "deadpan" images as well as consider the differences in the two artists' work and what those differences might say about illness as a personal and/or political experience, art as therapy, and the question of pain and suffering.

Schatz, Doug. State University of New York at Potsdam. How Assignments Change over Time and Trends

In this paper I discuss the challenges of staying creative in the studio art classroom, and specifically when teaching sculpture. I address how assignments change over time based on current trends, student needs, and pedagogical theory, share assignment innovations, motivational techniques, and show student work.

Schaub, Elizabeth. University of Texas at Austin. Karen Holt. University of Texas at Austin. Evolving the Visual Resources Collection: Strategies for Cultivating Partnerships and Marketing Resources and Services in the Twenty-First Century

As an integral part of an ever-changing information ecosystem, visual resources collections based in educational institutions have, over the past ten to fifteen years, drastically changed their approach to image asset acquisition, management, and delivery. The School of Architecture's Visual Resources Collection (VRC) has responded to the sea change from analog to digital by identifying partnerships with content creators, providers, and database developers to assure the growth and delivery of a relevant and sustainable collection of image assets. In addition, the VRC has developed a marketing plan focused on adopting Web 2.0 technologies to enhance users' experiences by ensuring that users are aware of the resources available to them so that they can more effectively address their immediate image needs.

This paper addresses strategies for cultivating partnerships with faculty, students, related campus departments, the university library system, and content providers external to the university (such as ARTstor). In addition, the VRC's marketing plan will be discussed and a selection of Web 2.0 technologies that can be implemented by other collections both in the short, medium, and long term will be offered.

Scherer, Brooke. Iowa State University. The Importance of Cultural Studies within Higher Education Graphic Design Programs

Design communication plays a tremendous role on how companies both market themselves and do business. Because it is vital in keeping the world both connected and functional, issues such as globalization and outsourcing greatly affect how design is both taught and practiced. Today's designers have been educated to compete within the industry of their own societies, limiting their success in a flattening world. What steps needs to be taken to allow current, as well as future designers to equally compete in a flattening world? How do we prevent communication problems from occurring when designing cross-culturally? Because of these global changes, it is our responsibility as educators to inform and prepare our students for a flattening world, allow them to successfully break out of the design confines within their own society. My research will address these

issues and demonstrate the need for higher education design programs in American to include cultural studies into their curriculum. Cultural education on societal and socio-economical differences from one country to the next is the new wave of the future and one of the few ways designers will be able to successfully compete within a flattening world.

Schiller, Noël. University of South Florida. Foolish Phormio and Stoic Phocion: Laughter in Karel van Mander's *Het Schilder-boeck* (1604) and the Beholder's Critical Judgment

Karl van Mander's art theoretical treatise and artists' biographies, *Het Schilder-boeck* (1604), not only offered artists prescriptions for depicting laughter and other passions in their art, but also provides a compelling example of the different ways that laughter could be interpreted in social discourse of the period. While the prescriptive nature of van Mander's discussions of laughter and weeping in his didactic poem *Den grondt der edel vry schilder-const* (1604) have been frequently discussed by art historians, the degree to which van Mander recognized laughter as a multi-valent signifier that expressed a range of responses to images has not. This paper explores the preface to van Mander's *Schilder-boeck* and the chapter on the passions in *Den grondt* in relation to the painter-poet's heuristic use of classical anecdotes. In particular, I argue that van Mander aimed not only to teach artists how to depict affective expressions, but also attempted to educate the ideal art viewer and critic.

Schindler, Richard. Allegheny College. Out of the Box: Lesbian and Gay "Autobiography" in the Graphic Novel

As Scott McCloud notes, in *Understanding Comics*, the relationship of two panels set side by side, with the inclusion of the "gutter" between, creates complicity between the reader and the artist/writer. We fill in the storyline, complete the action, or make conceptual associations based upon this apparently simple structural model. The possibilities of the medium reached a new level of potential with the advent of the graphic novel. Most importantly, those groups of people who had been marginalized by the mainstream society get the chance to tell their story. The collaboration of David Wojnarowicz and James Romberger, *Seven Miles a Second* (1996), sets one tone as a savage memoir of life on the streets in the mid-nineties. Howard Cruse's *Stuck Rubber Baby* (1995) offers another approach with a quasi-autobiographical story of a young gay man coming of age during the civil rights movement. In *Fun Home: A Family Tragicomic* (2006) Alison Bechdel presents a multi-layered narrative that deals with her father's unexpected death and her own sexual awakening. The combination of the confessional tone and accessible comics layout proves particularly effective in presenting "difficult" themes to an audience resistant or indifferent to these kinds of narratives in other mediums.

Schmid, Christina. College of Visual Arts. From Loss to Transformation: Camille Gage

Minneapolis-based artist Camille Gage's two bodies of work, *War, Redacted*, a series of digitally altered photographs of U.S. casualties arriving at the military mortuary at Dover Air Force Base, and *The Presence of Loss*, a collaborative project with poet Juliet Patterson have been mounted within the past year. Gage consistently explores the role of memory at a time of war yet transforms the specifics of what has been lost and is now remembered into a meditation on the process of grief, coping with loss, and remembering.

In my analysis of these two bodies of work, I focus on the role of technology in *War, Redacted*, as a means of altering the photographs and allowing them to become more universal in the process, and the role of the tactile in *The Presence of Loss*, which also happens to be the title of the collectively embroidered shroud. While seemingly opposed strategies, both rely on activating a collective mode of remembering (visual, tactile, narrative) that seeks to understand and explore the way we remember rather than what we remember. Thus the experience of loss itself becomes the center of attention rather than a specific incident of loss and remembering.

Schreffler, Michael J. Virginia Commonwealth University. "Worthy of Being Seen in Spain": Inca Cuzco and the Colonization of Urban Space

This paper examines a description of the Inca imperial capital of Cuzco, Peru written in 1534 by Pedro Sancho, secretary to the conquistador Francisco Pizarro. The description was first published in Ramusio's *Terzo volume delle navigationi et viaggi* (Venice, 1556) together with a bird's-eye view of the city.
The text and its accompanying image purport to describe Cuzco at the time the Spaniards invaded it. Built high in the Peruvian Andes, that settlement contained a number of enormous stone enclosures housing temples, feasting halls, residences, and storage facilities for the descendents of the Incas' "royal ancestors." The mummies of those ancestors were also housed in the city. In many ways, Cuzco was like no other settlement the Spaniards had ever seen. But Pedro Sancho's language and the unidentified draftsman's visual imagery present Cuzco to their European audience as a familiar kind of space whose infrastructure draws from conceptions of the Ideal City. This examination of those representations of Cuzco ultimately shows how the ideas and values associated with urban structures such as plazas, streets, manor houses, and fortresses intervened in the discourse of early modern Spanish colonialism.

Schuweiler-Daab, Suzanne. Converse College. What Remains: Sally Mann's South

Sally Mann's landscape photographs, which she began exhibiting in 1996, contemplate the romanticism of the Sou
She culls images from our collective memory and like our memories, they are often faded, dark and mysterious. He
photographs of plantation ruins, forested riverbanks, and live oaks dripping with Spanish moss seem as frozen in tir
as her techniques. She frequently uses a hundred-year old camera with mismatched lens and a wet-plate collodion
process. She immerses herself and the viewer in the past, while incorporating a fundamental characteristic of
Southerners who cling to tradition and the past.

Yet, there is more than just a romantic longing for a rural past in Mann's work. She states "These pictures are abou
the rivers of blood, of tears, of sweat, that Africans poured into the dark soil of their thankless new home" (*Deep
South, 50*). This double reading of a seemingly innocuous image is characteristic of Mann's art: "I'm a little like
Flaubert, who when he looked at a young girl saw the skeleton underneath" (Molly Roberts, Smithsonian 36:2). The
battlefield of Mann's landscape photographs involves power, ownership, and destruction. Her photographs represe
personal and Southern struggle to resolve a lingering history, the unresolved issue of slavery, war, and what remai

Segal, Eric J. University of Florida. *Their* Philadelphia: Joseph Pennell, Elizabeth Robins Pennell and the Cultural Politics of Illustration

Joseph Pennell (1857-1926), prominent international illustrator and printer, published and exhibited his work widely, but also lectured and wrote on the history and practice of illustration. With his wife Elizabeth Robins (1855-1936) he formed an active artistic and literary partnership that lasted until his death. This paper focuses on the Pennell's melancholic tribute to their native city in *Our Philadelphia* (1914), a book struggling in image and word to bridge the gap between past and present in the face of modern changes. The Pennells despised the cultural transformations they observed as immigrants settled in their Philadelphia, but were exhilarated by the new skyscrapers that sprouted downtown. Although often vociferous and intolerant, they nonetheless articulated a significant perspective in negotiating the transition from nineteenth-century comity to twentieth-century diversity in the United States. The text of *Our Philadelphia* written by Elizabeth and its 105 illustrations by Joseph are rife with contradictions as the Pennells attempted to navigate their conflicting responses to modernity. By reading these against Joseph's efforts to foster and rejuvenate what he perceived to be the dying art of illustration, my paper argues that, for the Pennells and others, commercial illustration held the potential to resuscitate reactionary ideals of America.

Semmer, Bettina. Independent Artist. The Assisted Painting Series

In the *Assisted Painting Series*, I collaborated with my daughter, whose age ranged from one to three. The
work establishes the complex relationship of mother and daughter as a significant theme in art, while

establishing both parties as subject of making the art and being an object equally in a tight-rope balancing act. The visual representations of that relationship exceed the static configurations produced by the discourse of patriarchy, as well as problematizing the status quo of modern art reception and production. While usefully exposing the error of the classic assumption about art – "my child could do that" – the series also helps in destabilizing the authority of the gesture as the trace of the artist, a.k.a. male genius. Like other artistic collaborations, these works subvert the notion of the author as a stable and unique individual. The practice of joint authorship with a child undermines a whole set of ideological beliefs and financial exchanges that govern the western art market. In terms of object-relations and the fused, yet separate identity of mother and daughter as well as in their specific way of questioning the gesture as a domain of genius, the *Assisted Painting Series* stands out as one of a kind.

Sherer, Scott. University of Texas at San Antonio. Aboriginal Traditions in Global Contexts

This paper explores the traditions of Australian Aboriginal art within contemporary contexts. Aboriginal art has been increasingly popular worldwide after the birth of the Aboriginal arts movements in the 1970s began to encourage the production and distribution of traditional arts from regional communities. Aboriginal cultures have ancient roots that extend into present times, and the influence of new materials and methods has enabled artists from fragile communities to preserve their heritage and to generate admiration for the complexity of aesthetic motifs, cultural structures, and individual creativity. In this paper, I discuss the complexity of contemporary Aboriginal Art as documents representing ancient stories and present-day claims to land, water, and cultural self-determination, as well as striking examples of creative production. These issues will be elaborated through discussion of the work of Terry Yumbulul, chief of the Warramiri people and spiritual chief of twenty-six other tribes, based upon research I conducting in traditional communities located in eastern Arnhem Land in the Northern Territory in summer 2008.

Sherwin, Michael. West Virginia University. Extending the Photographic Image: The World Wide Web and our New Sense of Place

Recent developments in technology are expanding the ways in which we experience the concept of distance. Webcams, online mapping, and video sharing websites are allowing artists, amateurs, and armchair cartographers to chart the intangibility of place, etching their own impressions, emotions, and experiences onto the physical world around them. Work of this nature edges towards the development of an emerging visual geography that connects place, moment, and emotion across varied scales. Embracing this new paradigm, this presentation explores my recent work created using appropriated web based imagery, as well as highlighting other conceptual artists that are pioneering unique territories in the medium of photography.

Sherwood, Claire. Marshall University. Plays Well with Others: Creating Collaboratively in the Studio and Classroom

Sculpture, by default, is a team sport. One often needs another person on the end of some heavy object in order to move it from point A to point B. True collaboration in the creative stage of building, however, can at times be a challenge. Artists have opposing viewpoints and creative egos that, at times, get in way of a genuine collaboration. This paper explores the possibilities of working together with different community groups, artists and students and how these projects have affected my own personal, private studio work. An "in-session" collaboration will also be presented in which each audience member will be given a piece to a on going collaborative project titled bundled.

Shindelman, Marni. University of Rochester. Witness: Psychic Collaboration and Methodologies of Belief

The difference between fact and fiction lies in varying levels of belief. From 2007 to 2008, collaborator, Nate Larson, and I conducted experiments in psychic collaboration, and remote viewing – a traditional method of

telepathic surveillance. We developed a specific methodology for making images to test our telepathic capabilities. The resulting exhibition, "Witness," serves as a record of the experiments and a testimony to the intersection of belief and science.

During these experiments, one of the collaborators performed a specific series of tasks or actions during a predetermined time, which was telepathically observed and recorded by the other. The target selected five objects then attempted to psychically send the image and sensory experience of the object to the other artist. The images, drawings and writings document the course of these experiments, the failures and nominal successes of the project. What emerges is an examination of belief, and a demonstration of faith in process.

Sichel, Jennifer. Williams College. "The Most Personal Meets the Universal:" Geoffrey Hendricks's Body-Based Performances in 1971

In 1971, Fluxus artist Geoffrey Hendricks presents a number of ritualized, highly personal body-based performances to mark his process of coming to terms with his homosexuality. These performance works, however, tend to get lost in both discussions about Fluxus and discussions about body art of the time period. My paper provides a reevaluation of Hendricks's 1971 performances. Drawing from Amelia Jones's theorizations in seminal book *Body Art/Performing the Subject* (1998), I discuss how Hendricks's narcissistic fixation with his body functions to destabilize the presumed coherence of the artistic subject and the patriarchal gender model that tacitly assumes the normativity (white, male, heterosexuality) of such an artistic subject. Furthermore, I argue that as a politically aware, self-identified gay man, Hendricks operates from a unique position in the early 1970s. By performing his body as a *gay* male body, Hendricks – like the feminist body artist – can be said to invoke his corporality to embody its politicized personal experience.

Siegesmund, Richard. University of Georgia. Visual Quantitative Thinking in Foundations

Contemporary art making renews attention to the artist as researcher, supplanting a more expressionistic paradigm that was the hallmark of the Modernist period. However, Modernist methods overwhelmingly characterize Foundations curriculum. This presentation presents findings from a new course developed at the University of Georgia entitled Strategic Visual Thinking. As exemplified in the works of graphic design theorists like Edward Tufte, the presentation of quantitative information in lucid visual forms is a critical skill for contemporary society. However, artists need to know more than how to take someone else's data and visualize it. They need to know how to research a social science problem, create meaningful data sets, and then build their own art around this knowledge. Strategic Visual Thinking is designed to introduce art school freshmen and sophomores to these concepts and thereby complement their more traditional skills training. The University of Georgia's Curriculum Committee has approved Strategic Visual Thinking as meeting the quantitative requirements in the general undergraduate curriculum. Therefore, students can add this course to their program of study without increasing the credit hours devoted to Visual Arts major. This course is also open to any undergraduate and thus represents an opportunity for cross-disciplinary study in visual art.

Silver, Suzy. See Harp, Hilary.

Silvers, Holly R. Indiana University, Bloomington. Restricted Reading: Deviant Speech in the Saintongeais Visual Vernacular of the Twelfth Century

The Saintonge is home to a concentration of small village churches that contain graphically obscene or profane secondary sculptural elements, like corbels, seldom seen elsewhere in France. Although a handful of contemporary scholars have attempted to determine the meaning of these unusual motifs, traditional scholarship has routinely misrepresented these elements as flights of the artist's fancy, or dismissed them entirely. Because corbel tables appear to consist of a random assortment of motifs and figures, there is no discernable narrative to unpack, as one may do with the widely recognized narratives of primary areas of sculpture, like portals. Instead, a completely different rubric must be used in order to make sense of the corbel

table, particularly the graphically profane elements employed therein, and to allow them to be read as they were intended. The recent scholarship of Kirk Ambrose and Leah Ruthchick has introduced the concept of mini-programs and mnemonic models in the form of narrative hooks. Employing a syntactical variant of this method to view the sculpture of these churches in a new way, I have applied textual sources such as decretals in an attempt to define these figures and identify their syntactical usage in relation to their geographical context.

Simms, Matthew. California State University, Long Beach. Resisting Flatness: The Phenomenology of the Surface in Cézanne's Late Canvases

Paul Cézanne, claimed Clement Greenberg, made flat paintings. This flatness, he argued, represented an affirmation of medium specificity, in which painting gestured to its status as a two-dimensional art form. Although a careful viewer of painting, Greenberg nevertheless overlooked something fundamental in his characterization of Cézanne's art as flat. Consideration of the facture of Cézanne's late canvases reveals that the painter, contrary to Greenberg's account, sought to combat flatness by generating virtual effects of depth within the surface of the canvases themselves. Cézanne accomplished this by allowing drawing and color to become opposed in his practice of painting, both in the information they offer and in the sequence of his painting. Through close looking at this phenomenon in Cézanne's late canvases, this paper seeks to redress Greenberg's account. It argues that Cézanne took up the historical opposition between drawing and color and redeployed it in his late work not as a means to compress the surfaces of his canvases, but to decompress them instead.

Sipiorski, Dennis. See Eberhardt, Karen.

Slavik, Susan. Coastal Carolina University. Socially Responsive Art

This paper explores the products of rising 7th through 12th graders responding to social ideas and concepts that influence the artistic content of works of art. The research was completed during a ten-day residential gifted and talented Summer Arts Academy at Coastal Carolina University in Conway, South Carolina. The art works emphasize the power of artists to visually communicate feelings, ideas, theories, and dissent. Examples include expression through digital media, multi-media, mixed media, sculpture, painting, drawing, recycled objects, and performance art.

Smith, Elise. Millsaps College. This Toy Called Love: Images of Cupid in the Art of Eleanor Fortescue-Brickdale

Among the works of the late Pre-Raphaelite artist Eleanor Fortescue-Brickdale (1871-1945) are many with Cupid as the protagonist, appearing in a range of guises: toddler, adolescent, or young man; impish, malevolent, or endearing; iconographically conventional or innovative. In her art, the subject of Cupid could at times be surprisingly ambiguous in meaning, even when she was guided by an accompanying text. With Fortescue-Brickdale, as with other late Victorian and Edwardian women artists, Cupid could serve as a safe reference – conveniently classicizing, sweetly sentimental, charmingly accessible – while providing at the same time a theme that enabled them to experiment with the still somewhat risky representation of the nude male body.

Snow, Rachel. University of South Carolina Upstate. Snapshots in the Museum: Exhibition Theories and Curatorial Strategies

2008 saw two landmark exhibitions about snapshots: *The Art of the American Snapshot 1888-1978*, curated by Sarah Greenough at the National Gallery in Washington, D.C., and *Now is Then*: Snapshots from the Maresca Collection, by Marvin Heiferman at the Newark Museum. Here I examine the curatorial choices defining these

shows, and provide a brief history of earlier exhibitions of vernacular photography. This history will open new lines of inquiry into curators' and academics' tendency to validate snapshots by comparing them to art photographs that employ the so-called "snapshot aesthetic." I also examine how art historians have construed amateurs' mistakes as unintentionally artistic, and thus as grounds for their inclusion in the art museum.

Viewer-centered approaches, such as those first described by Douglas Nickel and later by Nancy West, provide new ways of understanding the role of snapshot photography in the museum. Their prioritization of reception over authorial intention and aesthetics, offers a more promising and innovative model for incorporating vernacular photography into the art museum; while at the same time they initiate programs, photo-viewing and sharing opportunities and community discussions that go beyond the museum.

Speece, Angela. The School of the Museum of Fine Arts and Tufts University. Blind Collaboration-- Exploring the Child Within

Working with children is a successful endeavor if done in a deliberate and provocative manner. A child's vision can invigorate and enlighten an adult's perspective and style. Children are fundamental to my studio practice; however, they are often unaware of their powerful influence. My process is twofold: I encourage children to make interesting drawings while intensely observing their creation. Afterwards, I relive the visceral childhood experience through my personal artwork.

My compositions provoke contemplation and debate about *who* actually created the work. By merging children's naive artistic characteristics with my own trained experience, the child and adult coincide in an interchangeable and ambiguous dialogue. This collaborative practice brings into question all of the set assumptions about the art of children and "art" itself.

When contemporary art is constantly shifting to reflect changing values and culture, children's art operates stylistically in a relatively constant fashion. By paying close attention to child art, adults can focus on the origins of their own creativity. Why then, is child's art frequently overlooked and devalued and how can we reestablish its' significance today? This presentation focuses on a fresh perspective on how to redefine the ordinary through collaboration with children.

Spivey, Virginia B. Independent Scholar. Another Way of Being: Simone Forti, Dance and Minimalism

Women remain conspicuously absent from the history of Minimalism. However, the phenomenological interpretations commonly used to explain the movement suggest clear affinities to post-modern dance of the 1960s, a field dominated by innovative female choreographers such as Yvonne Rainer, Trisha Brown and Simone Forti. While the contributions of Rainer and Brown are well documented, Forti, who was married to the Minimalist sculptor Robert Morris from 1956-61, remains relatively unknown in art history. Morris openly acknowledges Forti's influence on his work; yet scholars have only recently considered her significance to Minimalism's early development. Forti designed structures (sometimes built by Morris), specific tasks and predetermined rules to dictate the movements of performers – an approach Morris adapted by similarly setting rules for making his sculpture. She also conceived her dances to be like objects in a gallery, thus inviting spectators to participate through their physical perception and experience. A comparison of Forti's *Five Dance Constructions and Some Other Things* (1960) to Morris's first solo Minimalist show (1964) sheds light on the relationship of Forti's choreography to the Minimalist aesthetic. Elucidating this connection, especially as it relates to Morris's phenomenological views, brings deserved attention to the important role of Simone Forti in Minimalism's history.

Stanek, Damon. CThe Graduate Center, City University of New York. Stan Douglas and the Temporal Duration of the Line, Loop, Spiral, and Ellipse

In the mid-1980s, Canadian artist Stan Douglas began exploring both temporal and spatial forms in his film and video installations; his work demonstrates that the medium matters as an integral component of temporal

representation. Douglas carefully exploited the possibilities inherent in the photo-media he employs. Whether reviving video's challenge to the gallery system using of television distribution networks, or producing celluloid-based film installations, his work addresses the viewer's relation to time and space. This essay addresses the modes in which we, as viewers, translate Douglas' temporal experimentations into spatial metaphors. For example, in *Win, Place, Show* (1998), by adapting computer-sequenced video loops, Douglas produces a work over 20,000 hours in duration – a work physically impossible for the viewer to experience in its totality. This adaptation of a media generates recurring small loops, housed within one major loop, producing a geometric metaphor of time and space. Douglas' duration transforms the loop into a spiral shape as it extends into the viewer's past, but also into an ellipse when we recognize the future loops that will not be viewed. I demonstrate the ways in which Douglas transfigures temporal metaphors in the works: *Der Sandman* (1995), *Nu-tka* (1996), *Win, Place Show*, and *Inconsolable Memories* (2005).

Stanfield-Mazzi, Maya. University of Florida. Christ of the Earthquakes Goes Outdoors: Interacting with the Divine in Colonial Cusco, Peru

This paper considers the annual and petitionary processions in Cusco, Peru of the miraculous statue known as *Christ of the Earthquakes*. The statue became known as miraculous after the massive earthquake of 1650, when it was taken out in procession and reportedly ceased the aftershocks. In subsequent years, the image was often taken in procession from its chapel within the city's cathedral, both on the anniversary of the earthquake and when it was needed to respond to other crises. On these occasions, the statue was dressed in new garments and sprinkled with scarlet flowers. The processions traced the borders of what had been the original Inka plaza of Cusco and stopped in the convent churches of Santa Teresa and La Merced, thus acknowledging Cusco's Inka heritage and regular clergy. Finally, at the close of processions, the image was made to bow to the crowd, "blessing" the spectators. Although *Christ of the Earthquakes* was commonly displayed within the cathedral, many of the city's residents, especially non-Hispanics, were unlikely to view it there. The processions provided moments in which multiple sectors of the city could interact with what had come to be understood as Cusco's pre-eminent image of a Christian divinity.

Stanley, Jacob. University of Tennessee. Iconic Chairs: Sculpture or Seat?

The iconic chair: not comfortable, but fashionable. Bold and sculptural in form, these chairs are objects of veneration—more at home in a gallery than in a living room because they embody the ideas of modern design. It seems that no architectural career from the 1900's to the 1970's would be complete without an attempt at designing this banal piece of furniture. Afforded only by an elite audience, they gain status in the eyes of the general population—regardless of their practicality.

Architects such as Gerrit Rietveld, Marcel Breuer and Mies van Der Rohe all tried, bringing with them architects' understandings and sensitivities to materials. Staying honest to materials, they abolished most forms of cladding and ornamentation. These bold chairs emphasize strength, angular movement and permanency. In other words, they become architectonic: moving closer to sculptures and farther from their intended purpose. Somewhere in this design process, an integral component was forgotten: comfort took a back seat. Why? Using today's ergonomic standards as a lens to examine these icons of design, this paper explores the relationship of the chair to its end use, namely an object to sit in.

Robert Stanton. Ringling College of Art and Design. From Stones to Doors: Alan Magee's Visual Journey of Individuation and Discovery

In a conversation with novelist and essayist, Barry Lopez, in early October 2002, the neo-realist painter, Alan Magee, reflected on the reason for art—observation, attentiveness, praise, even beauty—attributing the different materials and narratives with which he continually reshapes his ideas to an inner imperative to repeat some essential story that should not be forgotten.

What is this essential story that Magee says must be repeated every morning lest it be forgotten? The answer, as I show in my paper, is that it is nothing less than the story of the human journey in time and memory, of mutability and the natural processes of life, of the heart of darkness and the eclipse of the human essence—a story reshaped and repeated in the artist's own personal story of individuation from his psychodynamic encounter with stones on a pebble beach in Rhode Island to his numinous discovery of sealed doors and windows in Cortona, Italy.

Tate, Lauren Cordes. Indiana University. The Price of Admission: Re-Viewing John Sloan's *Movies: Five Cents*

Led by Robert Henri, the "Ashcan" artists set out to capture the essence of city life. Although Henri and his disciples were more preoccupied with issues of class, they had a keen interest in the underclass of different racial types. While African Americans do appear in a handful of works created by these social realists, the black figure is portrayed infrequently and in an often unpredictable or ambiguous manner. It is difficult to determine how the Ashcan artists viewed black Americans in early twentieth-century New York, or if indeed, they considered them at all. In this paper I examine the treatment of African American figures in the paintings and prints of the Ashcan artists, looking specifically at the work of John Sloan. The significance of the African American woman in Sloan's *Movies: Five Cents* (1907), has been overlooked by Ashcan scholars, and the prominence of her figure merits further consideration. Through an examination of the painting's formal elements and considering Sloan's understanding of popular contemporary stereotypes, I argue that the artist included the single black figure in *Movies: Five Cents,* in an attempt to suggest a specific atmosphere of licentiousness in the dark and grungy "nickelodeon dump."

Tatum, Steve. Virginia Polytechnic Institute and State University. Considerations Toward Creating a Database for African Art

There is no online image collection for African art. Visual resources curators must create their own collections from scratch to serve their institutions' instructional needs. This paper proposes extending the role of the visual resources curator from his her or his own institution to serving a communal need for all institutions. The paper examines existing databases that focus on a specific area and considers which model might be best for African art. Essential questions are: should the collection be included in a subscription database such as ARTstor or Aluka, or should access be open? What are the obstacles to obtaining images from individuals and institutions and how can the obstacles be overcome? What kinds of support might be available from other organizations? This project is in an exploratory phase and the paper includes a progress report to date.

Terrono, Evie. Randolph-Macon College. 'Truth is Mighty': Racial Politics and American Art at the 1876 Philadelphia Centennial

Ongoing debates about the position of Native Americans and African Americans within the American polity came to the forefront at the 1876 Philadelphia Centennial; the event celebrated the egalitarian spirit of the American Republic, all the while reinforcing stereotypical views of Native Americans and African Americans.

At the fair, American landscape paintings celebrated the need for continued territorial expansionism into lands heretofore occupied by Native Americans, and justified their subjugation to White Anglo-Saxon ideals due to their unchanging primitivism. On the other hand, John Roger's *Fugitive Story*, and Thomas W. Wood's *The Recruit* and *The Veteran*, proposed more sympathetic views of African Americans, but also emphasized the fragility of their newly acquired freedom, as well as the persistence of prejudicial attitudes.

By examining the content of particular American art works with implicit or evident political content, their critical reception in the contemporary press, and individual responses to these works, I examine the intense contradictions between the ideal rhetoric of the fair organizers, that celebrated national unity and harmony, with the exigent realities framing Native Americans and African Americans as those were reaffirmed within the 1876 Philadelphia Centennial.

Thomas, Stanton. The Memphis Brooks Museum of Art. Shades of Blue and Gray: Carl Gutherz and the American Civil War

Despite the immense amount of scholarship focused upon late nineteenth century American art, academics have given relatively little attention to the Civil War's impact upon the visual culture of the United States. This is particularly true of works made during the decades following the war, and especially so of images which depict the destruction, loss, and mourning associated with the conflict. This paper considers the life and career of Carl Gutherz (1850-1907), one of several artists who were indelibly marked by the war's passage. Gutherz spent his youth in Memphis during the Civil War, experiencing its misery and trauma firsthand. The artist left the city soon afterwards, and while he enjoyed a successful career as a portraitist and mural painter, memories of the war apparently haunted him. Gutherz's paintings of the subject—outwardly simple, icon-like images of the fallen and conquered—blend Southern mythology and post-Confederate beliefs with the artist's personal distaste for violence. These complex works stand at once as monuments to the loss and grief of the fallen South, while at the same time they suggest the complicated, often conflicting desires of the artist and the society in which he lived.

Thompson, Durant. University of Mississippi. Keeping Sculptural Pace

Sculpture is one of the oldest methods of creating art. Most art historians date it back the Stone Age Venus of Willendorf from central Europe. While many people believe that academic, sculptural teaching methods are just as old, there is more area for creativity in this field than any other. Sculpture can encompass all areas of art from ceramics to painting, printmaking, film, performance, and installation. This can create quite a challenge to instructors to keep pace. Students crave speed in learning with the growing popularity of the internet. An instructor must be open to discuss any and all possibilities as well as keep up with technological advances. If done well, a structured academic setting can generate an extremely energetic learning environment allowing a wide range of sculptural ideas to flourish whether traditional or contemporary.

In this paper I discuss today's pedagogical challenges in introductory through advanced-level sculpture courses. The issues covered include keeping psychological pace with the current and next generation of students, working with limited resources, introducing computer technology, cross disciplinary instruction, and other elements influencing the sculptural field.

Titus, Mary Jo. University of North Dakota. Mastering the Experience

Research is considered to be one of the primary elements necessary for a masters student to produce a cohesive work of art, and succeed in their future endeavors. The question at hand, however, is what are the benefits of research that goes beyond the standard academic course catalog? This panel will discuss the potential educational experience that can be gained by expanding outside conventional classrooms, embarking into a realm of new and exciting opportunities.

As a photography student, some of my primary goals during my tenure at the University of North Dakota were to master my craft, expand my capabilities to keep abreast of technological advancements, and experience opportunities that may shape my future and the course of my career. Through my affiliation with University of North Dakota Art Collections, visiting artist programs, exhibitions, and conference panels, these objectives have become a reality.

By expanding our student credentials, analytical, and research capabilities, we as masters students begin to master our professional skills, becoming proficient in our craft, collaborative in nature, viable employment candidates, elevated above the status quo.

Torres, Jennifer. University of Southern Mississippi. Switching It Up and Catching the Wave

My paper sets out the methods I use for keeping creativity in my courses and dealing with assessment. If I were to try and thematically define my methods of teaching I would call it "Switching it Up and Catching the Wave." One of the problems I have faced as a faculty member/artist is how to keep creativity in the classroom without losing sight of the outcomes to be addressed in class. Assessment procedures, from SACS or elsewhere, appear to work against classroom freedom. How does one go with the flow while fulfilling an assessment plan? For me, the clue has been to write an assessment plan that is based on my own style of teaching. It is important to remember that assessment plans are about achieving outcomes, not about tying the hands of the faculty. I have never met an assessment plan that could not be changed; I keep that in mind when organizing my class projects for the semester or when addressing what outcome(s) I need to accomplish during the course. In my opinion, the assessment police are content to see change as it signifies that you are able to cultivate your program and students in a positive direction.

Tumbas, Jasmina. Duke University. The Art of Subterfuge: How Neue Slowenische Kunst (NSK) undermined *Culture of Politics* and *Politics of Culture*

The year 1989 marked not only significant changes in political structures throughout the world, but it also has become a signifier for the alleged end of communism in the East and the beginning of worldwide democratization. This analysis focuses on the Slovenian art group Neue Slowenische Kunst, whose strategies and explicit participation within and outside of given political structures, marked their playing field as those heavily intertwined with –and simultaneously distanced from– the *culture of politics* and *politics of culture*. The discussion of *culture of politics* questions how cultural producers incorporate or produce symbols that shape politics. *Politics of culture* expose the institutions that support the arts and the appropriation of art for political mobilization. NSK's works were deeply political but complex enough to thwart mobilization by political entrepreneurs. Their indeterminate positions within culture and politics repeatedly spurred controversies because they did not serve any one ideology; instead, NSK undermined totalitarianisms luring in all systems of politics and art. This paper explores how the NSK artists reacted to the events of 1989 by changing their emphases on exposing the ideologies of post-communist Europe, namely democracy and the concomitant problems of globalization.

Turner, Pamela Taylor. Virginia Commonwealth University. Everyday Ephemera

Timecode – hours, minutes, seconds and frames…

It is problematic to speak of animation as a literal frame when most animation is constructed within the digital studio, where images are interpolated between keyframes, with the direction, but not the touch, of the animator. The frame has become a metaphor – a space as much about the practice or experience of the artist as the construction of a narrative. Time, too, has been restructured by the digital age, and we see numerous instances of people documenting the ephemera of their life, as if to hold some proof of that day's existence. Time and space are fractured, virtual. My own effort to wean out something concrete from the everyday is evidenced in two works, *Tea Light* (2008)*,* and *Between Frames* (2005)*.* Each is a sort of visual journal. *Between Frames* documents a small segment of a garden over period of nine months, using 35mm slides from two stationary viewpoints. *Tea Light* is meant to be seen not as a sequential narrative, but rather as 3 separate loops on individual, small DVD screens. The images are the prints made by the wet, used teabags from my daily morning tea, left on watercolor paper.

Uğurlu, Susan Cooke. Furman University. Is the Phrygian Mother Goddess Alone? A New Approach to an Old Question

The Goddess, Matar Kubileya, is the only attested deity in the archaeological and artistic evidence of the Iron Age Phrygian culture. While noting the absence of a male equivalent, scholars nonetheless have sought to link a male supreme god to Matar as her partner, retroactively fitting Classical mythological figures into the role. Recently, a male god has been created through the interpretation and application of Bronze Age religion and

Late Phrygian inscriptions and art. This paper examines this latest theory and questions the existence of a Phrygian male god through the art historical analysis of the material record, coherent symbolic sets and goddess iconography. Significant trends in Phrygian art also will be noted and discussed – particularly how they pertain to the manifestation of the feminine divine.

Valdes, Marius. University of South Carolina. Making Stuff: Graphic Design Educator as Fine Artist and Working Professional

Most design educators make a conscious decision to walk away from the daily rigors of the professional world of working with clients, deadlines, employees, and the normal constraints of the average nine-to-five work week to embrace working in the field of visual communications as teacher, researcher, and most likely part-time working professional. How do design educators balance the act of personal exploration through art and design with teaching and client-based work? I believe the key is to "make stuff". Experimentation with multiple mediums and methodologies leads to innovation, refinement and eventually, practical application.

This paper presents a case study of one artist/designer/educator early in his academic career as he tries to figure out how to achieve success in these multiple areas by "making stuff" that can be used for personal, educational, and professional gain.

Van Aken, Sam. Syracuse University. Becoming: From Quixano to Quixote and the Making of a Magical Device

In *Society of the Spectacle*, Guy Debord outlines a condition of dispossession, where the individual is driven into a form of madness "by resorting to magical devices;" one then entertains the illusion he or she is reacting to fate. Throughout Miguel Cervantes' *Don Quixote,* we see this same dispossession as our dear protagonist. Discontent with the realm of the "real," Don Quixote attempts to transcend the mundane through one such magical device. But, we find that Quixote is not so much insane as he is suspending his belief of real experience, to find room for the intangible and immaterial ideal. In the summer of 2003, after purchasing a 1986 silver Buick Station wagon, scouring the Salvation Army for vintage clothing, gaining twenty pounds and growing out "pork chop" sideburns, I attempted to become Richard Dreyfuss' character from the film *Close Encounters of the Third Kind*. Entitled *Becoming*, this endeavor was not a critique of Hollywood film nor was it parody. Instead, it was a magical device, a construction of character and identity where fiction is carried into lived truth. Set amongst sculptural props and contextual settings, *Becoming* takes place in the gap between the fictive and the real.

Van Buskirk, Mark. Earlham College. Even the Losers

How do we define 'failure' as artists? Is it the lack of critical acclaim? Is it poverty or conversely wealth? Is it formal incoherence? Is quitting the only way to fail?

As an artist I have worked through and executed many bad ideas. While I know a given idea may not merit the materials or time used to realize it beforehand, I have also learned that I have to experience the process of making that piece in order to grow. Time and hindsight allow me to see the work in a different light.

Failed work encourages us to reconsider our assumptions and our aesthetic sensibility. Picasso's *Demoiselles d'Avignon*, that cornerstone of the 20th century, was considered an unresolved mess for years before it was salvaged and then celebrated. How many are familiar with the most successful and celebrated 19th century painter Meissonier? Philip Guston and his late phase were considered horrific failures in the moment but have subsequently inspired and reinvigorated the practice of painting in the late 20th century.

It is important to teach our students that failure is part of success. Our assumptions about what is good and bad need to be re-evaluated frequently.

Van der Laan, Jessie. University of Tennessee, Knoxville. No Love Lost: Art, Memory and Souvenir

In remembering our past, we often employ photography, keepsakes or souvenirs in order to hold on to a piece of our experience; imbuing the significance of the memory into the object we keep. As we can encapsulate a monument into a model, we can embody the memory of a person or experience into a work of art. In the case of a work of art, experience is layered. The artwork can signify the memory of the artist and can also resonate with the viewer to revive their memories. Further, we often create souvenirs of works of art to remember both the artwork and experience and events tied to viewing that work of art. This paper examines the ways in which we capture memory culturally and personally, and in particular, look at artists who employ the souvenir or related issues of miniature and collection in their artwork. In some cases, personal memory is turned into commodity and some into gift, but all seek to deepen the connection between maker (by translating memory into artwork) and viewer (by translating artwork into keepsake).

Varland, Joel. Savannah College of Art and Design. Creativity: Alternating Modes of Perception and its Location Within the Body

Most of the critical discourse on creativity centers on the various modes of imagination and analysis that are integrated in the creative process. This paper will take a different approach by examining how the body perceives creativity and how that can inform the creative process. In order to do so, I will be considering recent discoveries in Neuroscience, along with a careful look at body theorist such as Moshe Feldenkrais, F. Matthias Alexander and Ida P. Rolf. This paper will also be supported by examples from the classroom.

Vickery, Lance. University of North Florida. Collaboration and Ritual

Many artists are drawn to sculpture through process: carving, casting, welding or many others – basically, the process of making. Making requires process; process requires collaboration. This combination leads to the ritualization of process, which has many interesting outcomes.

We will examine the motivations and outcomes of the ritualization of sculptural process. Examples of different collaborative efforts that have been ritualized are reviewed and discussed in an attempt to find successful frameworks for both personal and collective goals.

Wachsmann-Linnan, Ute. Columbia College. Alan Weinberg. Columbia College. Painting with Pitches and Composing with Colors: Exploring How the Interaction of Art and Music Effects Style Change

It is obvious that styles in music and visual arts change over the course of time. What is not as apparent is the way in which these two disparate disciplines have influenced each other in effecting style changes. From the music and art of the Impressionists Debussy, Ravel/Monet and Renoir, to the Abstract Expressionism of Stravinsky, Webern/Kandinsky and Klee, to the Jazz aesthetic of Miles Davis, Monk/Mondrian and Clifford Still, there is a continual dialectic of influences that effect style changes. One contemporary manifestation can be found in MTV music /video. Both art modes complement each other and work concertedly to create the music/video hybrid. The music and artwork in *Smashing Pumpkins* music/videos is an example. Another example from the beginning of the twentieth century is Leon Bakst's mural for Debussy's *Prelude a l'apres midi d'un faune*. By considering a few important aesthetic movements, this paper explores the nature of style changes in the twentieth century and show how music and the visual arts interact to effect such changes.

Wacker, Kelly. University of Montevallo. Descartes vs. Deleuze: Paradigm Shift and the End of Land Art

Land Art in the United States developed in the 1960s, in part as a response to the hegemonic control of galleries and museums as well as to growing ecological concerns. Land Art in the 1960s through the 1970s tended to be located in remote areas and emphasized the role and participation of the individual. In the 1980s Land Art began to change: it was increasingly located in more densely populated areas, oriented toward

community, and existed in more complex relationships to its geo-physical and social environments. Borrowing a mode of thinking from Arthur Danto, I refer to this change as the "end" of Land Art. This presentation seeks to understand the "end," or, rather the radical transmutation, of Land Art as representative of a shift in understanding the world from a Modern axial model based on the ideas of René Descartes, to the Postmodern model of the fold, which is informed by the writings of Gilles Deleuze and influenced by chaos theory – the study of dynamic and reflexive systems.

Wagner, Crystal. The University of Tennessee. Artademia

Graduate school is the introduction to "Artademia" – the art of academia beyond the classroom walls. It is a time when students are first exposed to the system of the professional field of art that saturates convention centers, university galleries, residencies and workshops. It is the practice of educated artists moving out into the fine art world as they navigate the system to pursue their careers using each other and a common language attained through the *artademic* experience to build an intricate network of artists and opportunities. *Artademia* as a language is comprised of the rhetoric, vernacular, and syntax of "Art" that we each learn throughout our experiences as art students in academia. As a system, it is the landscape that a professional artist must learn to negotiate as they enter the seemingly alien terrain of conferences, symposiums, workshops, and networking and it examines the role of the artist as an educated professional and their relationship to the greater art world and its context; it becomes what defines the art of today.

Wallace, Leslie. University of Pittsburgh. Betwixt and Between: Comceptions of Hybridity in Ancient China

In ancient China, demon-quellers, various spirits, foreigners, sages, omens and immortals formed a set of visual and textual hybrids that defied logical, physical and ontological categories and existed on the social and spiritual boundaries of the Chinese world. In the *Shanhaijing* (*Classics of Mountains and Seas*), a geographical encyclopedia/bestiary written during the Warring States (475-221BCE) and the Han dynasty (206BCE-220CE), the reader encounters bizarre figures and customs that challenge Chinese norms. Similar estranged and alienated creatures often decorate tombs and funerary goods, protecting or guiding the soul of the deceased in the afterlife. In other visual and textual situations, hybrids serve as omens announcing the reign of virtuous monarchs or are identified with ancient sages who ordered the Chinese world. Analyzing these visual and textual figures as a group, this paper examines the characteristics of the grotesque in ancient China and the positive and negative ways in which the ancient Chinese viewed hybridity and metamorphosis. An examination of what characters were represented as hybrids will show how marginal figures were used to bolster accepted norms and order the social, political and spiritual world.

Warbelow, Anna. Washington University. Camping the Canon: Yasumasa Morimura's Parody of Patrilineage

Aside from a handful of provocative studies, the prevailing notion of camp in art historical discourse relies on Susan Sontag's definition of the concept as a frivolous sensibility, a disengaged and depoliticized aesthetic. Several queer scholars have worked to recuperate the political and critical nature of camp as a queer strategy. At the same time, Yasumasa Morimura began his well-known *Art History Series.* I argue that Morimura self-consciously employs the strategies of this political (queer) camp to challenge art history, both its objects and its scholarship, particularly to subvert the understanding of this history as patrilineage. In this series Morimura claims himself the "Daughter of Art History" and often poses as a female subject in canonical works of art. The tendency in reviews is to read his work as pure entertainment, a crude joke, or an elaborate drag performance. Reading his work through the lens of queer camp, allows us to see his works as more than benign parody but rather as acts of radical subversion and sophisticated canon critique.

Watkins, Alison. Ringling College of Art and Design. The Miracle Stories of Lorenzo Scott

Lorenzo Scott is self-taught artist from rural Georgia with work in the Smithsonian Institute and the High Museum of Art. He has had a passion for drawing since a young age, but his training in the arts is routed only in personal observations and self-generated endeavors. As a young man visiting the Metropolitan Museum of Art in New York, he was greatly impressed by the Renaissance artists, and in spite of a lack of training or adequate materials, Lorenzo immersed himself in painting and drawing images like those he had seen. His work today often includes familiar Renaissance scenes, which are peopled with his own friends, relations and acquaintances. In addition to the religious iconography and themes from the old masters, he draws on a large pool of contemporary Black history to keep his palette busy. His work for me comes most alive when accompanied by the arsenal of somewhat miraculous stories Lorenzo tells about the events of his growing up in the rural South.

In this session I presented a video interview made with the artist in 2005 in Atlanta. In the interview, Lorenzo reveals some of his stories, which are set against the backdrop of his visual work.

Watson, Sam. University of Wisconsin-Sheboygan. Becoming Britney: Understanding Chris Crocker's Hysteria

On September 10, 2007, Chris Crocker posted a video on YouTube called "Leave Britney Alone!" in which he lashed out at the media and the public for its recently intense and merciless scrutiny of the pop singer, Britney Spears. Wearing heavy mascara, Crocker approximated the behavior of a hysteric as he shouted, pouted, and cried his way to internet fame. In its first twenty-four hours on the site, the video was seen by over two million viewers and has subsequently been watched an estimated sixteen million more times. Clearly, his performance struck a chord with the public. This paper examines Crocker's performance as an artistic response to the public spectacle of Brittany Spears' apparent psychological breakdown. In particular, this study juxtaposes Crocker's transgressive video and his subsequent approximation of Britney's fame with the public discourse about mental illness that emerged as the singer's behavior turned increasingly erratic and bizarre.

Webb, Keith. University of Central Oklahoma. The Pros and Cons of Using Facebook as a Forum of Instructional Communications for the Studio/Classroom

This paper discusses how Facebook has been used as a tool in a design studio/classroom for the distribution of course content, the application of studio objectives, time management, and development of design/illustration student work. It includes a quantitative review of how group forums, dealing with illustration curriculum, may have benefited the members who participated with common educational goals, and it will also address important issues of administrative control, content management, expandability as well as how privacy in such a globally accessible venue can be achieved. This presentation was intended to help those who are considering using Facebook as an instructional tool determine whether the pros outweigh the cons.

Weinberg, Alan. See Wachsmann-Linnan, Ute.

Welton, Jessica. Virginia Commonwealth University. Michael Kabotie: Disseminating the Hopi World Through Collaboration

Native American Michael Kabotie (1945-) has been an active collaborative painter since co-founding Artist Hopid (1973-1978) – a group whose main activity was painting, but has also traveled across America offering lectures about the Hopi people, interviews, workshops, poetry readings and songs. Artist Hopid was comprised of five Hopi painters: Michael Kabotie (Lomawywesa), Terrance Talaswaima (Honvantewa), Neil David, Milland Lomakema (Dawakema) and Delbridge Honanie (Coochsiwukiomao).

Much later in his career, Kabotie began a second collaborative series with Celtic/Surrealist artist Jack Dauben. The series includes close to a dozen paintings, beginning with the 1997 painting, *When Hands Meet*. Kabotie and Dauben pass canvases back and forth, often painting over each other's work as the final form evolves.

A third collaborative effort involves a 2004 series of murals painted with Delbridge Honanie for the Museum of Northern Arizona and Harvard University. These murals are conceptually based upon pre-Columbian murals excavated on the Hopi reservation in the 1930s.

This paper looks at Kabotie's collaborations in light of other American collaborations, offering both a formal analysis as well as the insights of the participants. It also evaluates the influence of Artist Hopid and Kabotie's collaborations on later generations of Native artists.

Kathleen Wentrack. Queensborough Community College, City University of New York. Lost Stories, New Histories: Myth and Ritual in the Feminist Performance Art of Carolee Schneemann, Valie Export, and Ulrike Rosenbach

The second wave women's movement reevaluated many aspects of women's lives from the home to the workplace, from history to religion. Within feminist art practice this re-evaluation involved reinterpretations of history that would include pre-patriarchal and patriarchal myths and rituals. Ritual was a popular performance art approach among feminist artists in the 1970s, as it was also important to feminist groups during the period. It offered a way to critique dominant institutions but at the same time gave women support in their search for alternative structures for society. This paper specifically examines performance art by Carolee Schneemann (U.S.), Valie Export (Austria), and Ulrike Rosenbach (Germany) during the 1960s and 1970s that addressed ritual and myth. In addition to ritualistic performance work that referenced archaic or mythic cultures, performances that critiqued contemporary ritual, such as religious practices, are also analyzed. Schneemann, Export, and Rosenbach each followed different paths in their approach to ritual, indicative of the differing cultural backgrounds and framing feminist movements in the home countries of each artist. In light of recent exhibitions on feminist art of this period which have lacked such a framework, a proper examination of ritual and feminist performance art is necessary.

Wentworth, Sarah. Independent Artist. Tourist Pictures

This presentation includes the artist's slides of commercial photographs of herself dressed up as stereotypical regional characters, taken in costume photo studios, at various popular tourist destinations. These amusing souvenir photos show that travelers may be able to preserve preconceptions about a destination, despite having traveled to visit. In fact "by dressing as" a typical (stereotypical) local character, a traveler might imagine having "become" part of the local culture, and carries home a photo documenting that one has in fact "gone local."

Wertz, Orion. Columbus State University. Mastering the Labyrinth: Gaming Architecture and its Historical Precedents.

Many of today's video games offer up startlingly vivid architectural environments. These virtual environments support fantasies of exoticism and fascism. Imagined architecture, often through idioms such as the parade ground, the labyrinth, and utopian excess, has long served as a private chamber for individual gratification. The history of this architecture-fantasy union in western visual culture suggests fundamental urges relating to our bodies and the space they inhabit.

By comparing the imagined architecture of progenitors such as Bosch, Delacroix, DeSade, Borges, and Gerome, to the virtual environments of contemporary "first-person shooter" games I examine certain collective fantasies that employ architecture as a fascist body. In this context the "fascist body" is a skin that the user/viewer's body expands into, encompassing the labyrinth and the subjugated bodies that populate it. Essentially, the architecture sets boundaries for the exercise of mastery—both the mastery of space and the mastery of other bodies. The individual fantasy of mastery has played an historic role in the consumption of exotic artworks and currently drives the consumption and utilization of many gaming environments.

Whelan, Agnieszka. Old Dominion University. Gesture and Gender in the Garden in the Eighteenth Century

The late-eighteenth century saw a continuation of the long tradition of garden displays, fetes and theatricals. The rise of Napoleonic Europe introduced a new range of themes for these spectacles, such as the cult of a national hero, or regional ideals of liberty. The paper looks at the displays organized in gardens by women, where roles were played not by actors, but by members of an aristocratic household: their guests, their tenants and even peasants. Within the context of such paradigms as the Parisian populist displays and the cult of a female actor, like Sarah Siddons, the paper reviews the staged gesture as a medium of communication in a gendered dialogue on self-perception in a cultural and political actuality.

Widdifield, Stacie L. University of Arizona. The Picture of Health in 19th-Century Mexico

There is a growing array of research on the emergence of the discipline of medicine in nineteenth-century Mexico and the ways in which it installs itself as an arbiter of the normative on behalf of the state. The relationship of the visual arts to medicine in this period is emerging as a crucial point of intersection. This is especially apparent in the curriculum and administration of the National School of Medicine in Mexico City, as well as government initiatives for public health and hygiene that invest in the potential impact of public architectural, sculptural, and urban planning projects. It extends also to recent research on the depiction of nineteenth-century Mexican landscape painting, the language of whose description is shown to articulate a pictorial geography of health; this, in turn, is incorporated into a medicalized vision of the nation itself in publications of the period. For another example, there are the compelling implications of the representation of illness in nineteenth-century Mexican painting; highly suggestive are portraits of women in which is constructed a veritable aesthetics of illness. Foregrounding these examples, this paper sketches out the contours of the relationship between art and medicine in nineteenth-century Mexico.

Wilkins, Sarah. Rutgers University, Penitence and Passion: The Franciscan Interpretation of Mary Magdalene in Assisi

The Magdalen Chapel in the Lower Church in Assisi is the funerary chapel of Franciscan Theobaldo Pontano (a Bishop of Assisi from 1296-1329). It has been discussed primarily in regard to the longstanding debate about Giotto's involvement, with little analysis of its complex iconographic program. By placing the chapel's narratives within the framework of the other fourteenth century Italian Magdalen cycles, I address why a Franciscan bishop commissioned a chapel dedicated to Mary Magdalen in the mother church of the Franciscan Order. I contend that the new emphasis on penance in the late Middle Ages led the iconographer at Assisi to choose seven scenes in which the Magdalen's penitence, and the value Christ placed on it, were most explicit. The other saints depicted in the chapel, and the donor portrait of Pontano as a friar with the Magdalen, reiterate and emphasize this theme, leading to the conclusion that the Magdalen Chapel articulates the importance and rewards of the penitential life advocated by its Franciscan patron.

Wilson, Mary. Gallery RFD. Bryan Ghiloni. Gallery RFD. Rural Free Delivery – Location, Location, Location

Alternative exhibition spaces crowd urban centers like New York, Chicago, Los Angeles and San Francisco. Artists and cultural creatives in these Meccas choke on the smog of opportunity and like the children of permissive parents their challenge is rebellion in the face of acceptance.

When rejection is removed from the equation, resistance is difficult to practice. What, then, is the alternative to the alternative? French New Wave cinema godfather, John-Luc Godard, pointed out the important distinction between political films and films made politically. While artists and curators in saturated urban centers continue to crank out the former, the latter are being made in frontier towns and rural communities outside those corridors.

Gallery RFD in Swainsboro, Georgia, is one such place. Its name pays homage to the Grange Movement's Rural Free Delivery mail distribution system that wrested control of communication from larger cities and placed it in local hands. As an art outpost, Gallery RFD usurps the hegemony of contemporary art centers and shares the right to rebel by bringing intelligent, cutting-edge programs to a most unlikely place. Gallery RFD's co-directors, who fled New York and San Francisco, explore how the gallery's location is its strongest asset.

Windle, Alexandra T. Virginia Commonwealth University. The Paradox of Nature Versus Culture: Exploring Ana Mendieta's *Imagen de Yagul* and *Untitled (Rape Performance)*

Ana Mendieta's *Imagen de Yagul* and *Untitled (Rape Performance),* both performed in 1973, contrast dramatically as representations of nature and culture. The former, a burial performance, identifies with nature and explores the return of the body to the earth. The second work, a rape performance set in the woods, represents culture: this piece speaks directly to the feminist movement, but in a different way. The disparity between the aspects of nature and culture in these works is clear. When these terms are reversed, however, an important contradiction emerges – nature, which heals and redeems the body in the first work, cloaks and conceals terrible violence in the second; culture, on the other hand, from which the crime act of the rape performance originates, shifts to allow for the bestowal of dignity and honor upon the body in the rite of burial. In this paper, I examine Ana Mendieta's depictions of nature and culture in two works. I discuss the implications of these opposing themes, and how their meanings shift and transform from the one work to the other.

Wisotzki, Paula. Loyola University Chicago. Dorothy Dehner and the 1940s: The State of the World

Dorothy Dehner established a significant career as a sculptor in the 1950s and beyond. However, this was something of a second act for her life. Even today, she is better known as the first wife of American sculptor David Smith, than as an artist in her own right. Dehner and Smith were married for twenty-five years (1927-52), but their intimate partnership began to fracture in the 1940s. Dehner drew and painted throughout her marriage to Smith, but only began to exhibit her work publically in the 1940s. Contributing regularly to group shows from 1941 to 1948, she had her first one-person exhibition in 1948. Held at the Skidmore College gallery, this exhibition offered Dehner's perspective on the "State of the World" – a phrase used in the exhibition checklist to identify six of the drawings on view. I focus on this exhibition to argue that Dehner's concerns at this moment were in assessing the state of two overlapping worlds: the intimate world she shared with Smith, and the broader world struggling to come to terms with World War II and its aftermath. Dehner's gathering sense of self will emerge from this study of this pivotal moment in her career.

Yang, Crystal Hui-Shu. University of North Dakota. Tradition and Self-Expression: Ansai Peasant Paintings

There seems to be an absence of self-expression in Chinese folk art. Egotism dissolved as Chinese women internalized traditions extending back several thousand of years. The devotion of these women to craftworks made for their families, transcended hardships of personal earthly existence.

On the Loess Plateau, the cradle of Chinese culture, little girls receive their first art lessons from mothers, grandmothers, older sisters, or aunts. From cutting paper for decorating their cave dwellings and making dough figures to embroidering ornaments and clothing, girls completed their art education while growing toward wifehood and motherhood. The emergence of Ansai peasant paintings in 1980s coincided with a countrywide surge of regional peasant painting after the Cultural Revolution ended. In Ansai (which is located in Northern Shaanxi providence), the paper cutting masters (who were mostly illiterate or low-educated women) were provided brushes, pigments, and paper to create a new form of modern Chinese folk art during a 1980 workshop. Mentored by art instructors, peasant women, for the first time, produced artworks outside of their home settings. Without the consideration of practical functions, the synthesis of tradition and self-expression gave birth to an amazingly unique style of painting.

Yates, Sam. University of Tennessee, Knoxville. Art on the Move

In acknowledgement of the work of regional artists, the Ewing Gallery at the University of Tennessee initiated a summer exhibition series titled: *Knoxville and Vicinity*. Now in its fifteen year, the series has produced some noteworthy and popular exhibitions. More importantly, the inclusion of local artists at a university venue has contributed to better relationships between the local artistic community and the UT School of Art. This has resulted in increased attendance at other departmental and gallery sponsored events such as visiting artists/ scholar lectures and exhibition receptions.

An additional outreach to the community was achieved with the opening of the UT Downtown Gallery. Currently in its fifth year, the gallery is located in a recently revitalized downtown Knoxville area. The gallery has also functioned to further increase the university's visibility and contribution to the local arts community. Programming and budgeting for these galleries are discussed in this paper.

Yontz, Barbara. St. Thomas Aquinas College. I've Got You Under My Skin: Embodiment, Experience, Empathy

This session, which examines the role of memory, empathy and the connection between maker and viewer, provides a forum for discussing the various ways media, materials, and situations create a transversal exchange between one and another. While empathetic responses are complicated biological and psychological processes, my project focuses primarily on the tactile and performative, phenomena in and through a physical body creating meaning through action. Highlighting the mediation of experiences through matter (materials including mind and body) in creating empathy, I present collected research in neuroscience, performance theory, philosophy, psychology and physics and show art (both mine and others) that visually supports or complicates the project.

Imagining art as an empathetic entanglement between maker and viewer provides a way of thinking about and through the making of art. Without individual and cultural memory there would be no empathy, but it is the manifestation of memories through materiality and movement, through self and other, that links these inseparable intra-acting agencies. A body through which the sensate (touch, feelings, emotions) passes provides a site where materiality matters. And the mediation of materials, how materials are used, and how they mean, adds to the messiness that complicates and entangles one with another.

Young, Megan K. University North Carolina at Greensboro. Devotion, Veneration and Performance: Chicano Lowrider Processions

Processional culture, both religious and secular, has a rich and opulent history that goes further back than classical antiquity. In sixteenth-century Spain, the ornate *pasos* and elaborate polychrome sculptures of Holy Week were carried through the city streets and served to center the religious and spiritual energy of the masses. These sculptures became a binding force uniting both spectators and processors in devotion. In this same manner, lowriders are truly activated within the Chicano culture when they are processed through the streets.

Throughout the 1960s and 70s, in California, a new facet of processional culture emerged throughout the *barrios,* of East Los Angeles. Chicanos, searching for a way to develop an identity that promoted unity as a predominantly non-Anglo community, while including their newer American influences and ideologies, turned to the art of customizing cars. Dropped to a sidewalk-scraping level, with lavishly customized interiors and exteriors, this processional culture favored the American icon of the automobile as its chosen talisman to process. Specific streets and boulevards became frequented processional routes where the public and the processors came together as one, projecting a united front, bound together through their interaction, and driven by their devotion to these cars.

Zalesch, Saul. Louisiana Tech University. Not Everybody Was Poor: Learning from Mail-Order Catalogs of the 1930s

The Great Depression was so traumatic and remains so central to historical thinking about the 1930s that both historians and the public assume that most Americans were reduced then to bare subsistence. Mail-Order catalogs from the thirties reveal that there remained many Americans able to and desirous of continuing the rich consumerist lifestyles that characterized the 1920s. This talk will address various insights, both aesthetic and socio-cultural, that I have had while collecting and studying large numbers of the catalogs directed at American consumers during the thirties. The themes addressed include the styles and aesthetics adopted by catalog-issuers; changes in kinds of merchandise, and ways of merchandising that are characteristic either of selling thrift or of encouraging the maintenance of prevailing standards of living; and the first manifestation of catalogs aimed at African Americans. The bulk of the talk focuses upon the visual artistry and aesthetics of catalogs and provide a survey of catalog covers and illustrations that I feel are both characteristic of the era and demonstrate why catalogs like these are examples of popular art and should be regularly incorporated by art historians into their various studies.

Zervigon, Andres Mario. Rutgers University. Looking Closely at The Face of the German Race

In 1932, photographer Erna Lendvai-Dircksen published a richly illustrated book that ostensibly catalogued Germany's many regions through the image of their inhabitants. Her survey, however, operated through a curious set of limitations. Her subjects consisted of rural peasants alone and her photographs narrowly lavished their attention on these people's faces. Even more strangely, she largely dedicated the close look of her "new objective" camera to the most weathered, diseased and aged peasants she could find. Why would an acclaimed and modernist-oriented photographer engage such a task? Lendvai-Dirksen, it turns out, had recently embraced a brand of German fascism that claimed a literal connection between essential German identity and the country's mythic "soil." Her book, *The Face of the German Race* (Das deutsche Volksgesicht), sought to confirm this notion by photographically mapping the country through the crevasses and ridges of its most senior physiognomies. This paper examines the deeply reactionary nature of Lendvai-Dircksen's project and asks how modernist categories such as objectivity and typology could go so terribly array in the hands of an aesthetically progressive photographer.