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Program Co-Chairs: Kara Burns and Elizabeth Richards

Abadie-Fail, Trudy. Savannah College of Art and Design. Let's Have a Live Crit! – An Introduction to the Importance of Current Technology in Distance Courses

Design education continues to evolve as our field adapts to changes in the way we communicate. While many view distance education with skepticism, others have embraced this delivery method as a viable and effective form of instruction. Technology has played a key role in the development and delivery of courses that provide opportunities for rich student/faculty interactions. But, this technology is only as effective as the faculty involved in using it. This paper explores innovative teaching methodologies in the distance classroom including effective use of asynchronous and synchronous communication tools that have been used successfully in a graphic design distance program. These will include the use of discussion board postings, wikis and blogs, annotated PDFs, audio files, virtual critiques and guest presentations.

Adams, Jamie. Washington University, St. Louis. Figures in Concept Courses

The intermediate stage of learning is necessarily an environment of uncertainty and transience. Our curriculum at Washington University in the second year appears to lose its center as it intentionally becomes more expansive and culturally reflexive through a menu of concept studio courses. This period of learning is characterized by students gaining "extra-functional" abilities, where the building of knowledge is dominated by an effort to acquire new ideas. My own preoccupations with issues pertaining to pictorial and figural representations, narrative strategies, and painting and filmic history as well as contemporary notions of identity have led to the development of a number of concept studio courses at this level of intermediate study. These include "Anatomy/Figure Structure", a studio course focusing on the structural and poetic representations of the figure in art, "Body in Context: Genre, Epic, and Cinematic Spaces", centering on issues of pictorial construction (figurative, narrative, spatial) and "Cinematic Bodies", a course examining the relationship between body and film via conditions of movement, montage, alterity, transition, transformation and fluctuation.

Adams, Lauren Frances. Washington University in Saint Louis. Sweat, Split, Spelt: Order and Disorder in Domesticity and Labor

As an artist who grew up in a rural area of the American south, I am inclined in my work to explore issues of labor, class, the aesthetics of rural experience, and American domesticity employing the techniques of painting and drawing. My research interests include the art and writings of William Morris, the Soviet Socialist designers of the early 20th century, folk art and decorative patterns. I am concerned with issues of labor and worker struggles worldwide as well as conservative talk radio and the visual display of political propaganda. I make images as a way of displaying cultural values, class, and religious beliefs. Visual humor and unexpected conflations of imagery highlight the discrepancy between what we want to be and what we actually are. I aim to slow down a capitalist sense of time by making art 'products' with a shelf life: wall drawings (which are painted over after the exhibition), expendable consumer items (paper plates) and performances of mundane tasks (a haircut, a nap). The purpose is to elevate and prolong the ephemeral so that we may recognize the absurd impulses in our own behavior.

Airhart, Chad. Carson-Newman College. Backwards and Forwards: Art History as Conduit to Conversation

My project explores the role of art history as a conduit toward engaging the artist with the public, critic, curator, and dealer. Art history functions as a pragmatic means to better defend, explain, and sell art. Linking studio art with art history facilitates the dialogue between presentation and criticism. Additionally, historical perspective encompasses the function of an exhibition and the financial need to engage viewers. Too, the statement of the artist requires his/her responsibility as a teacher. Indeed, the past embodies as much "originality" as the present. The history of art underlines a post-modern open-mindedness to accept any and all styles as relevant; every period of history offers a unique use of tools, methods, theories, and formal approaches. However, looking toward the past is not caused by political or ideological requisites; it is, instead, the result of a need to survive professionally. Based on my research and practice as an art history professor and artist, the change in attitude is due primarily to the desire to understand the technical and theoretical features of art production.

Albrecht, Kathe Hicks. American University. The VRC in the 21st Century

At American University, the Art and Performing Arts Departments recently moved into a new 50 million-dollar building. Moving into a new physical space is exciting, but the analog to digital transition makes planning for new spaces difficult. Since the planning had gone on for over ten years, our spatial needs changed dramatically during the planning. Additionally, during those ten years, we hired and dismissed two architectural firms and worked under three successive university presidents. We settled upon, then changed, building sites and went through numerous iterations of departmental building-mates. But today we have a 21st-century VRC, with flexible spaces for evolving technologies. I will describe the inevitable challenges, share some practical tips, and reveal some interesting successes we've experienced as a result of moving into the new space.

Alexander, James R. University of Alabama at Birmingham. A Leap of Faith: The Earth Art Show of 1969 and its Impact on the Earth Art Movement

Willoughby Sharpe first conceived the Earth Art Exhibition in the summer of 1967 as one of four traveling exhibitions devoted to the elements of air, earth, fire and water. One problem was to locate a proper venue for these proposals and temporal installations. Variously characterized as "antiform", "anti-illusion", "elemental sculpture", "impossible art", and "the new naturalism", this new way of approaching art was examined in at least four other venues after the *Earth Art Exhibition* in 1969. These included *9* at Leo Castelli in New York, *When Attitude Becomes Form* at the *Kunsthalle* Bern, *Square Tags in Round Holes* at the *Stedelijk* Museum in Amsterdam and *Anti-Illusion: Procedures/ Materials* at the Whitney Museum in New York. The *Earth Art Exhibition,* held in a remote location for a limited academic audience, had a profound effect upon the artists and played a major role in breaking the architectonic context for sculpture. Ten relatively unknown artists were invited to upstate New York to create pieces which occupied not only the limited constraints of the museum space but also explored the sculptural potential of the landscape environment. This paper explores the impact of that important exhibition forty years after it occurred.

Alexis, Bryan. University of Arkansas at Fort Smith. The Macgyver Project

This presentation touches on a series of projects, (The Macgyver Project being just one of them) which deals with challenging students to use the computer as just one of the many weapons in their arsenal of design. If you've ever seen the TV show, *Macgyver*, you know that he could get out of any perilous situation with a stick of gum and a bit of string, because he was well versed in science and physics (and, danger.) When a designer begins work in the real world, there will be no guarantee that he/she will be working with the latest equipment. This project tests students' mettle on how well they can design with the barest of essentials. It asks the student: Can you still work when the power goes out? Can you still be creative? Can you be depended upon to get the job done?

Alford, John. Savannah College of Art and Design. "Dialogue" with the Masterpiece: Peter Greenaway's Innovative Approach

This paper examines the innovative and challenging nature of Peter Greenaway's recent masterpiece-inspired works. These works (specifically the ones that incorporate Leonardo's *Last Supper* and Rembrandt's *Night Watch*) are compared to the work of other New Media artists—Eve Sussman and Bill Viola, in particular—who have used famous art masterpieces as subject for inspiration. These comparisons demonstrate how Greenaway's approach differs from earlier efforts, most notably in the way he incorporates the actual work of art. His innovative approach—projecting imagery onto the artworks—results in new viewing experiences, but it also presents problems not found in the other New Media approaches. This paper looks at the positive and negative aspects of his "dialogues" (as he calls these performances), including the potential risks in using priceless, irreplaceable, and often fragile artworks. Also explored is Greenaway's decision to use a facsimile of Leonardo's *Last Supper* due to the decision by Italian authorities to limit his on-site presentation to one night only. This raises certain questions—not the least of which is whether use of a reproduction compromises the artist's original concept. The paper concludes with a discussion of Greenaway's plans to "dialogue" with other famous masterpieces.

Andrus, Jane. University of Kentucky. Splendid Chemistry: The Union of Art and Science in Emile Gallé's Glass.

This paper will explore Gallé's vital contributions to both the chemistry and the artistry of modern glass. Glassmaking is an art form closely allied with science. As John Clyde Hostetter of Corning Glass Works wrote: "[Glass] is as brilliant as a diamond, as fiery as an opal, as colorful as the rainbow, light and delicate as a spider's web, or as huge and massive as a twenty-ton mirror, fragile as an egg shell or as strong as steel … without it, we would return to the Dark Ages. With it, science and civilization move on." A major contributor to the modern art glass movement was the Art Nouveau artist Emile Gallé (1846-1904). In his work, chemistry and botany combined with color and design to produce vessels inspired by nature and crafted by science. Gallé's exhibition notes and sketches document his extensive experimentation with technique and chemical composition: careful planning, repeated trials of metals, metal oxides and other chemical compounds, and allowing accidents of the furnace to guide the final form of the piece. Though he mainly produced

vessels based on botanically accurate plants, several pieces have scientific themes, including the *Pasteur Coupe*, *Geology,* and *Soda*.

Andrus, Timothy. Virginia Commonwealth University. Memory and Identity: Marsden Hartley's and Stuart Davis's New Mexican Landscapes, 1923

In 1923, both Marsden Hartley and Stuart Davis painted views of the New Mexican landscape and the *Sangre de Cristo* Mountains. Both artists were attracted to these vistas because of their association with the indigenous peoples who dwelt in this region, and whom Hartley and Davis regarded as sources for cultural regeneration and the creation of an authentic American art. Working from memory and imagination, these two Anglo-American painters attempted to use the landscape to gain purchase on an older and larger collective memory. In so doing, they sought to re-imagine themselves as artistic descendents of the indigenous peoples of the Southwest and claim a genuine American identity. This paper examines the problems posed by these images and the attitudes that give them shape. It explores how Hartley's and Davis's understanding of this artistic heritage was filtered through modernist notions of aesthetic purity fed by racialist notions of 'primitive' simplicity and authenticity. An examination of the problematic subtext of these paintings raises not only questions about the artists' real understanding of Native American culture, but also questions of how the attempt to integrate it into modernist discourse threatens to denature that culture and empty it of meaning.

Archino, Sarah. The Graduate Center, City University of New York. The American Vernacular and the Dada Spirit

Historically, New York Dada has been characterized as an anomaly, either seen as proto-Dada or overshadowed by European exiles like Marcel Duchamp and Francis Picabia. This paper will examine native Dadaism as a celebration of American vernacular and the subversive embrace of the unprofessional. Robert Coady's *The Soil* (1916-17) will contributed to the discussion of a preference for unpretentious commercial work over fine art. Exhibitions held at Alfred Stieglitz's 291 Gallery signaled a similar questioning of artistic progress, including shows of caricature that Marius de Zayas labeled as "non-art." The role of cartooning and caricature was significant in the development of Dada in New York, especially the work of de Zayas and Alfred Frueh. Furthermore, Stieglitz's exhibitions of children's art were not presented as works of innocence and purity as in Europe, but were instead noted for their lack of professionalism. The vernacular will serve as a lens to reevaluate canonical Dadaist works, including the use of commonplace items and rejection of trained technique found in assemblages and readymades. What will emerge is an anti-convention, anti-institutional spirit that questioned both the boundaries and traditions of art.

Arthur, Kathleen G. James Madison University. The Tale of Psyche in Sixteenth-Century Rome

This paper explores Cupid and Psyche's shift from an elegant decorative theme associated with Roman villas to the populist world of print media. The transition from male humanists reading Apuleius' original Latin to a wider vernacular readership provoked alterations in the imagery and gender issues in audience reception. Psyche could be read as an inherently weak, sensual woman who succumbed to temptation, or as a classical heroine who, after being severely tested by challenging tasks, emerged triumphant, earning a place among the gods. The story of Psyche parallels the weakness/strength paradigm in Vasari's Renaissance *virtuosa* and illuminates sixteenth-century gender stereotypes.
Cupid and Psyche became a popular mythological subject in Rome after Raphael painted the theme for the Sienese banker Agostino Chigi who commissioned the frescoes for *Villa Farnesina* in 1516 just before marrying his Venetian mistress. Raphael's student, Giulio Romano, painted the same scene for Duke Federico Gonzaga II at the *Palazzo del Te*, Mantua c. 1530, another suburban villa. In 1545 the Roman printmaker/publisher, Antonio Salamanca, issued a *Fable of Psyche* with thirty-two engravings accompanied by Italian *terza rima* verses. This expanded the audience and liberated the legend from a strictly aristocratic setting.

Avdic, Amelia Kahl. University of Maryland . Modernist Magazines *Plamuk* and *Zenit* in Bulgaria and Yugoslavia

By contrasting two journals, *Plamuk* and *Zenit*, published from neighboring, but different, cultural contexts, this paper will explore the different ways these modest magazines contributed to national identities and to international modernist reputations in the Balkans. Modernism extended beyond the center of Europe to its periphery in the Balkans. Although characterized by a desire for aesthetic experimentation and social upheaval, southeastern European modernism explored a tension between affiliation with the international avant-garde and the development of burgeoning nationalist identities. The small magazines that developed here, following their more famous cousins such as *Der Sturm* in Berlin and *De Stijl* in Leiden, exemplify this tension in their mix of illustration, graphic art, poetry, and polemics. Frequently neglected in modernist art historical scholarship, the Bulgarian avant-garde magazine *Plamuk* (flame) is an important example. *Plamuk* was published in 1924-25 by writer Geo Milev, and rebelled against contemporary politics in its anti-fascist tone. In exploring how Milev used the magazine to shape the Bulgarian avant-garde, a comparison will be made to the Yugoslav magazine *Zenit* (zenith) published by Ljubomir Micic from 1921 to 1926. While Bulgaria was relatively secluded and homogenous, the newly created Yugoslavia was trying to forge a unified identity from various ethnic groups.

Baldes, Peter. Virginia Commonwealth University. Meta Layers: Embedded Information in Digital Media

A digital file, by its very nature, is encoded information. This talk will investigate artists who construct/deconstruct media files at their most basic level. By understanding and manipulating the codes (and codecs) that formulate the digital landscape, these artists stand on the cutting edge of art making. While this type of work is often called "glitch art", I will argue that the word "glitch" is an oversimplification of this kind of creative intervention. A glitch is not just a mistake; it is a type of mark. In addition to the code used to construct a digital data file, new technologies and file formats allow one to embed multiple layers of information in a digital file. Metadata, such as watermarks, GPS coordinates and EXIF tags can all be utilized for artistic expression. This meta information, as well as the recent idea of "tagging", will also be discussed.

Banacki, Amanda Catherine. University of Central Florida. Sea and Sky: John Frederick Kensett's Reduced Compositions

The simple tastes of John Frederick Kensett (1816-1872) led him to rebel against the Hudson River School paradigm and to create works that experimented with light, color, and reduced compositions. While many artists of the Hudson River School used mountainous landscape scenes in order to allow their viewers a glimpse of the divine, John Frederick Kensett (1816-1872) favored Eastern seascapes over the valleys of the west. Kensett's unique perspective led him to use the ocean as a spiritual device in a way that contributed greatly to the diversity of the Hudson River School. His asymmetrical, reduced compositions resulted from his taste for minimalism, producing a purer, tranquil atmosphere and allowing greater reflection. These works, done particularly during the later years of his life, foreshadow the abstraction of Mark Rothko (1903-1970), Barnett Newman (1905-1970), and Milton Avery (1885-1965). This paper studies Kensett's works as predecessors for later abstraction and makes clear the importance of his contributions.

Barrett, Douglas B. University of Alabama at Birmingham. The Sketchbook's Role in Graphic Design

Informed graphic design is the culmination of working out ideas on paper by sketching. Many times the process work behind a final design is more interesting than the work it supports. Designers like Martin Venezky and Stephan Sagmeister have chronicled their own process in books to show young designers the importance of sketching and handwork; they have made a huge impact on the look of graphic design today. Sketched works that reference the hand have progressed from the sketchbook to appear as final designs in their own right. In this way the designer's sketchbook or process book is making its way into the public eye. Students in graphic design often reach an outcome without actually understanding the process of design and ideation. The process book is an excellent way for young designers to track their own design practice and gain valuable insight into how they work. I will discuss the role of the process book as a type of sketchbook that allows designers to understand themselves and their own work while creating a more informed practice.

Barris, Roann. Radford University. Memorial or Museum? Berlin's Topography of Terror

As Peter Eisenman noted, it is far more difficult to speak of the Jewish Museum without making an attribution to Daniel Libeskind than it is to overlook the fact that the Memorial to the Murdered Jews of Europe is the work of Peter Eisenman. Whereas Eisenman's point was that memorials for the most part are responded to as public space and buildings are not, in the case of this particular building I will argue that Libeskind's philosophy of design, an eminently personal one, has infused both the writing and reception of this building to a degree that makes it almost impossible to separate the designer from the experience. But although one might argue that such personalization operates to keep the museum out of the sphere of memorialization, it does seem to operate in an indefinite zone, between a museum and a memorial. It is not just the Jewish Museum that does this. Perhaps this is the confounding dilemma of contemporary Berlin's need to remember.

Batcos, Stephanie. Savannah College of Art and Design, Atlanta. The Significance of Design: The Threshold as Symbol in Edith Wharton's *The Decoration of Houses* and in Selected Works of Her Fiction

When Edith Wharton co-wrote *The Decoration of Houses* (1897), she expressed her ideas about living in an artful and gracious manner. She described ideal designs for entryways, libraries, and sitting rooms, among others; she also detailed the importance of possessing one work of fine quality rather than several inferior items. From a more biographical perspective, a careful study of *The Decoration of Houses* directly reveals Wharton's values and opinions about the most personal of architectural spaces—that of one's own home. This presentation will explore Wharton's attention to the threshold as a transitional space within her nonfiction manual and then apply these principles to some of her most prominent works of fiction, including *Ethan Frome* and *Souls Belated.* In particular, Wharton's own problematic reaction as she stood before the threshold to her mother's home—she would experience severe anxiety attacks at the sight of the doorway—will be used to illuminate the complex psychological significance of the threshold as a symbol in Wharton's oeuvre.

Bauer, George. Savannah College of Art and Design. Material Performativity – The Hottest Creative Strategy of Contemporary Art and Design

Material performativity is widely used by cutting-edge contemporary artists and designers as a creative strategy capable of generating conceptual results. It uses formal elements of art and design to support not only the formal but also conceptual goals by entering cultural discourse through social and political connotations of materials displaced out of their usual context. This presentation shows examples of student works from the SCAD Foundations program that used material performativity to create 3D Design projects thereby achieving formal, conceptual and discursive impact in both, Fine Art and Design. Student works were juxtaposed with the works of famous contemporary artists. In conclusion, I analyze how this creative strategy can be taught on a Foundations level in a series of steps to help students bridge formal and conceptual concerns. Presented instruction method encourages active learning modes and strives to produce active learners. Combined with students' assessment of their own creative processes, it enables the transition from purely intuitive creativity to more clear, deliberate modes of creative thinking. Combining material performativity with rhizomatic connectivity fosters inquiry into sites of meaning, and enables students to go beyond just problem solving to problem seeking: the ultimate goal of conceptual thinking.

Begel, Andrea. Columbia University. Exorcism and Forgiveness in Giovanni da Milano's *Jesus in the Pharisee's House*

Mary Magdalene's many incarnations, as a hair covered hermit, a beautiful penitent, and a mourner at the cross have been thoroughly explored in art historical literature. Giovanni da Milano's *Jesus in the Pharisee's House* (Santa Croce, Rinuccini chapel, 1365-69) depicts another familiar episode in the life of the Magdalene, the moment when she enters the house of the Pharisee and bathes Christ's feet in tears, repenting for her sins. In this fresco, a rarely discussed segment of the Magdalene's legend is depicted. The artist includes a very unusual detail: seven demons fleeing the scene. The iconography of Milano's fresco cycle has not been widely studied, and few explanations have been offered for the presence of the demons. I believe that the fresco alludes to an episode from the gospels that was rarely depicted, the exorcism of Mary Magdalene by Christ: "Now after he rose early on the first day of the week, he appeared first to Mary Magdalene, from whom he had cast out seven demons." (Mark 16:9) I will also argue that the artist depicts the exorcism of the Magdalene occurring as a result of Christ's forgiveness.

Belan, Kyra. Broward College. Mother Earth, Thought Woman: Mixed Media Installation

Installations have populated my art for over two decades. They are site-specific, and include painting, drawing, mixed media and performance. However, during the new millennium my involvement with the electronic media has added another dimension to my work, as described in my book titled *Art, Myths, and Rituals*. As an American woman of Hispanic heritage I am interested in the rediscovery and research of ancient matriarchal civilizations and the affirmation of female spirituality. This includes the correlation between the cultures of ancient Europe and the mythology of Gaia as the primordial goddess-planet, and the Native American cultures that revere Mother Earth. Therefore, it is appropriate that I have named my latest site-specific installation after the Thought Woman, the Creation Goddess of the Navajo. This work was exhibited as a solo show at The Art Gallery located at Broward College, Pembroke Pines, FL in January and February of 2009.

Belden-Adams, Kris. The Graduate Center, City University of New York. Repugnance as a Shock Tactic in Tracey Emin's *My Bed*

This paper will consider the objectionable objects of Emin's *My Bed* as a means to match medium and message. Using these items, Emin is able to facilitate the rupture of the public and personal selves and provide a moving commentary about the status of the individual and privacy in an age of reality television, celebrity culture and tell-all talk shows. Tracey Emin's soiled mattress lies beneath a rope noose. It is covered in bloody and urine-soaked sheets and torn pillows, and is surrounded by a litter of empty vodka bottles, a used tube of K-Y Jelly, an overflowing ashtray, naked photographs of the artist, used condoms and tampons, soiled underwear, a pregnancy-testing kit and other personal memorabilia. Emin maintains she contemplated suicide while lying in that very bed for four days, surrounded by this debris. *My Bed* earned her a Turner Prize nomination. We learn the intimate details of her personal life as she shares her deepest revelations with us in her visceral, confessional artwork. While we are shocked by the repugnant frankness of her storytelling methods, we are also allured by her promise of intimacy.

Betgevargiz, Sharokin. Savannah College of Art and Design. A Design of an Assyrian Identity

The letterforms of the neo-Assyrian alphabet, specifically Eastern Syriac, involve a design sensibility that lies at the foundation of semiotic codes of meaning. Experiences of the Assyrian world have been encoded and decoded through its principal native language. In this presentation, the semiotics of Eastern Syriac are examined alongside ancient Assyrian patterns, by constructing and deconstructing their form. A visual investigation is presented through large prints spanning Twentieth-Century Assyrian history. Throughout centuries, we have learned much about human beings and their cultures from their art, architecture, literature, and music. Graphic Design is a form of visual art that is both concerned with the

management of image and text and their relationships. Its function is to communicate by creating either a visceral reaction and/or to initiate an intellectual decoding process. Today, Third World artists living in contemporary society have an inherent responsibility to communicate a message that is genuinely personal yet able to transcend multilayered boundaries of identity. Assyrians as displaced people in the global world have formed multidimensional identities. The Assyrian experience enhances an ability to imagine, to create and to tell stories.

Betz, Scott. Winston-Salem State University. Building from *Scratch*: Fast and Easy Interactive in the Foundation

Scratch is an application involving the creation of interactive characters and games that are used to communicate or express creative ideas. The name *Scratch* comes from spinning creative rhythms aggressively to create harmony by using vinyl records to mix music clips together. Likewise, a new programming language called *Scratch* created at the MIT Media Lab permits young people (ages 8 and up) to mix a wide variety of media: graphics, photos, music, and sounds enabling them to create their own interactive stories, games, music, and animation for the Web. In this session, the presenter will discuss how *Scratch* can be implemented in the classroom and in the community to help students think creatively, plan systematically, analyze critically, work collaboratively, communicate clearly, design iteratively and learn continuously.

Bey, Sharif. Winston-Salem State University. Let's Make a Mess and Share Stories: Community-Engaged Visual Art

This presentation charts a teaching artist's formative experience as a student who thrived in community-based arts programs and traces his subsequent efforts to utilize the visual arts as a vehicle for building and bridging communities. The presenter discusses how grass-roots initiatives, state and local funding, artist's residences, curatorial endeavors, and institutional partnerships, foster environments for diverse, and intergenerational exchanges. In our pluralistic society educators are continually faced with the challenge of sustaining environments that promote inclusion. Artists who engage the community utilize sites for teaching and learning outside of the conventional classroom. Community centers, childcare/retirement facilities, and schools can all potentially be reciprocal partners in this effort. These relationships broaden the understanding of various sources of knowledge, purpose, aesthetic value, meaning and friendship. The visual arts break down perceived societal barriers. Through community collaborations the visual arts hold the potential to expand the curriculum to more inclusively address the multiple needs of all students. Through these initiatives, people witness first hand how the visual arts serves as a bridge to varying disciplines and acts as a vehicle for expanding our social and professional networks, locally and globally.

Black, Kell. Austin Peay State University. Fladry, Robb. University of South Florida. Jones, Barry. Austin Peay State University. Collaborative Studio Practice or How We Learned to Have Fun in the Studio

Recently, collaborative studio practices have become more common in the art world and are now accepted as a valid directions for artists. One of the main results of this increase in collaboration has been the disruption of the image of the solitary 'tortured' artist. Our work is based on two assumptions: first, that life is good, and second, that three artists working together is better than one working alone. We will give a lecture presentation in which we discuss our collaborative studio practice and how collaboration rejects the idea of the artist as someone who stands outside of society.

Blackwood, Roy C. Southeastern Louisiana University. Accord/Discord: 1980s Dada Verses 1970s de Nada?

A plethora of styles pervaded the American art scene in the 1960s and 70s. Many "art stars" shown brightly as they rose to prominence. Nevertheless, no single artist shifted the landscape significantly or stretched the horizon. Humor had been absent in the contemporary art world since the Dadaists of the 1930s, yet no one dared laugh save the Dadaists themselves. When the Memphis Group entered the scene in 1980, many did not take it seriously. This paper will examine how the Memphis Group was not only serious in its playful approach to formal design, but how it's disarming primary colors and geometric shapes nudged our thoughts off their regular tracks. Radical ideas introduced to the mainstream eventually become accepted and were subsequently replaced by further revolutionary ideas. The process was essential to our artistic growth.

Blair-Early, Adream. University of Wisconsin-Milwaukee and The Design Research Institute. Classroom Collaboration and the Multidisciplinary Problem

Art and design are looked at very differently today then they were twenty years ago. Increasingly, university art and design programs are branching out and creating cross-disciplinary programs and research centers that connect students and faculty across various disciplines such as business, engineering, architecture, health sciences and education. A human-centered, problem-based approach to art and design research looks to position industry and academic leaders to work alongside students, community leaders, artists and non-profits to develop creative and innovative solutions to the challenges facing contemporary society. How does the use of classroom collaboration and multidisciplinary research encourage innovation and critical thinking among students at the undergraduate and graduate level? This session examines three examples of interdisciplinary collaboration at the undergraduate level as well as the role of interdisciplinary study at the graduate level.

Blake, Pierce A. Valdosta State University. Seeking definitions / Making Definitions / Promotion and Tenure Guidelines

Departments, colleges, universities, and state university systems constantly struggle with the issues of criteria for promotion and tenure. The need for consistency across the institution is sometimes faced with the conflicting reality that university faculty do many things in many ways, hence the term "university". Faculty members need to be aware of P&T policies and be involved with departmental processes to refine these policies. Sometimes a "vague" institutional standard can work to a faculty members' advantage and the desire to *seek* a perfect definition of "scholarship" or "peer review" provides the opportunity to *define* these terms to fit one's role as a faculty member.
Successful P&T actions are collaborative efforts that should involve faculty peers, administrators, and colleagues from outside of the department. The paper will present examples and of faculty and administrative efforts to address issues such as peer review, adjudication, planning, service, professional activity, and the all important concepts of "scholarship" and "national recognition" from a department head's view.

Bleicher, Steven. Coastal Carolina University. New Color: The Importance of New Theories and Color Psychology in Foundation Education

There are new advances in concepts of color theory. The Bauhausian tradition is no longer the only model. Additionally, the rise of innovative media has necessitated new theoretical and studio practices. Philosophers such as David Bachelor and Maihi Nadin are at the forefront along with issues on physiological and emotional responses to color. This discussion includes cultural and nonwestern traditions of color theory. These new philosophies and the importance of disciplines such as color psychology are as important as traditional color theories normally taught in a foundation program. My paper examines these new areas and their importance in color education. It demonstrates studio assignments that complement these theories and contemporary practices.

Bobick, Bryna and Heise, Donalyn. University of Memphis. Curricular Frames Being Taught in Tennessee Elementary and Middle School Art Classrooms

The purpose of this study is to research what specific curricular frames are being taught and included in the curricula of Tennessee elementary and middle school art classrooms. This study is an attempt to identify curricular frames active in the state of Tennessee at the time of the National Assessment of Educational Progress (NAEP) 2008 Arts Assessment. The NAEP Arts Assessment measures students' ability to create and perform works of art as well as respond to existing works. Qualitative methodology will be used and will include a survey of Tennessee elementary and middle school art teachers. The surveys will describe the characteristics of contemporary elementary middle school art education curricula. The information will be collected from a broad sampling of elementary and middle school art teachers who teach in Tennessee due to their variety of educational backgrounds and experiences.

Bolduan, Ruth. Virginia Commonwealth University. Go Go Rococo!

As the 21st century distances itself from Modernism, many artists increasingly look to the past for aesthetic and formal inspiration. Painter Roberto Barni said, "I throw a quick dart into history," and writer Peter Schjeldahl said, "What's old is new." The idea of the *avante garde* firmly fixed the sense, in the minds of artist and critics alike, that art must embody a cutting edge rejection of the past. It is time to re-assess this well-worn principle of art. A fresh look at art history and its relationship to making art in the studio leads to a reinvigorated paradigm for contemporary art practice.

Boyles, James C. Meredith College. The War at Home: John Rogers' *Returned Volunteer* and Industrial Change

In 1864, John Rogers produced *Returned Volunteer: How the Fort Was Taken*, another of his many statuary groups of Civil War subjects. This one emphasized the home front, as a blacksmith and a young girl listen to the story of the returned soldier. Though most comments on the piece focus on the soldier and his tale, I believe that Rogers' primary focus was on the blacksmith and the contribution of home front workers to the war effort. The statue also represents the transition of American industry from the individual efforts of workers, such as blacksmiths, to the factory system and the modern industrial working class. This paper looks at the imagery of blacksmiths in nineteenth-century American art with a concentration on the transformation of these figures—and the actual profession—from important components in everyday life in this country to marginalized laborers made obsolete by the rapid industrialization of this country in the years around the war.

Brackner, Joey. Alabama State Council on the Arts. The Persistence of Folk Pottery in Alabama

My approach to Alabama pottery is that of a folklorist. I am particularly interested in the European pottery traditions brought to Alabama during the formative period of Alabama's statehood as well as the pottery traditions of Africans and American Indians. Through an examination of Alabama folk pottery, one can explain the concepts of diffusion, acculturation, syncretism, and the folk process. In certain "jugtown" communities in Alabama, located near sources of

pottery clay, some families continue to practice the tradition of pottery production. Despite the decline of profitability of family potteries, the Browns, Smiths, Millers and Hams have chosen not to abandon their family heritage. This has necessitated changes in technology, marketing and inventory.

Brandt, Amy. The Graduate Center, City University of New York. Art History Supersized: Neo-Geo Art of the 1980s.

My paper will examine how Neo-Geo artists in the 1980s used hyperbole and pictorial play as critical tools in an investigation of the institutional frameworks of modernism and postmodernism, as well as of art history and of the society-at-large. For example: Halley's *Two Cells with Circulating Conduits* (1985) facetiously appropriates and reuses signature styles and motifs from well-known artists, such as Kazimir Malevich, Joseph Albers or Barnett Newman. Through wit and visual interplay, his work enacts a critical re-reading of art history, challenging the metaphysics attached to, for instance, Malevich's Suprematist or Piet Mondrian's Neoplastic works. Like a marketing guru of the art world, Halley lays claim to his own ironic manipulation of art historical meanings, stating: "if you take a glowing transcendental image in a Rothko, in my work that is replaced by day-glo. I also often say that I've taken Newman's zip and made it into plumbing." Once abstractly referencing the human form, Halley reconfigures this vertical line into a symbol of the then-current economic and technological models of architecture, technology, and global or multi-national capitalism. This analytical process entails the creation of new juxtapositions, and allows for a socio-cultural and artistic form of commentary.

Brantley, Rebecca. Oglethorpe University and The University of Georgia. The Transgendered Body at the Millennium: John Cameron Mitchell's *Hedwig and the Angry Inch*

A shroud, a wall, bridge: motifs associated with the title character of John Cameron Mitchell's comic rock musical *Hedwig and the Angry Inch* (2001). Victim of a failed operation that leaves him neither male nor female, the tragicomic Hedwig finds solace and identity in the liminal space of the stage. Defined by artifice, Hedwig's body is the façade of the veil, signifying both desire and lack. This paper addresses the implications of Hedwig's artificially enhanced body, taking into account notions of what it means to be human in the late twentieth- and early twenty-first centuries. Throughout the film, legends of origin are referenced, establishing a parallel between Hedwig and the proto-humans of myth and lore suggesting a new option beyond the male-female binary that has hitherto dominated Western culture.

Brown, Peter Scott. University of North Florida. *Jael* by Jan van Eyck: Fortunes of an Idea from the Middle Ages through the Ars Nova

The Old Testament biblical heroine Jael, a figure of profound and unsettling ambiguities, is not common subject in medieval art. When she does appear, her story displays the narrative compression and symbolic framework typical of the period. There is little reflection in such images on Jael herself, as she stands symbolically for someone else: Mary, Ecclesia, Humility. Beginning in the early fifteenth century, however, the medieval iconography and conception of Jael underwent a far-reaching transformation. In such popular illustrated works as the *Speculum Humanae Salvationis*, Jael transforms from a Biblical and religious figure into one who belongs more broadly to a secular intellectual culture. She is associated increasingly with counterparts from classical antiquity such as Thamyris, Queen of Scythia, and the enchantress Circe; her story undergoes a complicated narrative expansion as a result. This reflects the mobility of ideas in late medieval and early modern culture. Ideas from an established traditions emerged into new and different cultural and intellectual movements of the early modern period, where they took on new forms and meanings. In the case of Jael, an early drawing by Jan van Eyck may be pivotal in this transformation.

Buck, Sarah. Florida State University. Unfolding Piranesi's (Re)vision of the Eternal City in *Le Antichità Romane*, Volume I (1756)

In 1756 Giovanni Battista Piranesi (1720-1778) completed *Le Antichità Romane*, a massive four-volume illustrated survey of Rome's major monuments and ancient infrastructure. Like the *vedute* the artist produced throughout his sixteen years in the capital city, the *Antichità* showcased Piranesi's talent for composing powerful visual translations of landscapes and monuments familiar to the eighteenth-century observer. Unlike his earlier views, however, the etchings of the *Antichità* emphasized the classical pedigree of the depicted monuments and sought to contextualize these works within a conjectural reconstruction of the urban landscape. To do this, Piranesi devised a complex referential program for the first volume, requiring the reader to correlate its imagery with extensive indexical notes written by the artist as well as with excerpts from Sextus Julius Frontinus's *De Aquis* (1st century, CE). In this paper I examine the portrait of ancient Rome that emerges out of this referential program. I argue that in Volume I of the *Antichità*, Piranesi privileged his own archaeological deductions, drawn from his observations of the Eternal City's topography, over the descriptions in *De Aquis*. In doing so, the artist positioned himself not just as the recorder, but also as the restorer and re-creator of ancient Rome.

Budd, Denise M. Columbia University. Without Wealth and Working Irregularly: The Incongruity of Leonardo da Vinci as Entrepreneur

The 16th century biographies of Leonardo da Vinci – the *Anonimo Magliabechiano* (Gaddiano), Paolo Giovio, and Giorgio Vasari – all paint the picture of an eccentric artist with an erratic temperament and a restless mind, driven by his genius but incapacitated by his desire for perfection. One need only consider the description by Paolo Giovio: "His mind was of a delightful, brilliant, and generous cast, his face outstandingly pleasing; since he was a marvelous inventor and judge of all sorts of amusements and distinguished pastimes, especially of pageants, as well as an expert singer who accompanied himself on the lyre, he was a favorite of the princes of his time." In each of the three biographies, Leonardo seemingly charms his way into significant commissions at the hands of the most prestigious patrons. However, an examination of the documentary evidence reveals a very different Leonardo, one who was ambitious and very much at the helm of his professional destiny, steering commissions to his favor and overseeing a large and active workshop.

Burk, Efram L. Curry College. Poetic Evocations of a Haunted Landscape: The Photographs of William Christenberry

This paper will explore the connection of contemporary, Alabama-born artist William Christenberry to the WPA-era documentary photography tradition. When Christenberry was living in New York City in the early 1960s, he sought out the older Walker Evans, who was then working for Time-Life and *Fortune* magazines. A quick friendship ensued and it was Evans who encouraged the young photographer to return to the south for the subject matter of his work. Eventually Christenberry moved to Washington, D.C., and started teaching at the Corcoran College of Art and Design, a position he has held since 1968, all the while making annual "trips home," as he put it, to Hale County. The majority of the photographs he took upon his return to the South focused on the ramshackle skeleton of places, often involving abandoned vernacular architecture. The writer Walker Percy characterized Christenberry's work as, "a poetic evocation of a haunted landscape." In addition to links to Evans, I will examine what it means to be an outsider/insider to a subject matter (as with Evans/Christenberry), as well as the nature of documentary photography in general: 'straight' as with Dorothea Lange, 'documentary' with Evans and 'poetic' in the case of Christenberry.

Burris Walton, Kellie A. East Carolina University. Luca Giordano's *The Rape of the Sabines* as Representative of the Marriage Institution in Baroque Italy

Art historians view Luca Giordano's *The Rape of the Sabines* (c.1672-74) as a classic example of Italian painting in the Baroque period. This paper seeks to examine how the painting embodies the paint theory that defined the era as well its visual validation of the marriage institution. I examine the stylistic tools used to represent this event in Rome's past, comparing this piece with other Baroque works that portray the same incident of intermarriage of the Roman men and Sabine women. I further consider this painting as a visual link between the misogynistic values of ancient Rome and Baroque Italy, two cultures that often treated marriage as an institution meant to preserve a patriarchal line of wealth and inheritance. Additionally, this paper briefly addresses a small but fortunate group of women responsible for the first feminist manifestos of the early modern period, countering the concept of marriage that Giordano and his contemporaries so visibly celebrated.

Butterworth, Jennifer. University of Memphis. The Symbolic Use of the Pomegranate in Ancient Egyptian Art

Egyptian representational art and culture are characterized by an insularity that at times borders on xenophobia. Of interest are two small vases in the shape of pomegranate fruits from the tomb of the 18th dynasty king Tutankhamen. This fruit, although known to the Hyksos rulers in Egypt's past, had only been recently introduced to the Egyptian garden and was originally from Mesopotamia. Its adoption into tomb and temple art points to its symbolic function within Egyptian religious contexts – a feature that would seem to violate the conservative terms of Egyptian art. This paper uses textual and art historical sources to analyze the ways that the pomegranate was used in Egyptian art and examines aspects of Egyptian religion and cultural practices that allowed this adoption of such a very foreign element into the artistic lexicon.

Byrne, Peter. Rochester Institute of Design. Integrating New Media into the Graphic Design Curriculum

An overview of future goals for Graphic Design and New Media Design education is the topic of this presentation, which will address developing a curriculum that integrates new media based courses into a predominately print-based Graphic Design program. This entails an overview of course objectives; it outlines a series of lectures, demonstrations, exercises, assignments and projects that allow students to develop a systematic process for attaining design skills in motion design, interaction design and graphical user interface design. Student projects from courses such as Intro to Time-based Design, Introduction to Interactive Media Design, Introduction to Web Design and advanced courses will be on display. There will be an overview of specific assignments and exercises that guided and informed students in the design and production of their projects. Methods and strategies for integrating the acquisition and development of software and scripting skills will be presented. Also included will be a demonstration of how specific projects build on the knowledge and skills acquired in previous courses; these projects will also relate to print based projects in courses such as Typography, Publication Design and Information Design.

Caplan, Lindsay. The Graduate Center, City University of New York. Standing in, Speaking for: Images of Mary Magdalene in the St. Albans Psalter

There are remarkably few images of Mary Magdalene in the medieval period. In her rare appearances, she is depicted as the repentant prostitute, a model for everywoman. However, the St. Albans Psalter (early 12th century), contains a distinctive viewpoint in its imagery. There, the Magdalene appears in three illuminations, and the last is unique for the period. She appears as the "apostle of the apostles," spreading the truth of Christ's divinity for the first time. While others have interpreted this as yet another example of the Magdalene as a model for redemption, this paper will argue that these images constitute a radical shift, in which Mary Magdalene is no longer the flawed human. She stands in for Christ, conjuring his divine essence through speech and sight. Furthermore, by considering the social, historical, and broader artistic context of the period, we see how the figure of Mary Magdalene visualizes the invisible throughout the Psalter's pictorial narrative, revealing much about the way imagery functioned to ground theological ideals, including the Resurrection itself.

Cates, Kevin L. University of Arkansas at Little Rock. My Font Can Beat Up Your Font: When Personalities Collide During The "Collaborative" Graphic Design Learning Experience

In spring 2009, I began developing new class assignments for a somewhat stagnant upper-level graphic design curriculum. A list of highly conceptual, print-based projects was developed, along with two assignments involving the collaboration of twelve students. The two collaborative projects became a study in human interaction and unintended consequences. The first project involved the creation of a "type in environment book," and the other, which is currently underway, requires the students to develop video narratives of written stories. The twelve students were divided into three groups of four, organizing them according to their strengths and weaknesses. The hopeful outcome of these assignments was to enforce collaboration, to explore the construction of narrative, and to work in a digital medium rather than traditional print design. As the human element came into play, the reality of the outcome was more negative than positive. The assignments became less about peer collaboration, and more about individual personalities. Judgments were questioned. Talents were disparaged. Trying to keep the students on task took precedence over collaboration. This paper will consider how the collaborations went wrong and explore solutions for the future.

Chan, Ying Kit. University of Louisville. Studio Art Teaching and Learning: New Forms and Contents

With the constant emergence of numerous and ever-changing means of communication, the studio art teacher must be prepared to experiment with the unfamiliar and multiple modes of exchange. These new channels are not only alternative ways to transmit information; they are also new sources of valuable information that enrich course content. Since our students are likely to be eager to engage in new forms of interaction, these networks serve as platforms for continuous dialogue even when the class is not in session. The combination of new forms and contents provides a holistic educational experience for our students. The problem of Internet use by students is its lack of depth. In my presentation, I will discuss the intense use in my classes of the various web presentations as well as the several networks such as Facebook, YouTube and Blogger.

Chapman, Sarah. University of Memphis. An Interpretation of the Ancient Egyptian Beadwork Face

Beadwork faces, like other Egyptian representation of frontal view visages were comparatively rare in Egyptian art. From as far back as Pre-dynastic times, these frontal views include an element attached to the base of the head, usually rectangular in shape. This element was probably a necessary component of the representation, without which it could not be considered complete. For mummy masks of late dynastic history, this element usually took the form of an abbreviated collar. The objective of this paper is to illustrate how the beadwork faces of Late Period Egypt followed an ancient artistic convention as well as their resemblance to mummy masks in both form and function. Therefore, the striped panel at the base of the beadwork faces must also be considered a necklace due to its similarity to the striped collars depicted on mummy masks of the same period.

Cipollaro, Costanza. Institut für Kunstgeschichte der Universität Wien. Augustine's Tomb and Shrine in San Pietro in Cieldoro, Pavia: Between Devotional Practices, Secular Patronage and Spiritual Authority

Under the patronage of the Visconti, the theatrical display of Saint Augustine's cult was achieved at the monastic basilica San Pietro Cieldoro in Pavia, in 1362. This church, founded through a royal donation, enjoyed the privilege of keeping precious relics and also held a renowned *Studium*. It towered along a crucial juncture of pilgrim routes. The Augustinian Order assumed the control of the convent in 1331 to ensure the continuity of studies and preaching, fostered by the hagiography of the Founder, Church Father and apologist of Western Orthodoxy. His adoptive country was Lombardy, according to Paul the Deacon and Jacopo de Voragine. The grandiose carved shrine, funded by the Visconti in competition with the tomb of Saint Dominic in Bologna and with the devotional *mise-en-scène* of the miraculous corpse of Saint Syrus in Pavia's Cathedral, based its iconography on these medieval authors. Other influences were figurative prototypes already widespread in Europe. This sensational *monumentum* ensured celebrity for secular power and prestige

for ecclesiastical authority. It satisfied the patriotic needs of the Pavian townspeople and served as thaumaturgic enticement for the local faithful and the German and French pilgrims, who traveled along the Salt Road.

Colbert, Cynthia. University of South Carolina. Program Equity in Higher Education

Art education programs are housed in a variety of college and university settings. They can be found in Schools of Art, Departments of Art, Colleges of Education, and Colleges of Fine Arts. When one considers the many variables that impact visual arts education programs, the equity the program and faculty enjoy is very much dependent on where the program or programs are housed and how they came to be there. Each situation and each program is unique and requires careful study when considering accepting a new position, negotiating with decision makers, or how to best represent your program within your setting. Know the history of how your program came to be. When claims are made that salaries are not equitable based on years of service, the data is easy to judge. What is more difficult is the study of salaries based on race and/or gender. Universities generally match the race/gender candidates with a comparable white male. What is often not considered is the quality of the candidate and her/his relative success within the institution and/or their profession.

Concannon, Kevin. The University of Akron. Bodies on the Line / Bodies Online: Performance and Art History in a Virtual World

In recent years, artists and scholars have responded to the ephemeral nature of Performance Art and the question of its art historical preservation in a number of different ways. While scholars have argued about the question of authenticity as it pertains to what some call "reenactments," several artists, Marina Abramovic most prominent among them, have restaged (and video-recorded) historical performance works specifically for the purpose of preserving them as objects of study. Some of the most interesting responses to this problem have been virtual performances of historical works by artists working in *Second Life*, the online virtual reality community. Eva and Franco Mattes (a.k.a. 0100101110101101.ORG), Scott Kildall, and others have restaged iconic works such as Yoko Ono's *Cut Piece* (1964)*,* Chris Burden's *Shoot* (1971), and Ulay & Abramovic's *Imponderabilia* (1977). The Mattes approached their project with a professed disdain for the medium of performance. Kildall addressed the nature of the documents of performance and the privileging of still photography. I will argue that, while performance in the virtual world can indeed elicit and sustain compelling psychological investment from its viewer/participants, most recent VR performances of historical works reduce the interactive experience they emulate to mere spectacle.

Cooper, Jean. Florida Atlantic University. This is Not a Pipe.

There is no doubt that a great number of art historians, specially professionals that have been working with slides for a long time, have a hard time switching from slides to PowerPoint lectures. One of the main complaints is the loss of image quality. But if the projected image ultimately exists as mere simulacra, does the distinction between analog and digital reproduction actually impact upon the pedagogical experience? This is question I explore in this presentation. I will discuss the theoretical, experiential, and technological concerns involving how technological advances influence our perception of the object, the pragmatic issues associated with teaching art history, and the possible improvement of technology available today.

Copp, Jennifer Bronwynn. Jackson State University. What are F-Stops and Shutter Speeds?

There is an urgent need to clarify the fundamentals of photography in this new, digital era. How do we change our programs to help chart a new "digital" future without forgetting the basics? In the rapidly changing field of photography there is a growing concern regarding job descriptions and expectations when hiring photography faculty or starting a new digital program. The beginning of photographic education is the foundation course, which has traditionally focused on the basics of exposure and composition using the darkroom. In the era of "lens-based media," the focus for many students at the beginning of a program is digital in nature. How do we hire faculty to handle a program that can encompass many different specialties such as film exposure, video production and web design? Is it possible to hire one faculty person to oversee all these areas, and is it fair to expect this? Finally, how do the "lens based arts" fit into a fine art curriculum as a whole?

Corrales-Diaz, Erin C. Shelburne Museum. The World as They See It: American Folk Art and the Golden Age of Transportation

This paper examines nineteenth-century American folk art's implementation of modes of transportation into their designs and places them within their historical and cultural contexts. New technology, stimulated in part by westward expansion, led to advances in transportation. A network of roads and canals, as well as the development of the locomotive and steamboat, helped to geographically unify the country. Despite government encouragement of this progress, academically trained artists often viewed transportation as an intrusion on the purity of the American wilderness. Conversely, American folk artists perceived transportation as a triumph of human ingenuity to be celebrated in art. From utilitarian weathervanes and trade signs to decorative paintings, folk artists commemorated these novel modes of transportation as examples of

American independence and innovation. Lacking formal artistic training, folk artists relied on pattern, design, and mathematic motifs to create art that embodied sincere, personal visions of a rapidly changing world. This paper presents case studies of this ideology from Shelburne Museum's permanent collection of American folk art.

Corriveau, Bethany. Breaking Down the Fence: Symbols of Suicide in *The Race Track*

Albert Pinkham Ryder's *The Race Track* depicts a scythe-bearing Death on a pale horse riding on a desolate fence-lined road, with a menacing snake in the foreground. Previous interpretations of *The Race Track* have labeled it an allegory of death, linking it to an account of a waiter Ryder knew who shot himself in the head after losing a racing bet. Hence, the artist's response to a personal tragedy became a universal archetype using Christian symbols for death and sin. However, Ryder's inability to recall the man's name implies his interest lay with the circumstances, not the individual. The full ramifications of this have not been explored and this oversight robs *The Race Track* of its full complexity. The figure of Death on a pale horse, the track, and the snake take on a far greater meaning in the context of suicide, as do the overlooked symbols such as the broken fence in the foreground and the blasted tree on the far right. I argue that signifiers of voluntary death are present in *The Race Track* through examination of the influence of social perspectives on suicidal death in the nineteenth century on Ryder's appropriation and transformation of Christian iconography.

Craig, Robert M. Georgia Institute of Technology. Food for Thought: Brittain Dining Hall (1928) as Didactic Architecture

Bush-Brown and Gailey's 1928 Brittain Dining Hall at Georgia Tech was built at a time when educators and architects saw architecture as a means to communicate ideals and meaning to those who frequented the building. Designed in the tradition of a manorial "great hall" with a screens passage and a vast communal room, the building included a sculpted arcade outside, and stained glass inside, both designed by architecture student, and later career sculptor, Julian Hoke Harris. This presentation highlights academic subjects in the arts, sciences, and engineering and the historic figures prominent in those fields as well as a summary of the curriculum at Georgia Tech as a secular *summa academica* of knowledge that students pursued at the school. Brittain Hall is contemporary with Charles Klauder's skyscraper for the University of Pittsburgh, famously known as the "Cathedral of Learning" and where nationality rooms were designed in the historic periods and styles associated with the academic subjects being taught within. As Georgia Tech's "cathedral of learning," Brittain Dining Hall offered students "food for thought," daily reminders of fields of knowledge and the great men who contributed to their development throughout history.

Cramer, Erin. Converse College. The Effects of Domesticity on the Art of Marguerite Thompson Zorach

This paper sheds light on the California artist, Marguerite Thompson Zorach (1848-1968). It identifies and explores the challenges she faced as a woman painter married to another artist in the early twentieth century. Through biographical research and analysis of her body of work, it examines the dramatic changes in her painting style and productivity. Her transition from an independent artist to the role of wife and mother produced dramatic changes in her style, subject matter, and medium. Beginning in 1917, the year she became a mother, the moods of her paintings shift from bright and expansive to dark, melancholic, and self-contained. A comparison of her paintings from 1907-1912 with her art and poetry after 1917 provides evidence that the changes are informed by new domesticity.

Crawley, Susan M. High Museum of Art. Jimmy Lee Sudduth: The Good Stuff

Fayette, Alabama native Jimmy Lee Sudduth was an extremely prolific painter. He enjoyed painting quickly and many patrons appeared unconcerned with the quality of his works. As a result, much of the art in public view by Sudduth is mediocre, a development that has tended to obscure his true ability as a painter. Indeed, many people have yet to see a fine Sudduth painting. My paper will explore some of Sudduth's more accomplished work, particularly early examples using both mud and house paint. By focusing on his exuberant paint handling, his intrepid exploration of unorthodox pigments and dyes, and his early mastery of one-point perspective, I will demonstrate that his best work has much in common with that of recognized masters from prehistoric times through the twentieth century.

Creegan, Mark. University of North Florida and Florida State College. More Than Cheap Labor, Innovations of Free Agents

The challenges related to contingent faculty positions are well known regarding pay equity and job security. But, the disadvantages specific to adjunct art positions in terms of praxis are less evident. Problems of accessibility to students and information, less prep time due to the load required to earn a living, and problems related to itinerancy are obstacles to teaching art effectively. Because necessity is the mother of invention, recent technologies and tools have proved useful in ameliorating many of these issues. Online resources, hand-held tools, and digital presentation technologies have made it much easier to be a lone wolf academic. The presentation will describe many of these tools and ways in which they are helping to shape how art instruction and note how many part-time faculty are spearheading these innovations.

Culotta, Alexis. University of Washington, Seattle. A Monument More Permanent that Bronze: Agostino Chigi and the Practice of Self-Construction at the Villa Farnesina

As a portion of a working dissertation topic regarding the process of self-construction involved in the interior decorative program of the villa of Agostino Chigi, banker to 16th century Pope Julius II, this paper examines how this self-construction begins "from the ground up," so to speak. It progresses from Chigi's selected plot of land across the Tiber River along the Via Lungara, part of Pope Julius II's renovation of the city, to his subsequent architectural choices with the help of architect Baldassare Peruzzi. From the location Chigi selected for his villa to the carefully crafted botanical and architectural spaces, the elements employed depict a villa created as a series of self-constructions: Chigi as a Roman and an intellectual, though he was neither. Thus, this focuses on the intricacies of these constructions from an architectural perspective to examine how the earliest foundations of the Villa Farnesina are imbued with Chigi's efforts to craft a suitable persona for himself within Roman elite society.

Currie, Quentin. Savannah College of Art and Design. Online Pedagogy as the Perfect Studio Model for Reflective Problem-Solving

In 2006, AIGA and Adobe collaborated on a project defining the skills/knowledge necessary for preparation of the 2015 graphic designer. This collaboration provided meaningful, albeit inconclusive, information potentially instructive for the design and delivery of studio pedagogy. Beyond the obvious aesthetic issues more than half the competencies identified specifically focused on research/analysis, technological tools and design cognition. These "meaningful learning" components were less about physical presence as they were about effective communicative and cognitive engagement. Online studio pedagogy can excel through reflexive analysis and spontaneous interjection, which are components of new conceptual thinking and problem solving. Moore's transactional distance theory offers a construct in which the degree of distance between an e-teacher and e-learner supports that premise. Understanding this model as a pedagogical foundation for the e-studio offers a construct that emphasizes "message as meaning." Here, technology becomes the vehicle through which cognitive reflection and spontaneity unite. How appropriate for today's technologically savvy learner!

Curtis, Brian. University of Miami. Digital *Disegno*: Pixels and Oil Paint

My presentation includes digitally generated technical illustrations from *Drawing from Observation*, composite figures, and digitally assembled compositional studies along with traditional oil paintings that have been derived from those studies. I came to realize that my ability to draw and paint from observation easily translated into effectively manipulating photographic images using digital technology while creating technical illustrations in Photoshop for the drawing textbook, *Drawing from Observation.* As my control of imaging software improved, the computer became an increasingly attractive tool for image making and I gradually began to apply these new digital skills to the manipulation of photographic studio research images in ways that I had only dreamed about. I began my photographic manipulations by believably combining heads and bodies from different models as a way of expanding my research options beyond collected photos. This process proved encouraging and evolved into the generation of full-fledge pictorial compositions that combined composite figures with background photos of interiors, cityscapes, and landscapes. The benefits as well as the drawbacks that accompany this marriage of traditional and digital imaging technologies will conclude my talk.

Curzon, Lucy. University of Alabama. Wikis at Work: Teaching Upper-Level Art History with Web 2.0 Applications

This qualitative analysis makes inroads into the study of Web 2.0 technologies – primarily wikis – as beneficial facets of an active and collaborative learning curriculum in upper-level art history classes. Although some research regarding (a) the implementation of active and collaborative learning strategies and (b) computer-mediated teaching and its pedagogy has focused on introductory courses in art history, there is dearth of information regarding the productive use of technology for active and collaborative learning in more specialized, higher division coursework. As Kelly Donahue-Wallace and others (2008) have noted, high rates of attrition and the pervasiveness of passive learning in lower-level classes has led scholars to focus on the use of technology to promote student engagement in these specific arenas. This paper thus presents a rationale for maintaining active engagement through technology in more specialized art history courses, presents practitioner experiences of using wikis in 300 and 400-level classes, and introduces various tactics for the future implementation of 'wiki learning' (including issues of assessment and wiki pedagogy) across art historical curricula.

Dallow, Jessica. University of Alabama. Perfectly Accurate: Schreiber & Sons and the Photographic Animal Portrait

This paper will explore the photographs of Schreiber & Sons in two ways. First, it will use the Schreiber images to demonstrate how, as it did with human portraiture, photography changed the nature of the animal portrait. Second, it will establish a firm link between the rise of photographic animal portraiture and the explosion of the horse breeding industry in late 19th-century America. In his *Portraits of Noted Horses of America* (1874)*,* eminent Philadelphia animal photographer George Francis Schreiber extolled the value of his horse portraits and predicted that they would become "an

interesting part of history that can forever be relied on as perfectly accurate." Indeed, his portraits proved immensely beneficial to the powerful horse owners and breeders of the late 19th century as they documented the animals more precisely than previous paintings or engravings had been able to do. Yet, beyond the straight photograph, Schreiber's firm, Schreiber & Sons, also experimented with composite techniques employed by other photographers and artists such as Henry Peach Robinson and Thomas Eakins. Eakins, who was a friend of Henry Schreiber, George's son, used the Schreiber photographs as models for his painted and sculpted horses.

Danielson, Sigrid. Grand Valley State University. The Absent Biography: Art History's Creation of the Early Medieval Artist

When presented with our discipline's traditional enthusiasm for biography, art historians studying the early medieval period have had a difficult task before them. Such narratives are exceedingly rare in written sources, but numerous twentieth-century scholars have been relentless in their attempts to re-construct them. Seeking to reunite individual objects with their makers and centers of production, specialists effectively substituted provenance and patronage studies for the artist's life story. Early medieval artisans have been inserted into elaborate if fragile schemas that map formal influences and patronage networks. In recent years scholars have justly questioned this method, but rather than offer a general critique, this paper explores how art historians used this approach during the initial decades of the twentieth century. Scholars regularly employed the themes of nationalism and authenticity in their construction of early medieval artistic identity. Far more than mere exercises in connoisseurship, these publications transformed the absence of biography into narratives that actively served regional interests.

Dastin, Lizy. The Graduate Center, City University of New York. Racism in their Ranks: A.I.R. Gallery and the Movement toward Multiculturalism

This paper critically examines A.I.R. Gallery's struggle with multiculturalism through the case of an early member, Howardena Pindell. When the gallery was established in 1972, Pindell was the only woman of color who was asked to join. The other nineteen women were white and of Western descent. At roughly the time of A.I.R.'s formation, the Ad Hoc Women Artists' Committee was passionately scrutinizing the Whitney Museum for its inclusion of less than 4% women artists in its annual. A.I.R.'s 5% non-white members should be similarly scrutinized. Pindell has been forthcoming about her frustration with this problem and eventually withdrew her A.I.R. membership because of it. In fact, A.I.R. represented such a stifling and singularly white feminism for Pindell that she said she would not return "until they began to deal with the racism in their ranks." Through interviews with Pindell and analysis of theoretical literature written about women of color in the 1970s, coupled with a consideration of texts that criticize A.I.R., I will begin to unpack this racism within the ranks. Through the gallery's archives and interviews with many of the early A.I.R. artists, I hope to dissect and expose the racism in their ranks.

Davies, Karen. Savannah College of Art and Design. Embracing Sketchbook Reluctance

Sketchbook reluctance: we've all seen it. What is at the core of student resistance to sketchbook practices? This paper will examine student reluctance to sketchbook practices and will look at alternative and transformational approaches to engage students in meaningful practices that map and enhance their creative process.

Davis, Bill. Western Michigan University. Palimpsests

Palimpsests posit multiple messages and meanings. Like pentimenti, photographed palimpsests remind us that memory is the agent of imagination and knowledge. As a lens-based artist, I acknowledge photography's relationship to time-as-memory and as tapestry. The images I make of the marks I create are proxies for factual content. They postulate theories of perception, light, optics, and sound. Memory is our largest living cipher. It preoccupies humanity. Through it we understand and misunderstand, stretch and contract. Palimpsests, like memories, interface fact with fiction, code with clue, and recall with revision. I am attracted to descriptive snapshots of ideation colliding on slate. What we decode may be different than what we say. What we think may exceed what we experience. What we remember may replace what happened. If codes mediate message, then solutions subordinate imagination. The cipher is the solution in disguise. Solving code is preferable to solved code. Imagination is whimsical. Knowledge is sobering. Codes operate and exist amongst them. Meaning is negotiation of opposable positions. Is black and white photography black vs. white photography? In this work, the afterthought of an original thought significantly distills message, substance, and medium into flipped sides of the same pyramid.

Dedas, Brent. University of Toledo. From Facebook to Galleries: A Student's Art School Experience

This presentation highlights several ongoing projects designed to place students beyond the protected walls of the classroom. By placing students into the professional world we are asking them to take responsibility for what they create. Student involvement in a citywide public exhibition, *Artomatic419,* and an exchange of work between students at the University of Hawaii and the university of Toledo will be among the topics discussed.

DesChene, Wendy. Auburn University. Inheritance

Nowadays, art is difficult to categorize. Is art a happening, an installation, a painting, a public sculpture, a documentary, or photography? Is it historically reactionary like Modernism or free-style-hip-hop happening Postmodernism? Is it a mother, sister, virgin or whore? Does it matter? What can art makers create with, but the cooling bodies of their entire historical lineage? Ideas once so formidable and radical now lie barely alive on the life support of museum walls. Life Art, Happenings, Pop, Expressionism, and other genres offer a deep and conflicting array of options to the contemporary American artist. Wake art from its coma, or as Oldenburg says, "get it off its ass." Not just one particular idea, but all art and movements, simultaneously let them walk free. Frankenstein them into something that they never could imagine they could be. Let the beast walk free. Art should roar once again, for everyone, the butcher, baker and candle stick maker. Bring forth your shovels and to the graveyard go forth, young Stellas, go!

D'Evelyn, Margaret. Principia College. Andrea Palladio and the S*polia* of San Marco

When Andrea Palladio incorporated a pair of ancient colored columns into the design of his 1565 church of San Giorgio Maggiore, Venice, Palladio was following the practice of Jacopo Sansovino, who featured matching *spolia* columns in his *Loggetta.* The humanist patron Daniele Barbaro's comment on the *spolia* columns of the facade of the Church of San Marco reveals the way Palladio envisioned *spolia* in Venice. Palladio tells us that he relied on Vitruvius as he graphically reconstructed the ruins of Rome. It is likely that the same principles were guiding him as he integrated the beautiful columns into the plan of the Church of San Marco. Reading over the shoulders of Barbaro and Palladio as they consider the 'forums' of the *Piazzetta* and *Piazza San Marco* in light of Vitruvius in manuscript and print versions their *Commentaries*, we find Barbaro's passing remarks on the *spolia* columns of San Marco to be clues to the creative mind of Palladio.

Deyling, Heather. Savannah College of Art and Design. Organizing, Formatting, and Presenting Digital Images

Organization is the key to building a personal library of images. Using folders, naming conventions and inventory lists keep the images well ordered and easy to locate. Understanding resolution and file formats is also helpful in organizing a collection and in creating presentations. File size and quality can vary greatly depending on resolution, dimensions, and format. A working knowledge of file types appropriate for email, websites, print, and digital presentations is extremely useful and relevant in today's digital world. Resolution, common formats and their uses, as well as platform (Mac versus PC) issues will be discussed.

Dicharry, Bradley. University of Iowa. The Collaborative Dichotomy

Collaboration is a crucial element in successful design practice, but is often at odds with the 'artist-as-individual' model perpetuated by a traditional fine arts education. As a result there is a critical collaborative dichotomy that is neglected in contemporary design education. I will address this dichotomy using the model of the Donate Design program at the University of Iowa in which I delineate internal and external collaboration. Internal Collaboration is most common collaboration as the exchange that takes place amongst the creative team on any given project. As a capstone service-learning experience I have developed the Donate Design program, in which our most talented students are invited to participate and provide high-quality creative solutions to local and regional non-profit and under-served organizations. Students collaborate as they would in a design studio, assuming various levels of leadership on a per-project basis. External Collaboration is the term for the collaboration between designer and client, an equally valuable, yet often overlooked, experience. Being able to connect with a client outside of the studio or classroom and identify with their efforts is critical to the success of a project. When tempered with sincerity and clear expectations, this approach promotes a deeper understanding of each problem and a more thorough exploration of potential solutions.

Diket, Read. William Carey University. Brewer, Thomas. 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. Continued 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. Last year a SECAC session queried similarities and differences in participant questionnaires for 1997 and 2008, and estimated testing procedures and intended content for the visual arts component as reflected in the text for the school manual used in the 2008 assessment. The government report was delayed; current projections are for a June 2009 release. The data set is currently being moved from beta to alpha form, and that restricted data release appears likely for January 2010. This presentation emphasizes the official report: Is our understanding that the framework used for 2008 visual arts blocks changed in some respects from the creating and responding design of the 1997 testing? A close reading of the booklet to participating schools suggests that the 2008 blocks rely heavily on the responses and may show how respondents reveal knowledge of the art world, space as a visual phenomena, and understand pressing issues in society today. Presenters for the SECAC session are statistical analysts with the visual arts research consortium preparing to analyze the government report and then the restricted data. We will also discuss findings from 35 years of national visual arts testing.

Dimick, Brigham. Southern Illinois University Edwardsville. Engaging Figure Drawing as a Springboard for Extended Processes – Cultivating Oppositions and Unfamiliar Alliances

Just as "rifts and resonances" are sought between iconographical elements within drawings, so too must they be cultivated between formal and material oppositions and affinities. Disparate lenses upon which to see the figure and its context, such as scientific and the absurd, public and personal, can engender interpretation that is provocative and provides rich terrain upon which to build an independent body of thought. As students advance beyond basic figure drawing, the development of content and the conceptual are stressed through both the subject matter and the structure of the drawing itself. As students continue to learn to draw the human figure with integrity, a synergy is nurtured between observing the figure and placing it in a personally meaningful, alternative context. This process works best when the marriage between figure and context is organically developed and sensitively integrated, as a means of teasing out convincing gestalts between previously unrelated identities. Instead of context as a passive entity, it becomes an equal and oppositional force aligned with the figure.

Dismukes, Sara. Troy University. Graduating into a New Media Market: Creating Opportunity within a Print-Based Curriculum

Our student's skills need to fit the market into which they are entering. It is a rare institution that can accommodate growth and change at a similar rate, and with the necessary resources at the ready. Within the current design curriculum at my institution there are only a couple of classes that focus exclusively on new and interactive media. We need to grow, but there are limited resources – especially right now – that are slowing down the addition of new faculty lines and further course development. I will share strategies employed within my department to mitigate this situation, allowing more new media opportunities in classes not necessarily designed to hold it, so our students are not slowed down while the institution plays catch-up.

Dixon, Nofa. University of North Florida. Paradoxical Inspirations

Sculpture based on assemblage is often inspired by the inclusion of one or more unique objects juxtaposed to create a paradoxical presence. The role of the incorporated object is to create a paradox, which fuses humor with deeper levels of interpretations. Experiencing these sculptures may become both pleasurable and profound. Searching and finding these objects is similar to finding treasures. At the moment of discovery, I envision the object as a part of a larger whole or I acknowledge the intrinsic quality of the object and later find a way to incorporate it. The act of envisioning and incorporating is what I refer to as the process of discovery and adventure in art making. I enjoy the challenge of creating non-traditional structures and having my work evolve to reveal a dialogue between the forms and me. I relish this process of discovery, the element of surprise and adventure of experimentation. In conjunction with the inclusion of unique objects, the clay portions of the sculptures use glazes, acrylics, enamels and pencils to embellish and create, layers which weave in and out to invent a unique personal style.

Donovan, John. Middle Tennessee State University. Make War and Knick-Knacks . . . What We Do

The human preponderance to kill one other can provide rich subject matter for the studio artist today. It seems that the global stage presents a new crisis, tragedy or threat on a weekly basis. Making ceramic sculptures that draw lightly veiled connections between toys and weapons as well as childhood "boy" behavior and wartime practices keeps me pretty busy. With the introduction of children and fatherhood into my life, things have changed, become more complicated, but also have stayed the same. Recent sculptural work continues to explore the roll of childhood activity as a primer for adult violence, but also surveys the invasion of "cuties" into my domestic environment. These small, plastic, brightly colored, often overly-happy characters are designed and produced in distant lands and sent into my home via the consumer compulsions of my children. My hand-made clay "warrior figures" of painfully obvious Pre-Colombian influence have now taken up battle standards of Japanese cartoon origins, creating a relatively unique cultural crossroads. The human history of war, our addiction to imported knick-knacks, and the nostalgia of the hand-made are all current cultural concerns that season this work.

Dossin, Catherine. Purdue University. *Vive l'art Révolution:* Gérard Fromanger and the Revolutionary Discourse in Painting

In the 1970s, Parisian artists were divided between those who wanted to paint the revolution and those who wanted to revolutionize painting. Gérard Fromanger, the founder of the *Ateliers Populaires* and president of the *Front des Artistes Plasticiens,* wanted to do both. My paper examines how he attempted to reconcile the conflicting demands of political action with avant-garde practice. It shows how his commitment to the revolutionary ideals of May 1968 led him to create works that invoke the costs and limits of the *républicaine* values of liberty, equality, fraternity, and secularity in contemporary France, thereby drawing an uncomfortable portrait of French democracy. It also considers how the artist successfully avoided the trap of mere political illustration by intertwining social commentary with formal investigation in works that effectively addressed postmodern concerns with representation, originality, and the exhaustion of painting. Drawing from the writings of his friends Foucault, Deleuze and Guattari, Fromanger realized that revolution does not only

happen on the barricades but also in discourse. I argue that their examples offered him a model for a committed critique of knowledge, and allowed him to see the revolutionary potential of deconstructing the established codes of representation.

Dziedzic, Erin. Savannah College of Art and Design. Memory and the Artist Self-Portrait

The artist self-portrait has been recognized for having the capacity to establish accurate recollection of an historical identity and provide guidance for preserving the past. These notions prompt further inquiry as the role of memory presents itself within the discourse of the artist self-portrait. This essay uses a Deleuzian conception of becoming to explore the role of memory as a conduit for the exchange of differences that occur between the artist's own continuous growth – both as a person and as an artist. Multimedia artist Victoria Fu's self-portraits are examples of an artist whose media and consideration of time and space support the philosophy of Gilles Deleuze. It will be argued that Fu's construction of fictional histories and false nostalgia presents a theme of displacement that works with Deleuze's notion of memory, supporting both recollection and the present. In turn, the idea of memory prompts the viewer to think about the artist self-portrait as a unifying creative power that presents something new rather than an imitation of historical identity.

Eckersley, Tracey. University of Louisville. The Postman Always Looks Twice: "Outsider" Envelope Art from the Collection of Allan Weiss

In 2008, the Hite Galleries at the University of Louisville presented "The Medium is the Message," an exhibition of hand-decorated envelopes from the collection of local resident Allan Weiss. After first acquiring material from the Art Cover Exchange (ACE), a Kentucky-based club dedicated to the creation and distribution of envelope art, Weiss' collection now includes thousands of examples from around the world. This paper will explore how networks such as ACE provided outlets of artistic expression and opportunities for personal contact for individuals removed from society. It will also examine the messages that these people shared, not only with the intended recipients, but also with those who came into contact with these decorated envelopes through the postal system. The subject matter of these pieces ranges from romantic declarations of personal affection to biting criticisms of politics and public policy. Of particular interest are envelopes created by marginalized members of society, including those with physical disabilities, patients of tuberculosis sanatoriums, and prison inmates. In some cases, the exchange of decorated covers provided these individuals with their only communication with the outside world.

Eckley, Melinda. Union University. Ode to a Hope Chest: The Use of Deconstruction and Material as Means for an Emotive Voice

Sometimes it takes the destruction of the object that we hold so dear to make us realize that it is just a thing — perishable and tangible, despite our feelings toward it. This body of work is composed of heirlooms that have been passed through generations of women in my family. These objects have been preserved, tucked away in hope chests so that daughters would follow in their mother's footsteps. This work unravels these heirloom doilies and lace using the same tools and techniques that were used to make them. This destruction and construction acts as reclamation of a path free from the proxy of these objects, saturated in legacies of the perfect home. Through the abstraction of these objects, we see their work as art, free of expectations. We move closer to the identities of these women artisans stripped bare of their tools into which they were woven. They stand before me now as women, no longer within the trappings of their handiwork; their daughter has loosened their veils.

Edmunds, Karen O. Independent Scholar. The Representation of the House in the Work of Louise Bourgeois: An Investigation into the Role of Art Making in Healing Psychological Trauma

Louise Bourgeois was for many years, secretive about her biography. Now in her late 90's she is open about the motivation behind her work. She claims that childhood trauma still haunts her and that the energy and strength of her emotions are "much too much for me to handle…the subject of the artist is emotions and ideas." This paper examines Bourgeois' depiction of the house from the 1940s through the 1990s. They illustrate Bourgeois' enduring preoccupation with the house as the primal site of conflict. Using the five stages of grief identified by Elizabeth Kubler-Ross as a guide, one can see that these works reveal how her feelings toward the house evolved over time, from wishful thinking and/or denial, to anger, depression, bargaining and finally to accepting the conflicted states contained in the house. Knowledge of Bourgeois' biography heightens the viewers' appreciation and understanding of these works.

Edwards, Mary D. Pratt Institute and School of Visual Art. Parallels between Native American and European Works of Art and Architecture

In this paper I will pair single works of architecture, sculpture and painting by Native American artists with equivalent individual works by European artists. In so doing, I will demonstrate that artists and architects from both western and non-western cultures on occasion devise similar compositions or invent analogous iconographical motifs when creating their oeuvre. In addition, they often approach the raw material in the same way philosophically or use a similar system of

proportion regardless of their culture. They even generate parallel themes. I will discuss ten to twelve pairs of works – buildings, sculptures and pictorial creations – and analyze their similarities. Among the Native American examples are a Lakota pipe and tobacco bag, a Mississippian shell gorget, a Navajo Sand Painting and a Cheyenne Sun Dance Lodge. The European examples include a Greek terracotta Gorgon, a painting by Egon Schiele, a *prigioniero* by Michelangelo and a drawing by Leonardo da Vinci. The purpose of the paper is not to conjecture upon the influence of one work on the other; rather, the aim is to explore why similar results occur in the creation art produced within radically different cultures.

Elliott, John. University of South Carolina Aiken. A Maestro of the Millennium: Remembering Livio Orazio Valentini of Orvieto

Maestro Valentini, a survivor of the concentration camp at Buchenwald, served as Artist-in-Residence at the University of South Carolina Aiken in 2001. The result is our new installation *Galassia*, in which he explores the "Universe of the University." This paper will examine how the artist weaves together a narrative of terrestrial conflict and heavenly harmony. Valentini's complex design reveals multivalent themes, places and media. With his passing last year, we will commemorate Valentini's autobiographical work and his impact on the university campus and the greater community.

Ellis, William Lee. University of Memphis. The Gospel According to Hawkins Bolden: God, Gardens, and the Creative Act

The assemblage sculptures of blind Memphis-born artist Hawkins Bolden (1914-2005) are among the most fanciful works in the vast body of African American vernacular art. At once representational and abstract, Bolden's self-described "scarecrows" are utilitarian in that they were frequently made to keep birds from his backyard garden. Yet, as this lecture will show, the cultural aspects of yard shows, craft, and salvage techniques combine with the artist's own personal story encompassed in religion, blindness, and African identity. These issues offer additional perspectives on an art that, coupled with traditional ideals, bears the raw and immediate power of modernism.

Emmer, Janalee. Pennsylvania State University. Private and Public Identity: Louise Breslau's Self-Portraits

Louise C. Breslau, known primarily as a portrait painter, also produced numerous self-portraits throughout her long artistic career. These images capture her likeness but, more importantly, they share a kinship with earlier self-portraits by women artists. These earlier works which functioned as personal statements of their commitment to art as well as advertisements of their skills. Like self-portraits by Vigée-Lebrun, Breslau often included the tools of her trade—palette, maulstick, and easel—to confirm her status as a professional artist and solidify her connection to women artists of the past. Breslau also produced several paintings that provide glimpses of her daily life in Paris. Friends, roommates, and fellow artists surround her. Just as Fantin-Latour's *Homage to Delacroix* or Bazille's *Artist's Atelier* depict male spaces of artistic production, Breslau's group images have a parallel purpose of presenting an active artistic space inhabited by women. These self-portraits within scenes of work and leisure reveal Breslau's social support—women who were similarly pursuing their careers in the latter nineteenth century. Breslau's single and group self-portraits clarify her identity as an artist and also link her identity to artistic traditions of the past.

Erhardt, Michelle. Christopher Newport University. The Penitent and the Friars: The Magdalen Cycle in the Guidalotti-Rinuccini Chapel, Florence

This paper will discuss the Magdalen cycle from the Guidalotti-Rinuccini Chapel as a reflection of Franciscan ideals. Put in the context of Franciscan theology, the cycle expounds the two most important aims of the order: dedication to penance and the *vita mixta*, or mixed life, the perfect union of an active and contemplative existence. In fourteenth-century Italy, the image of Mary Magdalen became a powerful symbol of repentance and salvation for Franciscans seeking to reach an illiterate public. Whether portrayed as the sinner who washed Christ's feet with her tears or the first witness to the Resurrection, the Magdalen emerged as a tangible model of deliverance from a sinful life. Yet, images of the saint presented an even more immediate and powerful message to the Franciscan friars themselves. Like their founder, Francis of Assisi, the Magdalen rejected a life of luxury and devoted herself to preaching and penance.

Erwin, Rachel. Georgia State University. The *Scuola dei Mercanti:* Architectural Self-Fashioning in Renaissance Venice

Palladio's 1570 renovation work for the *Scuola dei Mercanti* is one of his least recognized or attributed commissions. Even though the appearance of the *Scuola* building offers little evidence of Palladio's involvement, documentation from the period testifies otherwise. In this paper, I offer an explanation for this inconsistency by considering the social and historical factors surrounding the *Scuola's* choice of architect and building type. Specifically, I argue that this stylistic difference stems from the desire of the *Mercanti* to align themselves visually, thematically and socially with the adjacent church, the *Madonna dell'Orto.* In facilitating that connection, the *Mercanti Scuola* chose a more conservative architectural scheme, thereby allowing them to display wealth and status in socially appropriate ways. This cultivated greater piety and boosted the Venetians' civic and religious devotion. In this way, the *Scuola* not only removed themselves from the criticisms of the

scuole grandi, but also improved their facility by including exterior and interior adornments, thereby raising their status in the competitive world of Venetian citizenry.

Evans, Brian. University of Alabama. Analogy, Algorithm and Database Aesthetics

In his essay on conceptual art Sol Lewitt said, "The idea becomes a machine that makes the art." Many artists today create works driven by seemingly outlandish ideas. Some harvest pollen or hang curtains in city parks. Some give big dinner parties or get plastic surgery. Some surveil others (or themselves!), write computer programs that turn mathematics into visual music or splice genetic material to create biological oddities. The only common principles are bold creativity and procedures that make that creativity visible—ideas and plans. Ideas are new connections. New connections come from analogic thinking— creating metaphors. Analogy is fundamental to art thinking. Combining analogy with an algorithm (a recipe or procedure) leads to art making. These principles can develop from the contemporary concept of the database in its conventional and digital forms. Basic operations of the database, collection, relation and sorting, along with a hint of the random, organize the materials. The algorithm activates methods for making. The idea becomes the 'machine where we engage the analogic, our inherent creativity. With algorithms, and any medium, we manifest the idea. We make art.

Everhart, **Emily Teresa. University of Georgia. The "Pantheon" of Philip V: Negotiating the Challenges of a Royal Life and Death**

Tomb monuments deal with the infinite/finite by occupying and transgressing the borders and boundaries between life and afterlife, mourner and deceased. In function, they fulfill the dual challenges of memorializing the deceased's life and aiding the salvation of the deceased's soul. Royal tombs especially challenge boundaries between the public and private, official and unofficial and secular and sacred because they communicate both the power of absolute authority and humility of religious devotion. This is the case for the cenotaph of King Philip V of Spain completed in 1759. Yet, it additionally challenged national cultural and political boundaries and straddled the ephemeral and permanent through its allusions to catafalques erected for Philip V's funerary celebrations. The relatively small and unassuming monument in the reliquary chapel (sometimes called the "Pantheon") of the Collegiate Church at *La Granja, San Ildefonso*, was a solution to the unique challenges presented by a the devout and foreign king. He had abdicated and returned to the throne during his lifetime and participated reluctantly in public and royal life. This paper examines the nuanced negotiations required by the designers, sculptors, and patrons to erect a suitable memorial.

Fahlman, Betsy. Arizona State University. Kraushaar Galleries and the Business of American Art

The history of art dealing is intimately intertwined with a parallel chronicle of collectors and collecting, museums, and auction houses, linked by a dense network of art production, exhibition, and criticism. The art business embraces both the commercial and the cultural, and art galleries have shaped significantly the history of American art. The center of this intense activity in America has long been New York City. The chronicle of the Kraushaar Gallery, founded in 1885 represents an important history of American art. The gallery began modestly, selling artist materials, frames, photogravures, and reproductions. Gradually original works of European art were added to the inventory. When George Luks was given a one-person show at the gallery in 1913, it marked the beginning of Kraushaar's significant involvement with American artists. Among those represented were John Sloan, William Glackens, Maurice Prendergast, Guy Pène du Bois, Charles Demuth, Gifford Beal, and Gaston Lachaise. Until the Depression, Kraushaar maintained a significant inventory of modern European artists, including Matisse, Picasso, Derain, Toulouse-Lautrec, Modigliani, and Van Gogh. The American and European artists Kraushaar exhibited represented a broad definition of modernism, with an emphasis on progressive (as opposed to academic) realists.

Fairbanks, Sharon Price. University of Memphis. Quilted Histories: The Boxtown/Walker Homes Quilt Project

This paper focuses on two quilts described in oral histories from the Boxtown/Walker Homes Quilt Project. The project's goal is to collect and preserve aspects of art, culture, and heritage of these two historic African American communities in South Memphis through audio and video recordings of quilt makers, as well as photographs of and information about each quilt. One of the quilts examined is a "family treasure" made of World War II military uniforms worn by men in the family. The other is made of scraps "gathered about the years." Quilts were considered a practical household item, but also served other needs. They were aesthetic outlets of creative expression for women. The oral histories describe how quilting affected the lives of the women and their families. Using these oral histories, information about the communities, and research on quilts and quilt making, this paper will discuss the quilts and their makers within the socio-political context in which they were made. By examining the medium, the materials and patterns employed, and their use and preservation over the years, I will discuss the quilts as a visual expression of cultural identity.

Falk, Brooke. Rutgers University. Pilgrimage Tokens of Saint Symeon Stylite the Younger (521-592): Sacred Substance and Inspiring Image

Eulogia of Symeon Stylite the Younger are exceptional among pilgrimage tokens. While their iconography has been connected to the saint's life, Symeon's representation *en buste* awaits analysis within its wider historical setting. As the Church voiced a mounting fear of pilgrims venerating the stylite, the bust format denied accusations of idolatry in tokens produced between the late sixth and early twelfth centuries. Stylites and their followers fulfilled an Old Testament type. The stylite appeared as a new Moses, on the new Sinai, delivering the new law, while pilgrims figured as new Israelites wandering the desert and susceptible to worshipping a new golden calf. Bust representations of Symeon divorced his physical presence and spiritual nature, emphasizing his ability to inspire faith and intercede, thereby ensuring the Christian pilgrims' triumph over the obstacles of the Israelites. The tokens' inscriptions read "Blessing of Saint Symeon of the Miraculous Mountain," while the substance of the tokens purports to be the dust from beneath the stylite's column. Handprints on these *eulogia* tangibly recall the *loca sancta* experience imprinted on the souls and memories of pilgrims. Images, words and surfaces declare the holiness of Symeon's site and the renunciation of himself as a locus of worship.

Falls, Sarah. ARTstor. Looking to Learn: Design Resources in the ARTstor Digital Library

The ARTstor Digital Library is a cross-campus resource that provides over 1 million images for teaching and learning in the Arts and Humanities. A core resource for Art and Design researchers, this resource promotes visual literacy opportunities for students, as they learn the parameters for searching visual, rather than textual, databases. Design students learn to employ search strategies that yield the visual content they need. This session will explore the content of the core design collections of the ARTstor Digital Library as well as explore terminologies and strategies that improve the design student's success in performing image research. From there, it will establish a literacy for design research and outline methods for librarians and instructors to aid students in articulating meaning and value in visual research.

Feltman, Jennifer. Florida State University. Moving the Soul, Spreading the Word: The Theology of Moral Intentionality at the University of Paris and its Impact on Thirteenth-Century Sculptural Programs of the Last Judgment Throughout France

My paper draws an analogy between the intercessory role of the priest hearing confession and the imagery of the Last Judgment. Sculptures of the humanized figure of Christ as Judge, flanked by the Intercessors and surrounded by intercessory saints, fulfill the need for sympathetic intercession at the Last Judgment. The Last Judgment, one of the most popular themes in thirteenth-century architectural sculpture, can be seen at the cathedrals of Chartres (c. 1210-15), Paris (c. 1210-30), Amiens (c. 1225-40), Reims (1225-30), and Bourges (c. 1245-50). Despite its widespread depiction, no scholar has explained why this theme gained prominence in the thirteenth century. This paper situates the iconography of thirteenth-century sculptural programs of the Last Judgment in the theology of sin and penance that disseminated from the University of Paris in the late twelfth and thirteenth centuries and resulted in the Fourth Lateran Council (1215), making yearly confession to a priest mandatory. The new emphasis on moral intentionality found in the writings of theologians at the University of Paris led to increased production of sermons and penitential manuals concerned with the moral condition of the individual and served the practical function of *cura animarum*, the care of souls.

Ferber, Andrea. University of Illinois at Urbana-Champaign. Nancy Holt's Cinematic Landscapes

This essay maps the nature of the relationships among the films of Nancy Holt and her and sculptural endeavors, considering how the artist moved from one medium to another while keeping her focus on the landscape. The artist has incorporated themes of perception, geography, astronomy, space, time, and light into her works since the late sixties. She began working as a photographer and filmmaker, approaches that influence her present-day works formally and conceptually. The most consistent is her use of framing devices, which enclose part of a larger landscape for the viewer. Holt has focused on a diverse array of American landscapes: deserts, mountains, ranches, beaches and areas both rural and urban from Alaska to Washington, D.C. Between 1968 and 1978 the artist created at least fifteen film or video works, independently or in collaboration. Several of these early films reveal how the artist deciphered the aforesaid themes that eventually, I argue, found more successful and democratic modes of existing in her later sculptures. In this way, the films might be seen as conceptual sketches in relation to her more public and permanent sculptures.

Fergus, Victoria. West Virginia University. Professional Teaching Strategies for MFA & MA Students: A Course on Pedagogy for Graduate Teaching Assistants

In higher education, graduate students are often assigned to teach introductory or foundation classes for undergraduates or non-majors. How these students are prepared to do this is an important topic to consider, especially since most of them have recently just completed undergraduate degrees themselves. This presentation will discuss the content in preparing graduate students to teach in higher education. The pedagogy, topics, student developmental stages and research about how students learn should be considered when developing these courses and training of future educators at the college level.

Fields, Katherine. The University of Mississippi. Finger Lickin' Good!

In my "Finger Lickin' Good" series, I saw relationships between customary print materials and processes used in the east and how I could incorporate parallel materials from my own culture into more traditional print processes and materials. The metaphysical conceit, (the complex metaphor that presents an unexpected comparison between two seemingly incongruent ideas or objects and is continued throughout an entire body of writing) as a means of communicating ideas, began an exploration of visual language and became a solution to express concepts inspired by readings of Aristotle. Just as a conceit attempts to compare incongruent ideas, so chicken fat replaced rice paste as a binder for dried pigments in my woodblock printing. "Finger Lickin' Good" expressly used the combination of the remnants (grease and seasonings) of consumed delectable comestibles (southern style fried chicken) and provocatively posed nude female forms to play upon personal experience with societal bigotry towards foods, sexuality, regional origination, appropriation and commercialism. The prints attempt to mimic the subtlety of implications found in dialogues of southern women, like me, and communicate them to the viewer.

Finke, Steven. Northern Kentucky University. The Cessation of Breath

The Cessation of Breath: A Mechanical Meditation on the Moment Before Death is a site-specific artwork located in the watershed of the Ohio River Valley that integrates forest, sculpture and humanity in an aesthetic meditation on impermanence. An active meditation experienced in solitude, *The Cessation of Breath* provides a place for reflection on mortality, loss and grief with the aid of sculptural devices. Using the *Tibetan Book of the Ded* as an itinerary, I am building sculptures that become part of the forest environment. A trail leads from one piece to another and the viewer's interaction with them results in a symbolic encounter with the last breath. I began this piece in 1997 and will continue to work on it for as long as I am able. The forest is more than just a setting; it is an integral part of the project as it speaks strongly about cycles and change. Along with the sculptural work and the manipulation of wood, metal and glass, there are ecological concerns of restoration as well.

Finson, Bradley. Valdosta State University. The Art of Gordon Yellowman

Biographic art among Native peoples in the Plains was the venue of men, an expression and record of martial prowess and accomplishment. The cultural values of the period centered on inculcating a warrior aesthetic in youths, and biographic art, comprised of battle scenes, coup counting, and horse raiding, played an integral role in this process. Biographical works were created on lodge covers and bison robes, the latter worn as a public statement of a man's military record. After the mid-eighteen hundreds, the art form was translated to a new format, collectively referred to as "ledger books", due primarily to the use of accounting ledgers and sketchbooks by nineteenth-century Plains artists. Gordon Yellowman successfully navigates in both the Cheyenne and mainstream worlds as a respected leader in his community, as well as a practicing artist. The foundation for the artist's work is in nineteenth-century graphics traditions as practiced by peoples in the Great Plains. Rather than merely emulating an earlier style, the artist makes a contemporary statement of identity and personal expression. What Gordon continues a traditional artistic venue updated in a contemporary manner; he creates works infused with a knowledge and understanding of a cultural sadly lost to many.

Fischer, Cynthia Kaye. Northern Virginia Community College. Memorializing Chivalry: A Study of the *Titanic Memorial* in Washington, DC

In a city full of monuments the *Titanic Memorial* is a little known granite cenotaph that sits along a run-down strip of parkland adjacent to the banks of the Potomac River. Few Washingtonians or tourists are aware of its existence, but the memorial has had a long and storied history that reveals much about the difficult concept of heroic male chivalry, the myths associated with the sinking of the great ship Titanic, and an uncertainty over the changing societal roles of men and women in the early twentieth century. A thorough examination of contemporary newspaper articles and archival documents related to the project and its sculptor Gertrude Vanderbilt Whitney has revealed a competition between two women's organizations. Each group wished to present a different conception of the memorial. However, this struggle ultimately represents an ideological battle that clearly manifests the class and gender power structures of the era. Despite the mutability of public monuments over time, these structures of power have remained largely in tact since the monument's unveiling in 1931. This permanence suggests that notions related to white "manliness" and Titanic myths are deeply embedded within our shared public memory.

Fisk, Scott. Samford University. Technology Buzzwords in the Graphic Design Curriculum

This discussion will be based on how new media coursework was successfully infused into the Samford University's traditional graphic design program. Discussion will include how and why we decided to adjust our overall curriculum. CSS, Twitter and online streaming videos have become common words for creative professionals. Our current students often referred to as the "Millennials" are predisposed to using these new forms of communication; however, they often do not consider how new forms of communication can help solve business goals. Amazon now sells more books than any physical bookstore. Newspapers are going out of business at record pace. The way in which we communicate as a society is changing rapidly and these changes affect what and how we instruct students. New courses such as Web

Design, Interactive Multimedia, and Motion Graphics were added to the university's curriculum to further the students' awareness of new media. These new classes have given students additional skills that have made them increasingly employable in a variety of creative jobs. Discussion will include how internships, portfolio classes, and senior projects were modified to better accommodate the new media interests. Lastly, the talk will provide examples on how the faculty can use these new forms of communication to better connect with students.

Floyd, Kathryn. Auburn University. Arthur Grimm and the Nazi Art World: Photographs between the "Documentary" and the "Aesthetic"

This paper explores photojournalist Arthur Grimm's "documents" of the German art world in the 1930s in the context of National Socialist art policy, Grimm's larger body of work, and, finally, in terms of ideas about documenting aesthetic spaces. Was it the close proximity to artworks and artists that offered Grimm this "artistic license"? Or, did Nazi photography play by a set of rules in which the line between the "documentary" and the "aesthetic" could so easily be crossed? In 1937, Grimm framed the chaotic spaces of the Nazi's Degenerate Art Exhibition in Munich in a series of photographs. Unlike the clear message of the racist exhibition, Grimm's deftly composed images occupy an ambiguous space between monumentalizing the outlawed works and upholding the exhibition's anti-Modernist position. Moreover, in this series, Grimm sometimes walks the line between capturing the exhibition in a so-called "straight" documentary style, an approach he used regularly in his images of military maneuvers, and creating a surreal illusion of the event through odd juxtapositions and spatial manipulations, a mode he employed in his portraits of artists such as Arno Breker and Käthe Kollwitz.

Fontana, Anthony. Bowling Green State University. State of Play: Encouraging a Divergent Approach in Foundations Art Making

For many programs, the foundations curriculum structure seems to endorse a convergent methodological approach to art making. The professor sets forth a specific problem to be solved by using a predetermined set of elements and/or principles and the end results often appear similar. As more contemporary artists acknowledge and even champion the idea of 'play' as a new methodological approach in their own studio practices, foundations art professors must once again evaluate the role of problem solving methods at the freshman level. Do these methods have the structure needed to complete course objectives? Do students understand what is being asked of them? Can they create art through 'play', make mistakes, and still receive a passing grade?

Foulk, Rachel. Emory University. Pictures of Power: The Landscape Paintings of Nero's *Domus Aurea* in Rome.

At once traditional and transgressive, the *Domus Aurea*, Nero's Golden House, was a locus of imperial power and artistic expression in the heart of ancient Rome. In this paper, I focus on the landscape paintings that form part of the fresco decoration of the palace's Esquiline wing. By examining the style, rendering, and location of the landscape paintings in conjunction with ancient literary descriptions of the *Domus Aurea,* I aim to reconstruct the experience of architectural space and the idea of environment at the palace complex. I argue that the abbreviated quality of these impressionistic paintings incites *phantasia*, a collaborative effort between artist and viewer to create a complete scene, underscoring the experimentation and artificiality of the palace grounds. The relationship between *ars*, that which is man-made, and *natura*, that which is beyond man's control, is essential in the palace and its vast surrounding grounds. Nero and his painters sought to manipulate the concepts of art and nature in these landscape paintings, thus creating a microcosm within the larger ideological macrocosm of the *Domus Aurea.* I conclude that these paintings emphasize the emperor's ability to cultivate and control the natural world and serve as manifestations of imperial power and taste.

Fountain, Cynthia. University of North Carolina at Asheville. The Italian Divisionist Movement: Disheveled Radicals and Revolutionaries

This paper asks whether the Italian Divisionist movement helped fuel unrest within the Italian public, and how the unrest manifested itself in the works of this period. The Divisionist art movement began in Italy in the latter part of the nineteenth century following the unification of the Italian government in 1870. The movement longed to shed ties to academia and classical Renaissance ideology in an effort to embrace the future. The project investigates technical aspects within the Divisionist movement with regard to specific use of vibrant primary color combinations and lengthy brush-strokes characteristic of its artists, as well as potential economic, social and political motivations behind the works. Differences between the Pointillist and Divisionist movements reveal interconnections in content, form and composition among Georges Seurat, Giacomo Balla and Giuseppe Pellizia.

Fox, Emma. University of Alabama. *Solomon and Sheba:* New Research Findings on Two Renaissance Panels in the Birmingham Museum of Art and Museum of Fine Arts, Boston

The lavishly painted *Journey of the Queen of Sheba* in the Birmingham Museum of Art, by the mid-fifteenth century workshop of Apollonio de Giovanni, and its companion panel, *The Meeting of Solomon and the Queen of Sheba*, in the

collection of the Museum of Fine Arts, Boston, once formed the front of a pair of elegant Florentine marriage chests, known as *cassoni*. My paper places the Birmingham and Boston panels back together into their original function as marriage chests. Although these panels have been illustrated and briefly discussed in several art historical publications over the last three decades, they have never before been given a thorough analysis. While the artist has been identified, issues of a patron, commission date and choice of subject matter have so far not received attention. My paper will discuss the roles these chests played in the rituals of Florentine marriage and domestic life, the special significance of the panels' subject matter, their probable patron and commission date, and the identity of the elite Florentine couple for whom they were created.

Fredericks, Keri. Florida State University. Diachronic Readings: Eudora Welty's 1930s Photographs

In the 1930s Eudora Welty (1909-2001) traveled across Mississippi taking hundreds of photographs of black Americans. Combining a selection of these with her early short stories, she created a photographic essay entitled *Black Saturday.* Not published until 1971 and in an alternate format omitting her fiction, *Black Saturday* presents a compelling case study of what W. J. T. Mitchell coined the "pictorial turn." By examining *Black Saturday* as an object and as a collection of discrete photographs and text possessing unique issues of creation, publication, and reception, this essay enriches our understanding of American documentary photography in the interwar years as well as the intersection of word and image that forms the rarely studied sub-genre of the photographic essay.

Fritz, Kathleen. Savannah College of Art and Design. Re-envisioning the National Park Experience: A Case Study on University-Based Transdisciplinary Design Teams Increasing Access and Stewardship by the Next Generation of Visitors

The National Park Service (NPS) is experiencing overcrowding and excessive use in their major national parks such as Yosemite and the Grand Canyon. Other issues are the diversification of U.S. population demographics, growing numbers of retired attendees and a decrease in park participation by 18- to 30- year-olds. The NPS will address these concerns through the *2016 Centennial Campaign* that provides funding for Centennial Challenge projects to increase attendance and volunteerism in the lesser-known and underutilized parks, landmarks, buildings, and monuments that make up a majority of the NPS's resources. In spring, 2008 the Savannah College of Art and Design created a pilot project in partnership with the Fort Pulaski National Monument, Cockspur Island, GA to develop strategies for conveying the background and history of the Fort to 18 to 30 year-olds. It was hypothesized that providing a variety of trans-disciplinary educational opportunities to this demographic via student-directed research and exhibit design projects would lead to increased awareness and stewardship relationships between this age group and the NPS. At the same time the NPS would receive a "re-envisioning" of the interpretation of the National Park experience by the very demographic that they are trying to reach.

Furlong, Jennifer. University of Illinois at Urbana-Champaign. Grieving Mothers And Decadence: Politics In The Work Of Louise Lawler

It is impossible to identify American artist Louise Lawler's work with a single theme, medium or mode as it functions as a series of site-specific interventions that take as their subject the way in which artworks circulate in the world and the social structures that subtend these forms of distribution and collection. Although Lawler has been working for some decades, her work has escaped both conscription and marginalization and it remains largely unresolved critically. Perhaps this stymied discursive situation owes to the nature of her work itself, which, though often associated with appropriation art, is neither cavalier nor faddish but specific to the moving targets at which she takes aim. I contend that her work operates, at times, in two allied strands that I describe as loss and politics. Loss, in this work, functions as an expression of melancholic emotion, while politics present a very critical view of war and government excess. These elements are pervasive throughout her career, come together in a very specific way, providing a strident anti-war essay rooted in emotion in later works. My argument is centered on her 2006 *Grieving Mothers*, an image I believe presents a germane coupling of these strands and an appropriate marker of this particular moment in American history.

Gadsden, Cynthia. Tennessee State University. Story as Shaped Narrative

The power of story comes not solely from its narrative, but from who tells the story, and in turn shapes its content. How is the story told? With passion? Sympathy? Disdain? Too often the narrative reflects the sympathies, or lack thereof, of the storyteller. Early in his career, a reviewer likened Jean-Michel Basquiat to a wild animal, caged in a basement and forced to paint by his dealer. Although denied by the artist, the story gained life and momentum. It was repeated in interviews and reviews until myth replaced truth and created a new reality. Basquiat, who died in his twenties, did not write about his work, beliefs, or perspective on art. Instead he allowed others to tell his story--namely white, male art historians and journalists, with little knowledge of African American history or culture. They replaced his narrative with their own versions of his truth. Few devoted serious critical study and attention to his work. This is typical and detrimental for artists of color, who are sadly evaluated for inclusion in or exclusion from the art historical narrative by such mythologies.

Garfinkle, Charlene G. Independent Scholar. Women's Progress Illuminated: Exploring the Past and Present of Two Woman's Building Stained Glass Windows

This paper is about the stained glass windows decorating the Woman's Building at Chicago's World's Columbian Exposition of 1893. The stained glass industry in the United States had grown substantially in the nineteenth century due to its stylistic malleability and increasing affordability. The Arts and Crafts movement also played a role in its success, making stained glass an integral part of domestic, commercial, and public architecture, thereby expanding upon its traditional ecclesiastical use. The Woman's Building was designed and decorated entirely by women and included exhibits of women's work, practical demonstrations, an assembly room that held women's congresses, offices and committee rooms, and a restaurant. Parts of its decorations were leaded and stained glass windows. Since international expositions were intentionally temporary, the Woman's Building is no longer extant and the location of most of its decorations is not known. Nonetheless, I have located two stained glass windows, commissioned by the Women's Educational and Industrial Union of Boston, originally installed in the assembly room of the building. Color images of these recently restored windows accompany my exploration of their history past and present.

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. 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 group, composed of several designers, and give them an opportunity to present ideas related to the development of a journal design with a cohesive theme. The students enhance their abilities to work together and learn how to make their individual designs become 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 is a commitment to engagement in an academic setting. Therefore, 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 process shares collaborative methods and uncovers the challenges inherent in establishing a design team.

Geiger, Melissa. East Stroudsburg University of Pennsylvania. Robert Rauschenberg's *Carnal Clocks*: The Times They Are Changing

Despite the artistic prestige enjoyed by American artist, Robert Rauschenberg, one of his most complex and provocative works, *Carnal Clocks*, has been nearly excluded from the artist's oeuvre. *Carnal Clocks* confronted the public with political issues and offered blatant displays of the body in its attempt to release the individual from personal inhibitions regarding the body and sexual identity. These images were combined with an electronic component that allowed the *Clocks* to keep real time, representing the new cultural phenomenon of an internal "biological clock." The series of fifteen illuminating clocks displays a patchwork of startling photographs depicting fragmented portions of the human body, animals, and flora. The edgy images displayed on the *Clocks*' faces are potent when interpreted in light of contemporary political movements relating to sexual liberation and personal freedom. Rauschenberg, therefore, updated the age-old technology of the clock with a scientific and modern concept of time linking sexuality with a new scientific discovery thereby embracing art, nature, science, and technology. Rauschenberg's crucial series integrated many difficult issues still prevalent today—electronic media, sexual identity, and political agitation.

Gere, Richard. Savannah College of Art and Design. Printmaking Theory: Centuries of Pride and Prejudice

Referencing artists from Daumier to Warhol, this paper explores the rich history of printmaking's relationship to commercial reproduction and the need to continually redefine the historical placement of an original print. Though the art market has redefined hierarchies of mediums over the years, printmaking retains its legacy that straddles commercial applications and its relevance to the multiple while occupying its role as a petulant and peripheral branch of the art world. Crashing into an ever-changing commercial parallel, printmaking has entered the digital age with the same questions that have haunted the medium for centuries. What is an original print? What is the value, based on edition size and distribution? Since the inception of modern printmaking, prints have veered between periods of acceptance, pessimism and dubiety. Printmaking seeks to gain integrity by assimilating itself with the world of fine art, which in turn, attempts to distance itself from the commercial applications of printmaking.

Gibel, Rosanne. Art Institute of Fort Lauderdale. That Looks Familiar: Seduction of Symbols and the Politics of Conversion in Christian Art

The early Christian church harnessed its visual by using familiar symbols and imagery as tools. The purpose was as much political as religious. With no concept of separation of religion from political power, religious conversion was equivalent to nation building. Examining the appropriation and subtle changes of symbolism through time and politics reveals that the standard of visual culture in Western Europe is that of the Christian church. Looking at specific examples, we can see how art and visual culture are used as the instruments of political power. As the images and symbolism of Christianity are

traced through the art of Western Europe, from the time of the Romans to the present, the colonization of local ideas for the use of the dominant culture becomes a powerful means for the Christian church. The choice and contextual placement of particular Biblical subjects is used alternately for purposes of separation and connection to earlier, indigenous religions.

Gil, Nestor Armando. Bowdoin College. Transitions: Options for Entering Academic Life after the MFA – Postdocs

The rarity of a direct transition from graduate work directly into a tenure-track position and the ubiquity of adjunct and non-tenure track hiring can be daunting for anyone endeavoring to enter academia after obtaining an MFA. Though only offered in studio art at a small number of institutions, a postdoctoral fellowship can be an alternative that provides paid teaching experience and precious research time; it may even lead to a full-time opportunity. However, for some the postdoctoral fellowship is simply a delaying of the inevitable: entry into the adjunct pools and distant hopes of finding real placement as a tenure track professor. Through interviews and statistical research, an investigation into the viability of post-doctoral fellowships as a step toward the tenure track for studio artists is explored and evaluated in this presentation.

Glover, Christina. University of West Florida. Portraits in Another World: The Iconography of the Human Figure in the Southeastern Ceremonial Complex

This paper explores the depiction of humankind on Mississippian art objects in five themes: ceremonial figures, anthropomorphic figures, trophy taking, conflict-related death motifs, ancestor imagery, and isolated anatomical parts. Belief systems and political organization are emphasized in an attempt to understand the figures represented and what function they served. The art, religion, and political system of the Mississippian Indians (ca. AD 900-1540) were intertwined with the iconography of the Southeastern Ceremonial Complex (SECC). A cross-discipline approach, based in art history and anthropology, reveals that the representation of the human figure and anatomy in Mississippian art is a manifestation of the group's ideologies and beliefs. In the art of the SECC, the human figure became otherworldly, conveying status and didactic messages related to cosmology. Thus, the Mississippian people did not depict human forms based on reality. Instead, their figures interacted in spiritual realms and illustrated a deeper mysticism than objective portraits.

Goggin, Cheryl. The University of Southern Mississippi. The Monastic Obligation to Teach Lay Brothers: Conrad of Hirsau's _On the Fruit of the Flesh and the Spirit_

At the Benedictine monastery of Hirsau in Swabia, the monk Conrad of Hirsau imparted a work of religious teaching to laymen who initially came to the monastery as pilgrims and visitors, but who ended up staying as lay brothers due to the hospitable environment of the monastery. Conrad created the short work _On the Fruit of the Flesh and the Spirit (De fructu carnis et spiritus)_ for these lay brothers; its miniatures of the Trees of Vices and Virtues correspond to the text of definitions of vices and virtues. Conrad paradoxically wrote his work in Latin for an illiterate lay audience. He appeared to envision that it would function as a teaching manual for monks, who would read the Latin text and discuss its content in the vernacular with the lay brothers while they viewed the images. Conrad carefully designed the miniatures of the Trees of Vices and Virtues so that they appealed to the lay brothers by containing familiar images of trees and figures. They fulfilled the pedagogical function of the monastery by including abundant inscriptions that transformed them into complex yet legible diagrams.

Gohari, Sybil E. University of Maryland. Alma W. Thomas: Following One Woman's Footsteps Through the Tumultuous World of Modern Art

Alma Thomas was a singular woman who began her career as an art teacher in the Washington, D.C. public school system in 1925, and went on to become a highly successful artist upon retirement from teaching in 1960. Born in 1891 in Columbus, Georgia, she was a woman of many firsts: Thomas was the first student to earn a Bachelors of Science in fine arts from Howard University, perhaps the first African American woman to receive a B.S. in fine arts in the United States, and the first African American woman to have a one-person exhibition at the Whitney Museum of American Art. Nevertheless, her work as an artist has rarely been examined in full, even though she was the subject of much critical reception both during and after her life. This paper examines the life and paintings of Alma Thomas, an abstract artist working in the tumultuous 1960's and 1970's art world. It carefully analyzes her stylistic progression and several significant paintings, including visual analysis, and the historical context, critical reception, and market value of the works. The paper includes discussion of how critics responded to Thomas, who wrote about her, and the primary focus of the critical reviews.

Gootee, Marita. Mississippi State University. Promotion & Tenure: Same Game But No Rules

The quest for the holy grail of tenure could become more difficult in the following years as colleges are faced with budget cuts and hiring freezes. What are the requirements for promotion and tenure? Looking over P&T documents from several programs, I found a vast range of requirements as well as a lack of requirements. Most of the documents state that a candidate for P&T is expected to have or be striving to achieve national recognition. What constitutes 'national

recognition'? Which venues are peer review and which are not? Also – let us not forget the 'External Peer Reviewer' letter. How does one find the best individuals to review documents; should there be an honorarium for this service? This panel will explore the differences and the similarities of the P&T quest. Can terms like 'Peer" and 'National' be better defined? Have the inconsistencies between institutions hindered or helped new faculty? Is there a better system? Where do new venues such as the Internet fit into the process and how can they best be documented? Should Art Departments create P&T guidelines for Art and Art History? Does a vague document protect the candidate?

Gower, Reni. Virginia Commonwealth University. Diagnostic Encryption

This paper examines several artists, who obsessively encrypt their work through obscure and repetitive imagery. My hypothesis suggests that this approach is employed to create meaning or to "make sense" out of an increasingly chaotic world. It also proposes that an anecdote to our over-stimulated and simulated culture may be discovered through the artist's own hand.

Graham, Mark Miller. Auburn University. Notes for a Political Economy of *Let Us Now Praise Famous Men*

Walker Evans's and James Agee's *Let Us Now Praise Famous Men* is arguably the most famous photo-text to emerge from American documentary photography during the 1930s. The work purports to offer, in uncaptioned photographs by Evans and a fragmented text by Agee, a kind of "thick description" in the anthropological sense, of the lives of several families of white sharecroppers in Hale County, Alabama. Commissioned by magazine mogul Henry Luce for his capitalist *Fortune* in 1936, he rejected the work, and it was only published in a small output in 1941. Five years after Agee's death, Evans in 1960 published a new edition, with twice the number of photographs, and a brief preface about working with Agee. When seen against the turbulent backdrop of 1930s Alabama, the book seems almost hermetically sealed. While Evans and Agee were at work, Alabama was the scene of intense political activity by, among other groups, the Sharecroppers Union, and the black Communist Party. I present a more politically aware assessment of this poorly understood exemplar of modernism.

Granacher, Julia. Savannah College of Art and Design. The Inherent Potential of the Drawn Line

Traditional development of art relied on the subtlety of the line within the sketchbook. Gone are the days of skinny and fat lines that overlap one another; gone is the inherent potential of the space within a line. The computer has negated these with an insistence on specificity; the computer line requires a thickness, an end condition, and a distinct proximity to the surrounding lines. Decisions that once developed intuitively now occur rapidly without specific intent. Certain teaching techniques have been effective in combating this issue. These include the stringent development of the sketchbook as a thinking tool in which all ideas are catalogued, pondered, investigated, and pursued. Also critically important is the development of an individual generative design process that investigates multiple media with special encouragement for more fluid and non-traditional methods (watercolor, paint, and gestural charcoal sketches to name a few). Innovation takes place in the impromptu design charette in which students draw for fellow students for idea development and critique. Students must come to (re)understand the potential of the drawn line and return to the fluidity of expression if they are to understand the complexities of design and the possibilities of abstract thinking.

Grant, Colleen Grant. Loyola College. A Modern Kind of Ruin: Bramante's *Belvedere* in a Giulio Romano Painting of the *Madonna and Child with Saint John the Baptist*

In the Walters Art Museum in Baltimore, Maryland, there is a painting of the *Madonna and Child with Saint John the Baptist* by Giulio Romano that includes an unusual feature. The ruins in the background of the work are not classical Roman structures, as are commonly found in other Renaissance works, but rather represent Bramante's *Cortile del Belvedere*. Construction on the Belvedere began in 1505 and was still unfinished when Romano painted the work around 1523. In this paper, I argue that Romano depicted Bramante's *Belvedere* in ruins in the background of the painting to compare modern Rome to the ancient and to praise Renaissance architecture. As such, the painting participates in the period desire to compare the modern to the classical by portraying modern structures as ancient ruins. A similar example occurs in Michelangelo's *Sleeping Cupid*, which exemplifies the artist's interest in competing with ancient Roman *spolia.* Drawings by Marten van Heemskerck of Saint Peter's under construction show the structure in ruins, in order to compare it to the grandeur of ancient buildings. Romano's fascination with Bramante's *Belvedere* is a testament to his interest in Renaissance architecture and a prelude to his later architectural activity.

Grayson, Saisha. The Graduate Center, City University of New York. Dinner Parties: Finding the Feminism in Lucy Orta's *70 x 7 The Meal*

In 1974, Judy Chicago led a team of women in the creation of *The Dinner Party*. For the work's 1979 opening, artist Susan Lacy organized the *International Dinner Party*, comprised of two hundred actual dinners bringing together women from around the globe. The participatory, ongoing project, *70 x 7 The Meal,* by Lucy Orta is a continuum within the trajectory of communal feminist art. A work staged in individuals "acts," each iteration develops a unique meaning from the changing participants, the locale and the table settings, which invoke both global crises and potential sites of healing

through communal action. Nevertheless, when the work debuted in 1997, it was contextualized not in feminist terms, but through relational aesthetics instead. This was a theory describing "new" participatory practices emerging in the 1990s that focused on creating interpersonal relationships rather than objects. This theory disavowed "marginalized" artists of the Sixties with activist intentions. By re-inscribing a communal, feminist history into the reading of *70 x 7 The Meal*, its activist ambitions are brought back into the contemporary critical discourse. At the same time, by dropping the "identity" but not the "politics" from community-based practices such as Lacy's, Orta takes feminist practices beyond women's issues and applies them to areas of global concern.

Gregory, Alexis. The Mausoleum: How Can Architecture Be Used to Help Deal with Death?

Throughout history, architecture has served to aid society in dealing with death and marking its presence. From the Vietnam Veterans Memorial in Washington, DC to the National September 11 Memorial and Museum in New York, we use the creation of space to commemorate and heal. These structures house a collective memory of its honorees. Yet, what of the deaths that are not linked to national tragedies? In death we all deserve remembrance and those that we leave behind merit a beautiful place to mourn their loss. The mausoleum is architecture that allows both mourner and mourned to be housed in one space. Furthermore, it can be designed for various cultural and religious ceremonies and observances. Numerous visual references to death in the cemetery, on grave markers and in mausoleums have developed over the years as our cultures have changed and merged, as noted in *The American Resting Place* by Marilyn Yalom. Architecture students should explore these ideas in studio projects in order to understand and develop the complex symbolic and psychological spaces that our society requires to help us deal with our mortality.

Grey, Anne. University of Central Florida. Rethinking Visual Art Prompting in Education: Teaching and Learning with Written and Spoken Narrative

Visual art prompting is a significant component of the educational process, particularly in a visual art curriculum, as teachers have for years presented works of art for study, analysis, interpretation, model and critique. The purpose of this paper is to explore possible constructs and potential implications for the study of visual images with dynamic and compelling stories, presented as both written and spoken narrative on teaching and learning. Of interest is the preparation of a research proposal which will define the language associated with visual art prompts and accompanying narrative (written and spoken) and establish the value of visual art prompts and visual art prompts with accompanying narratives (spoken and written) using technology as a tool to rethink the process.

Grix, Eleanor. Savannah College of Art and Design. Jan Steen's *Merry Company on a Terrace* and the Tradition of the Prodigal Son in Netherlandish Art

I propose that Jan Steen's *Merry Company on a Terrace* (1673-75), although not a strict illustration of Biblical text, draws heavily on pictorial traditions of the Prodigal Son, which very likely could have been recognized by the artist's contemporaries. The setting of the scene under a pergola, the presence of a loose woman, the artist's self-portrait as a drunken man, and the inclusion of a jester are consistent with the iconography of other Netherlandish illustrations of the Biblical parable. These suggest that the painting is a warning against a lifestyle of indulgence and irresponsible living. In my analysis of Steen's painting I reference sixteenth- and seventeenth-century prints and paintings of the Prodigal Son's revelry to show similarities between those artworks and Steen's painting. I also compare the work to some of Steen's other merry companies, including *Easy Come, Easy Go* (1661), a painting that once bore the title The Prodigal Son. I propose that Steen's *Merry Company on a Terrace* was intended to evoke the Biblical parable and that Steen wanted to warn viewers about the dangers of drunkenness, lustful behavior, and poor parenting.

Gunn, Jenny Beene. University of Georgia. A Peek Inside: Spectatorship and Identity in Marcel Duchamp's *Etant Donnés*

Discussed in this short conference paper are the ways in which Marcel Duchamp's final work, the installation piece at the Philadelphia Museum of Art, *Etant Donnés* undermines the conceptual boundary that traditionally separates a spectator from a work of art. Utilizing a solid, wooden door, Duchamp's installation physically blocks the spectator from a representational diorama, making visible this previously invisible border. Although alert to the edge separating him from the object of representation, the viewer of *Etant Donnés* is, at the same time, aware that as a door, this border is tenuous and transgressible. The spectator's assumption that he is himself unseen, and as such, always distinct from the object of his gaze, is, thus, undermined. Likewise destroyed is the stereotypical binary that associates spectatorship with heterosexual male privilege and the space of representation with the feminine. The experience offered by *Etant Donnés*, a type of spectatorial entrapment, is discussed as comparable to that of Bruce Nauman's nearly contemporary work, *Live Performance Corridor*.

Guynes, Jason. University of South Alabama. Getting Study Abroad Off the Ground: Considerations in Founding International Arts Programs

This presentation examines common study abroad models and addresses issues surrounding founding and initial start-up of programs while specifically examining short-term, faculty led programs. With new federal support for international studies pending in Congress and academe's embracing of internationalization, the need to justify international studies as a relevant part of a college curriculum no longer seems necessary. In fact, the trend is now for universities to promote study abroad as a cornerstone of today's higher education. Given the strong link to international studies that visual arts programs enjoy, this is good news. However, the majority of visual arts schools and programs do not currently have study abroad programs. As they rush to meet expectations, what obstacles will they face?

Gyorody, Andrea. University of California, Los Angeles. Mobilizing the Archive: Emily Jacir's *Material for a Film*

Contemporary artist Emily Jacir (b. 1970) has dedicated her art career to addressing the social and political realities of Palestinian exile. Her most recent projects, two installations titled *Material for a Film* (2005-ongoing), are memorials to the late Palestinian intellectual Wael Zuaiter, who was killed by Israeli Mossad agents who suspected Zuaiter of involvement in the 1972 murder of Israeli Olympic. Jacir's first installation contains enlarged photographs, photocopies of documents, postcards, and book covers, and sound recordings from Zuaiter's archived belongings. The second installation, referencing the stray bullet that pierced Zuaiter's copy of *Arabian Nights*, exhibits 1000 blank books that Jacir shot with the same caliber weapon that killed Zuaiter. In this paper, I argue that Jacir's first-person approach to Zuaiter's archival materials and the restaging of his death addresses the political investments of remembrance. By converting Zuaiter's archives into photocopies, Jacir transforms them into a nomadic international memorial. *Material for a Film* ultimately challenges the static permanence of the traditional monuments that it references, demonstrating that times of crisis demand flexibility and multivalent points of view.

Hager-Vickery, Jenny K. University of North Florida. Art, Industry and Community

This presentation will explore the reciprocal partnership between the University of North Florida and a local rebar plant, Gerdau AmeriSteel. Partnering with local industry has been a rewarding endeavor. We will discuss how this relationship was established, the benefits for the university as well as the plant, and possibilities for partnering with other local industry.

Hagy, Kathryn. Mount Mercy College. Professional Organizing for Tenure-Track Faculty

Any number of cable reality TV shows focus not only on organizing physical spaces, but dealing with the psychology behind clutter, procrastination, and effective time management. At the beginning of each show, viewers see the problem person or family at their worst, the show hosts either covertly or overtly swoop in to makeover the space, ridding the home of extraneous items and bringing in more useful items and organizing systems. The clutterer drags his feet and tries to fight the process but the sage advice of the show's hosts wins. In the last minutes, the transformation is complete and someone always cries from relief and happiness. New faculty are not clutterers, but the tenure process itself is often cluttered with confusion. A professional organizing process can help tenure-track faculty work smarter, not harder, to ensure achievable goals. Steps toward tenure include understanding the institution's tenure process and using it to plot review timelines, good record keeping, structuring the day in order to leave the office before midnight, strategic lunching (when to eat lunch at your desk and when to eat with other faculty), using class demonstrations to create new work, and other time management strategies to balance life.

Handel, Cynthia. Contra Costa College and The Crucible. The Community and the Crucible

The relationship with the community and The Crucible is a collaboration of arts and industry. As the Bay Area's only non-profit sculpture studio, we educate the community by introducing creative expression while promoting the reuse of materials to teach students to create innovative works of art. Students gain hands technical skills and a practical knowledge of the industrial arts. Our teachers are professional welders, glass blowers, forgers, cabinetmakers and professors of art, sharing their experiences and passions. We collaborate with many industries such as Bullseye Glass, and ABI, our local source for coke and iron for the Iron-Pouring class I teach at The Crucible; these collaborations are critical for our success. Many of our materials are donated; the Crucible also holds fundraising events that feature artists and teachers of the community. We provide gallery exhibits, lectures, workshops, community events, and youth programs. Students from community colleges and universities come to learn from professional artists. We are known for our innovative public events such as theater, ballet, opera, and The Fine Arts Festival that occurs every summer. I partner my classes at the community college with The Crucible, which allows students to experience the facility, take classes and get credit from the experience.

Hannaford, Joey. University of West Georgia. Partnering Traditional Letterpress Craft with Digital Technology

My intention in this presentation is to explore the potential of creating comprehensive learning experiences for design students by employing a reassertion of the typographic vernacular of the past to develop typographers who are more attentive (in the Buddhist sense of the word) to typography's highest purpose. As a graphic designer originally trained using traditional methods of typesetting, phototypesetting, and paste-up, and as someone who has been teaching

typography in a university environment for the last twelve years, I am interested in how current design students absorb and apply the basic concepts of typography when their only experience of these disciplines has been exclusively digitally based. I have observed in students a general indifference in understanding the significance of common typographic terminology such as "leading", "kerning", "letter spacing" and "alignment" when introduced to these concepts solely through computer/digital assignments. Recently my approach to teaching typography has included instruction on the traditional craft of letterpress printing. I have observed an impact in the students ability to master complex conceptual design solutions through their exposure to the inherent physical nature of typesetting and printing. The subsequent assignments completed by these same students in a digital environment are informed by the influences from their letterpress experience.

Harp, Hillary, Arizona State University. Fruit Machine; Live Video Variety Show; Lecture and Demonstration

Harp and Silver [Silver did not attend] will give a lecture/presentation about *Fruit Machine*, their collaborative hour-long live-video variety show in which interactive props and costumes control video and sound using custom hardware and software. More mutant musical or concert than a play, *Fruit Machine* emphasizes sound and image equally, with props and costumes functioning as audiovisual instruments. *Fruit Machine* includes ten short acts: five live sections and five pre-recorded music videos. Inspired by a long tradition of camp aesthetics, especially Jack Smith's homemade participatory glamour and Leigh Bowery's extravagant perversity, *Fruit Machine* brings together camp and digital performance. Using Arduino micro-controllers, and Max/MSP/Jitter, *Fruit Machine* occupies the juncture between technically sophisticated interactive media and carnivalesque aesthetics reminiscent of a folk ritual or a school play. The lecture will discuss the themes and development of *Fruit Machine* and will conclude with a demonstration of the "Dymaxion Yeti," in which helium balloons are used as controllers for a Max/MSP/Jitter patch that produces shifting psychedelic audio-visual ruminations on the connections between inner and outer space.

Harvey, Benjamin. Mississippi State University. Virginia Woolf, the Virgin Queen and the Duke's Top Hat

In her 1928 essay *Waxworks at the Abbey*, Virginia Woolf displays an adept curatorial sense by pairing-off two dissimilar objects. They are the funerary effigies at Westminster Abbey, in particular the figure of Elizabeth I, and the Duke of Wellington's top hat. The latter could be found in the United Service Museum, then housed in the Banqueting House, Whitehall. Stating that we might discover a connection between these objects (one a funerary effigy, the other a personal relic), Woolf teases her reader by never stating exactly what this link might be. This paper explores the implications of Woolf's startling juxtaposition. Functioning like portraits, the objects strongly evoke revered figures from English history, together with their associated periods. But they are implicitly held in relationship to a third person and period, namely Woolf and 1928. A mobile narrator, Woolf also forges a connection between two prominent London locations. Since the Banqueting House was the location of the execution of Charles I, she is connecting a site of regicide to the abbey, a building devoted to royal continuity (coronations, funerals, entombment). In short, she encourages her reader to take the very route denied to Charles's body in 1649.

Hechler, Ryan. University of Florida. Chesapeake Pipes and a Re-Assessment of Creolization

This project explores how the very notion of "creolization" functions within art history by examining the designs of Chesapeake pipes. "Creolization" is a term often utilized to explain and describe the complexities and effects of colonialism on art, particularly folk art, in the Americas. With this in mind, Chesapeake Pipes, a pipe style that had begun to be created in the 17th century, reflected a combination of Eastern woodland, West African, and European aesthetic traditions. A commodification of cultural designs occurred between the creators of pipes throughout both Native American settlements and Chesapeake colonial sites. Authentically "Indian" pipes were the preferred style. Pipes whose molded bodies reflected a Native American shaping were favored; however, English, Dutch, and West African designs were also quite common. Many thousands of these pipes were made and, while the pipes have been recovered from archaeological exploration of the Chesapeake, they too have been found in England, France, and the Netherlands. Because clear lines of cultural and artistic demarcation are impossible when classifying these pipes, they demonstrate the equivocal and multivalent relationships located within art historical theory.

Heid, Karen. University of South Carolina. Mentoring Relationships in the Elementary Art Classroom: The Role of Self-Efficacy and Academic Success

This paper describes a study where seventeen college art education students mentored seventeen elementary students who were studying art in an afterschool program. The study covered three years of mentoring three groups of elementary and college students. College students were assigned a buddy for the duration of the semester and were expected to teach and mentor the younger student during their after-school art lessons. Elementary art students were given a survey on the first day and again on the last day of the program in order to identify whether or not the mentoring affected how students perceived themselves as artists and their ability to reach goals. Defined by Albert Bandura (1977), self-efficacy related to a student's ability to see oneself as having the capability to reach a goal, execute a course of action, or manage his or her own circumstances. The survey described how the elementary students felt about making art, how they envisioned themselves as artists, and their perceptions and abilities in reaching goals. The survey was modified from the

Reader Self-Perception Survey (RSPS) described by Henk & Melnick in 1995. The survey discussed self-efficacy and its role in academic success.

Heimann, Nora. Catholic University of America. Why Are There No Great Contemporary Religious Artists?

In an age when the world's leading religions have long since relinquished a leading role as patrons of the arts, religious iconography may seem irrelevant at best in the early 21st century. Indeed, in searching the term "Madonna" on the internet, four pages of sites devoted to the singer/performer Cicconi precede images of the Virgin Mary. Are irony and irreverence the only vanguard options available in contemporary religious art and culture? This presentation seeks to address the question in the photography of Andres Serrano and Kate Kretz's "Blessed Art Thou."

Heineman, Anna. University of Iowa. Hudson Headwaters Purge: Buster Simpson's Environmental Art

Buster Simpson's Environmental Art highlights the environmental ills of contemporary society. Simpson performed *Hudson Headwaters Purge* (1990) in the Hudson River to alert the community to the toxicity of the water and to promote proactive reform. Simpson sculpted numerous lozenge-shaped limestone tablets that he threw into the Hudson headwaters. He performed this public display at a site downstream from an abandoned manufacturing plant; years later, the water was still devoid of life. He intentionally chose limestone because it is composed primarily of calcium. The calcium actually 'sweetens' the pH factor of the river, making the water less acidic and less toxic waters for people and wild life. Juxtaposing his performance in the Hudson River with the 19th century Hudson River School landscapes, Simpson's public sculpture used the historical roots and the reality of the polluted river to promote environmentalism. His work peacefully publicized an environmental problem, educated the public, and urged action. His work was an aesthetic statement created to address environmental plagues of current communities and change public thought and action.

Hemard, Chuck. Auburn University. Navigating the Blur: the Obscure Space between Art and Documentary, a Practicing Photographer's Perspective

I will first discuss precedents of photographers who make work as art with a relationship to documentary. In an effort to provide the perspective of a practicing artist, I will then discuss how my photography exists in relation to this topic. Today, the word documentary is more commonly ascribed to a genre of film than to contemporary photography. In post-modern times, distinctions between categories matter less as mixed approaches within art practice are more accepted. Nevertheless, established associations with credibility or veracity continue to distinguish photography from other mediums. In contemporary art photography, some relationship to documentary is often at play independent of the artist's intention or approach. Some photographers employ documentary principles or language to make effective work, though a creative voice is more readily acknowledged than in the past. This nebulous overlap between documentary and creative or conceptual approaches is useful to contemplate, as it plays an active role in delivering the content of the work.

Hewitt, Mana. University of South Carolina. Unorthodox: The Evolution of Craft

The terms "unorthodox" or "subversive" rarely come to mind when discussing ceramics, jewelry, textiles or other crafts. Today, however, these crafts have gained a new legitimacy in which form trumps function. In this presentation I will discuss the shift that transcends material to create an enduring expressive content that fuels this evolution from "craft" to "art".

Heuer, Elizabeth B. University of North Florida. Postcards in Service of the Revolution: The Guaranteed Surrealist Postcard Series (1937)

In 1937, French surrealist Georges Hugnet, best known for his poetry, bookbinding, and collages, published *The Guaranteed Surrealist Postcard Series*, which featured photographic reproductions of twenty-one surrealist works. The series featured examples of surrealist objects, paintings, and collages. They represented a cross-section of surrealist interests, such as desire, dreams, transformation, and revolution. This paper examines *The Guaranteed Surrealist Postcard Series* and its position within the surrealist oeuvre. I argue that the series, as a collective statement, is a historically specific work that is informed by surrealism's negotiation between the institutional modernism of the bourgeoisie and the revolutionary avant-garde in the mid-1930s. Reacting against the excessive nationalism of the 1937 Paris Exposition, *Internationale des arts et des techniques dans la vie modern,* and the growing threat of fascism across Europe, the surrealists created the postcard series as an alternative form of revolutionary action. While engaging the movement's political concerns, the surrealist postcards also reflected their contemplation of issues of authenticity and of art's fate at the hand of reproduction.

Hightower, Mary Lou. University of South Carolina Upstate. Implementing the Teacher Work Sample with Pre-Service Art Educators

This paper will discuss the creation of the Teacher Work Sample for art education and the rubrics developed for scoring the sample. The University of South Carolina Upstate implemented the Teacher Work Sample (TWS) as the major assessment criterion for teacher preparation during 2008-09. The TWS is a performance-based assessment that documents the teacher candidate's ability to increase student learning. The TWS has eight major categories: contextual factors, learning goals, assessment plan, design for instruction, classroom environment, instructional decision-making, analysis of student learning, and reflection and self-evaluation.

Hilker, Christine. University of Arkansas. A Structured Life: A Media Center Housed in Stacks of a 1935 Library Building

The Smart Media Center for the Fay Jones School of Architecture has existed for over thirty years in the old book stacks section of the University of Arkansas' former library building, Vol Walker Hall. Unfortunately the stanchions that supported the shelving system (sitting on a 3.5 foot grid throughout the space) are structural and cannot be removed without major construction to provide alternate support. I'll show you how we've coped with this planning handicap and sometimes used it to our advantage in this presentation. Also included will be photos of work stations and work flow forms for scanning projects as well as adaptations made for transitioning the major media from analog to digital.

Hinderliter, Beth. SUNY College at Buffalo. Undermining Corpus in Nicolas Klotz's *La Blessure*

This paper examines the problems of transnational identity in France revealed in Nicolas Klotz's 2004 film *La Blessure*. Based on interviews conducted with Congolese asylum-seekers in France as well as philosopher Jean-Luc Nancy's autobiographical story of his heart transplant, *La Blessure* attacks the notion of an integral body, individual or collective. The wound that the primary character Blandine acquires upon resisting deportation at Roissy airport becomes a literal reminder of her visibility as a target of police repression. Yet, it enables her to remain in the country and receive medical assistance. *La Blessure* deploys such strategies of visibility, both thematic and formal, in order to examine formations of power surrounding immigration issues in contemporary France and its participation in what Étienne Balibar has termed "fortress Europe." I argue that *La Blessure* combines medicalized metaphors of a foreign object penetrating an organism. It mixes political ideas of the social body with eugenic notions of homogeneity, offering instead a porous notion of the body proper that relies upon contagion as the foundation of its being.

Holmes, Katherine. Mississippi State University. Understanding Digital Projectors

Are the new digital projectors capable of providing the same or better quality of the endangered slide projector? This paper will discuss the quality and status of different types of projectors now available on the market and explain their operation. As technology advances so must our understanding of its role in the arts. The success of digital media is no longer under debate, but its optimal use needs clarification. Because quality is just as important as cost and efficiency to artists in presenting their work, many struggle to find a balance between proven traditional photographic methods and the new technology advancements. As the advantages of film diminish in the consumer market, many artists realize that they must now convert to digital formats.

Hornby, Jennifer. University of Memphis. Constructing Memory Visually: The Memory Jug and its Maker

My research seeks to obtain a better understanding of memory jugs and how they function as a visual construction of memory in the American South. This project conducts an iconographical analysis of memory jugs while retaining the contexts of their original purposes as they relate to African American burial practices. Recent scholarship on memory jugs has centered specifically on their relationships to African burial sites and African American funerary practices. This treatment has limited our understanding of memory jugs as objects created solely for commemoration of the deceased. In this research, I explore how Americans in the South visually construct their own memories through these jugs.

Horne, Angela R. and Green, Rachel. Armstrong Atlantic State University. Engaging Arts Students in Global Experiences: From in the Classroom to Across the Equator

This presentation describes how international topics are incorporated into the Visual Arts courses of two arts faculties in different fields, highlighting three topics and focusing on one experience with a preeminent global component. International aspects can be integrated into courses that are not study-abroad experiences. Rachel Green will discuss incorporating global components into craft and fibers courses. Angela Horne will share two graphic design projects containing global content. Both will discuss extending the project beyond the usual classroom practice. Finally, we will cross the equator to discuss an international faculty and student collaborative project stemming from a study abroad experience in Northwest Argentina in the summer of 2008. We studied the South American culture's traditional craftwork and history in the classroom prior to departing. We then experienced and documented the culture first-hand, to create a

group exhibition of artwork. A website, www.finearts.armstrong.edu/valleverde/vvf_index.htm, and its resulting brochure and logo will be an additional topic. This resulted from the collaborative interdisciplinary effort of faculty, students and the Valle Verde Foundation, a grassroots community organization that promotes a distinctive, indigenous weaving tradition. Discussion will center on how the experience informed the progression of the project and globally impacted the studies and artwork of the students.

Hott, Carrie. Independent Artist. Oakland, California.

Carrie Hott is an artist and educator who received her B.F.A. from Arizona State University in 2003 and her M.F.A. from the San Francisco Art Institute in 2007. Hott, who works in a variety of media, including painting, drawing, mixed media and installation, finds inspiration in a variety of subjects, including the underbelly of suburban culture and the romance of southwestern US history. She is also concerned with motivation found through pop psychology, meaning found through superstition, and other cultural factors that can shape personal experience. Her work has been exhibited in Arizona, Germany, the UK, and most recently at Southern Exposure, The Lab, and SOAP Gallery in San Francisco, CA. Hott has completed artist residencies at the Penland School of Crafts in North Carolina and Artstation in Rostock, Germany. She currently lives and works in Oakland, CA and has been a visiting faculty member at the San Francisco Art Institute.

Hull, Vida J. East Tennessee State University. The Single Serpent: Family Pride and Female Education in a Portrait by Lucia Anguissola, a Woman Artist of the Renaissance

Lucia Anguissola's *Portrait of Pietro Manna*, physician of Cremona, depicts the sitter holding a snake-entwined rod, often called a caduceus, but actually an Aesculapian staff, associated with the Greco-Roman god of healing. The serpent is also the visual translation of the artist's name: *Anguis sola*, the single snake, appearing in the family motto and coat of arms. This may be the first time the Aesculapian rod appears as an attribute of a contemporary physician. It bears witness to Lucia's knowledge of classical mythology, indicative of a new age in female education. Humanist educators agreed that patrician daughters, as well as sons, should learn Latin and study classical authors. Lucia's father had particular incentives for providing a progressive education for his daughters. Born the natural son of a father who only later achieved aristocratic rank, Amilicare Anguissola sought to prove his family worthy of nobility by providing his daughters with a humanist education and artistic training, in accord with Castigione's ideas. The emblem of a serpent wrapped around a staff recorded family pride, and the possibility of upward social mobility through intellectual and artistic accomplishment, when classical and artistic instruction was the mark of an accomplished gentlewoman.

Imperato, Alessandro. Savannah College of Art and Design. VJ Praxis: Media Re-Mixing, Copyright and Expropriating the Spectacle

I intend to make a paradigm shift in terms of the academic paper. As a veteran VJ and performance video artist, I propose to perform a 30-minute praxis-based 'real-time film essay' that combines theory and practice on the issues of copyright, expropriating culture and the media spectacle. The use of academic and legal issues will be outlined and clarified in a performative lecture on the history of copyright as well as attempts to censor artwork that uses mass culture in relation to the media spectacle. The formation of a novel real-time paradigm for visual essays and praxis is my intention. There are many examples of visual or film essays from Guy Debord's *Society of the Spectacle* (1973) to Chris Marker's *San Soleil* (1983) as well as his work on the Vietnam War in the seventies. John Berger's visual essay on the female nude in *Ways of Seeing* (1972) presents an understanding of the nature of women and representation that could not be communicated in the text of the book.

Ivancovich, Kimberly. Pennsylvania State University. The Mysterious Death of Sienese Art: Misguided Perceptions of Domenico Beccafumi

With very few exceptions, the history and character of Sienese art during the post-Republican period has been utterly ignored by any but the most specialized scholarship. It is true that once Siena was defeated by Spanish and Florentine troops in 1555, its political significance faded quickly, and its history was absorbed into the broader narrative of the Tuscan state ruled by the Medici from Florence. However, the idea that Siena ceased to have a noteworthy history beyond this point is a misconception established as early as the mid-16th century with treatises such as Giorgio Vasari's *Lives* and Karel van Mander's *Schilder-boeck*. Both authors complete their list of Sienese accomplishments with the biography of Domenico Beccafumi (1486 – 1551), a successful local artist who preferred to work almost exclusively in his hometown. This influenced later generations and their perception of Siena. Indeed, Beccafumi's status seems to have been such that for many modern critics, his death in 1551 marks the effective end of the history of Sienese art despite considerable documentation proving substantial art production after the war.

Jack, Julie K. Tennessee Wesleyan College. Lorenzo Monaco's Visual Impact on the Camaldolese and the Contemporary

On a recent trip to Florence, Italy, I encountered an extraordinary exhibition by Lorenzo Monaco. From the exhibition catalog, I learned that this monk was so influential with his visual mastery that he affected Camaldolese culture. His impact is still profound in our contemporary society. Color and composition were the daring and effective traits that characterize the unique quality of his work. *The Adoration of the Magi* and *The Pieta with Symbols of the Passion,* painted seventeen years apart, exhibit changes in color and composition. The vibrant color and skillful brushstrokes create an intense, mystical effect. The works exemplify Lorenzo Monaco's influence on the Camaldolese visual culture as they visually move toward an "extreme Gothic" style.

Jacobsmeyer, John. New York Academy of Art. New Methods for Building the Old Figure

Modes of figurative representation in the 21st century are multifarious due to new media and the availability of virtually infinite amounts of imagery one can appropriate. The tradition within the Academy of intensive study of anatomy in order to build a coherent conceptual model of the figure is worth preserving. With these skills and tools as goals, members of the faculty and alumni from the New York Academy of Art have built pedagogical models for delivering this content hybridizing new technology with centuries-old modes. Nicola Verlato, adjunct professor, teaches a method of building clay models, digital models and figure renderings from life, all in order to create believable narrative fictions not dissimilar to those of Caravaggio. Alumnus, JP Roy demonstrates during Academy drawing sessions a method of rendering from life using a laptop computer and stylus. Adjunct professor and anatomy specialist, Laura Frazure teaches structural anatomy using Maya software along with live and clay models. This presentation is intended to reveal the creative ways that the Academic pedagogy can interface with new technology and facilitate new approaches to figurative representation without abandoning the rigorous study of linear perspective, chiaroscuro, and artistic anatomy.

Jamieson, Deborah S. Armstrong Atlantic State University. Cultural Construct: The Stained Glass of Franz Mayer and Company

This paper discusses the Munich style of stained glass as exemplified by Franz Mayer and Company and views it alongside the parallel development of German nationalism. As Europe entered the nineteenth century, medieval revivals created an extraordinary demand for stained glass. A Bavarian resurgence in glass production was fostered by the patronage of King Ludwig I (1825-48), founder of the Royal Bavarian Glass Painting Institute in Munich. Out of this artistic revival emerged the thriving stained glass studio, Franz Mayer and Company, which quickly became a major producer and distributor of stained glass throughout Europe, England and the United States. Guided by the traditions set by the Royal Bavarian Glass Painting Institute, the Mayer artists looked to their Medieval and Renaissance heritage as well as to contemporary sources to define their distinctive Munich style. The revival of interest in medievalism that was common throughout Europe took a specific direction in Germany, becoming a symbol for unification.

Jeanjean, Stéphanie. The Graduate Center, City University of New York, and Pace University. *Quand les femmes s'en mêlent!* Militant Video in France Post-1968

This paper will reconstruct the virtually undocumented activity of women collectives associated with the emergence of the feminist movement in France, which historically coincided with the development of video as a new medium. Collectives such as *Vidéa* or *Les Insoumuses* started in 1974 as anti-authoritarian structures producing militant videos that directly addressed topics such as domestic violence, abortion rights, female sexuality and prostitution. Due to the high cost associated with early video material, women often acquired the new technology and the knowledge associated with it collectively while working on collaborative feminist projects. They found in video not only a new medium with which to experiment but also a major role to play in an emergent field, which contrasted with the subaltern positions that had occupied in the cinema and television. In France, television was created as a public service, state funded and, therefore, always politically correct. In addition to gaining independence and skills in audio-visual production, as well as being able to raise awareness regarding the position of women, these collectives argued against dominant messages in television, an emergent means of mass communication at the time.

Jenkins, Earnestine. University of Memphis. Race & Representation; Hooks Bros. Photographers of Memphis Tennessee

This paper will examine the historical importance of the photography of Robert and Henry Hooks, well-known African American photographers in Memphis. They established a family photography studio that endured until the 1970s. It will include discussion of the influence and impact of the photographers' art on race and representation in the city of Memphis. For over seventy years, the Hooks studio documented the social, cultural, and political life of black Memphians. Their beautiful images reveal a hidden subtext in the world of segregated, Jim Crow Memphis. How did the medium of photography act as a type of visual agency for black patrons of the Hooks Bros.? To what extent did African-Americans as patrons fashion their own identity? On the other hand, did the Hooks Bros. manipulate content, and if so why? And ultimately, how did Hooks Bros. portraits, including individual, group, and historical images, relate to the past, as well as to

events, which they observed first-hand? Hooks Bros. photographs document a rich, in-depth, and complex visual record of African-American culture in a large urban setting that no longer exists.

Jerman, Hadley. University of Oklahoma and University of Science and Arts of Oklahoma. Acting for the Camera

This paper examines relationships between early motion pictures filmed on the Southern Plains, portrait photography, and the work of Kiowa photographer Horace Poolaw (1906 – 1984). I propose that in his sometimes intimate, sometimes dramatically-posed portraits, Horace Poolaw captured not only images of his immediate sitters, but also subtle reflections of the burgeoning world of motion pictures in southwestern Oklahoma. In exploring Poolaw's exposure to film and vaudeville in Oklahoma and Texas during the 1910s and 1920s, I clarify and discuss the role of these media to Poolaw's theatrical portraits of his Kiowa community. This paper expands existing scholarship on Horace Poolaw through primary sources including photographs, film stills, family narratives, and newspaper accounts. Rather than merely identify his photographs as documents of Kiowa transition as has been explored in the past, I outline how Poolaw's photographs reflect national changes in photographic technique and the rise of motion pictures in American popular culture during the first decades of the twentieth century.

Johnson, Jeremy J. Florida State University. Nothing in Excess, or Everything in Good Order: The 'Portraits' of Solon and Khilon on a Late Archaic Attic Red-Figure Cup

The following study builds upon a recent examination of the komasts labeled Solon and Khilon on a late sixth century B.C. Attic red-figure kylix (London E19) by Oltos. What ensues is a reassessment of the identification of the figures as two of the traditional members of the Seven Sages. In question is the youthful appearance of the figures and their pairing on the cup in light of chronological disparities. Also under scrutiny is the sympotic setting for the gathering of these constitutional reformers. Ultimately, however, the inquiry focuses upon the meaning or purpose behind the selection of these historic figures for the cup. Re-analysis of the cup intends to strengthen the identification of Solon and Khilon as exemplars of proper sympotic behavior by drawing upon the figures' real-life concerns and declarations for the establishment and maintenance of social order. Further reappraisal establishes this message by highlighting similarities in the interests of Solon and Khilon in eunomia and the current political aims of Kleisthenes for isonomia in Athens at the time of the cup's manufacture.

Johnson, Jerry. Troy University. iC3, Do You? Intercultural/Interdisciplinary Collaborations with Design as the Catalyst

All human systems have a desire, if not need, for quality aesthetics and functionality—and it's just as much an "economic" thing as it is an "art" thing. The days of partitioning skill-sets, talents and disciplines are fading as rapidly as disciplines and cultures are spilling into each other. Smart leaders are exploiting genuine collaboration as a means to solve real-life problems in their communities. Sometimes out of necessity and usually with some cultural anxiety, economic and health issues are often and most successfully addressed through collaborative means. This presentation will showcase how a small, rural art department takes on intercultural and interdisciplinary challenges locally and globally for the sake of art/ design education. A new breed of artists and designers is being forged to address local and global concerns by using art and creativity as the catalyst to solve these problems. iC3, the International Center for Collaboration and Creativity was founded in 2004 to facilitate these collaborative initiatives.

Joyce, Lillian B. University of Alabama in Huntsville. Are you my Mother? Roma and the Goddess Roma

Regal, warrior-like and maternal, the goddess Roma was a complex figure that embodied Rome in a variety of ways. Romans associated her with the "imperial cult", a phenomenon that first took form during the reign of Augustus. Most visual representations of Roma portrayed her in Amazonian guise with one breast exposed. Nurture and valor were positive connotations of the revealed breast. In his *Aeneid*, Virgil stresses Roma's role as the mother of brave Romans and even Augustus. At the same time, the revealed breast, along with the rest of Roma's military attributes, was a symbol of valor. Nero used the image of Roma more than any prior ruler, particularly on his coinage. In the East, Roma took on the features of Poppea and Messalina, emphasizing the maternal role of the empresses. After Agrippina's death in 59 and the fire of 64, Roma coinage increased significantly in number. They focused the public eye on the rebuilding of Rome and alluded to the Roma on the *Ara Pacis* and the triumphant era of Augustus. At the same time, Nero, now rid of his overbearing biological mother, adopted a new ideal mother: Roma.

Kaputof, Bob. Virginia Commonwealth University. Pre-Formed Opinions and Their Impact on How We Teach

As a Chair of the Department of Kinetic Imaging, which focuses on video, animation, and sound, a major challenge facing us is working with students who have preconceived ideas of their education. Many of the students entering the program already have extensive experience using computers (our number one tool) as they have spent years playing computer games and watching hundreds of videos. Some of our fundamental goals are to address and challenge these preconceptions and show students that art making, creative thinking, and problem solving has relevance to their lives

beyond the classroom. My presentation will focus on the different strategies and approaches we use and how we integrate these approaches with our art foundation program and curriculum. I will also include a sample of student interviews and comments, since their ideas and pre-formed opinions impact how we teach. These revealing and sometimes humorous insights help us to better understand our student population and shape a successful curriculum and program.

Karabinis, Paul. University of North Florida. Balancing Act: Idea and Process in Photographic Practice

This presentation focuses upon the observations of a teacher searching for methods that can reveal the complexities and rewards of photography based upon *ideas* rather than *process*. It's not a question of one approach over the other; it is understanding that meaningful pictures are more likely to result when a balance is achieved between idea and process. Of what value is a technically perfect photograph that lacks significant content or idea? And how often have we witnessed an important idea obscured by bad technique? Photography may be "a different kind of art" yet in terms of pursuing the medium with an aesthetic motive, it is not significantly different from any other art media. Photography is often presented as a progression of successive processes, each assuming temporary dominance and then being replaced by one that is "easier" or capable of "better" results. If such an assessment oversimplifies photographic history and diminishes the complexity of individual motives, it nevertheless remains an accurate portrayal of how the majority understands and appreciates photography. It is guided by process and equipment. At the college level, the lingering effects of this attitude pose problems for anyone teaching photography as an aesthetic, creative practice.

Kellner, Michael. Coastal Carolina Community College. What Would Raymond Pettibon Do?: Using the Zine to Explore Issues of Narrative and Art Exhibition in Studio Art Classes

This PowerPoint presentation will address two issues: 1) exploring student narratives through various projects culminating in creating a zine, and 2) exploring alternative ways to get students to consider art outside the classroom and gallery. The presentation will begin by discussing why and how the idea of narrative should be explored in drawing and design. It will give examples on how to relate the ideas to beginning students and give some examples on how to stimulate students to think in a narrative format. The production of a zine will be the culminating project with the narrative idea. Also, through production of the zine, ideas of how to show artwork outside the gallery and classroom setting will be presented. Art historical precedents will be introduced. Students will then work to distribute their zine in alternative modes including mailing and self-publishing. The presentation will sum up by showing completed student work.

Kemling, Michael P. University of Georgia. *Il scultore fiorentino:* Giuliano Bugiardini's Portrait of Michelangelo

There are several copies of Giuliano Bugiardini's *Portrait of Michelangelo* and modern scholarship has primarily been concerned with the attribution and authentication of the painting. This paper will place the portrait within the historical context of Michelangelo's career in the third decade of the sixteenth century, as well as the construction of his artistic identity during this period, which is ultimately dependent upon the life and career of Donatello. In 1522 Ottaviano de'Medici, the uncle and agent of artistic contracts under Duke Cosimo I de'Medici, commissioned a portrait of Michelangelo Buonarroti from the artist's lifelong friend, Giuliano Bugardini. Much more than an attempt to record Michelangelo's physical appearance, the portrait serves as a key instrument in the fashioning of the sculptor's identity by including the white turban, an attribute commonly found in the portraits of the fifteenth-century Florentine artist, Donatello. The portrait came shortly after the cancellation of two major sculptural commissions for the Florentine church of San Lorenzo, projects that would have solidified Michelangelo as the leader of Florentine sculptors. In the absence of these works, Bugiardini's portrait sought to crown Michelangelo with the turban of Donatello, identifying Michelangelo as the heir apparent to the traditions of sculpture in Florence.

Kesler, Phillip. Jacksonville State University. Beginning Graphic Design by Hand

In the JSU Graphic Design Curriculum, Beginning Graphic Design is taught without computers and before any other computer courses are offered. All work is done by hand with cut paper, pen, pencil and tracing paper to help students appreciate the physical aspects of their concepts. They develop solutions to problems such as symbol design, word- and letter- play, basic page layout, and poster design. These projects emphasize a greater sensitivity to line, form, and space without the crutch of the mouse, the internet, or the software tools that too often encourage inattention. Although a good thinker can still perform and use a computer, the eye and hand working together can enhance the skills that accompany thought to develop more effective Graphic Design. I propose to share the teaching theories and practices successfully implemented in this course, with accompanying examples of student work.

Keown, Gary. Southeastern Louisiana University. The Mobile Memphis Blues Again

This paper will be an overview of the Memphis Group's beginnings, endings, and their influences found in our contemporary world. The Memphis Group was realized as a song played over and over again during an evening when Ettore Sottsass met with designers on December 11, 1980. How this movement's name itself derived reveals a great deal about the spirit of the group. The priority of this newly formed movement was to challenge the humorlessly polished design of the 1970's. In contrast, the Memphis Group offered bright and shocking bold colors integrated with radical design configurations.

Kjellman-Chapin, Monica. Emporia State University. The Art of the Hoax: Faking, Making, and Fabricating

This paper considers the implications of fictive identities and impersonation on notions of authenticity of expression, authorship, and the integrity of the object. Copying has long been considered a legitimate artistic practice, one way for artists to hone their skills. Appropriation, pastiche, replica, imitation, and reproduction also fall into the category of "legitimate" borrowing. Forgery, however, is generally considered a negative form of replicating practice, done in order to present a work as the "real" thing in order to turn a profit. The so-called Bolton Forgers, John Myatt, Elmyr de Hory and Han van Meegeren, are all well-known examples of forgers-for-profit. But this view omits an interesting variation: the fake as a form of critical practice. It is a practice that cuts across divides of the popular and the avant-garde, with Thomas Kinkade's "impressionist" alter-ego Robert Girrard paralleling Jim Shaw's fictional O-ist Adam O. Goodman, who himself has a fabricated art-making alter-ego, illustrator Archie Gunn. This fictional practice moves fluidly between the visual and textual as well, as in the case of Carol Duncan's double fiction of critic Cheryl Bernstein and painter Hank Herron.

Kienke, Chris. Savannah College of Art and Design. Zhu pa Zhaie

Several years ago while I was living in Dubai, I was given a busty pig-headed figurine as a gift at Christmas. What was this creature? My interest in the figurine led me to Zhu pa Zhaie, a Buddhist deity known for his laziness, gluttony, and propensity for lusting after pretty women. These overtly sexual pigs squeezing their exposed breasts and striking seductive poses are not typically acceptable material in the Muslim world. Nevertheless, these items were found on open display in a Japanese yen store in Dubai. These artifacts are interesting as kind of global detritus. They represent the displacement of material culture, a mass export of bad taste on a scale that the censors are defenseless to stop. The translation of these figurines into images done in charcoal on paper allows these items to be viewed alongside historic Venuses. The drawings are a humorous and satirical critique of a patriarchal art world that Zhu pa Zhaie himself would surely have appreciated.

King, Clive. Florida International University. A Sense of Place

For over two decades I have been developing a series of extremely large drawings that break down into thematic investigations of landscape, environment and location. The main topics that interest me are the uneasy relationship between landscape and industry, social erosion, cultural synthesis and the evocation of sacred spaces. Where appropriate, I subsume aspects of the indigenous culture into my approach. Several of them have been journeys or "pilgrimages", sequential groups of images that read as a single narrative between two specific locations, mainly in the United States. The lay line environments I lived on in Britain heavily influence this group of drawings. Another structure is mapping the areas on the periphery. At present I am working on a series called *The Other Four Corners* exploring aspects of four regions at the edge of North America: below Miami, below San Diego, Newfoundland and Alaska. The cryptic title of the presentation will form the introduction where an encounter in a specific location brings a sense of illumination and optimism. Then, decades later, it is rediscovered on another continent evoking troubling concerns.

Klutenkamper, Allyson. Shawnee State University. Indescribable Meaning: Fragmented Narratives in Photography

This presentation demonstrates how the concept of the still/fragmented image aims to isolate the experience of viewing. By selecting a passive moment in the climax and allowing the frame to be captured or made significant, the viewer not only identifies but also utilizes personal references, filling gaps around a narrative that has no rising action and an irrelevant resolution. In my own work, this is where the aesthetic experience is not merely contained within the *mise-en-scène*, but also in the transition of reality. From Cindy Sherman's *Centerfolds* to Gregory Crewdson's highly constructed images in *Twilight*, these, among many other artists of similar genre, have refined the fragmentation of narrative imagery into a theoretical context as defined in Roland Barthes' essay "The Third Meaning." Barthes, referencing Eisenstein's *Ivan the Horrible* (1943) in the form of stills published in the *Cashiers du cinéma*, explains the potency of the film still and its fragmentation, describing it as the "inarticulable third meaning." The ambiguity associated with a photograph so substantially still references a narrative, but the viewer must be willing to get *inside* and displace it; unlike the moving image, the still contains the viewer's psychology, the platform on which narrative significance operates.

Kogan, Lee. American Folk Art Museum. Mose Tolliver: Picture Maker

Mose Tolliver's death October 30th, 2006, marked the end of an era. He was the last remaining artist selected for the milestone exhibition and catalog, "Black Folk Art in America 1930-1980" (1982-83). This exhibition sparked tremendous interest in self-taught artists of the twentieth century in general and black folk art in particular. Among the twenty artists in the Black Folk Art show, many of whom were present at the exhibition at the Corcoran Gallery of Art, Tolliver received special recognition. Throughout many years, Tolliver was the most accessible, visited, and collected of these artists. He was also the most prolific, creating a large body of work of varying quality. In addition, family members also participated in Tolliver's picture production, which adds to uncertainty in evaluating and collecting Tolliver's art. Carefully edited, many of Tolliver's vigorous, imaginative, lyrical and musical paintings with their unique titles are masterworks. The irresistible spontaneity and improvisation among his best works have earned Tolliver a rightful place among significant twentieth-century self-taught artists.

Kolasinski, Jacek J. Florida International University. Navigating through Landscapes

Landscape is comprised of a complex system of visible features interpreted by the spectator. As a visual artist and an informed observer, I navigate through various landforms. My examination of the intangible synergies between natural habitats and man-made structures provokes tangible artistic renditions. The work is rooted in an international dialogue between two worlds: the "Old World" of Europe in Krakow, and the "New World" of the United States, specifically the multicultural Miami. I converge these diverse landscapes to create a theme that surfaces in many of my works: the search for identity in the vortex of cultural displacement. A self-imposed condition of cultural displacement provokes a freedom to redefine my new iconographic and conceptual language. The journey becomes the method of exploration and my travelogue a means of notation. I am interested in new forms of visual narration involving the economy of slowly unfolding oneiric images. Virtually static shots present possibilities for a meticulous examination of the visual landscape. A series of collaborative interdisciplinary art projects regarding landscape forms have been realized and presented internationally.

Krause, Susan. Savannah College of Art and Design. Teaching and Learning in the 21st Century: Form, Content and Context

In 2006 I became the first Chair of Sculpture for the Savannah College of Art and Design, a brand new major, only on the Atlanta campus. Over the last three years we have been examining 20th and 21st-century curriculum issues to start a new program for an 'old discipline.' They include:
• Curriculum development regarding career preparation, receptivity to new classes, technology and traditional media.
• Student learning styles and acceptance of technology and context within their work.
• The role of artist in the 21st century, who is the audience and what does the younger artist need to be successful.
• Addition of digital technology into sculpture curriculum, rapid prototyping, 3D printers and their ramifications to traditional carving/modeling classes and the disconnection to materiality.
• Creating 'creative survivors' in the current economic art market, creating 21st- century venues, freelance work, resume builders worth doing in down times and developing marketable skills.

Kristan-Graham, Cynthia. Auburn University. Memories, not Memorials: Learning from the Ancient Maya and the Little Bighorn Battlefield National Monument

Memorials concretize intangible memories. While these monuments serve educational and culturally curative functions, is their rapid proliferation in danger of anesthetizing us to singular events that deserve more serious reflection? The ancient Maya present a case in point: When the Maya abandoned cities after military defeats or ecological disasters, they buried offerings and burned or ritually "killed" their homes to render them uninhabitable. These potent ceremonial acts communicated the horror of what transpired and discouraged rebuilding. Hence, grand memorials—however well intentioned or aesthetically moving—are not always the most potent commemorations. A more reverent, minimal response may resonate. However, this approach may invite competing interests, protracted negotiations, and flawed solutions. Examples are the U.S. Army and Native American monuments at the Little Bighorn Battlefield in Montana. They tell very different stories, a "cowboys and Indians" narrative where a prairie of death becomes secondary to political and cultural constituencies. Could this mélange of monuments have benefited from a more nuanced approach? Or could Teddy Roosevelt's remark about the Grand Canyon when he founded the National Park Service apply to the battlefield when he said, "Leave it alone?"

Lacis, Indra K. Museum of Contemporary Art Cleveland and Case Western Reserve University. Significance of the Self and the Other: Claes Oldenburg's Artistic Partnerships with Patty Mucha, Hannah Wilke, and Coosje van Bruggen.

This paper examines Claes Oldenburg's artistic partnerships with three female artists: Patty Mucha, Hannah Wilke, and Coosje van Bruggen. Parsing the myth of "the male artistic genius," this study gauges the changing ways in which human relationships are understood in context of the creative, artistic act. Ranging from French structuralism/post-structuralism to American Formalism, many of the theoretical constructs that frame late 20th- century art movements rallied against "an art history of the proper name," as Rosalind Krauss coined in 1982. Yet, subjective and often personal interactions—the

underpinnings of biographical narrative—form an integral aspect of invention. Comparing the nature of these three radically different artistic partnerships, I investigate the ways in which biographical narrative has been employed to historicize and/or mythologize the identities of Oldenburg, Mucha, Wilke and van Bruggen. In addition to considering how biographical narrative correlates to authorship, this study investigates the language used to describe "artistic partnerships" or "collaborations," and invokes close readings of various works to characterize the creative act as a refreshingly organic, malleable, and communicative enterprise.

Lacorie, Sandrine. Boston University and the Museum of Fine Arts, Boston. The Portrait of a Modern Queen: Marie-Antoinette and the Crisis of Representation

Of all the queens of France, Marie-Antoinette lives most vividly in our imagination. With a disregard for tradition she sought in her portraits to incarnate herself as the 'Queen of Modernity.' However, in doing so, she relinquished the foundation of her queenship, neglecting the fact that, as with her predecessors, it was representation itself – with its established codes and requirements – that created and legitimized a Queen. This paper discusses how her portraits mark the collision between the traditional ideals of royal portraiture, as they had culminated since the seventeenth century, and the eighteenth-century concept of modernity, setting in motion a crisis of representation that contributed to the fall of the French monarchy in 1792. It explores the dissociation between her figurative representation and the public's perception of her from 1669 to the present day. The portrait of a modern Queen distilled her royal aura and broke the imaginary ties that had lent her subjects' respect. Furthermore, a 1793 sketch by J.L. David annotated as "Marie-Antoinette, queen of France taken to be executed," restored her queenship in the public's mind even though she was no longer queen of France.

Lambert, Nancy. University of South Carolina Upstate. Help! I Need To Write A Paper On Graphic Design

When graphic design students enter a college library, they often need guidance because the cataloguing of books on graphic design is inconsistent and misleading. In addition, not all books about graphic designers are located in the "NC" section of the Library of Congress Classification system. Some are in Z section for Books and Typography. Librarians need to be prepared to assist graphic design students in finding research materials. This could be achieved by listening carefully to student inquiries, auditing class sessions, reading course assignments and responding by creating a LibGuide or web-based handout, which provides descriptive lists of books, journals and magazines. Sample subject headings could include Graphic Designers, History of Graphic Design, and Graphic Design Criticism. Thus, aiding students in identifying resources will help students to formulate their design ideas in an informed way.

Lewis, David A. Stephen F. Austin State University. Of the Big Apple and the Good Earth: Urban Encounters and Country Living in the New Deal Drawings of John Heliker

A fixture of the New York art scene for over 60 years, John Edward Heliker (1909-2000) earned numerous distinctions such as the Prix de Rome in 1948, a Guggenheim Fellowship in 1951 and a retrospective at the Whitney Museum in 1968. Heliker is now best known for the semi-abstract paintings of his mature style of the 1950s-1990s. Formally aligned with Abstract Expressionism, this body of work parallels that of Wolf Kahn, Fairfield Porter, and David Park. In the late 1930s and early 1940s, Heliker created American Scene paintings. He achieved early success with his first solo exhibition at the Walker Gallery in New York in 1936, which featured a remarkable series of drawings and watercolors. Most of these were autobiographical in content and expression, depicting highly personal encounters with both rural and urban American life. Despite immediate critical and popular acclaim, Heliker's New Deal era works were seldom exhibited after the mid-1940s and are now largely forgotten. Is it a consequence of changing tastes, a critical preference for the more "advanced" abstractions of later years? Given that Heliker had contributed numerous drawings to *The New Masses* during the late 1930s, did the "Red Scare" of the McCarthy years prompt him to distance himself from his past associations with leftwing politics?

Lien, Fu Chia-wen. Lamar University. The Body Politics of Decoration and Handicraft: The Impact and Influence of 1970s Feminist Art

In the 1970s, the burgeoning of feminist art presented a challenge to mainstream modernism that transformed the art world radically. One of the most interesting phenomena of this early generation of feminist art was the exploration of decoration and handicraft, such as quilting, embroidery, crocheting, patterned tile painting, and china painting. These were formerly considered by modernists to be 'low' art with belittling connotations. Through a discussion of this issue, I argue that decoration and handicraft, though varying in form, technique, and material, reflected a particular phase of the body politic of feminist art. The fantasy, desire, eroticism, sensual pleasure, and survival skills associated with decoration and the tactile experience of the hands-on process involved in handicraft constitute a corporeal dimension in feminist art. I will present the artistic development of Judy Chicago, Miriam Schapiro, and Joyce Kozloff in 1970s and include more recent artists, Janine Antoni and Andrea Zittel. Their works reveal their interest in body image and female identification that corresponds to the feminine politics of decoration and handicraft expressed in their works.

Lindbloom, Terri. Florida State University. Absence and Presence: Multimedia Installations and Drawings

The definitions of drawing and installation have expanded in the past decade. Where are the boundaries that were once so prominent in the past? As an artist that utilizes various multi-media, I find it hard to place a definitive term to a process of art making that is more determined by ideas than by historically defined disciplines. My work is often architecturally informed by the space or place in which it is created as well as by its cultural or social function. Within these architecturally defined spaces I utilize sculptural form, text, various materials and digital media altering its perimeter. My work is conceptual and at times minimal and terse. Currently, I have been investigating the internal "chatter" of the mind, editing it down to a few sound bytes.

Livingston, Valerie. Susquehanna University. W. Elmer Schofield: Snow, Yes, But It's Winter!

Little real research has been published that should place Walter Elmer Schofield in the distinct category of "a painter of snow," which seems to be his common label. Indeed, the subject of snow has been attached to his name for many years, but only subsequent to his death in 1944. This paper proposes that Schofield's outdoor opportunities dictated his choice of climate and that the subject of snow, though it might have appealed to him, was not the focus of his art. The body of his work is filled with landscapes set in both America and Cornwall, the latter of which contain a number of Cornish cottages that reminded him of regions north of Philadelphia, his home city. He addressed his regional longing for the American environs he had surrendered as a result of his marriage to an Englishwoman and his establishment of a home in Cornwall to which he returned annually after spending each winter season in America.

Mack, Richard J. Jr. University of South Carolina Upstate. Prevent Blank Screens by Never Starting with the Computer

The solution to the dilemma of blank screens is NOT to start with the computer. The most creative designs begin with research, critical discussions, and practicing the manual arts. When tackling the issue of "designer's block" I recommend particular strategies. One is to thoroughly examine what design professionals have been getting right all these years. In conjunction with this analysis, I facilitate small discussion panels on important critical issues in design. The topics of these discussions may include a designer's role and responsibility in society, examinations of popular trends, methods that stand out from everyday design, and designer ethics. I encourage designers to also apply their abilities in the manual arts directly to their designs. These practices not only help to create design awareness but prevent designers from working within a bubble, which I believe is the primary cause of blank screens.

Mahan, Nicole Leigh. Florida State University. Krzysztof Wodiczko's *If You See Something*...": The Role of the Artist in Reformulating Democracy in Post 9/11 America

In 2005, Krzysztof Wodiczko exhibited his first indoor video projection titled *"If You See Something…"* at Galerie Lelong in New York. The installation consisted of four video screens upon which silhouetted figures appeared behind frosted "windows." The figures acted out private dramas of pain through audible conversations among immigrants. These centered on themes such as deportation, political harassment, and racial humiliation subsequent to the terrorist attacks on September 11, 2001. This paper investigates the political, social, and ethical concerns that emerge when art dealing with lives in crisis is subjected to public scrutiny. Theorists on the public sphere, Nancy Fraser and Rosalyn Deutsche, guide my analysis of Wodiczko's counter-monument. I also address how this work offers an alternative to the "Narrative of Victors," as defined by Walter Benjamin. Because of its site-specificity and controlled voyeuristic environment, this exhibition allows the artist to manipulate the typical dynamic of communication in the public sphere while inviting viewers to participate in a racially and ethnically inclusive dialogue.

Mahler, Guendalina Ajello. Institute of Fine Arts, New York University. Baldassarre Peruzzi at the Theater of Marcellus

Rome's *Palazzo Savelli* was built into and over the ancient theater of Marcellus. A large section of the monument is still visible in the palace, making it effectively a giant ancient *spolium,* encased *in situ* by later construction. Among the many Renaissance antiquarians who assiduously studied the theater, Baldassarre Peruzzi was in a unique position. He was hired by the Savelli to renovate their medieval fortress there. Peruzzi's intervention on *Palazzo Savelli*, often described simply as his building of the palace, has yet to be examined in detail. This paper offers a reconstruction of what Peruzzi actually built at the theater of Marcellus, and examines his relationship both with the ancient remains and with the medieval fabric he found there. Peruzzi's skill, in Vasari's formulation, was to study the old and "*con bella proporzione recongiungerlo col novo."* Peruzzi was fascinated by the theater's forms, but his use of the antique was not straight-forward. This paper illustrates the disjunction between the antiquarian project of resurrecting ancient Roman remains in the imagination, and the practical matter of "completing" ancient ruins with functional structures which responded to the current needs and aspirations of their owners.

Mandel, Sara. Indiana University, Bloomington. 'Some Interesting Story' About 'Forbidden Fruit': Illicit Sex and Queer Patronage in an Antebellum New Orleans Portrait

This paper examines a double portrait that has been attributed to antebellum New Orleans free man of color Jules Lion (c. 1810-1866), interpreted as a white father with his mulatto son, and dated to 1845. Scholarship on this work has been concerned with identifying the participants. However, I assert that issues mixed-race identity are crucial to understanding this work. A consideration of Louisiana's social and legal history and the work's subsequent provenance evoke titillating narratives of privilege, identity performance, sexual exploitation, and queer selfhood. When the work surfaced in a French Quarter gallery almost a century after it was created, the dealer lamented that he could not provide "some interesting story" for the "forbidden fruit." Primarily the term "forbidden fruit" refers to the relationship between white father and black mother implicit in the portrait. The term also suggests the collector's ambiguous sexuality and taste for erotica. The ideas to which the portrait refers are rife with possibilities. Allusions to sexual exploitation surround this painting. America's racial and sexual heritage intersects with identity performance in an enigmatic double portrait that, after years of attempted attribution, remains anonymous.

Mangieri, Anthony F. Savannah School of Art and Design-Atlanta. Dazzling Dresses and the Art of Luxury: Embroidered Garments in Greek Vase-Painting and the Aristocratic Life of Women in Archaic Athens

This paper explores the representation of women's embroidered garments in Greek vase painting and investigates the fashioning of women's identities and aristocratic attitudes in their adornment. In contrast to previous research that has focused on literary sources that shed light on aristocratic men and their identification with ideal figures, like Homer's 'warrior aristocrat', my paper uses images as sources for the study of elite women. New research on the polychromy of ancient sculpture proves that embellished garments were a major artistic concern not only for vase-painters, but also for the makers of architectural sculpture and votive dedications. In effect, the patterned garments are part of a general semantics of luxury and add layers of meaning to the scenes in which they appear. The elegant dresses point to aristocratic concerns and suggest that the scenes should be interpreted in a context that engages in broader political and economic dialogues. The representation of embroidered garments in art parallels the changing fortunes and anxieties of the elite in archaic Athens as well as the debates found in the laws and writings of Solon that record his ambivalence towards luxury with the burgeoning of democracy.

Marinaro, Melissa. Savannah College of Art and Design. Portraits of Chastity: Depictions of Women in 17th-Century Dutch Portraiture

In seventeenth-century Netherlands, a woman's character was based upon her sexual behavior. Her virginity was the most important aspect of her reputation. She was labeled as weak, innocent, and yet, a daughter of Eve with a voracious sexual appetite. Her contradictory nature was an invention fueled by men, Calvinist doctrine and Dutch moralists. Depictions of women in commissioned portraits emphasized purely virginal natures. Though portraiture underwent stylistic changes in the seventeenth century, the importance of a woman's chastity never waned. By examining portraits by Govert Flinck, Nicolaes Maes, Jacob Cuyp and Bartholomeus van der Helst, one observes the idealized, feminine roles projected onto portraits through symbolic imagery, factors in the environment and the woman's response to them. These portraits, commissioned by men for the male gaze, present the viewer with a representation that fulfilled the seventeenth-century male expectation of the virtuous Dutch housewife. While each artist executes an accurate likeness, lacking are any allusions to the subject's character or inner life. Ultimately, the veil of chastity obscures a genuine portrayal.

Marks, Arthur S. University of North Carolina at Chapel Hill. The River Improved and the Waterworks: William Rush's Emblematic Statues at Fairmount Reconsidered

Ca. 1826 William Rush's statues emblematic of the River Improved and the Waterworks, as they were described in an 1825 invoice, were installed at the Fairmount waterworks, Philadelphia, a building completed in 1822. They sat atop the portals that offered entry for the public to view the mechanical works of this municipal facility. Formally their respective derivations from ancient river god and nymph statuary has long been acknowledged. As for their emblematic meaning reference is commonly made to a description that is known from an 1853 history of the Philadelphia, but which is said to date from soon after their placement. A close examination of both works, not only discloses the limitations of this text, but it also opens the way for an entirely new reading of the statues, one that resonates well with the waterworks' location, with the city and nation it enhanced, and most importantly with Rush himself.

Marsh, Cynthia. Austin Peay State University. Constructing the Autobiography of a Southern Community

How do we, as artists and citizens, develop honest, effective collaborative experiences with our neighbors? This is undoubtedly the most important question to be asked before a public project is undertaken. At the Goldsmith Press & Rare Type Collection at Austin Peay State University we utilize nineteenth-century letterpress technology to record the stories of a complex southern town. "Constructing the Autobiography" will discuss how a college press with a collection of 65,000 hand-carved wood letters wheels its equipment into the streets, local schools, retirement homes, and army bases to record the real stories of Clarksville — the ideas, the misgivings, and the dreams of its 120,000 residents. In our fifteen-year history, we have been awarded a dozen state, regional, and federal grants to encourage Clarksvillians to write and

print their stories. The Goldsmith Press & Rare Type Collection is not a perfect organization but it does present a viable model for a productive interdisciplinary, hands-on, collaborative public art experience.

Marshman, Amy G. Virginia Commonwealth University. Architecture of Conversion: *Convento Kivas* in New Mexico

When the Franciscans arrived in New Mexico during the last decades of the sixteenth century, they approached existing pueblos with caution. The custom of mass conversion, which had been utilized in Mexico, was discarded for more gradual methods. This was mainly due to the lack of a dominant Spanish military presence in the area. As a result of the interaction, or cultural clash, between the Franciscans and the Pueblo people, *kivas,* ceremonial buildings used by southwestern Native Americans, were built within *convento* complexes. Archaeological evidence suggests that these *convento kivas* were built simultaneously with *conventos* and have been rediscovered in the Salinas district and Pecos Pueblo in New Mexico. The presence of these *kivas* and reports of the tenuous position of Franciscans in New Mexico during this early period reveals a unique situation where the Franciscans adhered to Pueblo society. This paper will argue that *convento kivas* were used by the Franciscans as a way to gain entry into Pueblo society.

Martinez, Antonio. Southern Illinois University. Near the Egress: An Experiment on the Convergence of Antique and Digital Photo Processes with Still-Based Moving Images and Digital Video

After the end of the distinctive photographic era of the 19th century, the ability to reproduce and to enlarge a single image via chemical and digital darkroom practices established reproducibility and mass viewership as two principles in the modern photography art world. Furthermore, the motion arts of cinema and video and the ability to re-present temporality for a wider mass audience became a critical tenet in this techno-image based medium. In 2005, Antonio Martinez began a photographic experiment, now called *Near the Egress,* in which he combined the modern practice of producing multiple, yet unique dry-plate tintypes to create an animated stop-motion video of a circus that was photographed with a standard 35mm single lens reflex film camera. Originating from 16 rolls of traditional black and white film, this experiment evolved into a tripartite presentation showcasing unique tintype art objects alongside temporal still image-based video and reproducible digital C-type print enlargements. *Near the Egress* is a material-driven and process-based project. It utilizes traditional darkroom techniques and materials and digital tools to produce a hybridization of unique and mass reproduced, analog, digital, still and temporal image-making for the 21st century.

McCain, Sandy. University of Georgia. *My Lady and Child:* Benjamin West, Raphael, and the Construction of Artistic Identity in the Eighteenth-Century

This paper will examine the legitimacy of Benjamin West's claim to his artistic identity as the 'American Raphael' through an analysis of his *Mrs. Benjamin West and her son, Raphael*, in which West appropriated the *Madonna della Sedia* (1514), one of the most celebrated of Raphael's works during the eighteenth-century. Through a formal and iconographical comparison, supplemented by textual sources, including personal correspondences, this paper will propose that West's construction of *Mrs. Benjamin West and her son, Raphael* signifies a concerted effort to reaffirm the validity of his artistic identity as the 'American Raphael.' Early in his career, Benjamin West was designated Raphael's American successor in both Roman and London art circles. West's receipt of this label presumably rose from the identification of formal similarities between his work and that of Raphael. However, modern scholarship has not addressed the specific attributes of his work that would constitute such a comparison. West's family portrait, *Mrs. Benjamin West and her son, Raphael* (1770), which has received little scholarly consideration, encourages further exploration into the potential correlation between West and the Renaissance master.

McComas, Jennifer. Indiana University, Bloomington and Indiana University Art Museum. Historical Style and Cultural Identity: Jewish Portraiture in Weimar Germany

Artists in Weimar Germany painted numerous portraits of modern urban "types" with a style and technique derived from sixteenth-century German masters Dürer, Cranach, and Grünewald. Not only did artists of the 1920s thus endeavor to situate themselves within a national artistic continuum, but so too could their sitters and subjects be identified with historical Germanic culture through stylistic association. For German Jews, especially, art provided a means for constructing a national Germanic identity. Commissioning or creating a portrait painted in a style that evoked a golden age of German artistic culture could thus aid in the ongoing process of assimilation. Yet historical style could also reveal the problematic place of Jews in modern German society. Drawing on the tendency of sixteenth-century German painting to exaggerate and distort the human figure, Otto Dix often employed caricature and physiognomic typology in his portraits. Caricature emphasized the "otherness" of his Jewish sitters, just as it soon would in Nazi propaganda. Similarly, Felix Nussbaum, while in hiding during World War II, painted Dürer-inspired self-portraits that function as ironic commentary on his situation. They simultaneously proclaim his desire as a Jew to be considered authentically German—and the futility of that aspiration.

McCormick, Seth. Western Carolina University. *En faveur de Sade*: Cruelty and Commitment in Post-War French Art

In post-war France, recognition of the dialectics of complicity and critique in the relation between art and terror motivated renewed artistic engagement with the legacies of the Marquis de Sade and Georges Bataille, France's foremost thinkers of the relation between art, liberty, and cruelty. This paper examines three successive stages of this engagement: the treatment of sadism in Jean Fautrier's *"Otages,"* 1942-1945, and Jean Dubuffet's *"Corps de Dame,"* 1950; the *détournement* of Sadean themes in Situationism and *Nouveau Réalisme* in the fifties; and the thematics of torture in three collaborative projects of the sixties: *Le Grand Tableau Antifasciste Collectif*, 1960 (Enrico Baj, Roberto Crippa, Gianni Dova, Erro, Jean-Jacques Lebel, and Antonio Recalcati), *Vivre et laisser mourir ou la fin tragique de Marcel Duchamp*, 1965 (Gilles Aillaud, Eduardo Arroyo, and Antonio Recalcati), and the Los Angeles Peace Tower, 1966, an anti-Vietnam War monument inspired by French artistic activism in support of Algerian independence. For the authors of these projects, a Sadean aesthetics continued to offer a potent means for confronting representations of power and violence in a France suspended between the Gaullist "politics of grandeur" and the "permanent *coup d'etat*," and in a world divided between media spectacle and biopolitics.

McCoy, Claire. Columbus State University. Michelangelo: *Il Penseroso*

This paper explores the circumstances that gave rise to the nineteenth-century notion that the sculpture *il Penseroso* was an image of its artist, Michelangelo. In 1533, Michelangelo completed the sculptures for the Medici Chapel at San Lorenzo, a mausoleum housing tombs for Lorenzo, Duke of Urbino, and Giuliano, Duke of Nemours. From the start, the identity of the figures, called the *capitani* by Michelangelo, was ambiguous. Late in his life, Michelangelo was chided that the portrait figures did not resemble the men themselves. The artist remarked that in a thousand years no one would know what they had looked like, thereby challenging the significance of likeness and historical association. For centuries the identity of the *capitani* were relatively fixed as the contemplative figure called *il Penseroso* remained identified as Lorenzo. But in the nineteenth century, the figure acquired a new and remarkable identity as the image of Michelangelo himself. The claim was based not on physical appearance, but upon the conviction that the face of *il Penseroso* revealed the "thoughts of Michelangelo himself." Critics and scholars of the time employed the ambiguous figure to create a direct spiritual connection between the viewer and the Romantic artist-hero.

McElroy, Allison. Jacksonville State University. *It is in the Nature of Things / 102 x 5*

It is in the Nature of Things / 102 x 5, is a collection of discoveries, experience and existence. Upon close inspection, objects that were collected merely for their fragile beauty reveal their strength and close relationship to humankind. Through my body of work of collected and handmade objects, I demonstrate the convergence of art with science in an attempt to help us understand ourselves in relation to the universe. This quote from Dr. A. J. Carty, President of the National Research Council of Canada, pertains to my project: "The all-important first step in our journey to the future is to do things differently: in other words, to be creative. In the past, new solutions almost always involved new knowledge. Tomorrow, however, many solutions will arise when some creative person links existing knowledge in new ways. This will require our separate disciplines to mix more."

McDermott, Elana. Corcoran College of Art and Design. Alternate Views of Gender Identity

In the United States, being transgender often means exclusion from mainstream culture. Outside of viewing a performance or interacting during a fundraiser, few Americans have any knowledge of what it means to be transgender. The photographic project and subsequent interviews with transgender persons work not only as a visual aid but allow the viewer to connect with the person in the image. The information serves not just as a story of gender transition, but of varying aspects of the life of the subject. It is my hope that the experience of interacting with this work serves as an educational tool, combining accessible information with human connection. For the duration of the project, I found that many people who identify with straight culture had valid questions about transgenderism but were unprepared to sift through the scientific texts or first-person narratives that are available on the subject. This work intends to highlight the validity of art as a means for social progress and understanding.

McNulty, Christopher. Auburn University. Days: A Contemporary Meditation on Mortality

This paper will present this recent series of my work, entitled *Days,* while placing it in the context of other contemporary artists who explore the themes of death and mortality. Images of this work can be viewed at my website: www.christophermcnulty.com. Several years ago, I consulted an actuary to determine my life expectancy. Using the probable number of days that I have left to live as my starting point, I created a series of works composed of over 20,000 repetitive marks in an attempt to represent the remainder of my life and comprehend my mortality. Like unconventional calendars, these drawings and sculptures both represent time spatially and function as contemporary *vanitas.* These works continue my earlier concerns with the vulnerability of the body, and the relationship of beauty to the imperfect and contingent. In their attempt to make the invisible visible, the unknowable known and the uncertain certain, the works also address our culture's anxiety over the future and death.

McWillie, Judith. University of Georgia. Kindred Spirits: The Reverend George Kornegay of Alabama and Salvadore Gonzalez Escolona of Havana, Cuba

The field of vernacular art is at a crossroads: Will it continue to coast on the winds of American regionalism and academic complacency or it will begin to connect the works of its celebrated artists with those of their counterparts in post-colonial societies beyond the United States? My research in Cuba since 2004 has yielded a comparison of the Reverend George Kornegay's work in Brent, Alabama, with that of Salvador Gonzalez Escalona in Havana. I will trace similarities in motive, traditional origins, and iconography; political and cultural differences; and the role of "the personal" in their practice.

Meiser, Joe. Bucknell University. Addressing the Quandary of Relevance: Incorporating Interventionist Practices and Community-Based Initiatives into the Curriculum

Students often create artwork that is inwardly focused and self-indulgent. As a result, these young artists find themselves asking what the greater significance of their work is, wondering how their art benefits the world beyond the gallery space. While an assortment of viable answers exist to this dilemma, interventionist practices and community-based initiatives seem well suited for addressing this quandary of relevance. Since these strategies require a clearly defined purpose, site, and audience, students can directly observe the impact of their projects. Civic engagement also teaches a student to be ethically responsible and increases the sense of their own capacity to influence the world around them. Through these practices a student realizes that art can be a powerful tool for contributing to social discourse.

Mertins, Kevin. Coastal Carolina Community College. Spirit Electricity

This presentation will explore the relationship between electronic noise and the body, within the context of contemporary sound-based performance art. Joseph Beuys' ideas on energy and Dada artists' alteration of the purposes of objects will be briefly discussed. The two will then be philosophically linked to the "musical" genre known as Noise. The majority of the presentation will focus on Noise artists who compose the electronic interpretations of their physical bodies. It has been proposed that the movements we make and all objects located within the time-space we inhabit are sensory manifestations of a reality we are not capable of perceiving. The body can be thought of as a receptacle for electric data and/or a generator of it. The electric transmission of this data can be amplified and manipulated in such a way so that audio/visual compositions may be constructed from it. Is the electric data we transmit and receive actually what used to be referred to as spirit? Are compositions made from this "spirit data" a more pure expression of the individual and how s/he relates to his/her environment and influences?

Miller, Catherine. Columbia College. Gender and Film: Now and Then

Women in film often fulfill roles and perform duties that have been preordained for their gender by our society, culture, and religion. Deviation from these roles is viewed often as evil or un-feminine. This presentation will survey various portrayals and stereotypes of women in Disney cartoons as well as comedy, horror, and foreign films; it will explore the various roles that women play both on screen and off and the evolution of those roles throughout the history of film. These stereotypes reflect how directors and writers treat their subjects and thereby dictate their viewpoints to their audiences.

Miller, Stephanie R. Coastal Carolina University. Separate Spaces in Fifteenth Century Italian Sepulchral Monuments

This paper explores the curtain's visual and thematic relationships between tabernacles and sepulchral monuments, with emphasis on the latter. I intend to address how the draperies underscore loss and the liminal, transitional space between the viewer/mourner and the dead. I inquire, "Does the curtain satisfy the spiritual needs of the beholder?" While examining the monuments, I will rely on Renaissance accounts of funerary rituals and beliefs to shed light on how this visual device was interpreted by fifteenth century Florentines. The mortuary chapel of Cardinal Portugal, the funerary monument to Cardinal Baldassarre Cossa, and the tomb of Carlo Marsuppini are examples of fifteenth century Florentine sepulchral monuments incorporating illusionistic drapes to frame the deceased's effigy. Veiling the effigies and tombs in these monuments evoked the fictive veil or curtain found in contemporary Renaissance tabernacles. Because the deceased's effigy represented the soul's temporary dwelling, its relationship to a tabernacle was strengthened. The curtain in both cases metaphorically revealed and concealed the deceased or the host. While similarities exist between the two, the curtain assumed an additional role in a sepulchral monument because the function and context is quite different.

Mirkin, Dina Comisarenco. Instituto Tecnológico y de Estudios Superiores de Monterrey, Campus Ciudad de México. *Aquí nos pintamos nosotras*: Female Artists' Self-portraiture in Modern Mexican Painting

The study of female artists' self-portraits reveals important aspects regarding the construction and de-construction of femaleness in modern Mexican society. In this presentation, I trace a brief historical overview of the tradition and the iconographic ruptures of gender in self-portraiture corresponding to a significant group of Modern Mexican female artists from the 19th, 20th, and 21st centuries. The wide historical range serves to emphasize the social meaning of the female

artists' self-representations, going beyond exclusively autobiographical readings. Contesting the objective role traditionally assigned to women, they see themselves instead as active subjects.

Morford, Michael D. Savannah College of Art and Design. Besting the Best: Baccio Bandinelli's *Hercules and Cacus*, a challenge to Michelangelo's *David*

Baccio Bandinelli's *Hercules and Cacus* was initially meant to be a pendant to Michelangelo's *David*. The changing politics in Florence, however, threw this project into thirty years of turmoil. The patrons, artists, narratives, and compositions were changed several times and yet this led to Bandinelli's greatest success. His colossus was more than an artistic statement, although it can be seen as such when viewing it in situ, but this marble was also a message to the people of the city regarding the new powerful leaders: the Medici. This statement (and warning) followed many other programs developing the idea that Florence was the "New Rome" due to the Medici. Bandinelli, proves with this work that he was the proper voice with which to display their new power and furthermore; due to his composition, he takes Michelangelo head-on. He knew his *Hercules* would forever be compared to the *David.* By utilizing his knowledge of the predestined location at the corner of the *Piazza della Signoria,* in front of the *Palazzo Vecchio*, and opposite Michelangelo's colossus at the portal of the seat of government, Bandinelli succeeds in providing us one of the most successful monuments in the piazza.

Morris, Amy. Southeastern Louisiana University. Observations on the Iconography of Lucas Moser's *St. Magdalene Altarpiece*

The center scene on Lucas Moser's *St. Magdalene Altarpiece*, which depicts Mary Magdalene's companions sleeping before the city walls of Marseilles and Mary Magdalene appearing to the rulers of Marseilles, is exceptional for Magdalene cycles. Although scholarship has identified the source for this scene as an illustrated copy of a medieval Magdalene poem, *Der Saelden Hort*, the implications of this borrowing have not been explored. One question that this paper will address is the close connection between the church at Tiefenbronn for which the *St. Magdalene Altarpiece* was created and the nearby Benedictine monastery at Hirsau. Along with the coats of arms on the *St. Magdalene Altarpiece*, the origins of the *Saelden Hort* in a monastic context, suggest that the that theological advisor for the *St. Magdalene Altarpiece* came from Hirsau. An additional inquiry asks how the combined scene of the Arrival and Appearance shaped the meaning of the *St. Magdalene Altarpiece*.

Nancarrow, Mindy. University of Alabama. José Antolínez's *Ecstasy of the Magdalene* and the Mystic Journey of the Soul to God

Jose Antolinez's c. 1675 *Ecstasy of the Magdalene* painting in Madrid's Museo del Prado departs from the established tradition for the representation of the Magdalene's ecstasy in significant ways. In particular, the Magdalene, rather than levitating, soars in the direction of the heavenly light penetrating along the upper border. This paper will focus on the gaze, hers as well as the viewer's, the upward thrust, and her gesture touching her breast in order to propose the that Magdalene personifies the soul in the mystic ascent to heaven. Mary Magdalene's location in the wilderness above her books of devotion clarifies the ascent to God with purging prayer and mortification. By focusing her attention on God instead of the viewer, the beautiful eroticized Magdalene displaces desire for her onto God, the object of her desire. As such, the picture conforms to Tridentine expectations of religious art by modeling spiritual perfection and motivating love of God.

Neely, Linda. Lander University. Even a Blind Pig: "Seeing" Strategies in Teaching Creativity

The study investigates two questions: 1) does deliberate attention to strategies in teaching for creativity result in their application? and, 2) what are the barriers that novice teachers face in teaching for creativity? "Even a blind pig sometimes finds an acorn" is a saying that attributes good results to chance. Creativity is a good result that can be left to chance as novice art teachers replicate studio experiences narrowly focused on the language or processes of art. The premise of this project is that providing pre-service teachers experience in identifying strategies that target purposeful teaching for creativity, supplies them with both an awareness and ability to counteract a chance approach. A survey of pre-service teachers follows their exploration of specific strategies and their subsequent choice to use or abandon these strategies in art lessons that they taught.

Nelson, Marilyn. University of Arkansas. Obscure Order. dot. dot. dot

1) Ridding the house of noisy children, my mom would tell us not to return until we had found a four-leaf clover. 2) As a Naval officer's child I was drawn to the geometry and bright colors of maritime signal flags. 3) My father taught me to read maps, studying shapes, contours, and lines as we plotted journeys. 4) During swim team practice I carefully counted each stroke while completing practice laps. 5) Dismaying my teachers, I was possessed to discover solutions to my 12-piece pentomino puzzle during lectures. 6) Later, utilizing tessellated patterns to energize large canvases, I distributed color according to predefined counting systems. As paintings crowded the hallway of our small apartment, my daughter exclaimed, "Mom! You keep making these, but what are you *doing* with them?" I believe obsession encompasses all forms

of art making, and accept it as a quality necessary to the discovery process. This presentation will introduce representative pieces of my work that investigate abstract relationships between culture, nature, personal and extended histories. Exploring, sometimes cryptically, a variety of concepts and media (including 4-leaf clovers), commonalities embody pattern, geometry, counting and numbering systems, mapping, symbols, and visualizations of ancient mathematical theorems.

Niell, Paul. University of North Texas. Viewing the Amerindian Figure through Public Monuments in Nineteenth-Century Havana: Urban Space, Cuban Identity, and Representation

The first half of the nineteenth century in Havana, Cuba witnessed the city's transformation from a colonial service port within the Spanish empire to a major Atlantic sugar capital. With this economic change came the ascendancy of a powerful plantocracy whose access to economic wealth, while generated on rural estates (plantations), was negotiated in the capital city among Spanish administrators and merchants. Cuban planters also became important patrons of public monuments during this period incorporating local references. Two monuments in particular, *El Templete*, 1828, and the *Fountain of the Indian,* 1837, contained artistic representations of Amerindian figures. In addition to an evident historicism, these indigenous American icons functioned within discourses about Cuban identity, and their spatial settings within the city were integral to their symbolic impact.

Noble, Bonnie J. University of North Carolina at Charlotte. Who is that Woman? Venus and the Virgin in the Art of Hans Baldung Grien

My paper presents new research on Hans Baldung Grien, an innovative artist active in Germany during the sixteenth-century Protestant Reformation. My research differs from other scholarly work on Baldung by focusing on his Madonna images, rather than his representations witches. Existing scholarship on Baldung's Madonnas dismisses them as secular aesthetic experiments or interprets them as veiled references to classical mythology. My approach is different in two respects. First, my work scrutinizes the complex relationships between Baldung's Madonna pictures and the specific religious changes of the Reformation. Far from being secular, Baldung's Madonna images retain their religious meaning, albeit newly configured. Because Baldung worked in Strasbourg, which had officially embraced the Reformation during the 1520's but still had a population of Catholics, depicting the Virgin in ways consistent with Lutheran theology yet not antithetical to Catholic belief was professionally pragmatic. And second, I interpret Baldung's Madonna images in relation to, rather than separate from, his representations of Eve. Baldung's Madonnas are elements of a complex system of ideas and practices that express and perpetuate changing ideas about gender and confessional identity. Baldung's representations of women crystallize the conflicted expectations of his affluent patrons who are responding to a new world.

Nogami, Yoko. University of Tampa. Notes and Letters: The Paper the Handwriting

When my parents decided to tear down our home in Japan after 35 years, I received 300 pieces of letters I had kept sealed in containers. Today, I watch my 14 year-old daughter text and post her daily thoughts on Facebook. As a consequence, she will be unable to review her correspondences; she will have nothing to see when she is in her 40s. My letters retold the events of my life. In addition, the handwriting, choice of paper and stamps said so much about my youthful frame of mind. This my daughter may never know. As an interdisciplinary artist with a core in painting, mark making speaks to me. In two of my recent projects, I have incorporated notes written by the audience as vital sources for the installations. *Furusato Mailbox* (18 mailboxes installed in a public park) collected notes from passers-by addressing a variety of issues. Untitled collected notes from audiences shared memorable dreams. The actual marks of a real person's writing, posting and reading the notes brought intimacy to the work. The tactile reality lent an authenticity to ideas that the virtual world is unable to attain.

Northcutt, Rod. Miami University. Patching the Rift: Cultural-Creative Approaches to Responsible Making-Based Teaching, Part 2

This paper first introduces *systems thinking* (describing systems as compositions of elements, interconnections, and purposes) and applies this to art, craft, and design. We then discuss how the application of progressive movements and approaches, such as *Cradle to Cradle*, and *World Changing*, realized products such as the Rural Studio. Another result was the documentation and presentation of these ideas in exhibitions/catalogs such as Mau's *Massive Change* and *Design for the Other 90%*. These ideas can be introduced in the classroom/studio and be applied. Our discussion will focus on ethical utilization of material with respect to the systems involved including material sourcing, individual responsibility, and collaboration; we can then truly design the world in which we live. In view of our current environment, and studio teaching methods that ultimately drive conspicuous consumption, many of us face frustration. We are in an exciting yet complicated new world; changes must take place. These include how and what we make as well as systems that will direct our students, materials they can use and how they can apply and market their conceptions.

Olson, Kristina. West Virginia University. Elvis Has Left the Building!: Michael Graves and the Death of the Architectural Promenade

This paper will focus on Michael Graves's challenge to architectural procession as the modernists conceived it. As a member of the Memphis Group, Michael Graves challenged modernist norms in his designs of the 1980s. His Portland Public Service Building (1982) became the poster-child for post-modern architecture in general, and the principles of the Memphis Group specifically. Graves's use of architectural quotation has been much discussed, though little attention has been given to the very different character of movement through his buildings. This analysis will review a number of iconic International Style buildings to establish the modern attitude toward procession and then compare works by Graves from the 1980s, including the building in Portland and his little-known Erickson Alumni Center in Morgantown, West Virginia (1986). "Elvis has left the building!" was announced following Presley's concerts to disperse audiences hoping for an encore by the star. This paper will conclude that Graves's jettisoning of careful, experiential movement was another way he proclaimed the demise of modern architecture and an adherence to the new goals of the Memphis Group. Conclusions will be offered regarding the interpretation of Graves's truncated processions and their implication for contemporary architecture.

Olszewski, Christopher. Jackson State University. How Detroit Built My Aesthetic – Beauty in Decay

My artistic process developed from the post-industrial landscape of southeastern Michigan. The power of neglect and the ability to deconstruct memory have caused the erosion of a once mighty industrial giant. The remains are oxidized metal, contaminated soil and the smells and sights of death and decay. The towering walls of the abandoned factories and the echoes of human occupation are all that remain alongside the bulldozer. The progression of my work is deeply rooted in my fascination with the vacant urban center. The layering of paper, dirt, tar and paint relates to the strata of life left behind; the structures I produce connect to an inevitable future. The integral aspect of my working process is the use of non-traditional materials. I combine the burning of vellum and plastic to create organic, skin-like, compositions. Tar is the glutinous product created by the destructive distillation of organic substances such as oil, wood or coal. The consistency and color of tar, along with the powerful odor, contribute to my aesthetic vision and reinforce the harsh images that I am attempting to capture.

Orenduff, Lai. Valdosta State University. Eclecticism and Appropriation in Christian Religious Motifs

This paper addresses the appropriation of traditional Christian motifs by both sacred and secular painters focusing on visual depictions of two of the most iconic images, the Virgin and Child and the Crucifixion. Selective comparisons will be made from Medieval, Renaissance, Modern and contemporary periods to show how the appropriation changed not only in form, but also in content. Issues under consideration will be justification, legitimacy, and purpose of the images within their new contexts; the changing dynamics between art, artist, and audience will be an additional concern.

Osborne, Erika. West Virginia University. The Art of Ecology

The relationship between humans and their environment has been the focus of my career as an artist. My personal research not only addresses how we, as humans, culturally connect to the landscapes that surround us, it also examines the complexities of that connection in a world where healthy planetary ecology is fostered and threatened simultaneously. In order to fully explore our relationship to our environment I have created a collaborative practice between scientists and me in various fields. I have worked with Forest Service scientists and ecologists in New Mexico and many of the dendrologists at the Laboratory of Tree Ring Research in Tucson, Arizona to create works that incorporate topographic maps, tree ring data, personal site research and digital media with the sensibilities of representational painting and drawing. By doing so, I have attempted to create a larger body of work that is as complex as the ecologies I study.

Oszuścik, Philippe. University of South Alabama. The T Plan House: From the Carolinas to Mobile

Mobile, Alabama has a number of mid-nineteenth century mansions built on T-shaped plans. This paper will demonstrate that the idea of T-shaped houses came from coastal areas of South Carolina, although some changes were made when they were transplanted to Alabama, resulting in a British-French Creole amalgamation. Up to that time, the T-plan was foreign to Mobile. French architectural heritage shaped Mobile, which was made the capital of Louisiana in 1702. The dominant house form had been the French Creole Cottage. The earlier examples of the T-plan have one aspect in common: their owners were Americans who moved to Mobile after the Spanish West Florida Parish became an American territory in 1813. While the houses reached a peak during the 1850s, variations of the T-plan house and cottage resurfaced for the remainder of the nineteenth century.

Outhouse, Ed. Iowa State University. Technological Determinism and the Virtual Classroom: Implications For Graphic Design Education

When one considers technology and society, a specific question should immediately come to mind - who, or what, is ultimately in control? Does technology control society, or does society control technology? Is the virtual classroom an example of technology dictating graphic design education, or is the virtual classroom merely the result of a conscious social choice to take advantage of technology that benefits graphic design education? In a historical context, Determinism means that all things, or events, are caused by a previous thing or event. Technological Determinism means that changes in technology dictate changes in society. The link between technology and graphic design is undeniable. With the innovations of PCs, powerful graphic design applications, and virtual classrooms, the issue of Technological Determinism has significant implications regarding the education of graphic designers.

Palm, Nancy. Indiana University, Bloomington, and the Smithsonian American Art Museum. Call and Response: Jazz Traditions and the Art of Wayne Manns

This paper situates the paintings of Wayne Manns (b. 1955) within the history of African-American artists, as he simultaneously references history, hardship, and the rich cultural heritage of African Americans in the United States. Manns was born in Atlantic City amid a world of jazz and popular music. As a child, musical training helped him to develop a trust in his hands, which, as a self-taught artist, were his tools for learning. From his early figural works to his mature portrayals of African-American culture, Manns continually incorporates the improvisational rhythms of jazz into his expressive canvases. Jazz is a common motif the work of artists such as Archibald Motley, Romare Bearden, and Jean-Michel Basquiat as an expression of black culture in the United States. Manns' own "musical" style of painting culminates in "The Crossing" (1999), an allegory of the migration of jazz from New Orleans to New York City. By telling his story through the familiar template of Emmanuel Leutze's "Washington Crossing the Delaware", also parodied in the subversive work of Robert Colescott, Manns participates in what he conceives as a call and response interaction with his viewer.

Pasfield, Terry L. Valencia Community College. Roman Portraits: Marcus Vipsanius Agrippa and the Concept of Character

The best-known portrait of Marcus Vipsanius Agrippa, and one that is considered his best likeness is the Gabii portrait head now in the Louvre. This sculpted marble bust gives us a glimpse into the character of the man who, while he would never become emperor, was integral to the creation of the Roman Empire. The portraits of Marcus Vipsanius Agrippa provide the viewer with a visual reference of a man who lived 2000 years ago. His portraits do more than record Agrippa's likeness. Coins minted during the late first century BCE and early first century CE indicate his place of importance in the Augustan government. These sculpted images provide insight into the governing strategies of Augustus, the transition between the values of the Republic and Early Empire, as well as the esteem with which Agrippa was held during his lifetime and in later periods.

Pavlovic, Vesna. Vanderbilt University. Extended Photography Practice

My project includes a group of photographic practices influential to my own work and concentrates on my continuing interest in and research on ideas of performance, display, and projected images. The presentation will raise questions about photography's dialogue with other disciplines and the concepts behind image production.

Peiper, Catherine. Hood College. Immersion and Cyberdrama: The Video Game Art Form in Final Fantasy X

This paper proposes that SquareEnix's *Final Fantasy* ('*FFX*') raised the format for video games to an art form by merging groundbreaking graphics and a compelling storyline. When it was released in 2001, the gaming community celebrated its complex construction of immersive audiovisual elements, detailed narrative, and extensive game play as setting a new standard for video games. In order to consider *FFX's* aesthetic value, my study goes beyond the methods used to analyze more traditional art or film. Instead, it considers video form in all of its construction as a creative mixture of interactive, three-dimensional images that evolve within an episodic narrative. My presentation considers how *Final Fantasy X's* graphics intertwine with its unfolding story by utilizing various academic sources pertaining to storytelling, new media, video game immersion, and graphics. The result is a hybrid approach that links art criticism, narrative theory, and video game theory to gain new insight into video games as an artistic form of expression.

Pfleger-Hesser, Martina. Grossmont College. Depictions of Sleep and Death as Vehicles of Political Power

In 1544, Ercole II, Duke of Ferrara, submitted payment for a painting called *La Notte Il Sogno* (*The Night*) to his court artist, Battista Dossi. Supposedly, *The Night* was part of a cycle of depictions of times of the day for a prominent room in the ducal castle. Many influences have been cited for this work; the most obvious one was a connection to Rafael's workshop. This paper demonstrates that the painting and the entire picture cycle allow for many more layers of interpretation. Initially the cycle had a singular premise: to depict the times of the day with the help of allegorical and

mythological stories. Over a period of about ten years, this program was expanded to fit the political aspirations of Ercole II. Two paintings of Christian saints were added as well as another cycle of four allegorical works. Parallel to this ambitious project was the coming of age of a new generation of court artists, who emerged after the death, in 1542, of the dominant artistic figure on the scene, Dosso Dossi.

Pigford, Ashley John. University of Delaware. Thinking through Making: A Functionalist Approach to Graphic Design Education

Within the majority of current graphic design curricula, students find trouble-free satisfaction and accomplishment by using computer systems as their primary means of manifesting ideas and composing visual form. This digitally mediated experience fosters a mind-over-matter process of executing ideas and prohibits a true reciprocity of body, mind and material that is crucial to understanding the fundamental nature of design as the experience and discovery of meaning. At the University of Delaware I have developed curricula that directly engage students in the development of ideas, form and individual point of view (derived from Peircian Semiotics) through exploration of physical media. This paper describes my 'functionalist' approach to design education and supports these ideas with examples of student work. The concepts I describe include the Aesthetics of Hand-Rendered Form, Form Generating Ideas, When Process Becomes Method, Methodology as the Educational Goal of an Undergraduate Design Program, and the Value of Analog Source Material in Digital Composition. Example student projects involve constructing typography out of found materials and existing dot-matrix grids, translating music into abstract narrative structures (books) and the use of letterpress to experience composition as a manipulation of physical objects in space.

Pitluga, Kurt. Slippery Rock University of Pennsylvania. Battle of the Goths: The Making of Princeton University

The picturesque architecture of Princeton University is often considered to be the premier example of Gothic Revival in the United States. This paper will examine the aesthetic and philosophical decisions, particularly the vision of Princeton President Woodrow Wilson, leading to the development of the Collegiate Gothic style for this institution. Although Ralph Adams Cram, who worked as supervising architect from 1907-1929, is often credited with the creation of the monastic-like appearance of much of the campus, it is actually the Philadelphia architect Charles Z. Klauder (1872-1938) whose imprint is most effectively stamped on the university's physical appearance. This paper will also explore the rather contentious relationship between these two prominent designers that led to the eventual dismissal of Cram from Princeton in 1929.

Plax, Julie-Ann. University of Arizona. Watteu's Witticisms: Visual Humor and Sociability

In my paper I will explore the form and function of wit in Watteau's paintings as it relates to new ideas about humor and sociability that appear in the early eighteenth century. I will argue that Watteau creates humor in works, by creating erotically charged displacements and juxtapositions and by toying with existing artistic and cultural conventions. He reveals the disjunction between the way things are and the way are represented, between expectation and actuality. For example, in *Gersaint's Signboard*, the portrait of Louis XIV would have alluded to the conventional device of the portrait as panegyric. Here however, it is being rather unceremoniously packed away. The wit in Watteau's works parallels a shift that was occurring in the philosophy of humor and its function. The theory of humor that dominated the philosophical tradition until the eighteenth century was a derisive humor, with an emphasis on ridicule and a moralizing function. This gave way to a new, inclusive, concept of humor in the early eighteenth century. Humor is something that that brings people together, a manifestation of a shared culture. Watteau's use of wit embodies these new ideas.

Potratz, Wayne. University of Minnesota. Electronic Instant "On-ness" and Retreats to the Wilderness

As a sculptor who casts metal and a teacher who teaches a methodology that is about 8,000 years old, I often worry about my failure to work a TV set into an iron casting! As someone who grew up listening to the radio, my ear to the big speaker, the round dial glowing, and my visual imagination filling in the auditory stimulation, I find the current electronic instant "on-ness", the myriad of choices, and the constant availability convenient, yet distancing. I don't have a cell phone. Just as our thumb-grasping tool-using ancestors had their brains changed, so will the electronic revolution affect who we are. In my own creative practice, I am attempting to go the other way, back into the quiet of the wilderness. Many of my emailing, cell talking, and quick-texting students want to come along.

Powell, Kerry. The Graduate Center, City University of New York. The 1915 *Grønningen* Exhibition: Danish Secessionism in Context

While the polarization of complex issues of the grand narratives of French and German secessions have been scrutinized in revisionist histories over the last twenty years, no such literature exists for Danish secessions after 1900. Secessionism occurred later in Denmark than in Germany and France, but the issues causing successive splits of artists from the hegemony of official exhibition structures were similar. By framing Danish modernism through its exhibition strategies, this paper will go beyond the traditional criteria for evaluating modern Danish artists—their ability to absorb foreign tendencies —by contextualizing the 1915 *Grønningen* (the Greening) secession within a discourse of cosmopolitanism as well as

issues specific to Denmark. Two events—Denmark's representation in the 1914 Baltic Exhibition in Malmö and the Free Exhibition's selective membership policies for modern artists—mobilized *Grønningen* artists to hold their first independent exhibition in 1915. Included were issues of nationalism, collective artistic identity, exhibition practice, a discourse of opposition, the role of the popular press, and promotion. This culminated in an exhibition that reflected the intersection of seemingly incongruous issues of modern artistic identity in Denmark at the time.

Powers, John. University of Alabama at Birmingham. Demographics and Instant Gratification

As a Chair of the Department of Kinetic Imaging, which focuses on video, animation, and sound, a major challenge is working with students who have preconceived ideas of their education. Many of the students entering the program already have extensive experience using computers (our number one tool) as they have spent years playing computer games and watching hundreds of videos. Some of our fundamental goals are to address and challenge these preconceptions and show students that art making, creative thinking, and problem solving has relevance to their lives beyond the classroom. My presentation will focus on the different strategies and approaches we use and how we integrate these approaches with our art foundation program and curriculum. I will also include a sample of student interviews and comments, since their ideas and pre-formed opinions impact how we teach. These revealing and sometimes humorous insights help us to better understand our student population and shape a successful curriculum and program.

Pozzi-Harris, Anna. North Georgia College & State University. Beyond the European Sources: The Borrowings of the Argentine Concrete and Madí Artists in the 1940s

In the 1940s, the Argentine Concrete and Madí artists wrote manifestos and exhibited art with irregular frames. These productions recall those of the European avant-garde; evidence indicates that the Argentine artists admired these European movements. However, the Argentine artists do not appear to fit the European mold completely. After considering their European borrowings, I explore the Argentine productions as linked to the socio-political climate the artists experienced. I discuss the renewed interest in Domingo Faustino Sarmiento, the 19th-century founder of Argentina, and his idea of civilization. The intellectual circles frequented by the Argentine artists in the 1940s saw civilization as the triumph of reason over barbarism, and, taking up the banner against the conservative military dictatorship that ruled the country. I argue that, while the European borrowings were central to the development of Concrete and Madí art, the revival of Sarmiento's ideas of civilization also informed the artists' notions of invention and fueled their aesthetic choices. They defended invention against onirism, and believed that suppressing the rectangular frame fostered social equality. Similar tenets had been posed by Vicente Huidobro and by the Russian Constructivists in the 1920s, but the Argentines used distinctive terminology and were obsessed with suppressing spatial perimeters.

Prange, Laura. University of Southern Mississippi. Trash Retrieved

In 2004, I looked down. A small reddish circle caught my eye. I picked it up. Since then I have picked up many hundreds of these rusted bottle caps out of parking lots and most of them have found their way into my art. It was satisfying to find a material that was available, free, and beautiful to look at; this allowed me to explore an artistic sensibility as yet unexpressed in my work. And, I found it fit my longtime passion for reusing and recycling. As my passion for environmental issues grew, I questioned my romance with the lovely, weathered metal object, and forced myself to take a look at the plastic bottle cap: unrecyclable, but easily retrieved from the kitchen garbage can, full of color and some advertiser's odd notion of eye-appeal. Currently, I am engaged in a new body of work that deals with unrecyclable materials and the condition of emptiness. They are everyday materials, mere containers for the products we use. Once they are no longer needed, we discard them. By retrieving them and giving them artistic value, they are no longer empty of meaning.

Price, Audra. Savannah College of Art and Design. The Digital Age of Teacher Preparation and Assessment

21st century technology in the form of blogs, e-Portfolios, and online courses are shaping the landscape of learning in both the K-12 classroom and higher education. These forms of technology not only prepare future educators to navigate this often-unfamiliar landscape, it gives them an opportunity to engage in reflective practice. This presentation will first address how blogs and e-Portfolios serve as assessment tools that encourage art educators to evaluate their progress and growth in a teacher preparation program. Then, an exploration of online courses will reveal how university and college programs can enhance their curriculum and better prepare teachers for the 21st century of learners. National and state standards mandate that future teachers must be technologically literate, so why not hold teacher preparation programs to this same standard? The viability of teacher preparation programs lies in their ability to be receptive to the rapidly emerging forms of technology. Therefore, an exploration of these tools will reveal considerations for the future of art education, methods of assessing teacher preparation effectiveness, and identifying the communities of learners that shape the direction of art education today.

Pritchard, Shannon. University of Georgia. Caravaggio's *Portrait of Alof de Wignacourt and a Page*: The Exemplary Christian Knight

Caravaggio's *Portrait of Alof de Wignacourt with a Page* (1609), painted during the artist's political exile in Malta, is the only multi-figure, full-length portrait of his career. Wignacourt stands against a monochromatic background in an outdated, full-length suit of armor, and is attended by a young page. While Caravaggio captured Wignacourt's physical appearance with fidelity, the portrait appears to convey, beyond mere likeness, a statement on the personal history and identity of the sitter.
Tintoretto's *Portrait of Sebastiano Venier and a Page* (1572-80) bears a distinct similarity to Caravaggio's painting, suggesting prior knowledge of it by either Caravaggio or Wignacourt. Tintoretto's portrait, in contrast to Caravaggio's, contains a specific referent, the Battle of Lepanto (1571), which is crucial to deciphering the message of Wignacourt's portrait. Caravaggio's adaptation of the Venier prototype was a device intended to recall Wignacourt's own participation in the legendary battle of the Christians against the Infidels, and connect that history with his current status as Grand Master of the Knights of St. John of Malta. Thus, Caravaggio's portrait created an historical identity for Wignacourt as the quintessential Christian Knight.

Puchner, Edward. Indiana University, Bloomington. At Home and Abroad: Horace Pippin, the Black Church, and the Double V

This study examines the war-related works of African-American artist, Horace Pippin (1888-1946) after the year 1941. The highly veiled images reflect his knowledge of the complex issues related to the 'double V', a racially-specific symbol within the black press supporting democracy abroad and racial equality at home while signifying a call "for victory over our enemies from without [and]…victory over our enemies from within." This paper contextualizes Pippin's work and his opinions on the war within the history of the Black Church and a racially charged black theology. While scholarship on the artist typically addresses his engagement with American history and his personal experiences as a soldier in World War I, little attention has been given to the subtle shifts that took place in his work following the entry of the United States into World War II. The event compelled him to revisit the subject of war in his paintings, having occurred simultaneously with Pippin's meteoric rise within the art world, his subsequent recognition as a 'primitive artist,' and his own stepson's enlistment in the military.

Ramirez, Lourdes A. Case Western Reserve University. Effects of Marginalization: The Use of Traditional Art, Crafts, and Beliefs in Contemporary Chicana Art

The visual and cultural production of Chicana and Latina artists is an unfolding genealogy of a shared history best understood in the contexts of struggles in the field, workplace, and home. Chicana women have been portrayed in stereotypic images from American greaser films of the 1930s and 1940s, to the contemporary exotic woman of multiculturalism. However, the aftermath of the civil rights victories of the 1960s brought a cultural reclamation to a new generation. Chicana artists developed their role within the confluence of their individual life history and the historical struggles of their group. For these women, the experience of struggle was a dual battle for rights within the patriarchy of the Mexican family and community, as well a place within a larger society. My paper will focus on the artwork of women such as Yolanda Lopez, Amalia Mesa-Bains, Patricia Rodriguez, Ester Hernandez, and Carmen Lomas Garza and emphasize the collective nature of their communities. Through an analysis of the effects of marginalization, I will discuss how Chicana artists have transformed the stereotypes of their oppression through the appropriation of traditional arts, crafts, and beliefs.

Reason, Akela. Georgia State University. Elihu Vedder's *Rubaiyat of Omar Khayyam* as Public Monument

This paper examines Elihu Vedder's creation of a memorial to his two deceased children in the form of a mass-produced illustrated edition of *The Rubaiyat of Omar Khayyam.* For the volume, Vedder created over fifty images as an accompaniment to the British poet Edward FitzGerald's adaptation of the verses by the eleventh century Persian astronomer Omar Khayyam. The poem, a post-Darwinian rumination on the futility of existence and the uncertainty of the afterlife, offered Vedder the perfect vehicle to contemplate his personal loss. Critics found Vedder's eccentric, visionary iconography ideally suited to the subject of FitzGerald's text. Although Vedder invested the work with his own deeply personal vision, he also masterfully capitalized on popular interest in the poem. A critical and financial success, Vedder lived well on the profits derived not only from the book itself but from a rich catalog of drawings, prints, paintings, and reproductions based upon those crafted for the publication. This study considers the public and private dimensions of this unusual funerary monument and its relation to other, mostly sculpted, memorials of the Gilded Age.

Rech, Leslie. South Carolina State University. Intermix: Collaborative Disciplines in Audio/Video Performance

Real-time interaction is a generic definition for interactive installation art and for other events such as VJing where the moment and time (and sometimes the space) define the work. Audio, visual and physical elements as well as the public are involved in the event in different ways. VJing involves the action of mixing visuals in a live/performance environment.

In the 21st century it has become clear that complex processes of communication within a social/spatial/temporal space can be implemented in media manipulation devices.

Rejaie, Azar. University of Houston-Downtown. The Artistic Strategy of Mobility in the Practice of Pietro Perugino

The exemplary career of Quattrocento Italian painter Pietro Vannucci, or Perugino, provided Giorgio Vasari with plenty of material to be carefully molded into the model the writer wished to present – that of an artist who, intelligent and ever-hardworking, did everything right until his fall from grace in the 16th century when he was unable to keep up with the times. Vasari stresses Pietro's poor beginnings in Perugia as the cause for his flight to Florence, a city that provided the means for the artist to "attain distinction by means of his talent." Throughout Pietro's *vita*, Vasari continues to emphasize the painter's itinerant career, pointing out Pietro's "going and coming" between his birth-city of Città della Pieve and Perugia. My paper will examine the particular nature of the painter's continuous movement throughout his life among his principle satellites of Perugia, Città della Pieve and Florence in light of the numerous ties he maintained with these cities, his attainment of Perugian citizenship, and the many signatures – over 40 – used strategically to advertise his ties to both Perugia and Città della Pieve. An examination of Perugino's movements provides a rare opportunity to understand what role mobility played in an artist's career trajectory.

Renn, Melissa. Boston University. In that Gap Between: Robert Rauschenberg's Art for *LIFE* Magazine

Drawing upon original archival research and a 2006 interview I conducted with former *LIFE* Art Editor Dorothy Seiberling, my paper examines *LIFE* magazine's commission of a silkscreen from Rauschenberg for their 1965 special issue commemorating the 700th anniversary of Dante's birth. For his *Modern Inferno* Rauschenberg silk-screened images of mass violence drawn from both LIFE and life itself. I closely analyze the composition and show how the reproduction of the original silkscreen as a fold-out in a popular magazine affected its reception by both critics and the public. I also compare it to his 1959-60 drawing series on Dante's *Inferno,* looking at the way Rauschenberg transformed and reinterpreted the *Inferno* to critique modern society. While many have discussed Rauschenberg's incorporation of objects and images from mass culture into his art, my paper looks at a work of art that he created <u>for</u> the mass media that drew from the mass media to illustrate a canonical "high culture" text for a popular audience. I argue that this commission perfectly embodies Rauschenberg's prescription that an artist should operate within the gap between art and life; he challenges us to rethink how the categories of high and low were actually perceived in 1965.

Reymond, Ronda L. West Virginia University. Applying the Spirit of History: Richard Morris Hunt and All Souls' Church, Biltmore Village, North Carolina

This critical analysis of All Souls' Church examines how and why Richard Morris Hunt used eclectic and deliberately historical ecclesiastical forms, especially those of the Byzantine and Romanesque eras, in this church designed for George Washington Vanderbilt. George, the grandson of powerful "robber baron" Cornelius Commodore Vanderbilt, wanted his family church in the new barony of the Biltmore Estate to communicate multivalent meanings to two distinct social groups, his peers and the local populace. All Souls' needed to suggest symbolically, through its architectural form, Vanderbilt's role as artistic and community patron since it was through the church that the tenets of the Social Gospel and the Gospel of Wealth were imparted and administered. Hunt, keenly aware that the architectural vocabulary he employed would be read and interpreted according to one's socio-economic status, borrowed European architectural traditions and transformed them to express new and fluid concepts. He admonished that "...archaeology is not architecture...it is much more essential that our architecture be true rather than traditional." Hunt believed that judicious historicizing eclecticism held the key to unifying and conveying the diversity of ideals so prevalent in late nineteenth-century Gilded Age America.

Richards, Elizabeth. University of South Alabama. American Assemblage and *L'Informel*

In the early 1950s, American artists Robert Rauschenberg and Cy Twombly made a significant trip to Europe where Rauschenberg began to evolve his style of assemblage; both artists absorbed the *L'informel* style, the "anti-form" or materiality movement that was then popular in France, Spain, and Italy. The comparisons between *L'Informel* artists like Alberto Burri and Antoni Tapies clearly indicate Rauschenberg's stylistic heritage. However, the difference in the intentions of these artists from the Americans is remarkable. This paper will explore the dichotomous personal and political intentions, which motivated the European *L'Informel* artists and their successors.

Richmond, Susan. Georgia State University. Lighter than Air: (Im)materiality in Mary Kelly's *Love Songs*

In this paper I argue that the elements of light and air facilitate an embodied and relational encounter with Kelly's series, *Love Songs* (2005-07). Comprised of five scripto-visual installations, the series represents feminism's political legacies through the perspectives of two generations of women. In staging a 'performance synthesis' of past and present, Kelly invites viewers to consider how early feminism might be construed as a loving event that continues to resonate for subsequent generations of women. In the past, Kelly has noted that the ephemeral effect of light in her artworks produces an experience in which a form of 'listening' supplants mere 'looking.' In parsing the implications of this spectatorial shift for

Love Songs, I also focus on the (im)material presence of air. I draw on Luce Irigaray's ethics of love, and her radical conceptualization of the natural elements in order to show how these seemingly intangible entities enable an inter-subjective encounter with alterity. I propose that in Kelly's *Love Songs*, light and air draw the viewer into an embodied and ethical encounter with feminism's intergenerational differences. I conclude that Kelly's artwork provides a critical counterpoint to the increasingly popular refrain of feminism's demise in the 21st century.

Richter, Till. University of Texas at Austin. Borrowing and Eclecticism as Strategies in Contemporary Chinese Art

"It is precisely the culture's adaptability, ambiguity, and capacity for transformation that has given China a tremendous regenerative power." (Ai Weiwei, Mahjong, 2006) This paper shows the reasons behind the appropriation and eclecticism in contemporary Chinese art that is perceived in the West as a tactic to succeed in the Western market. In Western art, appropriation in the form of quotations and homage helped to categorize art into a more or less coherent system – from Vasari and Wölfflin to Barr – but the emphasis was on originality remained. In China, however, transformation and adaptability are at the core of an artistic tradition where originality is expressed by commenting on someone else's work. Yet, after Mao and the Cultural Revolution had all but annihilated more than two thousand years of Chinese art within thirty years, contemporary artists found themselves starting over with a plethora of world imagery at their fingertips. Looking at works by Yue Min Jun, Wang Long Sheng and Zhou Tiehai and others, I explain how borrowing and eclecticism serve to continue a tradition, create a new identity and insert Chinese art into a global context.

Ridler, Morgan. The Graduate Center, City University of New York. Everett Shinn: Refusing to be Only a <u>Fine Artist</u>

This paper explores Everett Shinn's decorative and commercial work, which challenged his role of fine artist and redefined his position in the Ashcan School. Shinn, a member of the Eight, is often considered alongside John Sloan, Robert Henri, George Bellows and George Luks. Many of his early pastels, drawings and oil paintings exemplify the Ashcan's characteristic depictions of modern urban life in sketchy brushstrokes. However, Shinn had multivalent and complex influences; his early connection with the wealthy upper class circle of Stanford White and Edith de Wolfe educated him on Neo-Rococo styles and interior decorating. He painted pianos, murals and shop signs. Shinn's refusal to conform to the role of the modern easel painter drew criticism from his fellow artists but it also drew support from critics and patrons. Unlike artists Henri or Sloan, he was not dedicated to modern easel painting; his story is one of rebellion and rejection of the elite class of the fine artist.

Rieth, Herbert J., III. University of Alabama. Red Headed Stranger: Situating Painting within the Art/Craft Divide

In graduate school I began to use collaged fabric in my paintings as a signifier. This began innocently enough with simple appliqués but soon grew into fully-fledged installations that included pillows and quilted and painted awnings. While I am not currently as involved with the three-dimensional aspects of fabric usage, questions persisted about the "cloth-ness" of fabric applied to my paintings with acrylic gel medium. A visit to Atlanta's High Museum of Art to see the covalent exhibitions of Chuck Close's self-portraits and the quilters of Gee's Bend dropped an answer in my lap. I began to create fabric wall pieces that had painting on them as well as both hand stitched and machined sewn appliqué pieces. Crafting the paintings from my "palette" of swatches was no different to me than painting. Yet, the practice adds another dimension to their identity merging with issues of craft and technique. Unfortunately others don't see this logical step and in a recent interview I was asked, "How do you defend these works as paintings?" With this paper I will explore precedents from both sides of the craft/fine art divide to try and situate this work.

Rodriguez, Eugene. De Anza College. Staging Empire: Lights, Darks, Cameras, and Action!

While the Cold War dealt mainly with the conflicts between the Soviet Union and the United States, it was also one of the most turbulent and transformative periods between Latin America and the U.S. *Staging Empire: Lights, Darks, Cameras, and Action!* scrutinizes the history of oil painting, television, cinema, and the U.S. empire through the memories of my family photo album during the 1950s. I will additionally describe the blurring of the boundary between my painting and filmmaking and how it modifies my creative process. The staged narratives of my paintings and films re-present my parents as strawberry sharecroppers in central and southern California in their attempts to participate in the American Dream. Other historic actors include Joe McCarthy, Arthur Miller, Roy Cohn, Fidel Castro, Jackson Pollock, Rita Hayworth and Pedro Infante. I juxtapose histories and aesthetics (traditional and digital) as my way of highlighting a visual connection between past and present. It is also my way of challenging the viewer to question past beliefs and value systems that continue to shape our vision of the world and ourselves.

Roe, Dawn. Rollins College. This is Nowhere (Everybody Knows)

This series explores the use of photography and video as a means of addressing the relationship of perception and memory within and between the still and moving image. Of primary concern are associations that reference our experiences of space and place. This work marks a tenuous journey into the territory of landscape. I have no particular affinity to nature, and do not value organic substance over artificial, or imagined. Rather, I am interested in the ephemeral

qualities these materials share with processes of recollection and recognition. Interventions occur in each image, and in certain instances I integrate elements that do not occur naturally. These alterations are intended to acknowledge the presumed associations that often accompany landscape imagery while simultaneously shifting the emphasis. The phenomenological nature of the stilled photograph is also a concern. There is something uniquely troubling about the passing subtleties that a photograph can capture. Momentary instants become both particular and transitory. By combining the frozen moment of photography and the mobility of video montage, a dialogue between the two is suggested. And, as the series title suggests, we are ultimately unable to locate ourselves anywhere in particular and reluctantly become aware that "This is Nowhere."

Roesch, Nathanael. University of Georgia. Out of Bounds: Paul Pfeiffer's *Caryatid* and the Borders of Representation

In his digital video works, contemporary artist Paul Pfeiffer wittily manipulates footage culled from television broadcasts of professional sports. In *Caryatid* (2003), Pfeiffer digitally erased the soccer ball from a series of short clips of European-style football matches. Once-heroic dives and spectacular athletic feats are montaged together into a reel of amusing missteps and clumsy tumbles. This interference places the artist dangerously close to the position of the spoilsport, a figure Johan Huizinga warned against in *Homo Ludens* (1955). According to Huizinga, the spoilsport's actions do more than merely disrupt the play of the game. By disavowing the seriousness of play, the spoilsport threatens the sanctity of the pretenses to which the participants have willingly subjected themselves—the rules of the game. Working in digital media, Pfeiffer is an artist comfortable on the edges of the accepted bounds of the art object, familiar with transgressing norms and expectations. Pfeiffer's violation of the video record parallels his antagonism of the rules of representation inherited from the history of Western art. By pressing on these parameters, Pfeiffer attempts to inflect the rules of play in order to accommodate our new digital age technologies.

Roseman, Barry. Savannah College of Art and Design. Teaching Typography Effectively: A Balancing Act Between Working on Paper and on the Screen

In his book *Design, Form and Chaos*, Paul Rand wrote, "When to use computers is certainly as important as how to use them." Rand's astute statement in 1993 concerning graphic design education remains true today, especially in teaching typography. Designing typographic compositions is an essential component of a sound graphic design education. It develops a student's visual sensitivity while achieving communication objectives. My presentation describes an effective model for this activity. At first, the computer plays no role in the design process; instead, students design with cut text on paper. Once a composition is resolved, it is "taped down" and executed by computer, transforming the "paste-up" to a precise design. This "finalization" stage provides students with significant production skills in typography. Delaying use of the computer brings fundamental design and communication issues to the forefront of the design process, and working on paper promotes efficient decision-making. This approach emphasizes the importance of having a thoughtfully conceived plan before employing the computer in the design process.

Rosen, Jeff. Loyola University Chicago. The Triumph of Transparency and the Demise of the Printed Photograph

Lithographic printers in France in the 1840s and the photographers who followed them worked to defy print syntax, submerging the codes of the individual print into increasingly indecipherable "grain." Today's photography rejects the connoisseur's language of print aesthetics in favor of promoting the idea of photographic transparency. Contemporary art critics Michael Fried and Jean-Francois Chevrier insist on reading the subject of the image *through* the printed medium, privileging their large size while simultaneously ignoring their "mode of production." This paper will argue that the triumph of photographic transparency today is dependent upon the printmaker's earlier successes, which expunged the concept of unique print syntax in favor of the copy, creating new watchwords such as imitation, substitution, and replication.

Ross, Fiona. University of Richmond. The Non-Master and Apprentice Systems: Propelling Curiosity

In many eastern countries, the master and apprentice system is venerated in the fine arts and crafts, and passing on the knowledge of materials and techniques is the required path to acquiring conceptual knowledge. Conversely, in the west the emphasis tends to be on the conceptual, allowing the student to come to an understanding of the material world gradually and on his/her own. I seek to awaken a sense of intellectual inquisitiveness about how things come to be and how they change and to instill a desire to learn from inquiry. I do not teach my students to make work like mine; instead, I introduce them to a wide variety of artists, situations and materials that will arouse their curiosity, in the hope that they will be propelled toward investigation – that first important action toward art making.

Roussin, Wendy. Mississippi State University. Lack of Standards

The problem with viewing images in the digital age is the lack of universal standards. The simple 35mm slide offered a foolproof format when properly exposed. Slides were the same size and fit into a commonly formatted slide projector, facilitating the archiving and storing of images. The digital age now requires us to ask, "Is this for email, for viewing on a projection screen or monitor, a small print?" Each use necessitates its own specification. Hence, there are no prevailing

standards in the art world for digital files. Every competition, gallery, or position requires files of a different size, resolution or format. Horizontal and vertical images display at vastly different scales unless they are placed into a square frame. When an "electric slide" is needed, one must recreate the image based on the requested specifications. This presentation will evaluate a variety of different specifications for these "electric slides" and discuss options for helping artists manage their artwork archives.

Russo, Jillian. The Graduate Center, City University of New York. Holger Cahill's Populist Ideology and the Promotion of Modernism: Exhibitions of American Folk Art at the Newark Museum and MoMA

Curator, art critic, and authority on American folk art, Icelandic immigrant Edgar Holger Cahill (1887-1960) brought a uniquely populist perspective to his curatorial projects at the Newark Museum (1922-1929, 1931) and MoMA (1932-1933), and to his directorship of the Works Progress Administration Federal Art Project (1935-1943). Cahill grew up poor on a North Dakota farm during decades politically defined by Populism and Progressivism. He spent his adolescence as an itinerant, performing odd jobs throughout the Midwest. Largely self-educated, his aesthetic theories were shaped by several influential thinkers including philosopher John Dewey, economist Thorstein Veblen, and Director of the Newark Museum, John Cotton Dana, an expert on both education and industrial art. This paper examines Cahill's exhibitions *American Folk Sculpture* (1931), at the Newark Museum, and *American Folk Art: The Art of the Common Man in America (*1932), at MoMA, as exemplars of Cahill's social-historical curatorial practice, an approach that contrasted with his colleague Alfred Barr's formalist methodology. Considering the curatorial practices of Cahill, Barr, and Dana, I present both Newark and MoMA as pioneering institutions for contemporary American art and argue that Cahill's folk art exhibitions promoted an alternative, populist, conception of American modernism.

Sachant, Pamela. North Georgia College & State University. The Chinese Portrait Dolls created by Vivian Dai for United China Relief

In 1942, artist Vivan Dai created six portrait dolls, one modeled after her daughter Mei-ling. Dai created the dolls' wigs out of human hair, and dressed them in traditional style clothing she designed with fabrics she had brought from China. Replicas of the dolls, nationally publicized, were sold as part of a fund-raising effort for the recently formed United China Relief, earning more than $75,000 for the organization. The dolls Dai created are examples of the connections between art and craft in one artist's career. They were meant to be children's playthings yet at the same time Dai designed them with great attention to both accuracy and aesthetics. How Dai went about creating the dolls is a product of her background and training as an artist, and they mark the point in her career when she was seeking ways to express herself with methods, materials, and techniques more traditionally associated with craft than with fine art. This paper has two aims: to describe the creation of Dai's dolls, which occurred at an important point in the development and appreciation of craft in twentieth-century United States, and to recount how they fit into the charitable work undertaken by United China Relief, or UCR, on behalf of the Chinese people.

Salsali, Edmond. St. Thomas Aquinas College. Deforming the Human Forms: Altered Shapes and Folded Spaces in Interactive 3D Virtual Environments

My recent body of work consists of three separate but conceptually correlated virtual environments including 3D characters inspired by Francis Bacon's paintings. Each piece allows interactive manipulation of space as well as body shapes and creates unlimited transitional phases between figuration and abstraction. It starts with Bacon's level of distortion and adds to it by overstressing the twisting, bending, and buckling of the profiles. While interacting with the figures, viewers can freely move to any point in space and create the visual compositions of their choice. The interval and passage from viewpoint to viewpoint while traversing all in-between stages in the process, as well as the possibility of moving, crossing, and altering the shapes, refer to Deleuze's idea of the "fold." They represent a postmodern approach underlining the passage from a culture of objects to that of instability and flow. My paper will focus on the correlation between elements, time, and space, and the ephemeral aspect of components and shapes in interactive 3D virtual environments. It will demonstrate that in these settings what is seen and felt has more to do with energy than with form.

Shaneyfelt, Sheri. Vanderbilt University. Giannicola di Paolo's *Incredulity of St. Thomas:* Conventual Patronage in Renaissance Perugia

The Perugian Renaissance painter Giannicola di Paolo's *Incredulity of St. Thomas* of 1529, now in the *Galleria Nazionale dell'Umbria*, was originally commissioned for the high altar of the convent church of St. Thomas in Perugia. The altarpiece reflects Cistercian, Benedictine, and Dominican interests, and its complex iconography provides an interesting study of conventual patronage in Renaissance Perugia. Moreover, the history of the altarpiece's patrons is embedded in its paint-layer structure, revealed through technical investigation. The assembly of saints surrounding Christ and St. Thomas is unusual for a scene of the incredulity. Indeed, the present (and original) appearance of the altarpiece and its seemingly problematic iconography is intrinsically linked to the history of the nuns of St. Thomas who were initially affiliated with the Cistercian order from as early as 1274. St. Benedict, depicted at the far right in the altarpiece, holds an open book that reveals a portion of the prologue from his *Rule*, the language of which has been altered to address the Cistercian sisters of St. Thomas.

Scherer, Brooke. Iowa State University. A Debate on Digital Art and Graphic Design Education & Pedagogy: Technological Versus Traditional

In the midst of the twenty-first century's new age of computers and virtual communication, technology has opened doors and given equal academic opportunity to many by way of online education. Included within these academic areas are the fields of digital art and graphic design, which have been greatly affected by this new "cyber" learning. However, unlike other curriculums, where reading and research make up a large part of learning, these two fields rely greatly on studio sessions, one-on-one and group interactions and in-class student learning. Is converting the digital art or graphic design classroom to an online format truly beneficial to the student? Without in-class studio time, do students have the chance to properly learn the principles, aesthetics, and practices related to their field? Is limiting communication to email and online chat forums enough to interact, teach, and learn? Furthermore, does limiting an art student to online expectations reduce motivation and fully inspired creativity? It is our job as educators to ensure the proper relay of information for accurate student preparation in their individualized fields. Are we neglecting their futures by limiting their education to online coursework?

Schmunk, Peter L. Wofford College. Peripheral Identities: New Churches on the Margins of the Eternal City

Richard Meier's church of *Dio Padre Misericordioso*, located on the periphery of Rome and completed in 2003, won rave reviews for its innovative design of soaring concrete shells, its compelling architectural symbolism, and its galvanizing impact on a bland neighborhood of modern apartment blocks. But this is only one product of an ambitious program of church construction that began in the late 1970s under Vatican patronage with the aim of completing fifty buildings by the year 2000 to serve the needs of immigrant and low-income neighborhoods on the outskirts of Rome. Instead of being inexpensive, purpose-oriented buildings to meet pressing needs, the new churches exhibit an exciting variety of styles and forms and surprising deviations from the conventions of Catholic Church design and religious iconography. My presentation will examine a representative sampling of these new Roman churches, focusing on the varied concepts of sacred space and the ways they reflect or diverge from the traditions of Roman church architecture. It will also address the connection of the buildings to their fragmented peripheral sites and their role in giving cohesion and identity to the various neighborhoods that they occupy.

Schnorrenberg, John. Independent Scholar. Shingle, Stone, or Something Else: The Architectural Expression of Christ School, Arden, N.C., 1900-2008

Shingle and log cabins were affordable structures built for high schools in rural western North Carolina before public schooling had been established in the county. Shingle became simply "shingle style" as the mission of schools became more complex, and admitted boarding students. Eventually, a local stone, quarried on the property and laid by local masons, replaced the shingle. The use of stone became more sophisticated in the designs of the architect Earl Stilwell of Hendersonville from the 1930s to the 1950s. Other architects made use of other types of stone combining it with other materials thereby changing the appearance of later buildings. Major surfaces of stone continued to be used even after the material grew more expensive.

Schuweiler, Suzanne. Converse College. Racial Currency: Confederate Money and Southern Art

While the use of stereotypes to promulgate racism and reinforce the inferior status of African Americans has been thoroughly examined, this paper seeks to establish the link between these stereotypes and their early origins in Confederate money. Prior to 1850, a clearly defined racist ideology had not been established in the United States. As a response to the increasing tensions over slavery and the Compromise of 1850, some Southern states, including South Carolina, Georgia and Alabama, printed slave vignettes on their money. Representations such as contented slaves picking cotton and smiling slave mothers with their children helped to create the stereotypes that became prevalent in a variety of imagery after the Civil War through the Jim Crow era. Furthermore, the racist ideology promoted in these images served to mythologize the antebellum South as an Arcadian idyll in order to restore dignity and prosperity to the region after the war. In addition to examining the iconography of Confederate money, this paper will analyze its duplication in paintings by Margaret Law and Alice Ravenal Smith (ca. 1930), as well as other artists, in order to demonstrate its influence on the American perception of African Americans.

Scott, Victoria H. F. The College of William and Mary. The Rhetoric of *La Prise de Parole* and the Posters of May and June 1968

Until now the French posters of 1968 have been celebrated as an unprecedented example of spontaneous expression--a manifestation of "*la prise de parole*" (the capture of speech) with which the revolutionary situation is regularly associated. This representation of the events of May and June originates in a popular description of the uprising disseminated first in an article and then a book entitled, *La Prise de parole, pour une nouvelle culture* (1968), published directly after the events, written by the French philosopher Michel de Certeau (1925-1986). A more historical analysis of this moment, however, contradicts this widely accepted account of the insurrection and the posters. After all, May 1968 was marked by aggressive and effective governmental censorship. Moreover, the collectively created posters, which are still perceived to

be completely synonymous with, if not evidence of, unfettered expression, were heavily influenced by a core group of militant Maoists who organized and lead the poster workshops. This suggests that, much like the French government's call for "participation" in the landslide election that brought the revolt to a close, the notion of "*la prise de parole,*" as applied to the events and the posters, remains strictly speaking, rhetorical.

Seymour, Gayle M. University of Central Arkansas. Postal Themes in Depression-Era Post Office Murals

During the Great Depression, the Treasury Department's Section of Fine Arts commissioned over 1,400 artworks for new federal buildings—mostly post offices—across America. This paper will look at postal-themed murals in order to understand how the Section not only provided effective advertising for the U.S. Postal Service but also gave the New Deal government a communication venue to broadcast messages of security, hope, and pride during the uncertain times of the Depression era. Murals typically depicted the activities of a particular locale or reflected the function of the buildings they decorated. Remarkably, artists depicted postal themes in at least 200 Section murals. Themes extolled many of the innovative programs of the U.S. Postal Service, past and present, including stagecoach and riverboat delivery, the Pony Express, Rural Free Delivery, and Air Mail. As culture billboards, murals provided the federal government with effective advertising platforms for the U.S. Postal Service. Murals such as H. Louis Freund's *Early Days and First Post Office in Arkansas*, declared the postal system as the civilizing force in America's agrarian past. Similarly, Mary M. Purser's *How Happy was the Occasion* acknowledged the role that stagecoach-delivered mail played in tying rural communities to world markets.

Sharpe, Heather F. West Chester University of Pennsylvania. Strangers in a Strange Land: Evidence of Roman Thematic Bronze Figures in Hellenistic and Imperial Greece

In this paper, I will address the impact that Roman rule had on the production, appearance and use of bronze statuettes during the late Hellenistic and Imperial eras. A review of Hellenistic and Imperial bronzes found in Greece reveals a preponderance of subjects traditionally favored by Greeks while few speak of a strong Roman presence (e.g. lar and genius). The rarity of specifically Roman figures appears to demonstrate that Greek religious practices, particularly those in the domestic sphere, remained strong even after centuries of Roman rule. Studies of Greek bronze statuettes have tended to concentrate on the Geometric, Archaic and Classical periods; this is not surprising considering that the majority of bronzes found in Greece pre-date the 4th century BC. However, a number of bronzes from the Greek Imperial period have been discovered in Greece. Most of them come, not from shrines and sanctuaries where the vast majority from earlier periods were found, but from destruction circumstances and hoards. While it is difficult to address questions of context and function, one topic that can be pursued is iconography and changes that may have taken place from the Classical to the Imperial period.

Shelby, Karen. Baruch College, City University of New York. The Secular and The Spiritual: The Stained Glass of Flemish Nationalism

My paper addresses a unique set of stained glass windows installed in the *IJzertoren,* a World War I memorial in Flanders, Belgium. I examine the specific choice of stained glass in the execution of an overt and controversial political message. In light of the current upheaval in Belgian politics, I address the relevance of these windows to a 21st-century audience. The windows are framed within the rhetoric of the controversial politics of Flemish nationalism. The program of the windows emulates the Stations of the Cross. But the figure of Christ, typically represented moving toward his destiny as the first martyr, is replaced by the World War I Flemish soldier crawling in the mud of the Front toward his own submission to the cause of Flemish separatism from the Kingdom of Belgium. Shades of brown echo the ubiquitous mud of the trenches and a dull golden light casts a heavenly luminosity over the soldier/martyrs. Based on the trench sketches of Joe English, a Flemish nationalist (1887-1918), the images were utilized for the windows in the aftermath of World War II, during a right-wing period of Flemish nationalism.

Sherer, Scott. The University of Texas at San Antonio. Narrative and Fractured Fantasy

This paper examines the use of narrative in William Kentridge's animated films. Born in 1955, Kentridge explores the personal and social dynamics of apartheid South Africa. His major works develop from series of drawings and erasures that produce and locate various protagonists in situations that project the complex character and intersections of individual motivation and social relations. Often based to some degree on factual events, Kentridge creates narratives that are uneasy combinations of history, desire, fantasy, and trauma. In works like *Ubu Tells the Truth* and *Felix in Exile*, Kentridge challenges narrative conventions through tenuous articulations of coordinates of time and *mise-en-scene.* In so doing, Kentridge reflects Jean-François Lyotard's notion of a postmodern gesture that is a paradoxical presentation of the inherently unpresentable. His use of drawing and filmic media articulates history and memory as embodied experience, and he asks his viewers to identify with the fractured character of his narratives. In the context of popular and easy-to-produce digital materials, this paper argues that contemporary narrative is a construction of literary and visual discourses, cultural histories, subjective responses, and the variability of individual and cultural distraction and fantasy.

Sheridan, Ginger and Tayloe, Scott. Jacksonville University. Speak My Language: International Studies Using the Visual Arts Model

In his Elegies series, Robert Motherwell attempted to invent a universal language for abstract painting. He named one of his seminal works "At Five in the Afternoon," an homage to Lorca's poem about the death of a Spanish bullfighter. Motherwell, realizing he had failed when someone referred to his painting as the one "about cocktails," quickly changed the title to "Elegy to the Spanish Republic." Despite such anecdotal evidence to the contrary, art is often considered a universal language. As a result, visual arts programs have successfully led the way in international studies for generations. It is assumed that, despite disparate visual traditions, there remains enough common vocabulary in art to allow individuals from divergent cultures to understand and learn from each other's work. At Jacksonville University, we encourage all BFA students to study internationally. Over the years, as educational goals have changed, so have our practices. Our current emersion model equips students with an enlarged and diverse visual vocabulary, more attuned to our global climate. In this paper, we will outline what we have learned through our long running fine arts programs. It may serve as one possible model for good practice in the visual arts.

Shields, M. Kathryn. Guilford College. Getting the Lead Out: Mel Chin's Fundred Project for New Orleans

This paper explores the environmental efforts of Mel Chin in his current projects, *Paydirt* and *Fundred*. He hopes to reclaim the soil of New Orleans, which has one of the highest contents of lead in the nation. When he learned about the devastating effects and widespread existence of these high lead levels, he knew he had to do something. Chin is collaborating with scientists as well as children to make this initiative happen. Schools from all over the U.S. are contributing "Fundred Dollars" to literally make the money needed to transform the community of New Orleans. By examining the communities created and impacted by the Fundred Project the ways that art can expand and realize environmental initiatives become clear. Mel Chin makes art that makes a difference in the world. Inspired by ecological issues, political causes, and societal concerns, Chin's work takes unconventional forms and appears in unlikely places. He has made art out of abandoned houses, video games, and television shows as a way to mark as well as motivate social change. One of his most acclaimed pieces, *Revival Field* (1990) was made in collaboration with a scientist to use plants to remove toxins from a Minnesota landfill.

Shurbutt, Cynthia. Converse College. Sweetgrass Baskets – An American Art Born out of Slavery

By examining the usage and design of the sweetgrass baskets from the African region in connection with the baskets of the American south, this paper explores the history of the Gullah people and their descendants through the artistry of the baskets. One of the oldest and most popular art forms of basketry in America are the sweetgrass baskets found around the coastal regions of the South. For three centuries the craft of making sweetgrass baskets in the low country of South Carolina developed into a symbol of southern culture and has become an icon of the region. The artistry of the baskets symbolizes the Gullah culture in the low country and the sea islands of the southern coastal regions. The Gullah people are descendants of captive slaves; many use the sale and creation of the baskets to sustain a way of life. During the height of the slave trade in the 1700s captive slaves were led from their homeland to the slave ships, which would take them across the Atlantic. During this march they balanced on their heads what little provisions they had in large coiled baskets. These coiled baskets were crafted in much the same way the coiled sweetgrass baskets are today.

Simpson, Pamela. Washington and Lee University. Indians at the Corn Palace: A Post-Colonial Reading of Projection, Reception and Participation

Indians have played an important role in corn art displays, from the first Sioux City Corn Palace in 1887 to the modern corn murals at Mitchell, South Dakota. The identification of Indians wit corn grew strong in the late nineteenth century with the popularity of Longfellow's *Hiawatha.* Mondamin, the corn god in the poem, inspired Sioux City ladies to sponsor Mondamin luncheons in the 1880s, and the official entertainments at the corn palaces often included Native American participants. At Mitchell, South Dakota, an early corn palace had a mock Indian wedding as one of its entertainments. As the whites gained land and security, they appropriated Native American imagery, making the Indians "safe," "tamed," and "romantic." A modern reading of this would be white exploitation of the native populace. However, the work of Oscar Howe, a South Dakota Sioux who decorated the Mitchell corn palaces for over thirty years, provides a different reading from that of exploited Indian. This paper explores those themes and their possible meanings.

Skaggs, Greg. Troy University. Enriching The Learning Environment: Teaching In A Rural Setting – Learning In A Metropolitan Way

Student experiences are often dictated by the faculty that teach them and the environment that surrounds them. Students who attend rural regional institutions are sometimes viewed as having a disadvantage in comparison to students who attend college in a more metropolitan setting. My paper will articulate how to enhance the educational environment at the rural institutional level through national and international travel, collaborative and charrette experiences, and visiting lecturers/artists. I will show how Smallsville students can have experiences that parallel those of students from larger more urban areas.

Slavik, Susan. Coastal Carolina University. Effects of a Quantitative Visual Arts Merit Self-Evaluation on Art Educators

An issue that has long troubled higher education faculty in art education is the variety of ways that performance is evaluated for the annual faculty review. Using an internally produced online quantitative assessment document for the first time, members of the Department of Visual Arts at Coastal Carolina University were required to numerically self-evaluate themselves in the general categories of teaching, scholarship/creative activity, service, collegiality, and the annual faculty evaluation report. During this session, the document will be presented along with findings related to its effectiveness and the implications for tenure and promotion. The ensuring discussion will explore whether there are legitimate criteria for evaluating the effectiveness of art education professors in higher education that differ significantly from the standards used to evaluate professors of studio art and art history.

Slayton, Elaine M. University of Memphis. The Book in *Marie Antoinette en Robe de Velours Bleu*

The image of an individual in the process of reading or looking up from a book has been the focus of gender identity in art history discourse for centuries. In the eighteenth century, for example, a time when the boundaries between masculinity and femininity were becoming blurred, the portrait convention of an individual reading was mostly associated in a secular context with aristocratic men. This poses a logical question when the same masculine convention is applied to a female, such as in Elisabeth-Louise Vigée-Lebrun's *Marie Antoinette en Robe de Velours Bleu* of 1788. As a portraitist, Vigée-Lebrun had the option of constructing an identity for her female sitters that either portrayed impropriety, the appropriation of masculine attributes, or a submissive feminine ideal of virtuous womanhood. In her 1788 portrait of Marie-Antoinette, the artist skillfully and intentionally placed a book into the hands of her infamous female sitter and subsequently created an individuality for Marie-Antoinette. This essay will discuss the function of a book in structuring a masculine identity for Marie-Antoinette in this portrait, by examining contemporary literature, previous images of women and men reading and a portrait of Madame du Barry *en homme*.

Smith, Katherine A. Agnes Scott College. Building Painting: Claes Oldenburg and Coosje van Bruggen's *Paintsplats (on a Wall by P.J.)*

In 1978 Philip Johnson approached Claes Oldenburg and Coosje van Bruggen about a potential collaboration on a Marshall Field department store. Johnson envisioned filling the façade's niches with large sculptures of common objects, like Oldenburg's previous sculptures. However, the artists pictured *Paintsplats (on a Wall by P.J.),* which, playing on the company's name, proposed a "field" of projecting paint splatters in primary colors. This design was never realized, but the proposal is noteworthy in the way it appropriates and recasts the rhetoric of mid-century, gestural painting to defy Modernist categorizations of painting and sculpture and deploy concurrent theories of architectural symbolism. Formally, this proposal embraces elements of gestural style, but conceptually, it advocates a re-reading of Jackson Pollock's work, emphasizing his evocation of city spaces and their relevance to postwar urbanism. This paper addresses the ways that *Splats* reworks formal elements. It revises critical commentary on Pollock's work and in so doing redefines paintings and sculpture in light of the emergence of postmodernism in architecture.

Smith, Laura Lake. Lipscomb University. Myth and Truth: Rewriting Richard Tuttle

Through an examination of his art as well as recent writings by him and personal interviews with me, this paper will present a new truth regarding Richard Tuttle the artist. Despite his prolific career, few in the academic world have embraced his complex body of work. Even in the most widely used textbooks of 20th-century art, Richard Tuttle occupies little or no space. Students today discover him via their "Tuttle-interested professors" or their own personal explorations of his art. The prevailing legend is that Tuttle's work is indescribable and incomprehensible to many. Hence, art history minimizes his importance. Yet, Tuttle's art fundamentally destroys legend and myth and seeks truth and purity. As a self-proclaimed purist and an advocate of the "artist's light," Tuttle embraces various challenges to create what he calls a "reality based art," an art of illumination and inspiration.

Smith, Royce. Wichita State University. Agents of Interaction: Speculating on the Role of Print Culture in the Contemporary Biennale

This presentation will examine several large-scale exhibition traditions, including the Auckland Triennial, Whitney Biennial, São Paulo Bienal, and Asia-Pacific Triennial, and will map out printmaking's contribution to the culture of contemporary biennales and its curatorial and conceptual agendas. The paper will also look at the print as a crucial contribution to emerging biennale and contra-biennale traditions. Given the prolific expansion of large-scale exhibitions and biennales around the world, the roles of artist and artwork, as well as their interactions with increasingly diverse viewing audiences, have come under greater scrutiny. As biennales attempt to map thematic relationships between myriad cultures and practices, the print has often functioned as a crucial means of illustrating the importance of changing viewerships, showcasing large-scale exhibitions' prioritization of relational thinking over an object-focused formalism, and engaging with or altogether resisting specific representational traditions. Has print culture reinforced the biennale's modernist underpinnings or helped artists to challenge the primacy of the museum and its structuring of viewers' experiences? Have prints served as the connective tissue between the local and the global in the context of the mega-exhibitions?

Snyder, Janet. West Virginia University. Fleeting Fashion: The Mobile Language of Textiles in the Middle Ages

This paper examines the use of exotic textiles as carriers of meaning in medieval France, demonstrating the motility of material culture and fashion. Extraordinary new sculpture programs transformed great church facades during the reign of Louis VII, 1137-1180. Most of the over-life-size stone statues of human figures arranged along the main portal jambs were carved as if wearing courtly dress. Beginning at Saint-Denis in 1140, then at Étampes and Chartres, and continuing until the 1160s at Vermenton, the courtly dress of the column-figures provides a key to understanding the introduction of these portal programs. For contemporary observers, fictive clothing with unusual decorative details in imported fine stuffs and tapestry or embroidered tiraz textiles would have revealed aspects of social rank and status, military or political alliances, economic power, or commercial influence. Similar fine materials are represented in Near Eastern terra-cotta sculptures and painted ceramics and in European sculpture and decorative arts. The European use of exotic textiles seems to have fallen out of style following later twelfth-century military disasters. Having presented the translation of appropriated and reinterpreted textiles into northern European portal sculpture, this paper will propose their significance in that context.

Spivey, Julie. University of Georgia. It's Not Just About the Artifact: The Importance of Process Work in Introductory Level Design Courses

It's not just about the artifact. It is about the importance of process work in introductory level design courses. I never cut amberlith and have always used computers for design. However, I also understand and try to convey to students that the Mac is not where creativity occurs. Presently, most students can use Photoshop; those skills don't set you apart in the marketplace. Ideas and concepts have more value. To place importance not technology but on design process, it is imperative to:
1) Demand sketching by requiring students to solve problems on paper before executing them digitally. Students must go to the computer with a plan.
2) Assess process work as part of each final project grade to reinforce the importance of thumbnails and roughs.
3) Delay introduction of the computer as a tool in introductory courses. Initial projects are completed entirely by hand, which aids in the development of sensitivity to letterforms and an awareness of the subtleties inherent in typography.
4) Emphasize concepts by designing projects about ideas and appropriate formal solutions, and by introducing conceptual thinking activities such as brainstorming and mind mapping.

Standley, Eric. Virginia Tech. Either/Or Decreed: Digital And Analog Studio Processes

In this presentation I discuss my current studio practice, and how my traditional painting education contributes to my work in new media. In my art I paint and draw with a variety of digital technologies. These include to a CNC laser, ink-jet printing on canvas, imaging software, laptop computer and a Wacom tablet. The precision and flexibility of these new media has allows me to develop a deeper conceptual engagement. This is an expansion I was constantly searching for while working in traditional media. Eventually my work demanded alternative strategies to support my ideas. The paintings and drawings from *Either/Or Decreed* were created using the same sensibilities, ethics and meticulous behavior I developed as a traditional oil painter earlier in my career. The creation, execution and physical presentations are still dependent on craft. "Painting" not only includes the mixing of oil-based mediums, the smell of linseed oil, or the sound of bristles scratching canvas. I still lose sleep, constantly daydream of my work and wish there were more hours in a week to spend in my studio.

Stanko, John. University of Nebraska at Kearney. Orcs, Dragons, and Swords.... Oh My!!

The Fantastic Illustration industry is big business today. The popularity of Pokemon, Star Wars, World of Warcraft, Magic Cards, Dungeons and Dragons, and comic books, has created a large number of students that want to work in the field. They dream about creating character design and concept art, but many students have no idea what skill sets it takes to land this kind of work. This presentation gives instructors a set of tools to help a "talented student that only wants to draw orcs and dragons." The session will show sample art orders from various clients and discuss style guides and how they vary from client to client. It will demonstrate what skills are essential by including samples of various illustrations and concept art for this genre.

Steele, Ryan. Columbus State University. Purely Functional, Recent Work by Ryan Steele

My work is an investigation of the ways in which we attempt to adapt the space around us to suit our needs but often fail to reach our ideas of perfection. These "failures" serve as my inspiration for photographing and showcasing the decisions, inventiveness and creativity of the occupiers of the various locations. My intention is to create a body of work that questions our attempts to achieve an ideal living space and illuminates the intriguing and often overlooked details of contemporary living. The images acknowledge the artistic expression and originality that can be found in supposedly mundane spaces.

Stephens, Rachel Elizabeth. University of Iowa. Ralph E.W. Earl's 'Striking Likenesses': An Examination of Early Portraiture in Tennessee

Artistic production from the American South rarely enters into the larger dialog of art historical discourse, especially that of early portraiture from the region. Despite this neglect, Southerners in the first half of the nineteenth century prized the visual arts, and were well aware of larger American artistic traditions. Ralph E.W. Earl (1788-1838), the son of noted New England colonial portraitist Ralph Earl, settled in Nashville in 1817, where he gained immediate prestige as an artist who had trained with Benjamin West and John Trumbull in London. In Nashville, Earl found an eager, even knowledgeable patronage. He produced dozens of portraits of the city's most prominent citizens, which have, as yet, received no scholarly attention. Borrowing from a number of sources, Earl created a style for his Tennessee patrons that suited their specific tastes. This paper offers an investigation of the aesthetic preferences of Earl's patrons and the artist's ability to address them. This led to his success as one of the first non-itinerant artists in the South.

Stephenson, Jessica. Michael C. Carlos Museum, Emory University and Kennesaw State University. Re-visions: Political Subtexts in the Work of Self-Taught San Artists of Southern Africa

The visual production of informally trained and self-taught artists of San or 'Bushmen' ethnicity (living in rural areas of Botswana and South Africa) has been synonymous with colorful, decorative, and semi-abstract depictions of hunter-gatherer ways of life, edible plants and animals, folklore, and mythological animals. The marketing of this work by NGOs through tourist and ethnic art galleries has focused on the individual artists' biographies, framing them as non-literate rural visionaries engaged with unmediated, intuitive, and naïve expression. This is the standard criteria for folk/self-taught/outsider artists. However, there is a need to situate their visual production within the political framework of global First Nation identity. From 1989 onwards these particular self-taught artists emerged in tandem with a broader pan-San cultural and political movement. Although these artists are not political activists, their pictorial styles and iconographic vocabularies are conscious responses to local culture as well as encounters with other First Nation artists from Australia, Scandinavia, Japan and the United States.

Stephenson, John W. Appalachian State University. Textiles and Veiling in the Late Roman House

In this paper I examine textile hangings from late Roman domestic settings, and discuss their forms and iconography in the context of their functions and their polyvalent associations in late Roman culture. The omnipresence, beauty, and communicative significance of curtains and fabric hangings defined and adorned interior spaces in late Roman residences. The considerable number of textiles in late Roman settings is related to several factors. First, they appealed to a desire for colorful and extravagant furnishings. Secondly, textiles were a complement to the mural boundaries of the residence; they created areas of privacy by arresting sight lines and controlling access. Their permeability and movable, ephemeral character epitomized the social ambiguities negotiated in the spaces of the late Roman house, where highly heterogeneous parties coexisted. Because the Roman house was a gendered space, textiles functioned much like to the traditional veil. The patterned surfaces of textile hangings concealed, even as they acted to reveal what lay beyond.

Stewart, Beth. Mercer University. Helios and Selene: Thoughts on the Origin and Meaning of the Sun and the Moon on the Parthenon

Helios and Selene appear more than once on the Parthenon, most notably on the corners of the east pediment. Olga Palagia, in her chapter in Jennifer Neils (ed.) *The Parthenon from Antiquity to the Present,* found evidence in Pausanius that Phidias was the first to use these motifs but made no attempt to trace the origin of them. Before Phidias used them, however, these celestial orbs were common motifs in many places: Egypt, China and most notably Persia. Sun and Moon feature significantly in Persian images of divinely endorsed leaders. This paper explores the hypothesis that Phidias's motif refers to Persian iconography and adds to the theory that the iconography of the Parthenon celebrates the recent success against the Persian invasion.

Stewart, Mary. Florida State University. The ThinkTank Project: Higher Education at a Higher Level

ThinkTank is a facilitated discussion and intensive workshop forum that is designed to improve teaching art and design at the college level. We bring together emerging educators, master educators, and administrators from around the country to expand the theory and improve the practice of teaching art, design, art history, and art education. We are especially committed to undergraduate education, with the crucial freshman year as our primary focus. Now housed at the University of Georgia in Athens, Integrative Teaching, ThinkTank will explore "Four Minds for the Future" in its 2010 conference.
- The Creative Mind embraces risk, synthesizes prior knowledge, and develops new concepts.
- The Constructive Mind transforms creative possibilities into tangible objects or actions.
- The Critical Mind discerns strengths and weaknesses among multiple options and determines priorities.
- The Connective Mind brings all of these possibilities together and provides outreach to the larger community of educators at all levels.

Sessions on various topics plus hands-on workshops providing skills with traditional drawing, digital narrative, critique strategies, curriculum design, and professional mentoring keep us constantly occupied. Our emphasis on leadership has expanded, and the projected topic for ThinkTank 6 is "Leading Change."

Stoddard, David. Henderson State University. New Media and Design Curriculum

I was hired about ten years ago to teach new media within a graphic design curriculum. Many advances have been made since I began, and the meaning of the term New Media, I would have to say, has changed as well. Tools such as Flash continue to evolve at a rapid rate, and other new tools (that at first did not seem to be geared toward a design curriculum) become vital in unexpected ways. Social networking spaces are having a definite impact on the way design gets taught, and it has happened in a very short time frame. As has happened with other media that have opened up for non-designers and laymen due to advances in technology, designers will most likely be required to understand and design for these spaces in short order. The re-purposing of design is taking place in a wide variety of outlets. The use and knowledge of media devices like Flash, After Effects, and video production tools must be part of a designer's knowledge regardless of his/her medium of choice. Instructors must move to accommodate the rapid changes taking place.

Stoneking-Stewart, Jennifer. Belmont University. The Downward Spiral: How Use of Adjuncts Harm Institutions and Students

The increasing use of adjuncts is caustic to the institution and the experience of the student. Though the use of part-time labor may save the university a few dollars, in the long run, it is malignant to the integrity of higher learning and the adviser/advisee relationship. The adjunct population is mobile and unstable due to seeking better compensation and opportunities. Additionally, the vulnerability of a position that is semester-to-semester leads to insecurity. Many do not stay at institutions for longer than a few years. This leads to uncertainty in classes, curriculum, and departments, as well as the fact that students must cope with the constantly changing teaching styles and skills presented in classes. Students are also unable to form the lasting bonds with adjunct instructors that are crucial for engagement, stability, and continuity. Universities take pride in the relationship of students and faculty, noting the ratio of student population to faculty and class size. However, since adjuncts are the increasing trend and are never certain of their situation, the personal guidance provided by faculty found in many university missions will be replaced by a statement that notes the diverse and ever-changing teaching population.

Susik, Abigail. Millsaps College. Flotsam: Lost and Found Objects in the Ocean Context

This paper will demonstrate the existence of a trend in contemporary art related to the impact of humans upon the oceanic environment, and will consider the art historical implications of such a phenomenon. Humans have always launched and lost objects (bottles, ships, treasures, commodities) in the vast aleatory reaches of the ocean, but our present society has taken this ancient trait to alarming proportions. Where avant-garde artists once picked over the detritus of capitalist circulation that flooded their own neighborhoods, locating ready-mades and found objects for their visual practice in the space of the city, artists today reflect upon human excess as seen in the most remote natural places. This paper also comments specifically upon the infiltration of the vast space of the ocean and its shores by manufactured objects, and the way in which several contemporary artists depict this condition. The discussion will review works by six contemporary artists that highlight this trend, including Edward Burtynsky, Allan Sekula, Pam Longobardi, Andy Hughes, Terry Setch, and Chris Jordan. The artworks discussed will include documentary photographs and videos, assemblages, sculptural installations, and digital photography.

Tasopoulou, Evrydiki. Bryn Mawr College. Funerary Landscapes of the Classical Greek Cemetery: The Roles of Animal Sculpture.

Freestanding animal sculpture, found primarily in Athenian cemeteries and dating to the fourth century B.C., has been previously interpreted as a carrier of apotropaic, eschatological and socio-cultural meanings. Although such interpretations may prove true, modern scholarship has overlooked animal funerary sculpture and its relation to the surrounding environment. This paper examines sizable statues of dogs, bulls and lions displayed conspicuously within prominent Athenian funerary precincts. It suggests that, owing to their prominence, these precincts provided the governing principle for the organization and visual perception of these images of animals. By integrating classical texts referencing animals as essential components of visions of landscapes, it suggests that, through their display, these images acknowledged the surrounding environment to which they belonged. Drawing from classical literature, which demonstrates an engaged process of viewing, this paper suggests that it was the active spectator, who carried out this acknowledgment. Contrary to scholarly beliefs that present Classical Greek culture as unconcerned with landscape, this evidence indicates a thoughtful consideration of the relation between animal funerary sculpture and its surrounding environment; it thus provides a tool for analyzing how fourth-century Athenian cemeteries were experienced visually and spatially.

Tatum, Steve. Virginia Tech. Space without Walls: Decentralized Digital Production

The Virginia Tech Art and Architecture Library moved into a new space during the summer of 2008, which included a visual resources area substantially smaller than the previous one. Yet, despite the lack of room for the slide collection as well as a lesser office and workspace, the new arrangement is an improvement. The digital workflow allows us to disregard the confines of office walls as students are able to use their own laptops in the public area of the library as well as at home and during semester breaks. In addition, facilities outside the library are available, such as the Art History Department's workroom, which we utilize for photography projects. We will also use the Architecture School's scanners to scan the library's architectural drawings. The spatial constraints of analog production are thereby loosened by the digital workflow and a flexible approach to production and supervision.

Tayloe, Scott. See Sheridan, Ginger.

Thomas, Stanton. Memphis Brooks Museum of Art. It Looks Greek to Me: Robert Campin, Jan van Eyck, and Byzantine Icons

This paper will explore the importance of Byzantine icons—works imported from the Holy Land and surrounding areas during the medieval period—upon the formation of early Netherlandish painting during the late medieval period. Simple in their depictions of holy figures, but often resplendent with gilding and jeweled frames, a few icons were scattered throughout Northern Europe. Far from the Greek world where they were made, these works, such as the Virgin in the guise of the *Hodegetria* or images of the *Christ Pantocrator*, were often hailed as miraculous. Indeed, because of their presumed spiritual power, supposed ancient authenticity, and exotic beauty they became the focal points of pilgrimages. This in turn doubtlessly affected painters who traveled to see icons, presumably driven both by spiritual needs as well as artistic curiosity. The role of Byzantine cult images, and how artists came into contact with and adapted such works into their own art, is crucial to an understanding of the development of both Robert Campin and Jan van Eyck.

Thorp, Scott. Savannah College of Art and Design. The Sketchbook as a Thinking Tool

This presentation will demonstrate how to combine cognitive processes with technical skills and design methods into a final project. Learning new technical skills, design methods and thinking processes simultaneously is often difficult. As course outcomes for studio art classes begin to include phrases such as "problem solving" and "creative thinking," the curriculum is becoming confusing. This presentation will demonstrate the sketchbook as a unique tool for categorizing types of learning so that students can more clearly understand course content. While cognitive processes can be taught successfully in studio classes that focus on technical skills and design methods, the sketchbook is an excellent tool for isolating and clarifying cognitive processes. Students learn to "diverge," "converge" and "re-structure" through the mental gymnastics of creative and critical thinking. An additional benefit from strategically isolating areas of learning is that students can more easily gauge their advancement in each area. And students, as they become aware of this combination, work toward its fusion throughout the term.

Titus, Mary Jo. Independent Artist. Stepping Out of the Darkroom into the Light Room

How does one categorize oneself as an artist? Are you solely a photographer if you incorporate artistic media and innovative printing processes in your work? Which box do you check on the exhibition entry form when your photographic work has changed and evolved? Enter any academic environment as a photography student and you will find your foundation firmly rooted in the core courses of black and white, color slide, and digital formats. Furthermore, you will find that you have only touched the surface of the medium. There are boundless capabilities associated with photography as it strives to include inventive printing processes, and utilize other artistic media. Lenticular imaging, digitized fresco panels, digital silk imaging and digital painting are some of the revolutionary processes available in photography today. Research enables photographers to incorporate practical applications of traditional photographic techniques and combine them with a range of advancements to produce works limited only by the artist's imagination.

Tomlins, Chuck. University of Tulsa. Visual Art and Literacy…Formalism versus Contextualism

An argument exists that important visual art cannot be created without research into the subject matter. This requires the artist to examine history and perform a lengthy search for visual equivalents. In short, a viable Form cannot exist without a Context. If it, that is, the Form, is discovered by a percipient to be appealing, it takes but a moment to fabricate a context in which to place it. Hence, both sides of our brain engage in the process of creation. Students and artists of all disciplines must go through a process of exploration of content, whether it is an issue presented in a classroom or a work commissioned by others. This paper explores the cohesion of visual art and literacy.

Trittel, Rebecca B. Savannah College of Art and Design. Exoticism and England: *The Portrait of Lord Byron* **by Thomas Phillips**

Thomas Phillips' portrait, *Lord Byron, George Gordon, 6th Baron Byron* (1813, oil on canvas, National Portrait Gallery, London) exemplifies the exoticism of the Regency poet. Lord Byron is represented in what is known as an Arnaout costume, which the poet purchased during his earlier adventures in Algiers, Northern Africa. He is dressed with a turban, jewel and dagger in a deliberate piece of theatrical staging and representing the exotic locales referred to in his poems, such as *Childe Harold's Pilgrimage, Lara*, *The Corsair* and other poems of the Oriental Tales. The image, so strikingly different from other portraits of Lord Byron, represents the introduction to the English public the idea of *Orientalism*, which was already sweeping France. The romantic idea of the man could not be separated from his poetry. Lord Byron deliberately manufactured and even commercially marketed his image as the outsider, as it increased his status as the world's leading Romantic poet. He commissioned many portraits during his short life; this particular image is the remarkable for establishing his famous Byronism enigma bringing the exotic east to England.

Valdes, Marius. University of South Carolina. Characters With Meaning: Character-Based Graphic Design and Illustration

In every culture today you find characters designed to educate, persuade, entertain, and inspire us. Character design has become a fast growing topic in modern graphic design, illustration, and new media. Much like any pictogram or symbol, character design can be a powerful visual language that cuts across cultural barriers. Everyday, changes in our world and technologies set a new pace. We are no longer separated by geography; new media and communication without language barriers allow this to occur. While these characters can be appreciated for their formal qualities and artistic originality, there are many potential uses for them to help improve communication for a variety of meaningful purposes, not all of them commercial. This presentation introduces visual communication educators to original methodologies of character design, their imaginative creators, and companies that demonstrate ideas for the future.

Van der Plas, Claire. Western Carolina University. Keeping in Touch

This paper examines the connections and differences between the traditional postal space of the stationery letter in a mailbox and the new space of posting on social networking sites and blogs. *Elsewhen Meanwise Otherwhere*, a mail-art project I coordinated in 2008, involved sixteen artists across North America making art, mailing it and reworking each other's art. It showed in Rm103 Gallery, Auckland New Zealand and in Greensboro North Carolina. *888 Friends*, my current project, centers on one of the new postal spaces, Facebook. Referring to these two projects I explore issues such as tactile versus digital, slow versus instant. Additional concerns include role-playing and the adoption of personae and 'voices', collaboration, the surrender of authorship and the role of chance. Just as the development of the modern postal system provided early twentieth-century artists with elements for a new aesthetic, so the online social networking systems have led to the evolution of ever fleeting forms of postal ephemera. This has created both nostalgia for the tactility of 'snail mail' and new expressions of postal art in response to the new postal spaces.

Van Houten, Melanie. Josephine Sculpture Park. Josephine Sculpture Park: Building Community

Josephine Sculpture Park is a non-profit arts organization located in Frankfort, Kentucky that provides a unique opportunity for the public to interact with the artwork and the artists on a daily basis. It is modeled after the Franconia Sculpture Park, located in Franconia, Minnesota and its aim is to build a community through arts education. This program provides community arts education while conserving the beauty of the native, rural landscape. An artist residency program that supports emerging and professional artists by granting a combined residency, studio and exhibition space encourages our community to grow together through shared artistic experiences and responsible land stewardship. JSP provides an environment where each member of our diverse community can begin to talk about art on his or her own terms. JSP reaches out beyond the traditional museum or gallery audience. JSP is a non-profit entity, free and open to the public seven days per week, thus encouraging every member of our community to experience all that the park has to offer. JSP appeals to artists and art supporters as well as land conservationists, curious passersby and families looking for an enlightening outing.

Varland, Julie Rogers. Savannah College of Art and Design. *Engawa* **and More: Japanese Concepts and Architectural Behaviors of Liminal Spaces**

Questions of how threshold is constructed and for what purposes as well as environmental, geophysical, social, and indigenous material influences on the meaning of Japanese liminal language (its intention and experience) will be explored through examples studied during funded research in Japan, summer of 2008. In Japanese concepts of space, the ideology of transitional language is embodied in the ways in which thresholds are designed, articulated, and experienced. Examples of particular Japanese works of architecture and garden design will be used to present continuities and differences between the traditional (pre-Meiji) and contemporary (post-1960's) expressions and meanings. Japan's unique custom of taking off one's shoes in interior spaces is an example of non-material manifestations of the liminal or threshold condition in Japanese culture. Techniques of the fold, gate, elevated 'tray',

engawa, use of interval, behavior of partitioning, concepts of impermanence, and relationship to human scale are key elements to constructing meaning for Japanese threshold and liminal space.

Venz, Pamela A. Birmingham-Southern College. Alternative Processes: Photography Then and Now

In the light of the bulldozer that is digital photography, must we throw the baby out with the bathwater? Can the "craft" of photography be relevant in a digital world? This paper presents an alternative approach. Using alternative photographic processes as a means of bridging this technological divide in the classroom, photography can be presented, and taught, as the image making process that it is. Many nineteenth-century processes rely on the contact method of printing and, as such, involve a hands-on approach with the creation of digital negatives. At its best, this approach to teaching photography offers a unique method of integrating photographic history into the studio curriculum and offers students an understanding of the immense variety of imaging making methods in photography.

Waddington, Keith. University of Miami. ArtScience Course and Study Laboratory: Routes to Breaking Down Walls

This presentation delineates two methods for bringing artists and scientists together for synergistic goals. In teaching a course in ArtScience, I recruit undergraduate students from the arts, humanities, and sciences to work jointly on problems, each bringing their own perspective. There are difficulties in founding a laboratory that integrates science and the arts. The wall between artists and scientists has been institutionalized. Scientists generate questions about the natural world and attempt to answer them directly, while artists may contemplate the space between Q & A or address the imaginary. But both science and art are creative processes; both hope to discover something new and produce tangible results. The ArtScience Study Laboratory is an experimental lab designed to create new, inventive products. The Lab promotes 1) research, 2) education, and 3) presentation of experimental works. The Lab serves the artists, scientists, students/interns, visiting scholars and the public. Public programming, including experimental exhibitions, speakers, panel discussions and science/art demonstrations connect the lab, local art and science communities with the general community.

Wachsmann-Linnan, Ute. See Weinberg, Alan.

Wacker, Kelly. University of Montevallo. The Great Divide: Contemporary Artists Working Between Culture and Nature

In this presentation, I will focus on work by several artists including Betty Beaumont, Agnes Denes, Mark Dion, Walton Ford, Alan Sonfist and the lesser known artist, Tera Galanti, whose *Beautiful Moths (Fly)* project, is an ongoing reverse breeding program to create a silkworm that can fly and be returned to the wild. Such work questions definitions of "wild" and "natural," and it provokes dialogue as to whether binary oppositional thinking is necessary or appropriate. There is abundant dialogue about the state of the natural environment and our relationship to it. Some contemporary artists, especially those whose work has gone beyond the construction of massive earthworks typical of the early days of Land Art, have been actively engaged in this discussion while creating art that, in some cases manipulates and, in others, questions some of our basic assumptions about our connections with nature. Art, as a human-made construction, represents the world of culture and domestication that is typically understood as contrary to nature and the wild. Thus, this study examines the diversity of several artists in their approaches to ideas of the natural wilderness.

Wagner, Crystal. Independent Artist. The Digital Matrix: Friend or Foe?

The Digital Matrix; Friend or Foe will discuss digital printmaking and its right to not only be defined as its own medium, separate from both photography and printmaking, but also to discredit the notion that it is in some way the new manifestation of printmaking in the 21st century. Throughout history the role of printmaking changed as technologies were invented. Inherent in its existence are the terms 'matrix' and 'print'. In photography a matrix is utilized to create a print like printmaking. Although the language is the same and similar principles are exercised, photography and printmaking are recognized as being separate media, neither one rejecting the other, friends but not foes. The new trend in art has designated the digital print as the next step in the evolution of printmaking. It is the next reincarnation of the printed multiple, of the matrix and the print, like photography. Besides ideas about the potential for the facsimile, is the only thing that they share a common lingo? The materials are different, and the processes beyond the notion of 'print' are different.

Walsh, Catherine. Boston University. Giambologna's *Appennino*: Pastoral, Ecology, and Figuration of a Renaissance Mountain

When Giambologna planned the colossal sculpture of the *Appennino* (1580) for the grounds at Pratolino, a Medici villa near Florence, Italy, he was drawing upon Renaissance depictions of mountains found in visual and literary sources. Though it refers to previous depictions, this ten-meter tall crouching figure, a personification of the Apennine mountain range, is exceptional in the way that it presents the relationship between art, nature, and the pastoral during the

Renaissance. The facture of the *Appennino* demands a consideration of the sculpture's relationship to its immediate environment; almost since its construction, local flora have crept into cracks and crevices in its surface. It also references distant geological formations. The skin of the figure is layered with lava and stalactites imported from natural mountains and caves. This paper describes how these relationships constitute the ecology of the *Appennino* and how they contribute to the figuration of the sculpted man-mountain. Drawing from recent Earthworks scholarship, which provides a framework and vocabulary helpful for articulating notions that were latent during the Renaissance, I will argue that the situation of the *Appennino* allows an expanded understanding of the traditional Renaissance pastoral.

Wang, Wei. Auburn University. AU Graphic Design Program Identity, A Collaborative Project

In the Summer of 2007, three months before the Graphic Design program joined the College of Architecture, Design and Construction (CADC), all seven members of the Graphic Design faculty saw the need for creating a new identity for the program. Because students are the most important part of our program, it was important to allow them be involved in the project as much as possible. The project was then given to fifteen students in my Graphic Design I class, as their first corporate identity project. Fifteen students were put into five groups with three students in each group. We worked together intensively on the fourth floor of Dudley Hall for three weeks and gave a presentation to all graphic design faculty, on Monday June 11, 2007. After reviewing the designs from all five groups, the graphic design faculty chose to further develop the design from Group 1, yet keeping many design elements and ideas from the other four groups. After the students contributed their elements to the identity project, our faculty members took the task to completion. I then took on another major job of the identity project, the design and development of the new website.

Waters, John. Savannah College of Art and Design. Emerging Possibilities: Collaborative Design through Social Media.

I taught a class last winter that asked students to use their Facebook, Twitter, LinkedIn, and Second Life accounts to develop posters for an exhibition, design the exhibition facility in a virtual world, plan out accoutrements of the exhibition, and formulate a marketing program for the event. I was thrilled by the positive response. Engagement was critical to the success. It occurred for two reasons. One, the theme provided a conceptual framework, and two, communication occurred through multiple social media with which students were already familiar. Although none of them were conversant with virtual worlds, other than Sims or Neopets from their youth, they quickly adapted to the world and shared comments and photos on Facebook, and frequently tweeted their status on tasks. In five weeks they designed posters to be exhibited, designed and built the gallery – including furniture and a dance floor – and organized and hung the exhibit. This included artist statements and signage, marketing copy, and invitations to their friends. I will show some of this work and discuss the collaborative possibilities that social media and crowd sourcing offer, and the opportunities this teamwork yields.

Weber, Daniel L. University of Florida. Of Ersatz Entrances and Daxian Doors: The "Fatal Door" in Ancient Chinese and Etruscan Tombs

Ancient tombs and their thresholds were more than mere physical spaces to house the remains of the deceased and their burial goods. These funerary monuments were symbolic as well, where the deceased passed through a liminal phase on his journey to the afterlife imagined by the culture. Using a comparative framework, this paper explores symbolic space and boundaries in ancient Chinese and Etruscan tomb architecture, focusing on an investigation of the "fatal door." An ersatz entrance or false door, the "fatal door" is a boundary that repeatedly appears in the architectural details, tomb decoration, and tomb furnishings of ancient Chinese and Etruscan funerary monuments. The articulation of this liminal space provides insight into how these cultures viewed the separation of the world of the living from the world of the dead. Here, both the ancient Chinese and Etruscan artists envisioned the journey of the deceased in the "fatal door" as well as the superhuman powers or deities protecting this great boundary.

Weinberg, Alan and Wachsmann-Linnan, Ute. Columbia College. Music in International Films

This presentation will compare different approaches to music in films across such diverse regions as the Far East, India, and South America. One important basis for comparison will involve the use of film scores (e.g., music written to underscore action) vs. source music (in which the musical 'source' is seen or implied in the film.) International films are of profound importance in fostering understanding of today's complex global environment. The immediacy of the film experience, whether of a contemporary or an historic 20th-century film, is especially significant in communicating cultural messages. Moreover, this experience is vastly enriched by the use of music, 'the soul of the film.'

Weinstraub, Caleb. Indiana University, Bloomington. Drawing the Figure: Pastels and Pixels in the Contemporary Classroom

The combination of classical techniques and contemporary technologies is crucial to teaching figure drawing today. It is important to build a strong foundation in life drawing. Certain skills related to the recognition and transfer of effects of light, space, proportion, and expression can best be absorbed with the naked eye and the most rudimentary tools. Once the

tools are assimilated, they can be applied and manipulated with authority to the representation of the figure in arenas beyond the classical approach to achieve unexpected results. The use of elaborate set-ups and complex spaces such as *papier-mâché* forests or fabricated interiors in which to set figures, enable students to combine formal aims with exciting associations that extend beyond the realm of formal inquiry. This is particularly beneficial when students conceive and execute arrangements. The knowledge gained in such projects is later applied to photo-collages and Photoshop composites that serve as sources for works made with traditional media. The combination of empirical experience and the unlimited possibilities of source material available through the internet and other media provide for the creation of figures and situations that are at once familiar and wholly original.

Whistler, Matt W. Florida State University. *The Passion of Sacco And Vanzetti*: The Construction of a Modern Memorial

Ben Shahn's 1932 series, based on the trial of Sacco and Vanzetti epitomizes radical art for a revolutionary time in history. Twenty-three gouache panels depict a pictorial narrative of the infamous trial. The final panel entitled *The Passion of Sacco and Vanzetti* became the iconic image associated with Shahn's famous body of work. I argue that, while the painting directly memorialized the execution of Sacco and Vanzetti, it also referenced the exilic experience of Shahn's father. Based on Marita Sturken's studies on cultural memory and its impact on memorials, the evolution of this painting into an unconventional monument occurs in three stages. The artist transforms personal memories in the form of newspaper photographs into a cultural experience by exhibiting the work, which then becomes a historical artifact. It is, thus, an unconventional monument dedicated to those exiled by a society. In this work, Ben Shahn operates as a voice for those oppressed by bigotry and injustice.

White, Marisa. The Graduate Center, City University of New York. Paul McCarthy, Mike Kelley, and the Occupation of Feminist Art

Appropriation was arguably the 'hot' issue of the art-world in the 1980s. For feminism, however, the term had a different inflection. Beyond grappling with whether 'appropriation' artists such as Sherry Levine were 'properly' feminist, the issue of male artists' appropriation of feminist art was viewed as threatening to the movement. In this context the term appropriation carries negative connotations. Yet, do male artists' interaction with feminism produce more complicated results? I propose to historicize this problem in relation to works from the 1970s and 80s by Paul McCarthy and Mike Kelley in which the influence of feminist art is clear while analysis on the results varies. These artists are of particular interest because of their influence on younger generations of female artists, some of whom – Sue de Beer, Laura Parnes, Amanda Ross-Ho – have recovered a feminist strain in their re-visitations of Kelley and McCarthy's works. In excluding male artists, most histories of feminist art have limited the scope of the impact of feminism. Additionally, male artists' interactions with feminist art, even if contentious, can reveal how the aims of feminism have been effective and yet obscured.

White, Tommy. University of Oklahoma. Cerebral Orchards and Learning to Pick the Ripe Fruit

As a teacher, I allow students to use contemporary technologies for various reasons and often insist on it. I'm also a firm believer that some things need to be done the old-fashioned way. I subscribe to this dualistic approach by way of realizing that not all people absorb information and/or process it into knowledge in exactly the same ways. After sixteen years of teaching college level art, I find that the most important tool students have access to is their brains. Yet, as instructors, we cannot always teach them to use it. Nor, can we teach them something we do not know. Nonetheless, showing students how to find the answer is something we can do. Our ability to do this, combined with a student's curiosity and open mind, makes for great potential.

Whitlow, Betha. Washington University in Saint Louis. Space Planning for the Analog to Digital Transition

Although visual resource facilities are moving from analog to digital, professionals and the collections they manage continue to be in various stages of transition. Due to the priority many institutions place on digital imaging, there is a need to develop plans for technologically advanced spaces (both VR facilities and classrooms) that can accommodate largely digital processes. Often the new digital imaging processes must occupy facilities designed for analog needs, resulting in a necessity for dual-purpose spaces. This session will look at issues of space planning from the perspective of those who have developed entirely new digital facilities as well as those who have had to alter their existing spaces to accommodate changing and varied requirements. An open dialogue to engage the specific concerns of the audience will follow short presentations by panelists.

Wilcox-Titus, Catherine. Worchester State College. Adel Abdessemed: Human Gestures, Political Realities

While Abdessemed was in attendance at the Universal Studio Program at PS.1 in Long Island City, the cataclysmic events of September 11th in 2001 happened. The universality of the program seemed all of a sudden impossibly utopian for this Algerian artist to pursue, and Abdessemed left New York City. He has since returned to the city and is focused on

attempts to close the gap between art and life, Abdessemed's *Les ailes de dieu I* and *Les ailes de dieu II* are films depicting legless or armless men in harnesses suspended from a helicopter as each attempts to paint with their remaining limbs. The intersection of the archetypal machine of asymmetrical warfare with the already damaged human form is at once pathetic and painful to watch, since the human attempts at "art" continually overshoot their mark. This paper examines Abdessemed's attempts to navigate the troubling and sometimes absurd collisions of the prosaically human with larger historical forces. Like much of the best contemporary political art, his work avoids polemics for an exploration of the complexities and nuances of the present moment.

Wildberger, Daniel. University of South Alabama. My Dreaming: Visual Interpretation of a Movie Script

In December 2003, Sergio Machado, Brazilian screenwriter and filmmaker, approached me with an idea. With his new film's screenplay in hand, he asked me if I would be interested in creating some images based on the story. At that point, he was trying to gather as many visual references as possible in some sort of journal. "I need to see and live the film before the camera starts to roll," he said. The film was *Lower City*, and the shooting process would begin in less than two months. I studied the process of creating a visual interpretation for a script for a short film called *O Principe Encantado.* I acted as a translator that uses color, graphic composition, visual identity, typography, photography, and illustration to bring the story to life. My project is being developed here in the United States, with Machado's cooperation from Brazil. A trip to Sao Paulo in January 2008 has put me in contact with the city that constitutes the backdrop of the drama. Extensive photographic research has taken place, as well as interviews with the movie's writer and director.

Williams, Christopher L. Savannah College of Art and Design. Artist Talk

Using space as sculptural material, I create relationships between objects, ideas and environments. I am intrigued by space and the physical experience of traversing it. In my architectural interventions I attempt to share this fascination with the viewer, providing a space of inter-subjectivity. I am interested in creating artwork that lies in the continuum between sculpture and architecture. My pieces fuse with and inundate their sites – as opposed to merely sitting in them. I manipulate the structures that change our response to environments. In my installations, the interface between organic and geometric creates a physical unhinging. This is compounded by an anxiety, which is completely interwoven in the viewer's experience. The forms that I introduce to a surface emanate organically, extruding and morphing out of the rigidity of the architecture. Unidentifiable genitalia, bodily secretions, or orifices ooze organic life into the gallery space. If the relationship between the form and space is seamless, the viewer has to come to terms with the area they occupy. This form-space homogeneity creates a sensory schism and may force re-examination of all one's spatial relationships.

Williams, Michelle D. University of Memphis. A Hope for Peace: Social Issues and the Art of Minnie Evans

This study will focus on Minnie Evans (1892-1987), an African-American self-taught artist from Wilmington, North Carolina. To this end, it will examine the early to mid-twentieth century social issues at play in her art, such as war, poverty, racism, and pop-culture in general. Each of these elements was intimately connected to her deep Christian faith and love of mythology. She experienced fantastic dreams and visions of colorful designs that inspired her to create art. Although private individuals and museums avidly collect her work, there is little in-depth research on her artwork. One can argue that the work of Minnie Evans should be recognized within the same context as mainstream artists.

Winger-Bearskin, Amelia. Vanderbilt University. Recent Collaborative Works

My work is based on ideas of time and presence, exploring the immediacy of sound, video, live performance and digital media. The reciprocal connection between the artist and the viewer/listener is the main premise of this project. While I reference live music, film, dance and theater and use recognizable technologies and formats, my works do not evolve in an accustomed manner. Through the duration of each work, the role of the viewer moves from that of passive observer to active, imaginative and creative witness.

Yoo, Ahyoung. University of Oklahoma. The Significant "Others"

What does it mean in this country to be a foreign female artist? How do women immigrant artists interpret their bicultural or multicultural backgrounds into art? Is there a migratory aesthetic particularly geared to a specific gender? What is the significance of bringing the voices of such artists, who are doubly marginalized by their own gender and race, into the context of globalization? This paper explores "Women Artists on Immigration: Crossing Borders, Confronting Barriers, Bridging Identities" (Los Angeles, 2009), the exhibition in which thirty-eight California-based female immigrant artists participated to address issues related to immigration, regardless of their background. Diverse sentiments are expressed: alienation, displacement and nostalgia combined with a sense of hope. The immigrant experience is as varied as the backgrounds of the artists; it reflects a universal condition of contemporary life. We constantly relocate and encounter different cultures. Hence, what constitutes one's identity is often complex. The collaboration of these artists provides an opportunity for "the others" to speak for themselves and embraces new citizens into society.

Young, Megan K. University of Kansas. The Space Between: Religious Laywomen and the Penitential Processions of Sixteenth-and Seventeenth-Century Seville

This paper seeks to uncover the expression of identity in the female penitential *confradas* as was articulated through the *imagines de vestir* of the *dolorosa.* During this period women were not allowed to be active participants in the penitential component of the Holy Week processions and were relegated to gendered spaces. Golden Age Seville was a ripe environment for numerous penitential confraternities, dedicated to the suffering Christ and his mother, Mary. This dedication best manifested itself through members' ritualized self-flagellation, as they processed through the streets during Holy Week, alongside the highly wrought *imagines de vestir, imagines de bulto,* and *de misterio* of Christ's Passion and the *dolorosa.* Penitential confraternities of Seville during the sixteenth century were complex reflections of both Spanish piety and Spanish social structure. Through these confraternities a person's place in local society was cemented and through their penitential works and processions their religiosity was substantiated. The manifestation of the *imagines de vestir* of the *dolorosa* that gained in popularity during this period is an intriguing reflection of laywomen religious' roles within the penitential confraternity structure in a Tridentine climate of massive reform and female subjugation.