

**Southeastern College Art Conference
Abstracts from the Annual Meeting in Richmond Virginia**

October 21-23, 2010

Conference Chair: Andrew Kozlowski

Abel, Troy D., Virginia Tech & Andrea Quam, Iowa State University. Experience Design Models: A Compass for Integrating Methodology, Research and Criteria?

This paper will provide an analysis of current graphic design methodologies used in traditional design studios and how consumer-driven experience frameworks may enhance their effectiveness. Joseph Pine and James Gilmore in their books *Authenticity: What Consumers Really Want*, and *The Experience Economy: Work is Theatre & Every Business is a Stage*, describe a unique shifting of consumer expectations, one driven by customizable created experiences. As design educators we must be aware of these trends and seek out ways to incorporate them into current studio methodologies.

Adams, Jeffrey M. Northern Illinois University. Modern Sculptural Methods in Architecture.

This presentation addresses the recreation of Louis Sullivan's Gage Building at 24 S. Michigan in Chicago as part of the Gage group s well as relevant to the similar facade at the recently restructured Carson-Pirie-Scott department store. Through archival research and digital technology, we examine how it is now possible to recreate the architect's original expression through alternative means. Sullivan worked closely with artisans and foundry men to design and cast intricate facades in both iron and clay.

Adams, Lauren Frances. Washington University in St. Louis. NSFH (Not Safe for Home): Politics and Domestic Decoration.

Topical issues related to agriculture, labor, the American military, colonialism and capitalism inspire my work. As an artist, I visualize social and political hierarchies. My goal is to disarm the viewer, revealing unexpected associations and collusions. I achieve this via research into historical decorative forms, appropriating from diverse fields, such as French toile and Soviet avant-garde agit-porcelain. I employ subversive tension between domestic decoration and topical propaganda.

Adams, Sarah Jo. Millsaps College. Martha Rosler: Waging War on War.

Martha Rosler, a contemporary photographer and author, is well known for her politically themed works. German curator Inka Schube has written an essay entitled "A Different Kind of War Reporting," in which she dissects the numerous approaches Rosler takes to reach an explicitly social or political goal and incite change. While I agree with Schube's assertion that Rosler expresses pacifist personal sentiments, I elaborate on her thesis, arguing that Rosler's method for creating her works is more antagonizing than her message.

Airhart, Chad. Carson-Newman College. Making Artists into Critics and Philosophers: An Examination of Singerman's Account of Teaching Art as Theory, Method, and Dialogue.

Singerman's text *Art Subjects: Making Artists in the American University* accounts for the multi-layered aspects of the average university's art curriculum as it places art education in a modern and post-modern context. My theme will concentrate on several pedagogical and didactic issues of the typical university art education, which has a goal to teach artists to build personal and aesthetic agendas, social relations, and philosophical speculation.

Albu, Cristina. University of Pittsburgh. Mirroring Others: Collective Encounters with Art and Technology Projects in the 1960s.

Art and technology exhibitions of the 1960s were met with skepticism. Numerous art historians such as Jonathan Benthall and George Ehrlich wondered if technology-based artworks had any formal aesthetic value or meaning. In the context of exhibitions that included interactive cybernetic systems, audience participation represented an important object of attention. Based on theories of group dynamics and interpersonal psychology, this paper explores visitors' cognitive and affective responses to Ralph T. Coe's exhibition *The Magic Theatre* (1968). I argue that in the 1960s we witnessed not only a departure from the autonomy of the art object, but also an interrogation

of authorial intent and self-focused modes of spectatorship. As reviews of “The Magic Theatre” show, visitors felt compelled to observe and even imitate each other’s reactions to technological environments.

Alexander, James Rodger. University of Alabama at Birmingham.

Art as Architecture and Architecture as Art: A Cross Pollination of Attitudes and Intentions.

The twentieth-century saw the development of a symbiotic relationship between architecture and sculpture beginning with such movements as Cubism, DeStijl and LeCorbusier. Each addresses programmatic function with sculptural plasticity. The issue of architecture as sculptural form is definitively addressed in LeCorbusier’s solemnly beautiful 1957 pilgrimage chapel at Ronchamp where sculptural form wraps architectural space. Nearly forty years later, Frank Gehry, in his free-flowing 1998 Guggenheim Museum in Bilbao, Spain, defies architectural precedents aligning more with his contemporary, sculptor John Chamberlain. However, nowhere is architecture more directly conceived as art than in the works of Gordon Matta-Clark. Trained as an architect, Matta-Clark attacks architecture with spatial gestures while exposing the hidden architectural complexities devoid of function and rendering it as sculpture.

Alexander, James Rodger. University of Alabama at Birmingham. Judging the Judgment of the Judges: Contemporary Criteria for Promotion and Tenure.

While the criteria for judging professional research for academic promotion and tenure remains the quality of the work, the venues, and the peer review of that work, these standards are now challenged by new methods of presentation, which require new considerations of judgment. Increasingly new methods of presenting and documenting artistic work extend beyond the walls of the museum/gallery and beyond the scope of traditional critical judgment.

Alkire, Kjellgren. Northwestern College. Digital Janky: How Collage, Antiquarian Photo-Process and Hand-Drawn Type Inform Current Graphic Education.

Why should instructors encourage design students to revere the handmade at the expense of the exacting rigor espoused by old-fashioned discipline? Does the DIY movement of the punks-turned-professors return design to an Arts and Craft discussion? How does research in antiquarian processes inform digital media? Recent texts including Michael Perry’s *Hand Job: A Catalog of Type*, Dan Cederholm and Ethan Marcotte’s *Handcrafted CSS: More Bulletproof Web Design*, Lyle Rexer’s *Photography’s Antiquarian Avant-Garde: The New Wave in Old Process* and Faythe Levine and Courtney Heimerl’s *Handmade Nation: The Rise of DIY Art, Craft and Design*, interrogate the Manual’s relationship with the Mechanized. Is this digital revolution towards democratic design an uninvited lower standard where amateur crafters find themselves empowered within the long-standing dialogue?

Allen, Siemon. Virginia Commonwealth University. Imaging South Africa.

The act of archiving is never objective, never neutral. Every collection is the result of selection and framing. In examining a collection of artifacts we consider not only the nature of what is being collected, but also who is doing the collecting and with what organizing systems. Every object in an archive is but a fragment of an incomplete history. Plucked from one context to be placed into another, the collected artifact is a carrier of information scarred by use. As a South African born, US based, I am engaged in a massive collection project called *Imaging South Africa*. I have systematically accumulated mass-produced printed material, including postal stamps, newspapers, and, most recently, audio recordings, which I catalogued, displayed or used as source material. My process is not unlike that of an archivist, each collected item bringing with it a narrative particular to the nature of that artifact’s production, dissemination, and use. I will discuss my collection projects with special emphasis on large scale digital scans of rare South African records.

Alligood, Chad. The Graduate Center, CUNY. The Sublime Negation of Vija Celmins.

Almost without exception, scholars insist on associating the work of contemporary artist Vija Celmins with Edmund Burke’s notion of the sublime. A cursory glance at her drawings, paintings, and prints reveals why: the limitless spaces populating her work—the ocean’s surface, the nighttime sky—certainly seem to call forth such a paradigm. At every turn, though, Celmins refuses this association, claiming a “total disinterest” in the sublime as a concept. Lengthening our glance, we can understand her claim, too: typically, these works are intimate in scale, manifestly physical, and almost austere in their dutiful re-description of the photographs from which they derive—all qualities which seem to refuse the sublime encounter. Arguing that the truth lies (as ever) in the rhetorical space between these two poles, this paper will consider Celmins’s articulation of the sublime to be consonant with her interrogation of other paradigms of visual culture that codify the triumph of an allegedly objective, rational order—photography, perspective, and the grid among them.

Anderson, Lisa. University of South Carolina Upstate. Off the Shelf: Making Products Sell with Package Design.

The container of a given product is as important to the product's success as its advertising campaign. Package design offers the graphic designer an opportunity to design in a three-dimensional format and demonstrate conceptual, compositional, craft, and typographic abilities. Although the exploration of narrative based solely on voice is possible, the blending of voice with the forces of visual content, form, and context allow for the formation of innovative and meaningful relationships. In other words, using interactive digital media effectively brings voice to life and empowers the mind. This presentation of visual and interactive narratives explores different points of view – the voice of oneself, the voice of the client, or the voice of many – all with her/his own story to tell.

Andrus, Jane Vahlkamp. University of Kentucky. Abstracted and Abhorrent: The Exquisite Ugliness of Émile Gallé's Late Work.

Within the labyrinthine dialogue on abstraction, the glass oeuvre of Émile Gallé (1846-1904) has wandered for a century, mostly ignored. However, between 1884 and 1904, he moved towards abstraction in wholly different ways than his contemporaries. Taking nature as his only subject matter, Gallé embraced Baudelaire's ideas about the primal interconnections of the senses, art, and nature. The botanical realism of vessels reminiscent of Des Esseintes' artificial nature in *À rebours* (1884) gave way in the late 1890s to sophisticated investigations of profound symbolism and imagery. The results are simultaneously alluring and repulsive, intriguing yet perplexing, and as paradoxical as abstraction itself.

Archino, Sarah. University of California, Santa Barbara. . Framing the 'American': A Historiography of Arthur Dove Prior to *The Art of the Assemblage*.

My paper will examine the historiography of Dove's assemblages, tracing their marginalization among the avant-garde. I will demonstrate how his oeuvre was subsequently reconstructed along a regionalist narrative, largely through the work of Edith Halpert who gained control over Dove's estate in 1946. She capitalized on the growing popularity of American art and, influenced by the folk art market, displayed his assemblages along alongside nineteenth-century Victorian collages. I will explore how she emphasized the "natural" qualities of the assemblages that effectively excluded them from a dialogue with international modernism.

Arnold, Susanne K. Independent Artist. Earth Bones: Explorations in Stone, Wood, Metal and Wax.

For the past several years I have focused on making small experimental sculptures out of beeswax and salvaged discards from my garden and neighborhood, as a means of pushing the boundaries of my creative process. As a Virginian, it is no accident that images of past and present, memory and imagination overlap in my work; current media stories and pictures of domestic and civil wars and natural disasters have resonance. But it is my physical connection to my materials, and to nature itself, that gives voice and commentary to these images of loss, pain, transformation and renewal. My art begins and ends with the transitory flotsam, the artifact, the remnant – be it a root, stone, rusted metal or beeswax.

Arnold, Susanne K. Independent Artist. Taking Encaustic to the Third Dimension.

As a medium that goes from liquid to solid in the blink of an eye, encaustic (molten pigmented beeswax) is particularly suited for building sculptural and relief forms quickly by combining it with materials such as wood, metal, carved polystyrene, ceramics and/or found objects. Using encaustic and special heated tools, this demonstration will show how these mixed-media forms can be carved, layered and painted with luminous color.

Arrigo, Michael. Bowling Green State University. Breaking Down Barriers: Assessment as a Consensus-Building Catalyst for Curricular Change.

In 2005 the College of Arts and Sciences at Bowling Green State University implemented a new policy that curricular changes would not be considered unless supported by quantitative and qualitative assessment data. This requirement precipitated a strategy to engage the School of Art faculty in rethinking the goals of our foundations program. The interdisciplinary dialogue produced surprising results that shaped a radical redesign of our First Year curriculum. The results were a new set of shared top priorities and guiding principles such as curiosity, work ethic, problem solving, creativity, perceptivity/acuity, and critical self-reflection. Learning outcomes such as the traditional disciplinary studio skills and elements and principles of design, were positioned well into the middle of priorities. This presentation will outline the workshop curriculum that we adopted in response to these new priorities and share some of the research and teaching strategies that replaced the elements and principles with process/creative research as the core content of the curriculum.

Arroyo, Nenette. White House Historical Association. Mary Magdalene: Reflections on Glass.

This paper will focus on the portrayal of Mary Magdalene in late nineteenth- and early twentieth- century stained glass windows, using specific examples found in churches in southeastern Virginia. It will examine the relationship between painting, particularly those of German artists, and stained glass. Examples will be analyzed as evidence that while church images adhered more closely to text in the gospels, certain symbols associated with the Magdalene show the conflation between orthodox Catholic doctrine and apocryphal stories about this intriguing figure. The windows of southeastern Virginia will be compared to earlier medieval examples in European churches to point out the evolving beliefs and Church's position on Mary Magdalene.

Ashe, Lisa Frye. University of Virginia. Al Held and the Spaces of American Painting at the End of the 1950s.

There are two common notions about American painting after abstract expressionism: first, that it was, quite simply, big; and second, that its home was the pristine 'white cube' gallery. These assumptions avoid a more complex history of paintings and spaces, i.e. specific architectural settings that have much to do with scale and the fact that painting had to share spaces with assemblages, environments, and happenings. I examine this territory and its parameters by following the painter Al Held through the lofts and storefront cooperative galleries of the run-down Tenth Street neighborhood in the 1950s to larger commercial spaces uptown and finally to big new galleries that New York museums opened in the 1960s. A decisive setting was an exceptionally large new studio that led him to reconsider not only how large paintings could be, but also to rethink their relation to architecture and the observer.

Austin, Lisa. Edinboro University of Pennsylvania. Memorial Competitions: A Study in Contrasts.

Once controversial, Maya Lin's poignant, contemplative, apolitical design for the Vietnam Veteran's Memorial is an acknowledged masterpiece. In contrast, the design for the Flight 93 Memorial was described by the Los Angeles Times critic as an example of "Hallmark-card Minimalism." A Washington Post reviewer noted that none of the Flight 93 Memorial finalist designs "communicated persuasively what the memorial is about." This paper, by one of the submitters to the Flight 93 competition, is intended to initiate a dialogue regarding the best practices for future competitions.

Bagnole, Rihab Kassatly. Savannah College of Art and Design. No House is Left Behind: The Bedouin Tent as a Symbol of Identity.

My discussion probes the meaning of the tent as a symbol of freedom and resistance. It will consider the physical impermanency of the constructed place of living as a representation of people's tendency to maintain their location in nature. It will also highlight the significance of the collapsing and re-erecting a new place of living as a ritual practice necessary to confirm memory as a signifier of identity in Bedouin culture.

Bailey, Robert. University of Pittsburgh. Avant-Garde Lateness: On Art & Language's Comparative Models.

My paper reconsiders the temporality of the avant-garde by arguing that lateness is, paradoxically, a prevalent avant-garde value. Developing ideas about lateness put forward by Theodor Adorno and Edward Said, I consider the role that late tactics and strategies play in the work of the conceptual art collective Art & Language. To do so, I discuss an *Art & Language* work from 1972 entitled "Comparative Models", an installation consisting of the September 1972 tenth anniversary issue of *Artforum* magazine and a series of annotations that *Art & Language* wrote in response to it.

Baine, Breuna. Auburn University Montgomery. Bridging strategy and the Design Principles in Graphic Design.

Graphic design is an area of art that very often takes a strategic approach in the professional realm. But is it a necessary part of teaching students design/visual communication? As a design professional having worked with important clients who demand that research and strategy be incorporated into their projects, the answer may seem obvious. As a result I have established several methods to help them understand how to bridge the elements and principles of design with strategy.

Bajuyo, Leticia. Hanover College. How Does One Explain That Artificial Grass is Art to a Committee with No Artists?

Although each institution is different, evaluation committees are often made up of faculty members from varied disciplines. This is especially the case in small, private liberal arts schools such as mine. How does a member of the Art Department explain why artificial grass is art to a committee with no artists? Furthermore, how does one

describe that making tiny books out of slinky and large-scale sculptures constructed of CD's is coherent scholarship? To what degree should I take responsibility for explaining the differences and similarities between publishing in other academic disciplines in comparison to visual art?

Baldes, Peter, Virginia Commonwealth University, Layet Johnson & Charles Westfall, University of Georgia. Travelers in Virtual Worlds.

Internet and computer technologies have given birth to vast new virtual worlds. Just as they do in the 'real' world, artists have the responsibility of trying to engage these virtual environments in meaningful ways. Travelers in Virtual Worlds is a workshop and panel discussion on virtual travel. Artists use GIS technologies such as Google Earth and gaming technologies to embark on cyber-journeys that examine the meaning of travel in a twenty-first century, digital society. Furthermore, they investigate the ways in which the meaning of an action or activity can change as it is translated from physical into virtual realms.

Barrett, Doug. University of Alabama at Birmingham. Reading Fort White: The Visual Narrative of the Roadside Space.

Reading Fort White is a self-authored, visual exploration consisting of a 32-foot-long printed poster and a two minute video animation. The poster acts as a narrative and map that takes the viewer on a re-creation of a typical drive along US27 through the town of Fort White, Florida. My intention is to introduce the viewer to the physical elements and visual culture that construct the space of Fort White. Using sound, image, and animation, the video introduces the viewer to the inhabitants of Fort White. Both pieces create relationships between the physical space of Fort White and the cultural practices that define Fort White's visual culture. Using the mode of designer-as-author as an exploratory methodology, my objective is to create visible connections among material culture, place, and the inhabitants that create them.

Batcos, Stephanie. Savannah College of Art and Design Atlanta. Abstractions of War: Edith Wharton's Vision of France as Journalist, Editor and Novelist.

American novelist Edith Wharton was named a Chevalier of the Legion of Honor by France for her work on behalf of World War I refugees. This paper will trace Wharton's transformation of the war via her depictions of violence and death and her collaboration with leading male artists and writers such as Jean Cocteau, Henry James, Igor Stravinsky, Leon Bakst, and Auguste Rodin. As both a woman and an artist, Wharton provided an opportunity for a portrayal of war through artistic abstraction.

Batta, Christine. Savannah College of Art and Design. Canons and Rock Stars: Does the History of Graphic Design Use Art History as a Crutch?

This paper examines the use of designers of celebrity status, AKA design 'rock stars,' in the teaching of the history of graphic design. How does the highlighting of specific individuals define the field of graphic design for students and alter the future of the discipline? How does this influence their student aspirations? How does the celebration of design celebrities affect notions of community and collaboration in the graphic design discipline? This paper analyzes whether the celebration of design celebrities in the context of the art historical canon reveals an attempt to legitimize the graphic design profession using art history as a model.

Baum, Jan. Towson University. Methods for Collaboration in Virtual Realms, Part 2.

As part of the Global Design Collaboration project, I will present on various aspects of selecting and starting a dedicated immersive learning environment such as: university-wide collaboration strategies, engaging students and the university community, student responses, learning curve, and overall engagement, strategies exploring and broadening the possibilities new digital formats offer, and a further blurring of the boundaries between real life and our virtual lives, linking web 2.0 technologies with immersive learning.

Begel, Andrea. Adelphi University. The Female Demoniac in Thirteenth Century Franciscan Art.

My paper will examine representations of the exorcism of women in thirteenth-century Franciscan altarpieces from a new angle, i.e. the representation of the demonically possessed female body. Approximately twice as many female as male demoniacs are depicted in Italian representations of exorcism. Depictions of female victims of possession reflect the aspects of a woman's anatomy, morality, and mentality that made her especially vulnerable to demonic possession. Artists deliberately reversed norms of proper feminine behavior to characterize the violent character of demonic possession and the control of the demon over the body.

Bellow, Juliet. American University. Say Yes.

"IRAQ WAR ENDS: Troops to Return Immediately." So blared the front page of the *New York Times* on Saturday July 4, 2009. Distributed at sites throughout Manhattan on November 12, 2008, this fake Times and its correspondents Jude Shinbin, Schuyler Frank, and Bart Garzon are creations of the Yes Men, self-described 'culture jammers' whose hijinks blend political activism and performance art. Does the Yes Men's version of the Times constitute a utopian vision not only of a world without war, but also a total fusion of art and politics? This paper places the Yes Men's strategic embrace of corporate structures in dialogue with utopian aspirations of art of the 1960s.

Bermudez, Stanley. Gainesville State College and The University of Georgia. Socio-Political Flags.

I am originally from Maracaibo, Venezuela and felt the need to create artwork that would criticize that totalitarian regime during the time that Hugo Chavez came into power. I started creating artwork that would focus on the negative decisions of Chavez was making and the direction in which he was taking Venezuela. In turn, the work triggered my creation of other works with socio-political themes like racism, immigration, human rights and gay and lesbian rights. This has given me a sense of purpose.

Betz, Scott. Winston-Salem State University. Interactive Game-Based Drawing Installation at the Green Hill Center for North Carolina Art.

I will present how my 'drawing' is perceived to be outside the tradition and what this might mean as a frontier or 'edge' to the evolving drawing tradition. I will draw in an interactive program developed by MIT called Scratch and use to generate an environment within the gallery. In the highly mediated world of my students, I hope to present drawing within their vernacular of pixelated game space and show the necessity of drawing skills to create these products.

Bey, Sharif. Syracuse University and Kevin Mertens. Coastal Carolina University. The Digital Persona: How Many Images, Lists of Interests, and Personal Characteristics Do I Have to Post Before You Finally Accept Me as a Hollywood Movie star?

Through technological resources such as online shopping, online dating and a gamut of social and professional networking sites, material existence or physical presence has become less important in contemporary culture. But what impact does our current dematerializing world have on our bodies, our ability to communicate and our impressions of one another? This presentation/performance employs a variety of media to offer a critique of these concerns.

Bienko, Joshua. Texas A&M University. The Girls of Delta Zeta.

At first glance, it may not appear that drawing is something I do in an innovative, novel way. I draw realistic portraits with graphite in a repetitive and similar style. For me, Drawing is an empty stylistic frame into which I can cast a swarm of significations. I use graphite and paper, the most basic of mark making materials, in a way that is today, altogether antagonistic and unique... I use them traditionally. The mechanical-like production of Warhol's prints made manifest his desire to work like a machine. Through repetition, the very same 'gaps' that occur in Warhol's work reveal themselves in my work. For me, Drawing takes the place of silk screening, photography and digital manipulations, while concurrently serving as the means with which I acquire viewer buy-in. In some ways, it is the only reason the work is considered Art.

Black, Kell. Austin Peay State University. Paper Engineering.

This paper is overview of my work as a paper artist, both as a fine artist and as the author of two commercial books on paper engineering. The talk will also include a very brief summary of paper engineering and its history.

Blair, Adream. University of Wisconsin-Milwaukee. Participatory Design Research and Ethnographic Research in the Classroom: Incorporating Research into the Design Curriculum. ?

This paper looks at the role of social networking tools and participatory research in addressing cross-cultural and multicultural challenges. It addresses the question: Can the use of classroom collaboration, participatory design research and online critique and work spaces encourage creativity, innovation, and critical thinking in student and professional designers?

Bobick, Bryna. University of Memphis. Community Arts Academy: An Art Partnership Developed with a University, Community, and Middle School Students.

The Community Arts Academy began and continued throughout the 2009-2010 academic school year. Undergraduate and graduate students in the area of art education from the University of Memphis served as Arts Academy art instructors. The university students taught throughout the semester a variety of studio art activities including: drawing, painting, weaving, and sculpture to middle school students. The Academy allowed pre-service teachers a change to teach in an urban environment, prior to student teaching. This presentation will focus on how to form art partnerships between higher education, the community, and middle school students. An overview of the studio art projects and things to consider when forming partnerships will be discussed.

Bogdan, Mike. Wayne State University. New Materials in Contemporary Sculpture.

New materials such as silicon, Styrofoam and rubber bring with them not only their own visual emotion and weight, they also bring new ways of working and new risks. It is important to know the right and wrong way to manipulate these materials and how to avoid the risks that these new materials pose.

Bolduan, Ruth. Virginia Commonwealth University. Rococo Pattern, Decorative Order, and Modern Oblivion.

The desire to decorate lies in an uneasy aesthetic bed with the equally insistent need for order and systematic pattern. The Rococo period, with its flamboyant nature-based asymmetry and voluptuous garnishment, represented a time of exuberant play, which masked underlying decadence. So, too, in the 1920's, artists in Germany painted the outrageous excesses of life in Berlin, whose dark undercurrents gave rise to the following disastrous decade. Today, artists are faced with our own harbingers of potential oblivion such as the uneasy machinations of Wall Street, global warming, the Eyjafjallajökull volcano and the Gulf oil disaster. How does the artist respond? With a nod to Leo Steinberg and his book, *The Sexuality of Christ in Renaissance Art and in Modern Oblivion*, I ask: what is in front of us that we do not see? What is the artistic blind spot in contemporary art practice? The use of pattern and decorative effect throughout the history of art provides a basis for examining this question.

Bondarchuk, Karen. Western Michigan University. Inside and Out: Textual Self Portraits and Buying Nothing.

Encouraging beginning art students to develop concepts, content and ideation in their work requires genuine engagement on the students' part. Simply put, if the project and process are meaningful to students, they are more likely to engage in some form of critical thinking in the work. Two radically different foundation art assignments that have inspired meaningful student engagement will be discussed. The first, a drawing project called "Textual Self Portrait," encourages students to explore self as subject using only text as a drawing vehicle, while the second project, a design assignment called "Buy Nothing," emboldens students to critically engage global issues.

Bowles, John P. University of North Carolina at Chapel Hill.

Did I Have to Be There? Experiencing the Documentation of Performance Art.

Historians of performance art often emphasize audience experience, making use of documentation to recreate what it was like to witness an event first-hand. However, such an approach ignores the researcher's encounter with the document or archive. How might our focus on audience impede our ability to understand a work of art? How can we historicize our encounters with the document? I came to these questions while researching my forthcoming book, *Adrian Piper: Race, Gender, and Embodiment*, when I discovered discrepancies in Piper's accounts of her performances that anticipated different ways of experiencing the work.

Bowman, Harrigan McMahon. Columbia University. Identity as Pedagogy: Artist as Subject, Artist as Professor.

In his seminal work *Art Subjects*, Howard Singerman addresses the question of who is the art professor today. He aptly points out that "in assuming the name of the artist as a professional name, one assumes a responsibility, an obligation to that name's past as well as its future." Drawing on Bourdieu's notion of identity, Singerman points to why the artist is both the object and the subject of university training, as well as why what the university makes is artists, "for identity—the identity of the artist—is what is constructed in and by and through the discipline." This paper examines, through a Singerman lens, not the identity of the artist constructed by and through the discipline, but as a natural extension, the identity of the art professor, who is both born in and from the discipline of the artist.

Boylan, Alexis L. University of Tennessee Knoxville. You've Got the Look: Publicity Photographs, Portraiture, and the Ashcan Circle.

The Ashcan Circle, six painters who worked in New York City in the first decade of the 20th century, spent a significant amount of their time producing portraits. They painted self-portraits, portraits of each other, and mailed drawings of themselves to one another when they traveled. These repetitious acts of portraiture functioned as personal and professional reassurance; a visual way of reminding each other, "this is who I am and this is who you are to me." The Ashcan circle were also the first group of artists to consistently have photographs of themselves published in newspapers and magazines as publicity materials. Their choices, in regard to the photographers they hired and the poses they adopted, reveal both a desire to take advantage of this new medium to promote their artistic identity and a tension with the commodification of their bodies.

Bradnock, Lucy. Getty Research Institute. Beachcombing Modernism: Gordon Wagner and *The Art of Assemblage*.

While Los Angeles's iconic landmark, the Watts Towers, features prominently in the catalog that accompanied *The Art of Assemblage* in 1961, William Seitz's definition of assemblage as an essentially urban form of expression failed to take account of the craft or folk nature that characterized much work in Los Angeles in the 1950s. While Seitz's "collage environment" was located firmly in the streets and avenues of Manhattan, a more likely location for California assemblage might be found at Redondo Beach, Venice, or Topanga Canyon. Los Angeles was represented in the Museum of Modern Art exhibition by the anthropomorphic works of Ed Kienholz and George Herms. Of those many artists left out of the show, this paper will focus on one, Gordon Wagner. Through materials he found beachcombing at Redondo, collecting from Santa Monica building sites, and scavenging in the Mojave desert dumps, Wagner created works that reflect the changing topography, the role of Mexican culture, and the importance of craft in Southern Californian art.

Brewer, Corinna Nicole. University of California, Berkeley. Recreating Women in Art.

In my current work, I appropriate paintings of the female nude from the Renaissance through 19th Century and recreate them in similar scale/composition. The nude figure is "re-cast" with my own female model, but instead of the feminized pose, my model embodies masculinity. I am interested in how the gaze changes for the female and male viewer when presented with images of the female nude with masculine undertones. Also, by using models of African-American descent, I hope to emphasize the lack of black visibility in the arts, whether it is as artists, subject matters or viewers.

Brewer, Thomas, University of Central Florida, Read Diket, William Carey University, and David Burton, Virginia Commonwealth University. A Status Report on the 2008 Secondary Analysis

Session panelists, three of the 2008 NAEP Arts Consortium researchers, look closely at the contents of the Arts 2008 Music & Visual Arts, our nation's report card. Approximately one-half of 7900 eighth grade public and private school students were assessed in visual art after an eleven-year interval. The panel, two of who were authors (Diket & Burton) of the secondary analysis following the 1997 NAEP, will report on the progress of the Consortium's preparation and work toward undertaking this second ever secondary study of these national visual arts data. Some of the topics addressed will be:

- Status and time table for release of restricted data and grant cycle
- The questions about who receives art education in schools and who teaches them that NAEP answers and leaves unanswered in its initial report
- The reporting out of NAEP block replications via Siegesmund & Diket (2001) and more currently in South Carolina (Heid) and Tennessee (Bobick) that stand to inform art education policy directions and art teachers' instructional planning
- The statistical analyses of restricted data as a tool for revealing paths to success among the highest performing students

Brinich-Langlois, Cynthia. Georgia College & State University. Sanguine Estates: Printing a Brighter Future on Mars.

There is something deeply alluring about the desert – the openness of its unending scope suggests that there is space for every dream. This aspiration for a better tomorrow extends far beyond the American West, with the windswept surface of Mars echoing the sandy deserts of Earth, beckoning to the restless with promises of adventure. Photographers like Carleton Watkins and Eadweard Muybridge traveled west to document the landscape, and their majestic images of Yosemite initiated an influx of tourists. The Mars rovers function in a similar manner, making the planet visually accessible to those on Earth, but their images show an inclination

tending more toward science than art. Even so, there remains a certain degree of drama in the digitally stitched-together panoramas of the Martian surface.

Broderick, Amy S. Florida Atlantic University. Seeing is Believing: How Unspectacular, Inconspicuous, Nearly Invisible Art Makes Us More Human.

Spectacle defines contemporary visual culture in general, and the art world in particular. In a super-saturated visual landscape, images, objects, and experiences compete with one another to make the greatest impact. How can individual artists and the works we make compete in this dazzling visual marketplace? Some would offer that the answer is to go ever bigger. The true answer may lie, however, in being unspectacular. Objects that invite with their inconspicuousness may ultimately wield greater power than those that seek to overwhelm.

Brown, Peter Scott. University of North Florida. Fallen Women in the *Egerton Genesis*: Hagar, Tamar, Dinah, and the Daughters of Lot.

The *Egerton Genesis*, a richly illustrated fourteenth century manuscript, is noteworthy for its highly original depictions of women. The manuscript contains depictions of seldom-represented subjects in the Middle Ages, including images of childbirth, marriage, sexual intercourse, and rape. These images are characterized by a degree of graphic realism that is rare in medieval art. This paper addresses the unique case of creative energy spent on these controversial and uncommon pictorial themes.

Bruzenak, Kristie, Savannah College of Art and Design. Preparing Students for their Careers – Foundations at Its Best.

The Savannah College of Art and Design recently examined its foundations program with a view to how it could best prepare students for their respective careers. What changes are emerging in the practice of art and design disciplines? What are the essential abilities our students will need to become successful artists and designers? What changes in content delivery are suggested by the research available in teaching and learning? This presentation will describe the results of the internal and external investigations and the changes proposed to create an effective, broad-based foundations program for students in the 21st century. It will also present the initiatives developed to help the faculty prepare for the curriculum shift and promote further exploration and program development.

Bryant, Ursula. Lynchburg College. Clean Conscience Design: The Role and Responsibility of Ethics in Graphic Design.

This session will focus on the role and responsibility that graphic designers have in the modern world and examine how the role of a designer has evolved throughout history. A designer is professionally, culturally, and socially responsible for the impact that his or her design has on citizens and a targeted audience. The relevance and question of morality adds a sense of accountability in the field of graphic design and is quickly becoming part of the new history of graphic design. Ethics in graphic design has a historical timeline making it a fundamental component of today's design education.

Budd, Denise M. Bergen Community College. Agnolo Gaddi's Narrative Innovations in the *Legend of the True Cross*.

Placed between his more famous father Taddeo, who was the artistic heir to Giotto, and his own disciple Cennino Cennini, who was renowned for his *Il Libro dell'Arte*, Agnolo Gaddi was classified as a minor master of the Early Italian Renaissance. Though Giorgio Vasari grants him his own entry in his *Le Vite*, he characterizes Agnolo as hindered by his affluent lifestyle and decline in artistic ability. Recently, his fresco cycles have experienced a resurgence of interest, no doubt spurred on by their recent and ongoing restoration campaigns. This paper will examine one of these cycles — the *Legend of the True Cross* in the Florentine church of Santa Croce — to investigate the ways in which the artist manipulated the text of the Golden Legend, selecting and rearranging components of the narrative for iconographic effect.

Burk, Efram. Curry College. Poetry of Disintegration: The Photos of Efram Burk.

I take photos as a way to help remember the places I've visited. I strive to get a sense of place. In other cases, however, I try to make my work appear as though it was "doctored" in some way—cut and pasted, or otherwise manipulated through Photoshop or some other program. Yet, each shot is an example of "straight" digital photography. Scenes that appear fragmented or collaged attract me; they appear as though seen through a prism.

Burnham, Amanda. Towson University. Site as Support: Drawing Beyond the Page.

My drawing practice (spurred by a need to engage the viewer in a more aggressively physical way) has expanded out of the traditional format of works on paper, onto the wall, and into three dimensions. Additionally, the definition of drawing I present to students is increasingly elastic to accommodate a variety of nontraditional activities and strategies. The inscription of marks on objects and through spaces, and the potential for conversation between mark and site are vital aspects of contemporary drawing practice. This exploration, in turn, reaffirms the validity of traditional approaches as well, as students are forced to question accepted frameworks and gain informed appreciation for the usefulness of these frameworks in certain contexts.

Busbea, Larry. University of Arizona. Luca Frei's So-Called Utopias.

Many artists have become fascinated by the explosion of utopian (and dystopian) activity of the 1960s as representative of a moment of social engagement that resembles our own situation. Luca Frei, in a series of installations and other works, has meditated upon both the formal and ideological aspects of that moment. This paper will focus on Frei's works that engage with the Centre Georges Pompidou in Paris, which Frei understands as a contemporary node in the global art network, as well as a historical and material location.

Caldwell, Colby. St. Mary's College of Maryland. Framing Lazarus.

This talk centers around the way we situate a photograph as a representation of the thing itself, as the experience of it, as the memory of it. It lodges itself in our consciousness, in our subconscious, and has a lasting effect on our perceptions. Consider now how you remember your past: Is it from the memory of the actual event, or is it from the photographs that document it? When you think of your mother or your father, is the image from life, or some representation of it? Do you see the past in black and white or as Kodachrome color – or perhaps as Adobe RGB???

Campbell, Critz. Mississippi State University. Developing a Common Language.

How does a college foster student interaction within different departments? How do we introduce students to a common language in criticism and conceptual thought? Will bringing freshman Architecture, Art and Interior Design students into a communal course generate greater synergy and collaboration? In 2004 the College of Architecture, Art and Design at Mississippi State University set out to address these questions with a course entitled Concept and Form. This paper will explore the development and implementation of Concept and Form with illustrations of its most and least successful exercises.

Capshaw-Torres, Jacob. Hunter College. Chris Burden: Deconstructing the Myth.

Through consideration of Chris Burden's performance pieces in the 1970s which consisted of self-inflicted bodily trauma and exercises in mental and physical endurance, I argue that Burden was attempting to dispel myths that arose out of the establishment of High Modernist theories in New York exalting the heroic (male) artist. By examining Burden's high-risk, hyper-masculine, ephemeral stunts, I maintain that the artist was attempting to subvert notions of the fatalistic, self-sacrificing, anti-intellectual genius. Previous scholarship framed Burden's work within the political and social upheavals occurring in the 1970s, including the Vietnam War, issues of race, and the rising feminist movement. The goal of my paper is not to completely invalidate these hypotheses, but rather to form a new perspective by examining the dominant theories that emerged from New York in the 1950s and 1960s.

Cardon, Alexandra M. The Graduate Center, CUNY.

Malaval's Multiple Personalities: How to Be a French Artist in the 60s. Throughout his career, Robert Malaval constructed a series of personal myths (abstract easel painter, neurotic sculptor, dandy, punk painter) as a response to the contemporary demand for artists to behave according to the 'American' model of the individual artist. I propose to examine how Malaval's personal myths were not only the cause for his instable career, but also attempts to fulfill demands for the 'new' French artist; all of his personas can ultimately be read as a desire to escape from the prescriptive approaches to art in postwar France.

Carlson, Deborah. Lake Region State College. Teaching Drawing I and II Online and through a Computer? I've Never Heard of Such a Thing!

My intent is to introduce you to the successful world of teaching drawing online through innovative and captivating software programs. Further, I will demonstrate that drawing can take place through a virtual world by the use of technology with the support and encouragement of an art instructor.

Cartwright, Steven. University of Illinois at Urbana-Champaign. Topographie.

Every hour since noon on June 21, 1999 I have recorded the exact latitude, longitude and elevation of my position on the earth with a handheld GPS (global positioning system) receiver. I created multi-dimensional maps and objects from the collected data to offer a unique perspective of one person's transit through life. My record now includes more than 100,000 hourly recordings that span several continents and include some 25,000 miles traveled by bicycle. Documentation of family members' locations illustrates the influence that each person's trajectory has on others and how the cumulative trajectories of individuals over hundreds or thousands of years have altered the landscape and influenced our perception of it.

Chavis, Virginia Rougon, University of Mississippi, and Ashley Chavis, Northwest Mississippi Community College. Collaborating Together in More Ways Than One.

Virginia Rougon Chavis, a graphic designer and printmaker, collaborates quite often with her husband, Ashley Chavis, a ceramic artist, through a layering of collective ideas and experiences. Each is influenced by similar circumstances: living in rural Mississippi, working in higher education and a fondness for the outdoors.

Cheney, Liana De Girolami. University of Massachusetts Lowell. Giorgio Vasari's Sala degli Elementi: Symbolism of Fire.

In 1555, Giorgio Vasari, assisted by Cristofaro Gherardi, designed and painted a mythological and cosmological theme in the Sala degli Elementi, an apartment of Duke Cosimo I de' Medici at Palazzo Vecchio in Florence. The Apartment of the Elements is dedicated to the four elements (air, earth, fire and water), which in antiquity were considered to be at the origin of the world. The focus of this presentation is on the element of Fire, symbolized with The Forge of Vulcan. Using Vasari's *I Ragionamenti* as a guide, the complex alchemical symbolism of fire is unveiled.

Chung, Nugin. Bloomsburg University of Pennsylvania. Ten Thousand Photographs, One Abstraction, and the Disappearance of Banality.

The Korean photographer Atta Kim's *Indala* series (2009) explores how ten thousand different photographs of a particular city achieve abstraction when superimposed on top of one another. The series shows large rectangles in grey monochrome that are based on tourist snapshots of such cities such as Rome, Paris, New York, and Moscow. This paper will argue that the *Indala* series confirms the intrinsic values of banality as it examines how the production of the new, innovative, and abstract can be achieved through the use of the banal. The disappearance is a way of intensifying the value of our trivial existence and that of banality.

Clancy, Jonathan. Sotheby's Institute of Art. Behind the Curtain: Washington and Myth-Making in the 19th century.

Washington's death in 1799 inaugurated a period not only of national mourning, but an era in which he was gradually deified through a steady stream of texts, fine art, and depictions on a wide range of commercial artifacts. As a cultural phenomenon, Washington's transformation penetrated virtually every sector of society: from schoolgirls embroidering mourning scenes, to educated citizens reading his biography, to all who saw his image on plates, bottles, and textiles. For those embracing the cult of Washington, significant events like the centennial of his birth, the outbreak of Civil War, the death of Lincoln, or the centennial of the Declaration of Independence each represented yet another chance to venerate the man.

Clark, Alexis. Duke University. "Qu'est-qu'un Art Avant-garde?" Mythical Dreams and Historical Realities of the Avant-Garde.

I propose to offer a close reading of the avant-garde through examination of late-nineteenth century French and Belgian art criticism, to demonstrate how that literature presents a complicated picture of the definition and application of the term 'avant-garde.' I contend that the avant-garde has been neatly codified in retrospect, whereas the historical record reveals subtle but persistent debates that ultimately led avant-garde to become a critical term for art history.

Clarke, Ann. Syracuse University. Shoot the Moon.

Two years in as Dean of the College of Visual and Performing Arts at Syracuse University and two years out of the studio, I reread my last artist statement. I laughed out loud. It was never intended to be funny. There are even different kinds of humor in it that needn't be my own private amusement, as all somehow make those carefully

drafted words not only relevant, but more valuable -- more useful. What I call my job, is apparently no less my work.

Clary, Charles. Middle Tennessee State University. Paper: Cutting, Carving, and Excavation.

Traditionally, artists have used paper as a medium rather than a matrix, but in today's contemporary art world that has all changed. Artists are exploring the fragility, rigidity and pliability of paper using techniques such as cutting, sculpting, and folding, creating ephemeral challenging works of art. Paper is no longer the substrate for dry and wet media; it has become the media.

Coates, Joseph. University of Maryland Baltimore Campus. Why do Art History Doctorate Programs Ignore Design History?

This paper will examine the current status of graphic design history in the larger context of art history education. Why are so few art historian graduates not trained to teach design history? What is it about design that is unacceptable for art history training? There is an opportunity for art history departments and faculty to reinvigorate a stagnant field and provide graphic design programs with faculty trained in design history with a potential for minors in Modern and Contemporary art.

Colaizzi, Vittorio. Winona State University. The Decorative Unconscious: Newman, Rothko, and Ledgerwood.

Mark Rothko and Barnett Newman abhorred the decorative as vacuous and incapable of attaining the sublime. At the same time, Rothko's regard for Matisse is well known, and Newman praised Gothic architecture for its dissolution of form under ornamental excess. Both artists used scale and diffusion of focus in the interest of an environmental aesthetic. More recently, Judy Ledgerwood has claimed that her stridently ornamental paintings embody the anxiety and trauma of our age. All of these artists enact meaning by disrupting the security of form. In the context of modernist painting and its aftermath, the decorative is not a stable property, but a shifting field of functions and impulses.

Colbert, Cynthia. University of South Carolina. Handcrafting Books: Reemerging and Re-imaging.

This presentation will consider the craft of the book and how creating books fits into the craft tradition as well as future. The burgeoning interest in bookmaking is coming from inside academic settings and from self-taught artists. Artists working as bookmakers are re-imagining the possibilities of new forms and materials in their work.

Colby, Christine. Independent Artist. The Allure of the Fantastic: Reflections of the past...in the present.

The translation of the word souvenir is "to remember." A major part of any vacation includes selecting the perfect memento to commemorate the event. What role does tourist art play in our lives after sightseeing is over? Collecting has a rich history full of oddities, and the "passing down" of objects through generations creates a colorful narrative of family history and traditions. Today, several small, private organizations feature the collections of eccentric individuals with a passion for preservation.

Collins, Alexandra K. Independent Scholar. False Dichotomies: Martha Rosler's Bringing the War Home: House Beautiful.

Martha Rosler (b. 1943), whose work in a variety of media regularly addresses political and social issues, first came to public attention with her series of photomontages on the Vietnam War, *Bringing the War Home: House Beautiful* (1967-72). In these 15 works she integrated details of photographs of the war published in *Life* magazine into images of the perfect American home from the women's journal *House Beautiful* in order to counter what she considered the false separation between the war "there" and life "here" that was perpetuated by media coverage of the conflict. Additionally, the series was one facet of Rosler's pioneering artistic contribution to the emerging feminist discourse of the period. By juxtaposing traditional symbols of the feminine and masculine spheres—the masculine realm of war and the feminine realm of domesticity—Rosler questioned the legitimacy of this culturally constructed dichotomy.

Collins, Dylan. West Virginia University. Off the page: Paper Art from Advanced Drawing Students at West Virginia University.

This paper will focus on presenting innovative fabricated paper projects by Advanced Drawing students in the Division of Art and Design at West Virginia University. I assigned my students several projects where they were asked to utilize paper in a more primary role, not only as a support surface for imagery, but also as imagery in and of itself. Their resulting studio work is impressive in its experimental approaches, including site-specific installations, sculptures, paper clothing, altered books, and cut paper stop-motion animations. They highlight

paper's enduring role in visual culture, as this unassuming medium has the power to renew our appreciation of craft and tactility and blur boundaries among creative disciplines.

Colón Mendoza, Ilenia. University of Central Florida. The Art of Engaño and Desengaño in the Cristos Yacentes of Gregorio Fernández.

Victor Stoichita, in his book *Visionary Experience in the Golden Age of Spanish Art*, discusses the relationship between religious visions and seventeenth-century paintings. His discussion of optical illusion and trompe l'oeil is of particular interest to the understanding of the Cristo yacentes produced by Gregorio Fernández in seventeenth-century Valladolid. The sculpted Cristo yacente captures the artist's vision, granted to him through divine inspiration, and aided by visionary descriptions such as those by the mystics Antonio de Molina and Luis de Granada. Stoichita avers that there is a time when "the object of worship becomes an actual representation of a vision." In Stoichita's discussion of trompe l'oeil, he mentions paintings by Juan Sánchez Cotán and Francisco de Zurbarán that appear to have been sculpted; this illusion is apparently intended to emphasize the "visionary effect of representation"; a transition between the two-dimensional and the three-dimensional is what leads to this effect. This "fooling of the eye" reached new heights by, in effect, fooling the mind. Concepts of engaño (deception) and desengaño (the revelation of the deception) are further cultivated in sculpture by the rendering and placement of Cristos yacentes.

Concannon, Kevin. University of Akron. Nothing If Not Critical: Writing Rubrics for the Art History Survey.

Engendering an appreciation among college freshmen for the value of multiple critical perspectives is one of the great challenges in the Art History Survey. In my case, the key to this problem is a pedagogical tool known as the jigsaw. At several points in the course, individual works are the focus of a class, and 4 different groups each read and present interpretations of the work from 4 distinct methodological perspectives. The jigsaws build in complexity over the semester, leading to a paper assignment in which students investigate a single artwork using three different articles, each from a different methodological perspective. The format of the paper is specified precisely in the grading rubric attached to the original assignment sheet. In other words, the rubric not only explains the grading criteria, it also mandates a specific structure for the paper.

Conlon, Kevin. Ringling College of Art and Design. On Essential Scholarship and Practice (ESP).

As economies of the world connect and compete at accelerating rates, students of today's art and design disciplines will no longer be limited to, nor be able to count on the notion of a fixed career. These imperatives prompt a reconsideration of what is essential in scholarship and practice in preparing students for a protean career. In order to be capable of meeting the standards of today and preparing students for tomorrow, a new type of vertical programming needs to deliver consistently on the idea that art is a means by which a culture visually communicates. Such a model will help students define for themselves their roles as visual communicators in the 21st-century.

Cooper, Jeane. Florida Atlantic University. Compare and Contrast: Objectified versus Story of Stuff.

While adopting green and sustainable practices is a start, the university must also promote critical thinking about long-term solutions. With that in mind, I developed a student project that entails watching two documentaries that help students with a starting point in processing the intricacies that connect the design of objects and its environmental impact. Objectified by Gary Hustwit, which explores "our complex relationship with manufactured objects, and, by extension, the people who design them," is shown in contrast to The Story of Stuff by Annie Leonard which "examines the real costs of extraction, production, distribution, consumption and disposal" of material goods. Students then use the information of these two works to develop a critical analysis of the current environmental debate. In this presentation, I would like to communicate the results of this experience.

Cox, Anna. Longwood University. The Benevolent Virus. Application: Making Nothing, Making Trouble: Dematerialization Yesterday and Today.

In a dematerializing world, the purposefully-made object is more important, not less. Objects can exist, not as anachronistic tokens, but as conduits for individual connections made within virtual worlds, like a benevolent virus. Begun in 2006 as a public intervention, the Benevolent Viruses exist momentarily in the bathroom at the Eiffel Tower, or in a box of nails at Lowes, but forever in virtual space. They're everywhere and nowhere. Although rooted in objects, the project only succeeds through liminal, virtual space. The Benevolent Viruses demonstrate the role of contemporary art to facilitate object-based connections that are only realized through virtual technologies. Handmade objects cause invisible, yet palpable connections, fostered through virtual space.

Craig, Robert. Georgia Tech. The Changing Definition of the Art of Architecture.

A significant legacy from John Ruskin and the mid-19th century is the view that Architecture is quintessentially an art—distinctly a “good and great thing” in contrast with what Robert Venturi would later call “ordinary and ugly.” Despite finding merit and interest in this very ordinariness, Venturi contradictorily argued for an architecture of complexity and contradiction which promised a richer aesthetic experience. If Ruskin’s and Venturi’s writings were viewed as Bibles for architects of their day, Le Corbusier’s *Vers Une Architecture* served to redefine beauty and the art of architecture in comparably significant ways for his time. From Victorian to Modern to Post Modern, our definitions of beauty and truth have evolved. Indeed, a dialogue with science and technology is at the very heart of Ruskin’s and Le Corbusier’s critical points of view. Ruskinian power and Corbusian emotional content, are values which, when present, imbue the built object with essential qualities of Architecture as Art.

Crawford, B. Scott. Independent Scholar. Domesticity, Death, and Photography: Revisiting the Art of Lilly Martin Spencer through the Exploration of a Newly Discovered Postmortem Portrait

Scholarship surrounding the 19th century artist Lilly Martin Spencer has overwhelmingly focused on issues related to the Cult of Domesticity and True Womanhood. Exploring her genre paintings and portraits it becomes evident that her works both express and at times challenge Victorian Age gender ideals. However, another important way in which Spencer reflects the culture that surrounded her was in her work within the genre of postmortem portraiture. The recent discovery of a heretofore unknown postmortem portrait by Spencer, titled *Jane Eleanor Sherman Lacey and Her Son Edward*, provides an opportunity to explore her work in this genre as this particular painting is unique in that it is the only such portrait by Spencer thus far to be found that contains multiple deceased subjects and as it contains a small detail that suggests how Spencer engaged this genre. This paper explores the symbolism in the painting that ties it to postmortem portraiture and how photography impacted Spencer’s work.

Creegan, Mark. University of North Florida. I Want My Shark’s Teeth Back: Pitfalls of a Contingent Art Practice. Application: Making Nothing, Making Trouble: Dematerialization Yesterday and Today.

As an artist living and working in a small city and making work that is based on contingency and ephemerality, I find it both easy to differentiate my practice with those of others in my area and difficult to find camaraderie and fellowship of purpose. This paper will examine my work in relation to the context where it is made (or not made) among a community of primarily object makers. My objects exist online as documents. These materials exist in boxes or not at all. How is this context shaping a practice that relies on installation opportunities and non-traditional display spaces? The title of my presentation refers to an installation I created at a local airport using shark’s teeth that were subsequently stolen during the exhibit.

Crocetta, Alison. Ohio State University. From Stillness to Action to Moving Image.

Using my practice and brief references to the work of others as a point of departure, I will examine the issues of site, still photography, performance action, sound and the moving image as they relate to our understanding of sculptural form in time. I will trace the impact of performance action on my work as a sculptor and its implications for how these events become documented and ultimately remembered.

Crotchett, Cat. Western Michigan University. Where I Live—Where I’m From: A Semester-Long Research Project Based on Place.

This project was a series of out-of class assignments in a freshman foundation drawing class to supplement and diverge from their regular class work. The goal was to allow students to integrate meaning into their work without imposing it on the work. The assignments began simply with compositional studies using an object that signified the student; this object was to be used in all outside assignment projects throughout the semester. Students were able to make the conceptual nature of the work more or less complex according to the level of their creative problem solving as the projects progressed throughout the semester.

Curtis, Brian. University of Miami. If You Open Your Mind Too Much Your Brain Will Fall Out.

Being asked to consider whether the paintings and/or marketing strategy of Thomas Kinkade should be classified as legitimate content in the training of contemporary art students is a proposition that raises more questions about the underlying pedagogical soundness of contemporary art practice than it does about this particular artist’s questionable career. There is ample evidence that the curricula in place at the majority of art programs are firmly rooted in an historical sequence of de-civilizing, anarchical theoretical perspectives: Dada, Duchamp’s rejection of “retinal” art, the Futurist manifestos’ exaltation of chaos, Die Brücke’s anti-enlightenment fascination with

primitivism, Fluxus' call for the elimination of illusionistic art, conceptualists, Pop artists, performance artists, installation artists, video artists, punk rockers, graffiti artists, and the variety of other postmodern approaches that have been lumped under the banner of contemporary cultural practice. These assorted perspectives insist that there are no objective standards on which to base value judgments and that visual quality and the notion of a singular best are discredited capitalistic white male European 'master narratives.' In such an environment is it any wonder that a third-rate artist would be promoted as an aesthetic luminary?

Cutler, Jody B. Independent Scholar. The Barnes Move/Movie: Afterword.

In November of 2009 the Barnes Foundation broke ground at its future site in Center City, Philadelphia after a decade-long legal battle, which enabled the move from its perpetual home. I examine and summarize positions on several issues relevant to museum studies and practices that continue to resonate at this juncture, drawing on a wealth of concurrent critical commentary from interdisciplinary scholarly and journalistic spheres and broader public opinion.

Dallow, Jessica. University of Alabama at Birmingham. Animal Acts: Richard McLean's Equine Paintings.

This paper argues that Richard McLean's images are more than postmodern pastiches or photographs morphed into painted exactitude. Instead, they curiously oscillate between collections of still life objects, representations of the horse's status in contemporary life, and indices of complex human-animal relationships. In so doing, they also importantly gesture towards the unique gendered, commercial, and populist formations of American sport and leisure culture.

Daniels, Katherine. Independent Artist, New York. Who Is Afraid of Ornament?

I sculpt with the materials and techniques of sewing, using beads along with found, re-purposed and recycled materials as my palette. I employ organic abstraction as a way to deconstruct nature and depict an imagined nature using garden images to convey paradise. I am interested in the idea of paradise as expressed in religion, art and literature: a garden of beauty and peace that expresses the human need to create and cultivate beauty.

Daugherty, Ellen. Memphis College of Art. The Strange History of the Good Darky: Civil War Fantasies and Civil Rights Realities in a Natchitoches, Louisiana Monument.

In 1927, Jackson Bryan erected a monument to "the faithful services of the good darkies" in downtown Natchitoches, Louisiana. The statue depicts an old black man tipping his hat to a presumed white viewer. Known as the Good Darky, the statue is unusual in American art as a freestanding bronze figure of a faithful slave. This paper explores the history and imagery of the Good Darky as a commemoration rooted in the divisive memories/fantasies of race during the Civil War. It presents the original commemoration and its ongoing legacies as troubled reminders of the clash between Civil War memory and Civil Rights activism as well as the conflict between local and national interpretations of the meaning of race in politicized monuments.

Davis, Ami. Independent Scholar. Art in the Twenty-First Century: Thomas Kinkade and the Case for Kitsch.

The popular artist Thomas Kinkade creates paintings that are routinely dismissed as kitsch by the art establishment. However, Kinkade is beloved by millions of Americans who devotedly collect his lithographs and merchandise. Kinkade's work raises critical questions regarding the ongoing dismissal of visual culture labeled "kitsch" because many of the same devices Kinkade uses are employed by artists embraced by the contemporary art world. The dismissal of such an artist's work as kitsch appears anachronistic in a postmodern cultural condition. This exploration will generate the conclusion that kitsch is used as a term of subjective judgment rather than one of objective classification and that its current use is inconsistent with a postmodern cultural attitude.

Davis, Nick. University of West Alabama. Personal Narratives.

I create works that operate on several different levels in terms of meaning. When one makes a work of art, one must come to terms with the difference between intention and interpretation. I enjoy this aspect of the exhibition process. The intention of the artist does not mean that the viewer must interpret it the same way. This not only happens in art, but in life as well.

de Saint Phalle, Robert. Massachusetts College of Art and Design. Embodying the Invisible: Historically Placing Advanced Medical Imaging.

Contemporary sculpture has become increasingly dependent on computer modeling and design. In his book, *Techniques of the Observer*, Jonathan Crary gives historical context to the current shift between observer and

representation brought about by computer-based imaging processes. Cary outlines a progression of image technology from panoramas to early cameras and the corresponding shift away from assigning vision to external phenomena toward locating it within our visceral organs. While completing his work at the period of the early 20th century, he implies a continuing pattern of increasing convergence of body and imaging. How does the body, including the observing body, become a component of new machines, economies, apparatuses, whether social, libidinal, or technological? In what ways does subjectivity become a precarious condition of interface between rationalized systems of exchange and networks of information? Through this lens I will present recent projects, many of which have used advanced medical imaging.

Dedas, Brent. Western Kentucky University. Bridging the Gap from the Classroom to the World at Large.

This talk covers the use of community exhibitions and projects as a way of motivating, empowering and fostering respect for the creative process. Challenging students to take responsibility for the work they produce can change their perspectives about what art is and its useful role in society; they realize what is being learned and why that knowledge is significant.

Deetz, Kristy. University of Wisconsin-Green Bay. Painting Text(ures): Substrate and Surface.

My paintings explore the relationship between substrate and painting surface. The substrate and surface are integral to forming a “text” that creates metaphorical possibilities of material, process, and content. Text or meaning recedes then re-emerges for further assessment. The concepts I explore materialize as I construct wooden reliefs, build shaped wooden panels, gesso un-stretched and wrinkled cloth, or pour a paint skin. The painted surface, often containing illusionistically painted images, blends painting with sculpture and object with illusion, allowing the referents to resonate on multiple levels.

Deetz, Kristy. University of Wisconsin Green Bay. Encaustic Surface and Substrate.

This workshop explores how different substrates affect the process of painting with encaustic, which is layered and manipulated to create textural effects that enhance the meaning of “text” and substrate.

Delamaire. Marie-Stephanie. Columbia University. Arms and Art: The Historical Museum in Civil War New York.

This paper examines the aesthetic, historical and political discourses conveyed through the installations of the Museum of Arms and Trophies at the Metropolitan Sanitary Fair held in New York in April 1864. The Metropolitan Fair Commission used the museum to inscribe its vision of the national past while creating a sense of distance from its anguished present—the ongoing Civil War. It has been argued that traditional media such could not represent the Civil War; their narrative conventions were inadequate to tell the story and the traumatic experience of the war. Consequently, modern media, namely photography and the picture press, replaced painting a sculpture.

Delaney, Rachael. Metropolitan State College of Denver. Lesson on Reform from a Frozen Guy in Nederland Colorado.

During the 2009 calendar year Colorado significantly amended and then adopted new model content standards in 13 disciplines, the visual arts were part of the reform initiative. A critical component of the initiative was the focus on creating common domain expectations between disciplines. To accomplish this uniformity between disciplines 21st century skills and readiness competencies have been positioned as the prominent educational framework for all content areas. In this paper I will discuss how a fractured and ill-conceived launch of these new standards has impacted current and future art educators from around the state, influencing the perceived value of the reform. Next, I will describe the importance of contextualizing information. Like the often misunderstood, but still fervently celebrated Frozen Dead Guy Festival the new standards run the risk of losing significant meaning devolving into a trivial fad with superficial participation. I will explain how the lack of a robust stakeholder involvement process will jeopardize the implementation of the new standards. In conclusion, I offer recommendations describing the key elements that are necessary for holistic and transparent educational reform.

Derryberry Virginia. University of North Carolina at Asheville.

As a department chair, I have approached arts administration as an alchemical process: an attempt to change territoriality, ego and chaos into unified, forward momentum. Alchemy, the forerunner of modern science, has fascinated me as an artist for a long time and for a variety of reasons. Like science, it is about experimentation, but, unlike science, it is non-formulaic, uses unexpected materials and is deliberately confounding in terms of logic. Its processes are similar to making art and, in some way, similar to the day-to-day activities of an arts administrator.

Deschene, Wendy. Auburn University. My Latest Inheritance.

“Inheritance” uses the restraints of history as a material and couples it with the multivalent approaches of today. Unauthorized actions and unique placement allow each of the pieces to breathe, without needing acceptance from an established system.

Detterbeck, Kim. Frostburg State University. Quantum Comparitists: Knowledge Bases as an Instructional Methodology for the 21st Century.

This paper will present a case study of the Restoring Ancient Stabia Bibliography and Archive to demonstrate how the traditional collaboration between visual and textual resource curators and field archaeologists and urban planners can be enhanced, reworked, and revitalized by collaboration with a variety of technologies. This case study will report one project that has revolutionized the role of the librarian as an equal education partner by replacing traditional art/architecture librarianship skills of visual, spatial, and information organization with a broad range of technological applications available to the academic. This is a methodology to articulate the sustainability of the core role of the art/architecture librarian and visual curator within the expanding technological landscape.

Deyling, Heather. Savannah College of Art and Design. Collaborative Nonobjective Drawing: A Classroom Experiment.

The goal of the assignment is not only collaboration, but to introduce students to nonobjective drawing and new techniques and approaches. There are five steps in the process. Each student begins working on his or her own sheet of paper, then the drawings go through three other steps completed by three different students. The last step in the process is to return the drawing to its originator. We have a critique to help generate ideas about how to resolve each drawing. Formal issues are the focus of the critique. This collaborative drawing process was documented and images of the drawings in progress, as well as finished work, will be included in the presentation.

DeYoung, Mark. Austin Peay State University. The Future of Design Thinking.

There is a “new way” of thinking emergent with the field of design. Design thinking is a term that covers the integrative thinking and creative process of creative original objects of value. By combining abductive methods of thinking, those primarily dominant within the creative arts and design industries, and deductive thinking, those dominant within the business field, demonstrative in cost/benefit analysis, focus groups and market studies, designers can create more effective solutions more often and be able to speak to key stakeholders in order to make these ideas manifest.

Diop, Corinne & Christina Updike. James Madison University. Teaching with Technology = Teamwork.

The art faculty at James Madison University have access to a wide range of technology in support of their curriculum. A team of University staff works campus-wide developing programs, providing technical training and support, and proactively researching future needs. This paper will discuss how a partnership with visual resources staff and faculty can build the network of support necessary to teach with technology. Features of two online courses, the History of Photography and a Screen-based Photography/Video course, will be demonstrated as successful examples of the digital classroom.

Dismukes, Sara. Troy University. Graphic Novels and the Non-Art Major: an Interdisciplinary Approach to Visual Culture.

Troy University has a 'sophomore seminar' class in which three professors from different disciplines to co-teach a class on a broad topic. Each faculty member approaches the course content through concepts integral to their own field and research; this process enables all participants to more fully understand the interconnectedness between their respective disciplines. As Art/Design faculty, I participated in a recent semester-long course that examined Science Fiction, along with my co-teachers: a political scientist and an environmental historian. One of our texts for the course was Alan Moore's Watchmen. Using this pivotal graphic novel, I worked with a class of non-art majors to connect the visual choices that the artists Dave Gibbons and John Higgins made, and to show how these images impacted the student's understanding of the book, including the characters, their environment, histories, and other themes, as well as making connections to other artworks and artists shown throughout the semester. As a capstone project, these students created, designed and illustrated their own short “zine” - a daunting task considering many had not had art training since age 10.

Dongoski, Craig. Georgia State University. Durations/Drawing Voices and Other Minds.

Duration/Drawing Voices studies the expanding function of the drawing impulse. The use of audio technologies within the realm of drawing is what makes relevant this expanse. This motivates an investigation of embodied experience in a solo setting, constrained by the shaped structure of a geologic/geographic body. My methodology is to perform ritualistic/routine-studies. One example is the adoption of the river's contour as a source for tracking (through geo-tagging), dictating movement and behavior within mark-making and audio production. I intend to present principled methods of performance research in parallel with drawing techniques and audio recording.

Driver, Steven. University of Arkansas at Little Rock. Who is Framing the Dialog about Craft? The Maker or the Critic?

Neither. Have we not liberated ourselves from the need to determine the validity and/or superiority of one material over the other? This long ongoing (false) argument about which materials and objects may be considered 'art' has more to do with the changes in redistribution of wealth, the loss of the middle class and changes in the market. The driving forces are due to who has the money to buy art and what they choose to collect.

DuMonthier, Greg. Eastern Washington University. Making The Magnetic Object.

The traditional university course of study in sculpture relies on an industrial revolution model of specialization and craftsmanship. These media/methods usually consist of: welding, casting, mold-making, fabrication and carving. During the formative initial years of a student's research in sculpture, we teach methods that could be obtained in tech schools for outdated forms in industrial fields that can place them in lower-class jobs. Few students today are attracted to the idea that they will become foundry workers or welders. They are culturally aware, sophisticated consumers and creators of culture. Why teach them welding?

Duran, Adrian R. Memphis College of Art. Neither Art nor Craft but Politics and Painting: The Ceramics of Leoncillo Leonardi.

This paper concerns the production of Italian ceramist Leoncillo Leonardi as a merger of two discourses internal to ceramics: politics and painting. As the sole ceramist in Italy's New Front of the Arts (1946-50), Leoncillo found his work at an historical and aesthetic crossroads. Engaging a post-Fascist, Leftist ideology, Leoncillo's works reflect the heightened politics of Italy at the emergence of the Cold War. Moreover, they manifest Italy's growing consciousness of prewar Modernism, first available to Leoncillo and his contemporaries at the 1948 Venice Biennial. Leoncillo emerges as a compelling example of the centrality of ceramics within the resurrected avant-garde of Europe.

Dusza, Erin. Georgia State University. Seeking the New: The Architecture of Frank Furness as Art.

At the end of the 19th Century, Americans were looking for an architectural style that was uniquely theirs. Frank Furness portrayed the emotions of the people at the time and mixed international influences without becoming a slave to period styles. He incorporated color and nature/floral motifs to incorporate the emergence of the picturesque. At the same time his works included mechanical elements that signified the industrial revolution. This resulted in buildings that were more than functional structures – they were large-scale works of art. He had found a modern design that was no less artistic than its predecessors.

Dyrhaug, Kurt. Lamar University. Animated and Interactive.

This paper will address course projects that incorporate type, illustration, animation, sound, and interactivity. These projects have been constructed for intermediate and advanced students in graphic design to expand their development with technical and conceptual skills. Students identify a target audience and proceed with selecting narratives to illustrate and integrate into 2D or 3D animation.

Dzenko, Corey. University of New Mexico. Performance and Photography as Post-Postmodernism: The Contemporary Performance-Photographs of Kerry Skarbakka and Paul M. Smith.

After tracing the historical relationship between photography and performance, this paper will examine contemporary artwork by, and of, Kerry Skarbakka and Paul M. Smith. Both artists perform physical feats for photographs, which they digitally alter. The documentation of their bodily participation draws attention to Skarbakka and Smith as subjects. Simultaneously, they alter their male appearances throughout their series, which points to the failure of representation to authentically communicate a subject. Thus I examine their photographically represented subjectivities in relation to modern and postmodern predecessors and question if their practices mark a shift to post-postmodernism. ??

Dziedzic, Erin. Savannah College of Art and Design. Spectacular Voice: Art Criticism's Itinerary Beyond Postmodernism.

This essay seeks to present the dialogue surrounding the argument of the connection/disconnection between contemporary art criticism and art; it affirms the absence of passion, judgment, and ambition crucial to engaging critical thought amidst the spectacle. Immediate access and mechanical reproduction via the Internet as well as commodity culture reflected in the art fair has had an impact on the quality and shift in contemporary art criticism. Focusing on models practiced by contemporary art criticism like newspapers, magazines, catalog essays, and the Internet, I will suggest that one must consider the spectacle while not allowing it to dictate the critical edge and academic voice of contemporary art criticism.

Eden, Xandra. University of North Carolina at Greensboro. Persona: Representations of the Multiple Self in Contemporary Art.

Artists such as Nikki S. Lee, Frances Stark, Carter, Nick Cave, and Gillian Wearing adopt chameleon-like personas, don self-made "second skins," and project fragmented views of the body to produce enigmatic representations of the self. Their work has its historical roots in early body and performance art of the 1970s. Through the work of these contemporary artists, this paper investigates whether the current generation has developed a perception of the self that is invested in adaptability and multiplicity. In Western thought the unified self was conceived as a secure, stable, and essential part of human nature. The privileged sense of self began to be deconstructed within postmodernism. However, much of late 20th-century media and cultural production has remained steeped in the valorization of unique individuality.

El Nahas, Mohamed. Savannah College of Art and Design. Teaching Sustainable Architectural Design and Technology: A Case Study.

This paper starts with questioning the effectiveness of integrated teaching and learning in an interdisciplinary setting. Despite the imperative for training an innovative workforce, there remains a lack of clarity about how to best prepare students for tackling the complex design problems of the future. The first step is to identify the best opportunities for interdisciplinary design to occur and establish unified goals and outcomes, which can prepare students for the unique multidisciplinary challenges that they will face. Moreover, it remains unclear how we as design instructors can best overcome the departmental "silos" that are typical in academia. The paper is intended to capture, codify, share, and propagate design instructional experiences and philosophies that cross traditional boundaries among design disciplines. The paper will also discuss challenges, successes, practices, and future direction of architecture and other design disciplines to gain insight into how to construct, grow, and sustain interdisciplinary design studios that serve to cultivate successful design innovation.

Emory, Jorie Lynne. University of New Mexico. Exploring Arts/Ecology Collaborations within Artist Residencies: A Case Study of the Crowley Creek Collaboration.

Confronted with ecological urgency, many artists address environmental issues in their work and, in the process, must collaborate with science professionals and local communities. What factors determine success or failure within arts/ecology collaborations? How do artists and scientists work together to engage local communities in their multidisciplinary projects? In this paper, I address these and other related questions through a case study of the Sitka Center for Art and Ecology in Otis, Oregon, focusing on the Crowley Creek Collaboration, a multidisciplinary residency project.

Erpf, Rosemary C. Savannah College of Art and Design. More than Methodology: Rethinking Art Criticism Curriculum.

The teaching of art criticism today focuses in great part on a survey of art historical and theoretical approaches such as Formalism, Marxism, Feminism, Structuralism, Post-Structuralism and Post-Colonialism. Students focus on mastering the theoretical differences without developing their own critical facilities with which to analyze, interpret and situate a work of art. A curriculum organized around specific works of art, which includes reading critical texts in addition to writing their own critiques is an organic way to introduce new ways of thinking and writing about art.

Erwin, Rachel. Georgia State University. Jacobello Del Fiore and the Madonna della Misericordia.

Little scholarship exists on the International Gothic painter Jacobello del Fiore (1379-1439) and his Madonna della Misericordia Triptych in Venice. In this paper, I examine his Triptych in order to explain the history and frequency in the Veneto of misericordia iconography. Specifically, I approach the Triptych with attention to the Virgin Mary's

pregnancy. Viewing this work along with similar paintings of a pregnant Virgin results in an alternative understanding its meaning and function.

Eudenbach, Peter. Old Dominion University. Cinematic Sculpture: A Review of Various Studio Strategies.

This presentation will be a survey of three ways that my work integrates the virtual with the tactile. These strategies include: 1) sculptures that seamlessly contain some actual video component, 2) sculptures that do not use video but operate on a cinematic level through optics or by transforming their surroundings into cinematic spaces, and finally 3) videos that capture both the sculptural and cinematic poetry of ordinary objects and places.

Evans, Tammy L. Winston-Salem State University. The KP Urban Art Environment.

The KP Urban Art Environment in Detroit is one example of art as activism against urban blight and decay. This project seeks to utilize an increasingly abundant resource in the city of Detroit—space. The KP Urban Art Environment has transformed three contiguous vacant lots into an exhibition space for public art, a community garden, and a landscape environment. Collaborative efforts by students, professionals in the visual arts, and community members contribute to its development. I conducted interviews with area residents to understand their personal struggles and provide a perspective from which to frame the context of the installations and the use of space.

Ewald, James. Texas A&M University-Commerce. Patterning in Miyazaki's *Nausicaä*: Opportunities in Presenting Ideology and Sensory Experience.

In my paper, I analyze how textual and graphic patterns in the storytelling of Hayao Miyazaki's *Nausicaä of the Valley of the Wind* convey the various ideological positions and sensory experiences embodied in this work. I describe how patterns establish sensory experiences. The effect of this "pattern language" is to generate an ideological commentary on characters and events. I discuss how insights into cross-cultural perception can result from studying audience reactions to such patterning.

Falls, Susan & Jessica Smith. Savannah College of Art and Design. Slo-thenticity: The Slow Movement and Cambodian Textiles.

In this paper, we seek to explore the relationships between the slow movements and transnational artisan partnerships (TAPs) in Cambodia. Slow movements that romanticize the handmade, the natural, and community practices are being applied to the production of commodities of all types including food, clothing, crafts, and buildings. Slowness is being used to increase the value of TAP goods, even when time consuming production means something very different across transnational borders. In Cambodia, ikat textiles satisfy many requirements of "slowness," but insofar as slow movements generally emerged in opposition to capitalism and mass production, ikat production presents a problem. Many communities practicing "slow" textile production, for example, seek to operate within the global capitalist market using a Fordist model. Cambodians themselves as well as their western educated design partners draw on the notion of the slow and therefore "authentic" in marketing ikat, but the slow movement in this case obscures the nature of labor.

Fariello, Anna. Western Carolina University. Making & Naming: The Lexicon of Studio Craft.

This presentation takes examines the collective identity that springs to mind when one refers to "craft" as an art historical genre. It will focus on late 19th and early 20th ideological sources to understand how the field is positioned today.

Farmer, James. Virginia Commonwealth University. Lessons from Leonardo: Overlooked, Eroded, or Unfinished "Non-Masterpieces" of Ancient American Rock Art.

This paper reflects on specific examples of overlooked, eroded, or unfinished images from one specific painting style known as the Barrier Canyon Anthropomorphic Style, and how a consideration of these relatively unknown and recently documented images impacts a general assessment of the overall style, its evolution, and greater significance. Unanticipated sophistication in painting technique and composition are revealed, heretofore unseen in ancient American imagery.

Faulkes, Eve. West Virginia University. Making Paper Perform: an Overview.

This paper will give an overview of artists working in the medium and will demonstrate how dimensional study of paper properties can enhance a graphic design curriculum. Three-dimensional resumes and posters will display

color, typography and message work in conjunction with a folding grid system, or with a focal point created with paper manipulation.

Federman, Rachel. Institute of Fine Arts, New York University. Scrounging for Kienholz: Uncovering the Appeal of the Tableaux.

This paper addresses the seemingly paradoxical allure of Edward Kienholz's tableaux by grounding them in the built environment of Los Angeles, where the artist lived during the 1950s and 1960s. The artist's favored medium – vast, if sensitive, accumulations of petrified junk – and his confrontational subject matter suggest a body of work whose critical bite would seem to undermine its potential for popular appeal. And yet, this has not been the case. I will look at how the artist's penchant for scavenging connects him in unexpected ways with L.A.'s modernist architectural legacy.

Feger, Amy. University of Alabama. Patterns.

I am interested in patterns in nature and the significance in this "natural visual rhythm." My art explores the following questions: What do these patterns mean? Is there a relationship between the patterns and history? I communicate the answers that I find through mark and line, the play of positive/negative space, and the figure-ground relationship. The resulting image is ambiguous, often confusing the human sensory experience, and left open to interpretation.

Feldhausen, Jan. Milwaukee Institute of Art and Design. Hands-Up and Hands-Down.

Two interlocking transitions must be made as a student shifts into a college program and then moves from the first-year experience into a major. This process is "hands-up and hands-down." The foundations curriculum and faculty have to reach back with one hand to bring the foundations student up from their earlier experience, while at the same time preparing to hand the student up into his/her selected major. The disparity in maturity and experience of the new student creates a challenge. The MIAD Honors Program has been useful in dealing with the disparity.

Feleg, Rosa Erika. University of Memphis. Divinely Decorative: Emphasizing the Divinity of Ramesses II at Karnak.

There were instances in Egyptian history when the kings emphasized their divine nature and set up cult centers for their own worship long before their deaths. Previous scholarship on the self-deification of Ramesses II of the New Kingdom concluded that this was a phenomenon exploited in Lower Nubia, far away from the influential priesthood of Amun-Re at Karnak. I will shed new light on this subject by closely analyzing the iconography of religious scenes found on two structures decorated during two different phases of Ramesses II's reign, which are separated by four decades.

Feltman, Jennifer M. Florida State University. As Oil Poured Out: John the Baptist, Mary Magdalene, and the Iconography of Anointing.

This paper explores the multivalent meaning of anointing by examining the iconography of two saints who anoint Christ and serve as intercessors for penitents: John the Baptist and Mary Magdalene. I present studies of two separate images: the figure of the Baptist as an intercessor before Christ in the portal sculpture of the Last Judgment at Reims Cathedral (c. 1225-30) and Mary Magdalene at the foot of Christ from fol. 7r of the Bonmont Psalter (Besançon, Bibliothèque municipale, MS 54, c. 1260). While I address the meaning of these two images in their original contexts (cathedral and convent), the broader purpose of this paper is to emphasize the conceptual overlaps found in the lives and depiction of these anointing saints who functioned as intercessors for penitents.

Fine, Aaron. Truman State University. Drawing as Critical Thinking.

My emphasis in the classroom has been to teach the traditional curriculum elements within the context of a history of ideas. Whether an artist is drawing from nature, from culture, or working in a mode of abstraction, the process allows her/him to think critically – not just about how things look but also about how we look at things. The drawer is engaged in the visual world and also in the nature of her/his own limited perspective and means of perception.

Fisher, Anthony. Savannah College of Art and Design. Defeating the Army of Technology Barbarians at the Gates of the Studio Class.

We are at war. On one side stands the tradition of years of teaching artistic craft and on the other side is the force of technology driven by commerce and culture. However, studio instructors can be victorious over technology by learning about Blackboard. Blackboard is a tool that has purpose and limitations and is in a state of evolution. Studio instructors have the opportunity to contribute to Blackboard's development. The historical conflict of technology within studio practice can be overcome when studio instructors embrace new technology in order to define its roll in teaching art.

Fisk, Scott. Samford University. Projects With Purpose.

Graphic Designers have the power to persuade the masses. They have a responsibility to use their skills for good and impact the world in a positive way. The presentation will include graphic design projects that better the world through social good. These projects include publishing classic books for the Books for Africa Program and making websites for non-profit institutions.

Fjerstad, Branden. University of Memphis. The Great Span of His Majesty: An Analysis of New Kingdom Kings as Drivers, and How It Influenced The Movement of Their Chariot Horses.

I will provide a brief background on both the possible origins of the horse in Egypt and the form and function of the ancient Egyptian chariot. I will analyze three of the most common ways in which the Egyptians depicted the king within the chariot and how it relates to the poses of the horses on temple reliefs.

Fleming, Alison, C. Winston-Salem State University. Maiden or Matron? The Virgin Mary with the Long Flowing Hair.

An unusual Trecento fresco, Crucifixion (attr. Master of the Urbino Coronation) of c.1350-60, depicts a swooning Mary with long wavy hair falling against her gown. While this representation of Mary is otherwise conventional, no other image shows her and Mary Magdalene sharing the same hairstyle. Is the Virgin to be seen as a parallel to the Magdalene? This seems unlikely, but allows an investigation of these women as role models in this period. This paper will explore the notion that the artist and (unidentified) patron intended to emphasize the unique virginal—yet maternal—status of Mary, in a chapel that also contained imagery, Annunciation to Zacharias and Birth of St. John the Baptist, connected to childbirth.

Fleming, Jennie. Virginia Commonwealth University. Cao Fei: From Tourist to Urban Developer in Second Life.

This essay explores Fei's "touristic experience," as well as her evolution to urban developer exploring various cultural practices of place making. Tourism is often theorized as a journey to and in places, identities, and experiences. Through advertised events of galas, opera, and sex parlors, does Fei offer MacCannell's definition of "staged authenticity"? Or does she participate in the global economy by offering Urry's "post-tourist" experience as delighting in inauthenticity?

Flueckiger, Carol. Texas Tech University. Solar-Powered Paper Dolls.

Using the blistering West Texas sun, I "burn" vintage graphics, historic handwriting, clothing tags and leaves into paintings through a blueprint technique. My work is inspired by daily weather patterns, early American feminist history and the text found on my clothing tags.

Fox, Abram. University of Maryland, College Park. Teaching Comic Books as Aesthetic Objects: A Case Study.

An upper-level symposium course, "Dark Knight and Da Vinci: Comic Books and "High" Art in the 21st Century," uses popular culture – comic books in particular – as an entry point for discussion about distinctions between 'high' and 'low' art and the constant reformulation of the art historical canon. The course drew inspiration from Paulo Friere's concept of critical pedagogy to drive classroom debates on the aesthetic qualities of contemporary comic books and sequential art. A consideration of the results from the course, including samples of student final projects and detailed pre- and post-course surveys, argue the case study for using comic books as a successful tool in teaching art history.

Fuqua, Kariann. Columbus State University. Relocation: Identity and Space.

Through my exploration of materials with paint and color, I establish a dialogue about place and our consistently fluctuating positions in it. My work is an investigative study in the idea of place and location, and how we as humans define our sense of space.

Gaddis, Steven. Independent Scholar. The Ephemeral Architecture of Theatre.

This paper will examine a purpose of the ephemeral by focusing on three examples of theatrical staging erected for set pieces at specific times—ephemeral but generating permanent cultural memory. I will look at three disparate works: the temporary bridge in Venice of barges across the Guidecca Canal, Bernard Maybeck's Palace of the Fine Arts, and Aldo Rossi's Il Teatro del Mondo, a floating theatre built on a barge. While the stages set are ephemeral, their dramas persist in memory.

Gaddy, Raymond. University of North Florida. These Things You Will Not Re-Member

My work has long been about memory, keeping track of the stories of my life and the lives of the people closest to me. Memories come in often-inaccurate flashes. Such is the act of re-membering, the Frankenstein process of putting back together the parts of a person, place or thing, the results often as beautifully mangled and distorted as they are essentially true.

Gansell, Amy. Emory University. Ancient Ceramics in the Discourse of Art History.

Exploring the integration of ancient ceramics into the discourse of art history, this paper investigates how works in clay are classified as art or craft and probes what such classification might obscure. Perhaps because they are made of non-luxury material, ancient ceramic artworks are especially susceptible to being misclassified within or falling through the cracks of the art/craft dichotomy.

Gatti, Evan. Elon University. Magnani, Morandi and Medieval Modernism.

Luigi Magnani completed the earliest complete, modern publication of the eleventh-century Sacramentary of Warmund of Ivrea in 1934. While this publication has remained central to contemporary studies of the manuscript, Magnani's scholarship would ultimately turn from the Medieval to the Modern. In this paper, however, I will argue that Magnani's emphasis on the miniatures as dynamic, Italianate re-presentations might be closer to their medieval contexts than first appears. Further, by linking Magnani's work on this medieval manuscript to its modern contexts, we gain insight on the continued consequences of the manuscript as part of national, regional and disciplinary anxieties.

Gay, Dana Ezzell. Meredith College. Interactive Narrative: The Creative Interplay between Type and Image.

Through intensive conceptual study regarding the aesthetics and accessibility of typography, sound, motion, and image - and how these elements work together to tell a story - we can discover how to generate imaginative and informative spaces. These spaces become portals to fantasy and imagination. Whether the space is imagined through a web animation, interactive advertisement, or interactive narrative, students are able to discover how to apply creative concept and design within "moving" type and image.

Geiger, Melissa. East Stroudsburg University. Capturing Sublimity: Peter Ellenshaw's Visionary Nature.

This paper will consider how Peter Ellenshaw's paintings parallel some of the concerns of earlier artists who were captivated by the philosophy of the sublime, such as the nineteenth-century Romantics and The New York School of the twentieth century. Ellenshaw's large scale, naturalistic depictions of glaciers, mountain peaks, and fjords exaggerate enormity and power while the viewer discovers small traces of humanity in the form of a boat, wanderer, or temple.

Gere, Rich. Savannah College of Art and Design-Atlanta. Photographic Images in Printmaking: A Voyage Across History.

This paper will survey artists returning to traditional techniques including photogravure, cyanotype and platinum printing, and their mesh with the digital age, along with their integration into print and sculpture media.

Gibbs, C. Diane. University of South Alabama. Wait, We Were Supposed to Research?

To make sure that designers adhere to established goals, they must question themselves throughout the process and implement a testing phase. Researching clients and their customers is essential. The design is the act of putting the puzzle together; the research is the box top that shows the designer what the puzzle is supposed to look like. The classroom is a great place for investigation and forces students to ask questions, analyze user experience and explore customer goals.

Gilbert, Julie. Stony Brook University. Transforming the Viewer: The Sacred Mirrors of Alex Grey.

The importance of the role of the viewer in spiritual art can best be understood in the work of contemporary artist Alex Grey, particularly in his series called The Sacred Mirrors. The purpose of this series of 21 works is to take the viewer on a personal journey, the ultimate goal being the viewer's realization of her/his own spiritual nature.

Gill, Alyson A. Arkansas State University. Envisioning the Past in Second Life.

In 2009 I launched a new type of survey course in which the creation of 3D models in Second Life became a key component of the course—upending the traditional model of the art history course as students took an active role in re-creating the monuments. In this paper I will discuss this new pedagogical tool, demonstrating how the plasticity of representation in Second Life allows for greater understanding of these structures.

Gilmore, Hayley. University of Memphis. Globalization and Contemporary Art.

In my presentation, I discuss the conservative and liberal perspectives of globalization. In regards to contemporary art, I argue that globalization is the cultural dissemination of lesser-known identities to more predominant cultures. By analyzing the work of Yinka Shonibare, Ni Haifeng and Damien Hirst, I will present the evolution of this cultural dissemination from artists to the global masses. I will conclude not only that globalization is a subject matter, but also a driving force in the world of contemporary art.

Giorgio, Barbara. Ball State University. Artist Trading Cards: A Collaborative Drawing Process.

Artist Trading Cards encourages the creative exploration of both media and technique. Students developed a series of Artist Trading Cards that communicate ideas in a visual format and generate ideas surrounding a theme or concept. After developing the series of Artist Trading Cards each student had to select an Artist Trading Card from another student. The student would then combine it with one of their own Artist Trading Cards to create a new image that combined different media, style, technique and subject matter. The resulting student work encompassed a variety of media and embraced the process of one artist connecting with another.

Girard, Mira. East Tennessee State University. I Dreamed I was You & You Were Not There: Painting the Self as Other.

My work contains images of self-referential female forms in ravaged, abstracted landscapes that often depict external destruction as a stand-in for internal turmoil and metamorphosis. As I have mined my past experiences in the studio and in analysis, I have begun to recognize the complex and revelatory significance of certain painting practices such as overlapping, interruption and erasure. Gestures of paint become loaded messengers of the strata of experience, and the image as idea has a chance to morph into something real, extending beyond the symbolic meaning associated with it. Jacques Lacan's theory of the gaze, of the object staring back, leads me to the idea of the painting surface itself as a scrim or cinematic screen for projections of narcissistic desire and the self-as-other. I relate these themes to the visual signifiers and constructed/deconstructed surfaces in my paintings.

Golden, Rachel Spencer. University of Arkansas at Little Rock. The Stele of Sheditef: A Window to the First Intermediate Period.

Using the collected analysis provided by Dows Dunham of the 87 stele of the Naga-ed-Der region, this paper will explore further how the Stele of Sheditef provides significant insight into the cultural and social transitions of the Egyptian First Intermediate Period. Additionally, through an examination of distinctive elements within the Stele of Sheditef, drawing various comparisons to other stelae in the group, this study will provide an opportunity to consider how the person of Sheditef ranked among other members of his society.

Goldemberg, Eric. Florida International University. Memorials: Toward a Sublime Loop-Remembrance of Death and Sensuality

Memorials are machines of remembrance, operated by the fleeting polyrhythm of collective memory. This paper seeks to analyze the sublime character of memorials in their capacity to affect a heightened awareness of the 'liquidity' of time. Metamorphoses of perceptual states via the celebration of rituals and propagation of faux-eidetic memory trigger the unconscious sensory experience of spaces for remembrance. This is demonstrated with the analysis of two Memorial projects designed by MONAD Studio / Eric Goldemberg + Veronica Zalcborg.

Goodchild, Karen. Wofford College. Landscape in The Lives: The Untold History.

In his 1568 *Lives of the Artists*, Vasari reproduces a letter from Domenicus Lampsonius of Liege. Lampsonius writes that Vasari's first edition emboldened him to try to paint in oils, and taught him that the background details of a painting were the most difficult and valorous parts to render. Indeed, a careful reader of Vasari's *Lives* can find a theory of landscape painting and its required aptitude. This talk will set forth the historical progression Vasari records for the genre, analyzing the factors of technique and medium, both Italian and Northern, that come together for Vasari to create the "perfect manner" of landscape painting, a subset of art best qualified to exhibit the painter's protean powers.

Gower, Reni. Virginia Commonwealth University. A Material (Art) World.

From the ancient Greeks to Johns, Dubuffet to Kiefer, Picasso to Stockholder, artists have pushed the physical properties of paint to obtain aggressive or dense surfaces. By adding wax, organic matter, collage or found objects many artists trigger complex conceptual or emotional interpretations. This talk sets the stage for contemporary artists that push the physical materiality of paint.

Green, Kate. University of Texas at Austin. The Meaning of Mediation in Vito Acconci's Early 1970's Videos.

In early 1970s interviews Vito Acconci discussed his recent shift from installations involving live performance to those in which his presence is mediated by performative video presented on television monitors. In an attempt to tease out what it meant for Acconci to mediate his relationship on television with audiences in the 1970s, this paper will consider several of Acconci's works from the early 1970s as well as interviews from the period in regard to the developing new medium of television.

Grey, Ann. University of Central Florida. The Art of Meaning in Narrative: Earl Cunningham, a Pilot Study.

The pilot suggests that an opportunity exists to continue to explore and isolate the learning outcomes resulting from narratives paired with visual art. The implications of the study on cognitive skills associated with learning outcomes warrant continued investigation and indicate that narratives have a place in future research of for appreciation and criticism in art education.

Gross, Frederick. Savannah College of Art and Design. Constructed Spaces of Desire and Over-Consumption: Thomas Hirschhorn and Jason Rhoades.

The Whitney Biennial in 1997 and the Art Institute of Chicago in 2000 featured Jason Rhoades's *Uno Momento/Theater in My Dick* of 1996, and Thomas Hirschhorn's *Jumbo Spoons and Big Cake* of 2000. I will consider these works in relation to the visual and ideological culture of the later Bill Clinton and George W. Bush years, an era marked by free-market capitalism, conspicuous consumption, deregulation, privatization, and excess. I intend to argue that over-consumption is thematized as a contemporary subjective condition, a new form of visuality based upon a phantasmagoria of disposable commodities.

Hager, Jenny K. University of North Florida. Student Work: Collaborative Sculpture (Site-Specific and Installation).

This paper will explore collaboration in the classroom, specifically focusing on the collaboration model used in my Enlivened Spaces class, an upper level sculpture course that targets installation and site-specific work. We will look at several collaborative projects created within this class, discuss how to strategically "ring lead" the collaboration process, and look at the advantage/disadvantages of the collaborative process.

Haikes, Belinda. University of North Carolina at Greensboro. The 20 Friends I Wish I Had.

This project examines how we represent friends and identify memory keepsakes within visual culture and technology. Drawing parallels between Victorian Silhouettes, 4th century Greek and Roman keepsake locket, Wedgwood and the branding of Facebook, this project uses both material form and digital social relationships.

Hall, James. Columbia University. Mapping Gothic France.

Mapping Gothic France establishes a map of northern France, locating the major cathedrals and monasteries constructed between the mid-twelfth and mid-thirteenth centuries; the user is given tools to facilitate a comparative study of the shapes and dimensions of buildings. The task is not just to develop a more appropriate way of representing the spaciousness of individual monuments, but also to provide the user with new ways to understand the relationship of hundreds of buildings conventionally described as "Gothic."

Hall, Peter. University of Texas Austin. From CSS to Crystal Palace: Learning Design History by Building Connections.

This paper relates the progress and challenges of teaching the Design History Lab over the past three years and provides a theoretical framework for its model of history and learning. The ongoing course in the BFA program at the University of Texas at Austin commingles a website design studio with a design history component by encouraging students to research and present connections between given works of design history and build genealogical trajectories through slide presentations and diagrams. Concurrently learning fundamentals of web design (xhtml, css and javascript), students design and publish interactive diagrams of their research, learning the importance of a well-honed argument, the rhetorical impact of an unusual juxtaposition or connection, and the power of creative design.

Hall, Virginia. Johns Hopkins University. Interactive Image Mapping: A New Pedagogical Approach for the Visual Arts.

A unique, easy to use, and highly flexible, web-based authoring tool developed by the Johns Hopkins University's Center for Educational Resources enables visual and interactive presentation of spatially oriented content. Centered on the concept of image mapping, the tool allows users to create a hierarchical structure of informational pages containing image, as well as audio and video, files. This presentation will describe the tool's capabilities, show brief examples of faculty use in several disciplines, and provide a detailed description of two specific case studies: one in the history of art (Florence Map 1285 – 1500) and one in museum studies (Mapping Museums).

Hamilton, Joshua. Indiana University, Bloomington. Picking Up the Pieces: Rupturing the Power of Representation in José Luis Castillejo's *La caída del avión en el terreno baldío*.

The Spanish neo-avant-garde presents an unusual case of avant-garde renaissance; between 1939 and 1975 the publication or sale of anything remotely contentious—from art to politics—was strictly censored by the Franco dictatorship. This paper explores the resurgence of experimentation in visual poetry brought on by the reintroduction of work in the 1960s of the historic avant-garde, especially the Spanish movements of *construccionismo* and *ultraísmo*, as well as Futurism and Dada.

Harris, Catherine. University of New Mexico. Art and Ecology: Bats, Rats, and the Arts.

Since 2009, I have worked with researchers on bat monitoring to create an interpretive center installation on the effects of kangaroo rats on seed banks. This installation includes a habitat arc and a sound sculpture. My collaborations with scientists became a cross-disciplinary stew, where the artist/scientist boundary was broken down as we created research/art projects together. This paper examines this liminal territory, describing recent projects with bats and rats and the researchers with whom I work. I examine expectations of “display” and “interpretation” as they pair with contemporary artistic and ecological practices.

Harvey, Benjamin. Mississippi State University. The Pedagogical Circle: Some Educational Themes in Recent Graphic Novels.

Many recent comics and graphic novels focus on the theme of the upbringing and education of the sequential artist. Recent examples include David B's *Epileptic*, Art Spiegelman's *Breakdowns: Portrait of the Artist as a Young %@*!*, Jeffrey Brown's *Funny Misshapen Body: A Memoir*, and (in a more satirical mode) Daniel Clowes's “The Truth” and “Art School Confidential” (both from his *Twentieth Century Eightball*). My paper will examine this autobiographical impulse, particularly as it relates to the comic artist's education in the following settings: (1) in the childhood home, where text and image are associated with diversion and play, (2) at art school, where the budding artist encounters something forbidding, something called “Art,” and (3) as a professional, when the successful author reflects on how he came to produce the book that you, dear reader, now hold in your hands.

Hassell, Ken. Elon College. Artists as Literate Activists.

Since its inception, photography has been used to represent the identity of peoples and cultures all over the world. Many of these images have exploited the credibility of the medium to promote colonialism by reifying stereotypes and objectification of the Other under the guise of ethnography and social photography. How, then, can we begin to read photographs in more complex and revealing ways that will help us make more honest pictures?

Hatch, Kevin. Savannah College of Art and Design. Hybridity and the Cinematic in Isaac Julien's *Paradise Omeros*.

This paper explores the cinematic structures mobilized in *Paradise Omeros*, a 24-minute film by the London-born artist Isaac Julien. The work poses challenges to those committed to conventional categories: as a set of three projections on three enormous side-by-side screens, it evokes both painting and sculpture, yet it is also inescapably—even rapturously—cinematic, drawing on a variety of traditions within narrative film.

Hebble, John. Virginia Commonwealth University. The Truth about Ghosts: How Early Photographers Developed and Perpetuated Spirit Photography.

This paper will investigate the rise and prominence of spirit photography, as well as place the phenomenon within its proper socio-historical context. During the nineteenth century, many high-profile photographers, such as Édouard Isidore Buguet, Frederick Hudson, William Mumler, and even Félix Nadar, who were already well-known proponents of the booming photography trend, experimented with double exposure, resulting in images containing translucent, ethereal figures. At its peak, these images were considered one of the most controversial subjects a photographer could depict.

Heid, Karen. University of South Carolina. The 2008 NAEP Arts Assessment Reevaluated Replication and Analysis.

The 2008 National Assessment of Educational Progress (NAEP) arts assessment sought to determine what eighth graders “know and can do” in the arts. The framework emphasized creating and performing works of art as well as studying and analyzing existing works. Assessments were built around three art processes – creating, performing, and responding. The panel, two of who were authors (Diket & Burton) of the secondary analysis following the 1997 NAEP, will report on the progress of the Consortium’s preparation and work toward undertaking this study of national visual arts data.

Hein, Nathaniel, Delta State University & Jennifer Gonzales, Memphis College of Art. Creative Social Commentary: Teams, Communities, and Networks.

Collaboration in the art world is evident in many forms. From two person teams to networks, both artist and non-artists are making work that engages viewers. In order for these collaborations to be successful it becomes apparent that there is a component of reciprocity, with each party benefiting in the work. The process of collaboration is often asymmetrical in nature with participants contributing in varying degrees to reach a common goal or explore a mutual interest. We will explore these ideas as they relate to artist teams, communities, and networks.

Heineman, Anna. University of Florida. Buster Simpson's Space Specific Public Art.

This paper analyzes the works and teachings of Buster Simpson, a successful public artist. Simpson is a contemporary artist who creates work for public spaces that intertwine within the fabric of the community. By incorporating his works not only into the site, but also into the space of his environments, Simpson’s public sculpture fosters an interconnection between the people and the land they inhabit.

Herman, Margaret. The Graduate Center, CUNY. The Sexual Sell: Mass Media, Consumer Culture, and Political Engagement in Martha Rosler's Photomontages.

Although Martha Rosler’s vast artistic output in the fields of photography and video art has been well-documented in the last couple of decades, problematic gaps remain with regard to the contextualization of her early work within the heated milieu of 1960s cultural politics from which it emerged. Two of Rosler’s first photomontage series, *Beauty Knows No Pain*, or *Body Beautiful* of 1966-1972 and *Bringing the War Home* of 1967-1972, are good examples by which to examine the artist’s engagement with the feminist and anti-war movements, and her interest in the gendered nature of American consumer culture. I will argue in this paper that Rosler’s series served as a rejection of the post-World War II conception of women and domesticity promoted in the mass media.

Hesser, Jane. Rhode Island School of Design. Teaching Critical Thinking Skills Through Critique: Participation and the Empathic Environment.

This paper focuses on approaches to teaching through critique that are based on empathy and aimed at promoting the development of critical thinking skills. Critique is a process consisting almost entirely of interpersonal moments, and the field of psychology has a great deal to offer us in understanding and working with interpersonal dynamics. Part of the beauty of psychological theory is that, at its best, it can help us build clarity of purpose and

focus our energies in the most productive way. A good deal of knowledge from this field suggests that by working to create a validating, empathically responsive environment in critiques, instructors may enable students to maximize their ability to learn complex critical thinking skills by encouraging participation.

Hesser, Jeff. Rhode Island School of Design. Critique Not Crit.

In this presentation, I will articulate the methods I use to help students engage in a deeper definition of critique. All too often, students in art school assume that their job in a "crit" is to criticize, rather than critique, the work of their peers. However, unlike criticism, the act of critique is not primarily about subjective judgment. Critique is much more about the intellectual dissection of a work of art. It is the act through which the viewer can discover the internal logic that holds a work of art together. Once this work has been done, a foundation has been established as the basis for critical judgment.

Hesser, Martina. San Diego Mesa College. YouTube and Art History?

Almost all art historians have grown up with side-by-side slide comparisons à la Wölfflin. Is it still an effective method to get content and ultimately knowledge across to the next generation? For these digital natives who can write an average of 50 text messages per day, fast-paced media is natural. But as students in an art history survey class they seem to lose patience fast with old methods of teaching. During the spring semester of 2010 I started to introduce, evaluate and measure the effects of new media in an arena like this. At certain points in my survey class I started to show short YouTube clips to communicate my point. The goal of this ongoing experiment is to ascertain whether new media have a positive outcome on content understanding and retention in survey art history classes.

Hewitt, Mana. University of South Carolina. The R-Evolution of Craft.

The terms 'radical' or 'revolutionary' 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 this shift that transcends material to create an enduring expressive content that fuels this revolution from 'craft' to 'art'.

Hightower, Mary Lou. University of South Carolina Upstate. Using Glogsters in Art Education and the Community.

This paper will discuss Glogster EDU and its implementations for pre-service art teachers in the development of ADEPT portfolios. This format was applied to a service-learning project that involved the Spartanburg Art Museum permanent art collection. Glogsters can be an educational resource for innovative and interactive learning for the pre-service art educators. The Glogster platform makes traditional learning more dynamic, interactive and appeals to the 21st century learner.

Hiles, Timothy W. University of Tennessee. The Determination to Desist: The Existentialist Foundation of the Beat Aesthetic.

In 1954 the young experimental filmmaker Stan Brakhage created Desistfilm, a remarkably innovative yet banal short film that presents the self-absorbed actions of his friends at a party in Denver. The artist, like the people he films, is present at the social gathering but entirely preoccupied with his own perception, reflected within the medium which toggles with no discernable narrative among unique angles, alternating shots of focus and blur, near and far. Embracing issues of space, being and perception, the film, at its core, is existential in nature. Yet alternatively, Brakhage would explain the venture as a "thumbing nose at existentialism," a "poem" about the "absolute frustration and the insistence to desist, that one could not tolerate this any further." This paper will address the underlying existentialist roots of this drive to desist apparent in the work of such noted photographers as Robert Frank, Garry Winogrand and Lee Friedlander.

Hinderliter, Beth. University of Buffalo. Dissidence and Defection: Komar and Melamid's Transstate.

Shortly before their immigration to Israel from the USSR, artists Komar and Melamid created an imaginary state, Transstate (1977), whose immaterial territory open to citizens of all ethnic backgrounds sharply criticized the falsified policies of "blossoming" and "rapprochement" of nationalities in the USSR under Brezhnev. This paper will examine how the territory imagined by Komar and Melamid counteracted what they saw as the nation-state's "prison of personalities contained within unnatural boundaries."

Hoffmann, Alma. Harrington College of Design. The Capstone Projects: Personal Commitment between Student and Instructor.

Though students say that they understand the necessity of doing research and ideation development for a project— be it personal, academic, and/or professional— few really understand the dimensions of the research to fully develop a successful design solution. The Capstone Project is a senior level class that students take to fulfill graduation and program requirements. It requires an integration of everything they have learned and it is self-propelled. In this presentation we will look at several successful Capstone examples and their process development.

Horton, Rocky. Lipscomb University. Conceptualization and Presentation: A Foundational Primer on Meaning in Art.

Conceptualization and Presentation is a core requirement studio course with an emphasis on conceptual development and critique. Students are asked to create/critique works of art with an emphasis on concept rather than traditional media. This course challenges traditional modes of art making; problem solving is a stratagem for fine art and is designed for beginning art students. It assumes no technical skill, material knowledge about art and design, or any pre-existing understanding of craft. The student learns about what makes art meaningful, what the artist's relationship is to the studio, and what the artist's relationship is to the "audience."

Hott, Carrie. Independent Artist and Royal NoneSuch Gallery. Slowing Time: Converting the Familiar to the Symbolic.

How does perception shift when a known object is converted to a symbolic image of itself? This paper will examine how a stand-in object is more representative than the actual object, and further, how the handmade represents a slower time than the mechanical. As I circle around theories that examine the nature of theatrical props, I will use examples of historical and contemporary artists who manipulate perception through re-represented objects. I will conclude with examples from my own studio practice, which explores the language of painting and sculpture through painted objects that I think of 'props'.

Hottle, Andrew. Rowan University. Inhabiting an Icon: In June Blum as Betty Friedan.

Although today she is most often recognized as one of Alice Neel's sitters, June Blum (b. 1929) was a prominent activist, feminist curator, and compelling portraitist. In 1976, Blum chose a reluctant Betty Friedan as the subject of her monumental painting for The Sister Chapel, a collaborative installation to celebrate "heroic women." Over a period of nine months, Friedan sporadically sat for Blum, who perceptively and almost obsessively explored the various moods of her subject in a series of paintings. As a logical extension of the paintings, Blum created several "conceptual documentations," including The Metamorphosis of June Blum and June Blum as Betty Friedan. Through both painted and conceptual portraiture, Blum explored the curious intermingling of their strong personalities. Neither could be subsumed by the other. As a result, Blum strikingly revealed the complexities of the artist-sitter dynamic in a negotiation of identity.

Howie, Elizabeth. Coastal Carolina University. From "That-Has-Been" to "I-Was-There": Photography's Shifting Noeme in the Digital Age.

In Camera Lucida (1980), Roland Barthes argues that the noeme, or essence, of photography is "that-has-been": the referent actually was there in front of the camera. Barthes formed a theory of photography in the wake of the loss of his mother; after my father's death, I sorted through thousands of photographs he had shot at various Harley-Davidson Owner's Group events. There was no "decisive moment" for him, but instead a relentless chronicling. As the onslaught of tattooed leather-clad bikers defeated my distinguishing one image from the next, I saw not "that-has-been," but rather "he-was-there" – the photographer, my father. I looked through his eyes, repeatedly glimpsing the world through his camera viewfinder. The images testified less to what was in front of the camera than to my father's presence behind it. The banality of the images quite startlingly shifted the referentiality from the presence and absence of the subjects to that of the photographer. Theorized before the rise of digital photography and near-infinite digital memory, Barthes's privileging of the magical presence of the referent may need to be reconsidered. The photograph's testimony to the former presence of the referent may be subsumed by the certification of the presence of the photographer.

Hughes, Carlton. University of South Carolina. The Light of San Leonardo.

This paper examines the metaphorical resonance of Lippo Vanni's *Annunciation* in San Leonardo al Lago of c. 1365. As Bernard of Clairveaux wrote, the coming of Christ into the world is like the passing of light through a glass. Thus,

in many representations of the Annunciation the Virgin and Gabriel frame a window. At San Leonardo, however, the splayed flanges of the window are painted to resemble a tiled, coffered, allée separating the aedicules of angel and Virgin, linking the Incarnation to the theme of perspective. Lippo's composition, his incorporation of the east window into his design, endows the optical phenomenon of light with metaphysical connotations, dramatizing the pervasive association of light with divinity.

Hull, Vida J. East Tennessee State University. The Fogg Judgment of Paris: Allegory and Antiquity in Quattrocento Italy.

The *Judgment of Paris* in the Fogg Art Museum, attributed to the Master of the Argonaut Panels, exemplifies the way in which Quattrocento painters interpreted classical mythology as didactic allegory. Paris' selection of the most beautiful goddess represents a choice of life styles: Venus as physical pleasure, Juno as wealth and power, and Minerva as wisdom. The mythological subject served as a sign of social and intellectual stature in a humanist ambience. Responses of Quattrocento viewers to mythological paintings vary by gender.

Ichiyama, Dennis Y. Purdue University. Promoting and Tenuring Design.

My paper will address the issues facing tenure track design faculty. Our promotion and tenure concerns parallel those in the studio arts. I will touch on exhibition possibilities as well as collaboration, self-publishing (i.e. print-on-demand) and the nature of national/international recognition. The paper will also cover private foundations that support the arts and grant opportunities. My plan is to provide general information but use the question and answer period to address specific concerns from the audience.

Irish, Jane. University of Pennsylvania. Consumed by painting: Commemorating+Reenactment+Internalization.

I pursue history that represents my worldview with study and research until I am totally consumed by the actual painting: commemorating followed by reenactment, then internalization. My style is an amalgam of my delight in decoration and color and the ambition to present a form with the least mediation—not naive but direct. The line between a plan and an artwork brings the audience with you.

Isenbarger, Stacy. East Tennessee State University. Transformative Storyboards and Other Warm-up Exercises.

Warm-up projects promoting discussion of the dynamics of shifting stimuli and changing cultural perspectives of time can inspire future innovative projects. Through progressing objectives of the Transformative Storyboard exercise, the class designs one continuous animated loop while discovering ways to activate stronger positive/negative shape relationships in progressing imagery. Scavengers & Dignitaries forces students to reevaluate and redesign while assembling small sculptures with a classmate. Afterward, by analyzing their behaviors, students explore the evolving process of art-making. In Environment (Action) Negotiations students are challenged to change the dynamic of objects in the classroom in a chain reaction collaboration. I use these projects to help foundation students deal with time-based and collaborative challenges en route to discovering more decisive creative approaches.

Ishmael, Amelia. School of the Art Institute of Chicago. Sunburns and Shotguns: Contemporary Photographic Indexicality in Alternative Processes.

This paper explores the self-reflexive medium-specificity of the works of two contemporary artists, Marco Breuer and Chris McCaw, and the new dialogues in the history of photography that their work instigates. In opposition to standard trajectories of camera-based photographic images, Breuer and McCaw revisit concepts regarding the indexicality and medium-specificity of photography. Initially instigated during 19th century experimental "photogenic drawings," Breuer and McCaw's processes highlight artistic interventions into some of analog photography's fundamental qualities: light, time, and photosensitive chemistry. Their resulting prints are both representational and abstract.

Jack, Julie. Tennessee Wesleyan College. Collage + Epoxy + Enamel = Saints and Kitsch.

In *The Artificial Kingdom: On the Kitsch Experience*, Celeste Olalquiaga writes about similarities between the representation of saints and kitsch in art. Both present a sensibility of loss, a yearning for objects to help recapture the past, and explain how these artifacts respond to a deep-seated human need for meaning or connection with nature. My current work combines the notion of everyday saints with everyday found objects.

Jaffee, Barbara. Northern Illinois University DeKalb. The Abstraction Within: George Bellows's *Two Women*, Reconsidered.

George Bellows's *Two Women* is a late figure painting by an artist better known for his urban landscapes and genre scenes—one of six large figure studies Bellows completed in the years before his at the age of 42. It is a puzzling picture, filled with a riot of rich surfaces and incident, in which two young women of markedly similar features sit facing one another on a large Victorian sofa. One is nude, the other fully clothed (including fur-trimmed coat and hat, and white gloves). To what end has this curious juxtaposition been conjured? In *Two Women*, I argue that Bellows has constructed a veritable exposition of the superficial quality of realism and its relationship to a deeper abstraction.

Jakubowski, Dan. University of Florida. Lara's Tower: Hope and Spatial Politics in Contemporary Cairo.

During the past thirty years, the Egyptian government initiated economic reforms that aggravated class divisions and drove the majority of the population into poverty. Many of the new lower classes resorted to informal housing to escape homelessness. It is within this socio-economic context that Lara Baladi's Borg el Amal (Tower of Hope) arose during the Eleventh Cairo Biennial. Constructed of concrete, steel, and rough-hewn bricks, the project stood on the ground of the National Culture Center in Zamalek, an upper-middle class community of downtown Cairo. In both execution and appearance, the work resembled the many informal communities found at the edges of the city. But while the slums of the periphery were built to accommodate an increasingly large number of homeless Cairenes, Baladi's tower created a newly relational space of personal and communal meditation.

Jamieson, Deborah S. Armstrong Atlantic State University. The Art of Forgery: An Interdisciplinary Approach to Integrating Art History and Chemistry.

A collaborative team of faculty at Armstrong Atlantic State University was recently awarded a National Science Foundation Grant to support interdisciplinary interactions between the departments of chemistry and physics, history, and art, music & theatre. The grant allowed AASU to purchase an X-Ray Fluorescence Spectrometer (XRF) to support laboratory experiments and research projects for undergraduate and graduate students. This paper describes the unit of study designed to demonstrate and integrate scientific analyses into art history classes through the study of perhaps the noted forger, Han Van Meegeren. Students experienced the close interdisciplinary relationship art history and science share in the acquiring of scientific data essential to the detection of art forgery.

James, Sara N. Mary Baldwin College. Mary Magdalene: Beacon of Hope in Signorelli's *Apocalypse and Judgment* at Orvieto

This paper will explore the extraordinary role of Mary Magdalene at Orvieto. Luca Signorelli's fresco cycle of the *Apocalypse and Last Judgment* in the south transept chapel of the Cathedral of Orvieto, completed in 1504, gives Mary Magdalene an unprecedented prominence. She appears three times, each in a different guise. She quietly lends a remarkably positive tone to the theme. Her presence, moreover, supports the Dominican theological advice upon which the iconography of the chapel is based.

Johnson, Carlyle. Tennessee State University. Art and Administration: Maintaining a Linear Perspective.

The progression from art professor to administrator involves discipline, personal sacrifice, patience and commitment to a long-range goal. The world of administration has its own truth, its own culture. The acclimation of an artist into this alien culture may cause isolation and confusion. Navigating the journey requires political astuteness, courage and self-control.

Johnson, Jerry R. Al Miami International University of Art and Design. Designing Inter-disciplinarity for the Sake of Education.

My paper is a retrospective of interdisciplinary initiatives practiced through the International Center for Collaboration and Creativity (iC3) as well as a manifesto for increased inter-disciplinarity in art and design education. iC3 has fostered educational initiatives utilizing creativity as a catalyst for bridging ways of knowing.

Johnston, Barbara J. Columbus State University. The Influence of Fifteenth-Century French Passion Plays on Louise of Savoy's *Vie de la Magdalene*.

Playwrights notably expanded the significance of Mary Magdalene's role in religious dramas of the fifteenth and sixteenth centuries, with three plays presenting her as a major character in the story of Christ's Passion. These are

the *Mystère d'Arras*, written by Eustache Mercadé in 1415, the *Mystère de la Passion*, written by Arnoul Gréban before 1452, and the *Mystère de la Passion* by Jean Michel, first performed in Angers in 1486. This paper will demonstrate the manner in which these three plays provided inspiration for specific scenes, characters, and design motifs unique to the Vie de la Magdalene.

Kanwischer, Charles. Bowling Green State University. The Poetics of Real Estate.

In contemporary society fears arising from threats such as terrorist attack, economic displacement, and natural disasters make 'settled-ness' a difficult condition to attain. My studio work explores issues such as the way sustained close attention to the local and the near at hand connects us to a place. I seek to gently provoke the audience into a re-consideration of the purpose and therapeutic value of 'slow' media like painting and drawing, by demonstrating that the act of representing assuages through a creation of order.

Karabinis, Paul. University of North Florida. When Nothing is Certain, Everything is Possible: Alternative Photography as Pedagogical Strategy.

If perfect control of digital photography has little appeal for those working with alternative photographic processes, the digital negative has made many of these manual processes more accessible to a new generation of photographers. This paper will relate the experiences of a teacher who has relied upon alternative photographic processes not only as a means of encouraging technical and aesthetic exploration, but as a pedagogical strategy that can lead students into a revelatory examination of how a photograph can be made, how it can look, and how it might function as a picture.

Keefer, Jeannine. University of Richmond. Finding 20th Century Architecture in Richmond.

To extend the lectures on twentieth-century architecture beyond the walls of the classroom, University of Richmond students research and create a guide for twentieth-century architecture in Richmond. This allows students to do primary research and present it to create a context for Richmond on the international stage and share it with the public. The use of various tools affords the student the opportunity to apply on a local level the basic architectural history they learn in the classroom.

Keener, Christine L. Indiana University. Weep Not for Me: Jacopo Pontormo's Visitation and the Florentine Piagnoni.

This essay examines the religious and political turmoil of fifteenth-century Florence, which informs the inherent sense of anxiety prevalent in Jacopo Pontormo's religious works. Careful consideration of the artist's Visitation (1528) reveals that his religious sympathies parallel those of Savonarola's sympathizers, the piagnoni. The Biblical chronicle of the Visitation is a traditional example of piety and submission, yet Pontormo's unconventional presentation heightens the complexity of this narrative. Additionally, the polyvalent imagery of the painting contains allusions to the Old Testament, the New Testament, and the doctrine of Savonarola heralding the anticipated reform of the Church. Pontormo's ambiguous Visitation reveals an unorthodox and schismatic future for the Church.

King, Matt. Virginia Commonwealth University. On the Bandwagon and Inside the Tube.

Using a current art project as an example, this paper will discuss how my interest in neuroscience led me from thinking about thinking to actually sticking my head inside a 5-ton magnet. New technologies provide novel approaches to questions regarding the location of memory, the origin of consciousness, the meaning of selfhood, and the chemistry of emotion. As an artist who revels in doubt and the absurd, I find myself drawn to neuroscience with skepticism. Its promises provoke me to understand more, but not as an expert so much as an interloper.

Klipa, Rachel. Carlow University. Jeannette Goes to Washington: Revealing How Local Culture and Pittsburgh Artists Influenced New Deal Post Office Murals.

Under the New Deal's Treasury Section of Fine Arts, two murals were completed for the Jeannette, PA, Post Office in 1938. Although Glass Industry and the Battle of Bushy Run are important to the community, these works have not been addressed in New Deal scholarship. Using Jeannette as a case study, I prove the importance of local input and individual artistic vision on Section post office murals. Unlike other scholars who stress the anti-modern tendencies in New Deal art, my archival research shows that modernist painting underpins the Jeannette murals. Finally, I suggest that Glass Industry responded to the labor movement in southwestern Pennsylvania in the late 1930s. This paper focuses on those unique qualities and rectifies previous research.

Kluetsch, Christoph, Savannah College of Art and Design. Point and Computer to Aesthetic Process.

In the mid 1960's at Bell Laboratories, Michael Noll exposed Piet Mondrian's work to a 'Turing-Art test'. The question was: can a computer generate art that would be considered equal to man (by Mondrian) made art. And in Stuttgart (Germany), Max Bense inspired his students to apply his Information Aesthetic to the computer. In Point and line to plane Kandinsky speaks of grammatical structures, numerical values, and a future science for aesthetics. The way Kandinsky extracted at the beginning the point from the sentence " / Today I am going to the movies", hints at the deep connection between language, art, and geometry/mathematics. This presentation explores recent media installations such as Paul DeMarinis' The Messenger, which allows for the investigation of language through slow telegraphy and its political media implications.

Knight, Susan. Joslyn Art Museum. Water Ecology in Paper.

I create visual perceptions of water's essence, properties and ecology. I cut, fold, incise, sculpt, stretch and tie paper and use Mylar, tape and plastic to express ecological issues in two and three-dimensional work as well as in installations. My work ranges from the dramatic ecosystem breakdown in the Great Lakes to the modest, almost overlooked poor water quality problems of Papillion Creek in Eastern Nebraska.

Knoblauch, Ann-Marie. Virginia Tech. Assessing Cypriot Limestone Sculpture: Art or Craft?

This paper investigates objects of lesser quality to determine their place within the climate of sculptural production on Cyprus. The soft, easily worked limestone found in abundance on the island as well as the rough and carefree details of the finished sculpted products, suggest that many of these self-taught sculptors created a cottage industry of craft. Two remarkable aspects of these limestone sculptures are the enormous quantity produced and the range of quality in what survives. Many extant pieces are found in the context of religious sanctuaries, making evident that in antiquity small, crudely-made pieces were dedicated along side large-scale pieces of higher quality..

Knudsen, Stephen. Savannah College of Art and Design. A 21st-Century Revision of Monroe Beardsley and the Theory of Aesthetic Goodness: How Analysis of Intensity, Complexity, and Unity Promotes Effective and Engaging Critiques.

In 1958, Monroe Beardsley created arguably one of the most simple, elegant, and practical philosophies of objective reasons for aesthetic goodness in a work of art. Beardsley proposed that a wide variety of reasons for aesthetic goodness could all fit into just three categories; that is, Intensity, Complexity, and Unity (I.C.U.). These I.C.U. categories remain intact but the defining qualities have been altered and expanded. I.C.U. is a theoretical guide into making aesthetic judgments in an analytical way.

Kogan, Lee. American Folk Art Museum. Georgia Blizzard (Michael): Uncommon Artist.

Vernacular use of native materials is a basic element in folk expression. This paper explores the creative expression of Georgia Blizzard (1919-2002), Plumb Creek, Virginia, who went beyond traditional community practices and developed a unique individual style that transcends local custom and utility. Her personal expression rooted in her heritage—part Irish, part Apache, part Appalachian—surmounted personal economic hardship and isolation.

Kotula, Paul. Michigan State University. Re-Crafting the Table.

This paper will explore the crucial aspect of rite and site as it pertains to tableware. Function will no longer be regarded as a limitation. Rather, at a time when conceptual and cross-disciplinary approaches to studio practice are common and when dining remains a socially accepted and anticipated event, its highly complex web of humanistic implications is ripe for investigation both artistically and critically.

Kretz, Kate. Independent Artist. The Only Rule Is There Are No Rules: Riding the Front of the New Craft-Based Wave.

The paper will assert that the boundaries have essentially vanished between 'fine art' and 'craft' in all but the most archaic contexts, opening the floodgates for a new generation of work that is created without need or regard for self-definition. It will also explore the urgency and inevitability of today's focus on craft in contemporary art as a natural evolutionary process, based on a timely confluence of art world circumstances and the demise of stigmas against craft-based objects.

Kristan-Graham, Cynthia. Auburn University. The Write at the End of the Tunnel: Moving Toward Meaningful Art History Writing.

After teaching an art history survey course for 20 years, I realize that thinking, meaningful assignments and relevance are crucial components for true learning. One of my assignments asked students to select a new cover image for our art history survey textbook; the project emphasized quality of thought, initiative in surveying possible choices, and writing. Students were inspired to take a closer look at their own text, other books, and the history of publishing. We had many discussions about the power of images — in ways that directly affected each student — and this became an exemplary exercise in art history.

Kruse, Jamie, Independent Scholar/Artist and Elizabeth Ellsworth, The New School (Smudge Studio). Collaborative Chronographers of Ancient Lake Bonneville: Artists and Scientists Below the Line.

Friends of the Pleistocene (FOP) is a project that explores conjunctures of landscape and contemporary human activity at sites shaped by the geologic epoch of the Pleistocene (2.588 million - 10,000 years ago). In May 2010 FOP (artists Jamie Kruse and Elizabeth Ellsworth) embarked on a field-expedition, Below the Line traveling the strandline of Pleistocene Lake Bonneville—a lake that once covered 20,000 square miles of the Great Basin. For this project, we consider ourselves to be working in collaboration with geologist-author G.K. Gilbert and the illustrator artists of the seminal 1890 USGS Monograph “Lake Bonneville”. We took this Monograph’s maps, charts, and illustrations as inspirational data for our contemporary expedition. Our paper exemplifies the field notes and provocations that were a result.

Kurchanova, Natasha. Independent Curator. Who Is Afraid of Ornament?

Understanding of that ornament as a visual language, a visually meaningful “language of the surface,” so to speak, is central to our grasp of what art is, as reflected in the foundational texts of art history. In different ways, artists in the exhibition “Who Is Afraid of Ornament” explore the enlightening power of ornament inherent in visual forms. Ornament becomes a vital component of expression, subverting its more accepted definition as an external addition to a work, a mere embellishment.

LaFratta, Mary Anna. Western Carolina University. Communication in the In-Between and Overlapping Spaces.

This presentation focuses on the addition of sound as a primary element in art and design, and its integration into a graphic design program, specifically, a motion graphic class. This requires graphic design students to think about their work in new ways, as in to ‘see’ sound as image. Instead of presenting information sequentially, image and sound are delivered simultaneously and meaning is shaped in the manner in which these media overlap and interact.

Land, Norman. University of Missouri-Columbia. Patrons, Artists and Father Arlotto.

This paper introduces Father Arlotto, a vicar at San Cresci a Macioli in the diocese of Fiesole from 1426 to 1468, as an important figure in the Renaissance who interacted with artists and patrons. He was famous for his practical jokes and witty sayings, collected and recorded after the middle of the fifteenth century. He left an example of his sense of humor on his tombstone, which bears an epigraph he prepared before his death: “This burial place was prepared by Father Arlotto for himself and anyone else wants to join him.”

Langa, Helen. American University. Grieving Mothers, Warring Sons: Anti-War Politics and Gendered Psychology in 1930s Leftist American Prints.

An untitled 1936 lithograph by Anton Refregier portrays a grieving pregnant woman standing over a baby sleeping in a cradle in a barren landscape. Refregier’s print evokes maternal horror at war’s sacrifices while also commenting on its glamorization it as a militaristic expression of manliness. This paper will compare this work with others by both male and female contemporary artists and will seek a more complex reading by exploring the cultural and political contexts within which this work was created.

Laor-Sirak, Sharon. Austin Peay State University. The Jerusalem Syndrome.

As an art historian focusing on the Middle Ages, I have traveled around the Mediterranean, looking at the ancient remains of Christian and Muslim architecture. Last year, I traveled to my homeland of Israel and revisited the old city of Jerusalem. On that tour I looked at the old city from a new perspective – that of a pilgrim. In my talk I will describe my travel to the holy city and explore the city’s multi-cultural spirituality from the Middle Ages to the 21st century, adding my own personal experience and memories.

Larimer, Dustin, Chris Miller & Robyn Richardson. Savannah College of Art and Design. Illustrating Collaborative Dynamics.

There are few methods for analyzing and communicating the complex, interrelated factors that constitute a successful collaborative event in regard to outcome and quality of experience. Using both qualitative and quantitative research methods, a recent graduate study explored various dimensions of collaboration occurring within multiple teams from two concurrent design courses. Significant findings from the study include quantification and visualization of data, interviews that captured the uncensored reality of the situation as perceived by various team members and communication patterns within the group as indicators of overall team coherence and synchronicity.

Larkin, Lance. University of Illinois at Urbana-Champaign. Producing Ethnography as (Auto-)Parody: A Comic Book Look at the Scientist at the Burning Man Arts Festival.

In this paper, I examine the clash between popular images of the scientific observer and the artist as I depict them in a comic book I created, following eight years of participant-observation at the Burning Man Arts Festival (Nevada). Inspired by the artists' celebration of irony, the comic book also parodies my own role by representing the ethnographer-as-scientist, measuring people's experiences via the "evolv-o-meter."

Larose, Thomas. Virginia State University. The Mythic Landscape of the Brattleboro and Bellows Falls Petroglyphs.

This paper presents an analysis of two rock art sites at Bellows Falls and Brattleboro, Vermont, in the context of the Native American mythic landscape. The two sites constitute the only known rock art within the interior of New England and are positioned at major geophysical locations along the Connecticut River. They can be interpreted as a communication mechanism among the Algonquian peoples of the Northeast.

Leader, Karen J. Florida Atlantic University. Consumer and Consumed: Women and Art in Nineteenth-Century French Caricature.

With women as subject and object, consumer and consumed, popular culture offers tantalizing evidence of both the role of women in the modern marketplace, and humor's attempts to diffuse the threat of their ubiquitous presence. Representations of women are pervasive in the graphic satires of the Paris art world, and they signify various roles. Scholarship has considered the possibility of the Paris Salon as an acceptable public space for women, a site of spectacle and entertainment as well as enlightenment and edification and the caricatures bear this out. In addition, the role that women played in selecting and building collections of art is being revised. Finally, feminists have examined the gendering of art's discourse in style, technique, and criticism.

Lenhardt, Amy. Virginia Commonwealth University, Virginia Museum of Fine Arts. The Iconographic Program of the First Permanent Exhibition of Ancient American Art at the Virginia Museum of Fine Arts.

The Virginia Museum of Fine Arts (VMFA) of Richmond, Virginia is completing its largest expansion and reinstalling over 6000 artworks, including the Ancient American art collection. This paper examines the gallery's iconographic program, focusing on the context and display of Ancient American art within what is traditionally regarded as an historical environment. As collection accessibility is central to the museum's mission statement, this paper discusses how the gallery's iconographic program will provide visitors with the tools to engage with the Ancient American artworks while attempting to restore object meaning.

Liakos, Barbaranne E. Smithsonian American Art Museum. War and Women's Rights: F.O.C. Darley's Michigan Bridget.

F. O. C. Darley's *A Woman in Battle—Michigan Bridget Carrying the Flag* (1888) pays tribute to the often-overlooked role of women soldiers in the American conflict. Darley was a popular American book illustrator in the nineteenth century, known for his insightful ability to capture the spirit of the written word in imagery. The emotion and intensity conveyed in *A Woman in Battle* demonstrates the impact of this facility. Bridget Devens, a member of the First Michigan Cavalry, is featured in the midst of a grisly battle. *A Woman in Battle* is a graphic image of a Civil War episode that not only illustrates Darley's knowledge of the conflict, but also reflects the growing cultural interest in women's rights.

Lien, Fuchiawen. Lamar University. Gender Issues in the Early-Minimalist Stage of 1970s Feminist Artists.

This paper investigates explores the pre-feminist stage and minimalist works by the artists Judy Chicago, Miriam Schapiro and Joyce Kozloff. This earlier phase illuminated the psychological ambivalences that feminists in the art

world experienced when encountering the mainstream minimalism in the 1960s. The experiments with minimalist form had produced significant impact on their approaches to integrating female content into abstraction. In addition, their works in the sixties provoke a re-writing of minimalist art history.

Lima, Álvaro Luís. Savannah College of Art and Design. Between the Imagined and the Non-Space in Nicholas Hlobo's *Umthubi*.

In this paper, I will argue that Nicholas Hlobo's installation *Umthubi* (2006) strategizes local and traditional Southern African signs of gender as well as global contemporary art "language" to discuss the complexities of masculinity in post-apartheid South Africa. I will show how Hlobo's installation engages the anxieties between tradition and homosexuality in contemporary Africa, and the way in which the artist is conscious of how his choice of a traditionally feminine weaving technique and the traditionally masculine space of the kraal in the work creates an uneasiness between the limits imposed by gender and sexuality in cultural exchange.

Lipinski, Marlene. Columbia College Chicago. Drawing as Critical Thinking.

I will investigate moving beyond the boundaries of drawing as observation at the Foundation level. Like the MOMA "Drawing Now" exhibition, I will present assignments and methodologies that cover, but are not limited to, such topics as Collaborating Among Students, Architectural Drawing, Drafting, Cartooning, Drawing Science and Nature, Mapping, Representing Popular Culture, Illustrating Fashion and Ornamentation.

Lippert, Sarah. Louisiana State University Shreveport. Spooky, Spectral, Hermetic and Haunting: Reevaluating the Supernatural Ephemera in the Art of Gustave Moreau.

Scholars have commented on the magical effects in Moreau's work and their reception by his contemporaries and later viewers. These allusions to the mysterious in his oeuvre offer mere summary remarks regarding the supposed interest in magic that Moreau harbored. This paper will consider more specifically the origin of Moreau's supernatural, preternatural, and magical iconography and subject matter. I will address the gap in scholarship that has failed to credibly assess the allure of these features for the artist.

Livingston, Valerie. Susquehanna University. Teaching the Art History Survey Paper: Ten Weeks to a Happy Day.

The plan is to layout a strategy of several assignments instead of one: bibliography, thesis statement/outline and a final paper complete with endnotes clearly cited in the method of The Chicago Manual of Style. To make this plan work, the assignment, spread over 10 weeks, can develop skills and pride in a successful project. This presentation will explore a method of resolving the difficult process of teaching the writing of an art history research paper, eliminate the enticement to plagiarize, develop a cooperative grading system, and to produce effective results.

Locke, Jennifer. Eastern Michigan University. Developing, Seeing and Understanding.

In teaching visual arts to non-majors the curriculum needs to include the knowledge of how and why art has been created, how art relates to history and contemporary culture, and an understanding of the creative process. Students that become familiar with visual art and artists from historical, contemporary, stylistic, and aesthetic perspectives will enhance their understanding of the world around them and how it pertains to their own interests and studies. Making, research, writing, lectures, demonstrations, discussions and studio activities are a primary means of investigation in any studio course; they can also be translated into a non-majors course to produce a strong set of problem solving skills for any discipline.

Lowery, Jayson. The College of William and Mary. Studio Limitations and the Student New to 3D Arts.

The studio for foundations-level 3-D arts is often a very basic work room with relatively little equipment or infrastructure of the sort that students will face when continuing into studies of architecture, ceramics, fibers, industrial design, metalsmithing, or sculpture. This can lead to challenges in safely teaching basic technical skills, along with fundamental art concepts, to students who often have no background in using tools or equipment.

Lupo, Joseph. West Virginia University. Comics are prints too...

It is my intent to make artwork that can be ambiguous and possibly contradictory. My aim is to create an interactive relationship between the viewer and the work in order to create multiple interpretations, questions, and dialogue. A major symbol of comic book communication is the thought/talk balloon. Comics rely on both text and the graphic image in order to make a storyline move along. I have begun this series of works by concentrating on only the shape of the thought/talk balloon. The original text and image is removed from prints in order to de-

contextualize the illustration and narrative. Even when the context of the narrative is reintroduced to the viewer through the title, I believe this process allows for multiple interpretations concerning the original and new context of the text and image.

Lynn, Whitney. Art Institute of California. Camera. Object. Body.

This paper will address conversations between sculpture and photography, issues of distance and abstraction, the shifting relationship of the camera and the body, and the ability of the photograph to transcend the role of document. Confounding the primacy of direct experience, photography doesn't involve the viewer in the problems of the object in the room (how it resolves itself sculpturally) and, instead, allows the imagination to pursue the image and its implications as representation.

MacLeish, Martha. Indiana University. Paint Plus Plastic.

In my work I use polyvinyl chloride plastic with paint. I make hollow structures with white plastic, which are modified through the application of paint. I also construct solid forms of laminated colored plastic, the layers of which create color stripes that contribute to the formation of a visual idea as an intrinsic part of the built structure itself. I am interested in isolating the spatial quirks and ambiguities that I find so compelling in painting, and understanding how these can be experienced as forms that inhabit our space. I am also interested in how the strong, localized color of the plastics I use can be made to behave more lithely through optical mixture of stripes and through the overlay of transparent shadows as the forms bend in space. Taking by the Middle, the title of my current body of work, is a phrase used by 19th century French painter Eugène Delacroix to differentiate between two means for constructing a drawing, 'starting with a contour' as compared to 'taking by the middle'. For me, 'Taking by the middle' suggests an idea of plasticity, a capacity for shifting means and meaning, as opposed to the rigidity of a fast boundary.

Magden, Norman. University of Tennessee. Abstract Art in Time.

Immediately following the abstract revolution set in formal motion by Mondrian, among others, Hans Richter created short films using only white squares on a black background; they zoomed toward the screen and back pushing Mondrian's Neo-Plasticism toward a more authentic flexible real time movement and space. In the 1940s Norman McLaren painted action strokes directly on film. In the 1950s, Marie Menken filmed paint dripping as if witnessing an Action Painting the moment the artist's hand left the frame. Abstract Film, focusing on time and space, took abstraction beyond the surface and in doing so indicated the future diversification of Post-Modern and Twenty-First-Century art.

Mangubi, Marina. College of Wooster. Eight Board Feet.

A series of landscape paintings, inspired by the Northern Baroque tradition, led me to consider analogies in the method of inquiry in art and mathematics, in the seventeenth century. The paper will explore the attitude towards infinitesimal detail in the work of Leibniz who, along with Newton is credited with invention of calculus and in Jacob Ruisdael's constructed landscapes. Both Leibniz and Ruisdael, guided by intuition and rigorous observation, rooted in factual and experiential memory, devised abstract models that brought about a comprehensive understanding of nature. Memory is also a crucial component in my painting process: by drawing blind onto scraps of copper, I create print matrices that precipitate mnemonic matrices for organizing the painting imagery. With the increasing spatial complexity and abstraction of imagery, my paintings, while remaining approachable, become glimpses into what we know exists that cannot be described using conventional pictorial systems. Infinitesimal detail helps meld the observed and imaginary, extending the continuum beyond conventional boundaries.

Mann, Paho. University of North Texas. Data as Referent: Image Mosaics, Interactivity, Geo-Tagging and Video Mash-ups in Contemporary Photographic Practice.

With the ever-increasing proliferation of lens-based imagery, many photographers are utilizing groups of images and sets of data as the referents for their work over a more traditional subject/ image relationship. In a traditional image making context this can be seen in the explosive presence of typologies in contemporary art since the 1970s. As photographers react to new technologies, various uses of databases are being incorporated into their creative practices. By using new technologies, the core relationship between image and referent is shifting. Photographers are referring to groups of data as referents for their images.

Marcano, Soraya. Boricua College. From Depopulation, to Repopulation, to Mass Migration: Images of Mobility.

This paper investigates aesthetics and iconography within the context of the history of repopulation and depopulation of the island and the experience of massive displacement and dislocation. It, also explores images and artistic practices emerging from migratory experiences between the island and New York City, as well as from the dissolution of community and the reconstruction of culture in the floating societies. In addition, it considers images and institutions created as an attempt to surpass the effects of (neo)colonialism, exile, poverty, and inequality within the island and the American city.

Martin, Arnold. University of Wisconsin-Madison. Virtual/Reality.

This paper focuses on the prevailing trend of using digital imaging/graphics/animation as media in and of themselves as means for producing images; it proposes an approach to these media similar to that of industry or industrial designers. The talk will encompass workflow from virtual modeling to actual objects both through CAD/CAM and rapid prototyping as well as CAD use, with the intent of fabricating an object or having an object made by others. The implication of this parallel approach would be the potential to produce a generation of technically savvy sculptors who are versed in practical, real-world construction as well methods of construction that are time- and cost-efficient in a relatively fail-safe virtual environment.

Martin, Floyd. University of Arkansas at Little Rock. Understanding How Art Historians Write: Survey-Level Writing Assignments with Long-Term Goals.

Over the years I have developed with my colleagues assignments for a Survey II class intended to build foundations for the future. To give some familiarity to what 'scholarly writing' is and how to understand it, I give five assignments that not only relate to the course content, but also illustrate how art historians write. For each, the student must answer five short questions, some about the content, and some about technical things like how examples are used or how footnotes are read. Students' written responses are discussed in class. Each student also has to prepare a 10-item bibliography of books and articles on one artist from the course. Each writes a formal review of one of the books, using a series of questions as a guide.

Matthews, Emilee. Indiana University, Bloomington. Alfred Maurer's George Washington: An Expression of Abstracted Identity.

Alfred Maurer's portrait of George Washington of 1932 is a potent piece marrying qualities of Analytic Cubism with Expressionism. What were Maurer's intentions in depicting Washington in this way? A concatenation of personal factors makes the work a palimpsest of emotional layers. I will explore the psychology of the piece, placing it in context of the artist's oeuvre and his life more generally, arguing that Washington served as a personal symbol for Maurer's life.

McCain, Sandy. University of Georgia. Painting and Poetry: Identifying Washington Allston in The Sisters.

Nineteenth-century American artist, Washington Allston, is perhaps best known for his painting of sublime landscapes, his color experimentation (which led to his designation as the "American Titian"), and, to a somewhat lesser extent, his poetry. These three pursuits come together in Allston's *The Sisters*, painted ca. 1818. This paper analyzes the complexities and ambiguities of *The Sisters* in an effort to assert the painting's significance as a visualization of Washington Allston's conception of himself as a professional artist, colorist, as well as a poet.

McCormick, Seth. Western Carolina University. Pedestrian Colors: Neo-Dada and the Education of the Eye.

This paper poses the emergence of postmodern artistic practices in the nineteen-fifties as part of a critical interrogation of the relationship between modernist practice and art education. In the preceding decade, as Howard Singerman has shown, émigré Bauhaus artists like Josef Albers adapted modernist pedagogy to the American university context. In the early work of Robert Rauschenberg and Jasper Johns, the contradiction between the disciplinary construction of vision as a specialized technique and its Romantic associations with childhood innocence and "natural man" is played out across the textual registers of collage, photomontage, and the readymade. In opposition to the modernist construction of vision as simultaneously innocent and skilled, Johns and Rauschenberg present it as memory, as well as desire, distortion and censorship.

McGuire, Casey. University of West Georgia. Process as Art.

Through a project I have titled *Process as Art*, I include the concept of time by teaching students how duration and physical interaction with an object can imply time within a sculpture. The process is the art. The student discovers

a way to produce “something” by focusing on the action; the result is the evidence of the art making process. The theory about art and its intersections of the everyday are introduced, by exposing students to historical examples of process, from Jackson Pollock’s use of his body through the process of painting and the Fluxus movement to more contemporary artists like Cai Guo-Qiang, and the Art Guys. Students develop awareness by learning that duration and everyday interactions with an object can develop an awareness of their actions within the art making process.

McKeown, William. University of Memphis. Charles H. Shannon and his Patrons in the Late Victorian and Edwardian Art World.

Although interest in Charles Ricketts (1866-1931) and Charles H. Shannon (1863-1937) has increased significantly since 1979, scholarship on these artists remains restricted to specialist circles. Studies of Ricketts have concentrated on issues of biography and connoisseurship, while Shannon and his work have received very little critical attention at all. Furthermore, the relationship between the Ricketts and Shannon circle and the art world of Late Victorian and Edwardian society has yet to be fully appreciated. In this paper, I situate Shannon’s artwork within a broader cultural context by considering his diverse group of patrons. Shannon’s paintings reveal the fractured nature of his contemporary Anglo-American society, a world caught between the traditions of the nineteenth century and the radical innovations of the twentieth.

McMaster, R. Eric. Virginia Commonwealth University. A New Code: An Examination of the Virtual and Physical Constructs of Space.

Computer numeric control machinery has been around for more than fifty years. While these techniques have widely been used in industry, artists have only recently started to use these tools in the last decade. Computers and modeling programs have been integrated into traditional art departments based on physicality. As such, technology can make the virtual model physical, the physical object virtual, and the physical, virtual, and then physical again. Incorporating these techniques affects the way that artists work. Physical exploration is done virtually; complete projects are planned prior to buying materials through efficient, calculated actions.

McTighe, Monica. Tufts University. Film and the Absence of Memory: Two Contemporary Examples.

This paper examines two different strategies that employ film to cope with failures of memory. In one the artist evokes memory through materials and relics and in the second, the artist demonstrates the commemorative power of absence. Matthew Buckingham attends to the materiality of film to evoke memories in *Situation Leading to a Story* (1999). In Kevin Everson’s film *Company Line* (2009), the memory is hidden—forgotten—but shapes the everyday work of the individuals portrayed in the film. The film focuses on the practiced movements that an individual develops in her/his line of work.

Meiser, Joe. Bucknell University. Increasing the Efficacy of the Studio Art Class for Non-Majors.

How should a studio art instructor adapt his approach to a student body that mostly consists of non-majors? What particular skills does a student learn in a studio class? How might a non-major transfer these skills to her/his major of study? How might the student utilize these skills in a future career? To what extent must we re-define our learning outcomes in order for a class to offer an optimal benefit to the non-majors? To what extent should projects be augmented with writing assignments, student conducted presentations, discussions, an emphasis on critical thinking and problem solving? Investigating these questions will enable us to enhance the efficacy of our courses for non-majors.

Meyer, Mati. Open University of Israel. Talia Tokatly: The Object’s Discourse.

This paper draws on the aesthetics of Talia Tokatly’s art: the narrative of the works and their materiality. She paints, sculpts, and even sews in clay altering its material characteristics in a continuous process; thus, they become unique art objects. These beautiful, pastel-colored, romantic and fragile forms are belied by their legends – Blood Butterflies Unit, Climbing the Mount of Everest, Weird Stories. The outcome is a distressed discourse of the ‘afflicted’ object, bespeaking a reality streaked by violent, harsh and anguished undertones. The present paper questions the ways the artist engages in this tense dialogue between the matter and the narrative, revealing in the process the cornerstones of her double identity – woman and artist.

Miller, Aaron. Independent Artist. In Support of Luxury.

My current body of work revolves around a singular installation entitled *In Support of Luxury*, which connects 18th century ideas of industrialization and westward expansion to contemporary problems relating to consumption and materialism. I have created an entire Queen Anne-style sitting room with replica furnishings that are the

quintessence of 18th century class, culture and status. Yet, the fine furnishings are shrouded by industrial raw materials that are rarely observable in contemporary culture. My goal in creating and presenting this body of work is to educate the viewer by juxtaposing two opposite sides of consumerism, bridging the gap between production and consumption.

Miller, Stephanie. Coastal Carolina University. Virtuous Portraits: Enamel Terra Cotta Portraits in Fifteenth-Century Florence.

This paper examines some of the enameled terra cotta produced by the della Robbia family in an attempt to better understand how these objects broaden and challenge our knowledge of the genre of portraiture. The Renaissance perception of the medium is explored to determine how the medium affected the interpretation, purpose, or display of the portrait in the domestic environment. It will be shown that unlike portraits in other media, visual likeness could never be fully achieved in enamel terra cotta portraits. Yet, for most of the fifteenth century, enamel terra cotta was a medium practiced nearly exclusively by the della Robbia workshop who transformed terra cotta into a colorful and reflective medium.

Mills, Sarah. The Graduate Center, CUNY. Collectivism Since the 90s: The Socioeconomic Critique in Internal Performativity.

In examining differences in how single-act collaborations and collective projects relate to, and understand the notion of, community, and by identifying shared characteristics among different collectives, this paper argues for an awareness of an internal performativity within collective work, which is as unique to a collaborative methodology as it is fundamental to its socioeconomic critique. Apart from the 2005 exhibition *Collective Creativity*, critical studies on recent collective activities avoid discussing a specific collectivist methodology. As enlightening as their analyses may be, they focus on particular acts and final projects, and in turn treat the collective/collaborative approach as a subgenre or organizational style, which plays a secondary role to the utilitarian function or moral position proposed by publicly engaged strategies.

Mirkin, Dina Comisarenco. Universidad Iberoamericana. Portraiture versus Self-Portraiture: The Case of Nahui Olin.

Carmen Mondragon (1893-1978), known as Nahui Olin, was a Mexican artist who during the 1920s and 1930s produced paintings and poems. Even though Nahui is generally known as the beautiful muse who inspired iconic portraits for renowned Mexican artists of the Mexican Renaissance, the images that the female artist created of herself, a series of very provocative self-portraits in the nude, have not received the academic attention that they deserve. Through a study of the historical context in which both groups of works were created, the visual analysis of the paintings in which Nahui is the object or the subject of the work, and a critical study of Nahui's literary production, this paper will demonstrate that the female artist's self-portraits were created as a way to refute the image of her as an erotic symbol constructed for the masculine gaze.

Mohr, Patrick. Savannah College of Art and Design. Vulnerable Territories: Public Space Design and Innovative Approaches to Vernacular Land Use.

How does one create meaningful public sentiment for an overly stimulated and distracted public? If public art is to emerge beyond its present constraints, it must allow for new approaches for adventuresome artists to enable them to create unmapped, and unclaimed territories. The history of public art has shifted focus; big events have been commemorated and now smaller phenomena can shape our understanding of public space. It must be accessible and relate to those who have shaped these communities from within. We must consider how new public designs can be articulated in the context of communities that are in constant flux and subject to the effects of social dislocations and economic decay.

Molacek, Elizabeth. University of Virginia. Seeing or Being Seen? Understanding Viewing in Pompeian Domestic Spaces.

Describing views from his villa, Pliny the Younger used his visual description to stress the importance of sight within the ancient house saying, "the triclinium has a view as lovely as that of the sea itself, while from the windows of the two rooms behind it can be seen the entrance to the house." (II.vxii.14-19) Adopting Pliny's emphasis on viewing within the Roman house, this paper questions interrogates the ancient viewer's role in seeing and understanding a series of paintings from Pompeii, which depict women with mirrors. Although grounded in a traditional iconographic analysis, this study is concerned with issues of viewing, perception and movement through space, asserting the importance of the viewer. By reconstructing the setting and identifying sightlines, the position and identity of the ancient viewer is both questioned and defined.

Moon, Aynslee. University of Alabama. Becomings.

My current work deals with body image and how it relates to the kitchen, to food, and to a cultural excess of all types of images, both in and outside of the media. I have been reading Rebecca Coleman's book *The Becoming of Bodies: Girls, Images, Experience*. In this text she examines "how becomings of bodies are made possible, and impossible, through their relations with images." I am interested in the word "becomings" because I think that is how bodies and images work; they never remain static but are constantly "becoming" through a variety of life experiences.

Moore, Allison. Savannah College of Art and Design. An MFA in Art Criticism.

I recommend instituting an MFA in Art Criticism with a curriculum that stresses not only the history and theory of art, but also writing and rhetoric, journalism, literature, philosophy and critical theory. A pressing reason to institute art criticism as an academic discipline is to open up the creative limits of this field. From Diderot's fantastic account of his dream of Fragonard's painting *Coresus and Callirhoe* (1765) as a vision in Plato's Cave to Sadakichi Hartmann's prescient appreciation of Stieglitz in 1898, past art critics have drawn on imaginative and wide-ranging approaches that require a thorough education in philosophy and literature as well as art and art history.

Morales, Dito. University of Central Arkansas. Rock Art in a Sacred Inca Context.

The Incas created a landscape where 'man-made' and 'natural' merged. This paper focuses on a recently discovered rock art site, and how it fits into one of the most famous indigenous monuments in the Americas: Machu Picchu. Situated where the Peruvian Andes pass into the Amazonian lowlands, Machu Picchu is an amalgam of royal Inca architecture and sacred landscape.

Morán, Elizabeth. Christopher Newport University. Feasts for the Gods: Food and Ritual in Aztec Art.

This paper is about food, its depiction in Aztec art, and its ritual use in Aztec culture. The representation and consumption of food is prevalent in the surviving artworks created in various media by the Aztecs of Central Mexico in the fifteenth and sixteenth centuries. What do the surviving images of food and eating reveal about the Aztecs? What do they tell us about Aztec ritual, of which they are an integral part?

Moseley-Christian, Michelle. Virginia Polytechnic Institute & State University. The Transformation of the "Wild Woman" from Monster to Maternal Ideal in Fifteenth-Century Northern Prints.

While medieval descriptions of the wild woman characterize the type as a grotesque, menacing creature, fifteenth-century-Northern imagery transformed the wild woman into an alluring, domesticated figure displaying virtuous, even admirable maternal behavior. This paper proposes a new, gendered avenue of inquiry to account for the wild woman's reform from cannibalistic hag to exemplary model of domesticity in fifteenth-century Northern prints, while foregrounding and interrogating the power and agency of the wild woman as a dynamic medieval and early modern topos.

Mougel, Joseph. Ringling College of Art and Design. Teletypes: Tangible Connections in a Digital Age.

The revival of historical photographic processes parallels other movements in our society that promote slowing down and connecting with one another. Ideas of "slow food" and trekking to work permeate online social-networking groups, outlining a trend within society to use new technological developments to promote simple lifestyle choices. In my latest body of work, *Teletypes*, I strike a balance between these divergent paradigms by making tintypes of individuals using Skype's videochat interface. Arranged to represent the electronic paths and distances between participants, these prints form an installation that transforms the virtual ties of individuals into a complex system of tangible connections.

Muhsam, Armin. Clear New Worlds. Northwest Missouri State University.

My compositions imagine the land after technology has rendered it all but inhabitable, despite promises of a better world. I paint what I find most disagreeable in the most beautiful manner; ostensibly traditional, these landscapes are everything but that, consisting of basic parts drawn from a pool of man-made elements, all set in a pictorial atmosphere that aims to communicate a sense of shifting ground despite the concreteness of the structures portrayed. They are man-made replacement landscapes – sterile worlds after the disappearance of the natural.

Murphy, Debra. University of North Florida. Giorgio Vasari's *Holy Family with John the Baptist* in The Cummer Museum of Art and Gardens.

Vasari's *Holy Family with John the Baptist* came into the Cummer collection badly damaged with areas of over-painting. After several questions as to its authenticity and undergoing restoration, it is considered to be one of the jewels of the museum's holdings. This paper seeks to establish a clearer context of possible patronage, symbolism, meaning and influences.

Musto, Jeanne-Marie. Sewanee: The University of the South. Architecture as Actor: Bamberg and Speyer Cathedrals through the Lens of Performance Theory.

To explore the roles that the Bamberg and Speyer Cathedrals played in the formation of art history as a discipline, I examine their historiography through the lens of performance theory. It is the longstanding, if empirically invisible, role of Byzantium in German cultural geography that informed the revival of a German-Byzantine cultural connection at the century's end. Approaching these developments through performance theory clarifies the roles of medieval monuments and their scholars on either side of art history's institutionalization, and compels us to better integrate problematic representatives of each into the discipline's historiography.

Neely, Linda. Lander University. A Mission (Statement) for Inspiration.

Institutional and departmental mission statements are words, which impact program development and accreditation, faculty evaluation and expectations for student performance. This paper explores issues of verbalized concepts to capture the imagination and provide inspiration for art education practice at varied levels and selected institutions.

Newman, Emily. St. Cloud State University. Stephen Colbert, The Simpsons, and the Many Reconfigurations of American Gothic: Using Popular Culture to Inspire Discussion in Introductory Art History Classes.

By examining a few case studies that I use in my classroom, I intend to explore the way that popular culture can be an effective tool to encourage students to become engaged with art history. For example, Stephen Colbert filmed a short segment for *The Daily Show* in 2005, where he discussed Christo and Jeanne-Claude's *The Gates* (2005) while playing with art historical jargon. Showing this example at the end of a semester of an intro survey or a modern art section allows students to appreciate the terminology but also adds some levity to conceptual ideas. Other examples include the myriad reproductions of Grant Wood's *American Gothic* and the way that it creates a perception of Midwestern America and The Simpsons casting and characterization of Frank Gehry to dissect the phenomenon of 'starchitecture.'

Nicholson, Eirwen. Independent Scholar. Sleeping Congregations: The Inherent Secularism of 18th-century British Art Historiography in the 20th Century.

Cultural sensitivity demands that we review and revise the secularist conceptual framework to more authentically explore the non-secular 18th-century cultural mainstream. I explore this with specific reference to the historiography of 1) 18th-century print satire, 2) the emblematic idiom, and 3) the portrait print, with examples taken from the iconography of the Rev. Dr Henry Sacheverell (impeached in 1710).

Niedzialkowska, Beata. Independent Scholar. The Altarpiece of the Virgin of Sorrows in Krakow.

This paper will examine the *Virgin of Sorrows Altarpiece* as an innovative commission of Queen Elizabeth of Habsburg of the Jagiellonian Dynasty in Krakow, Poland. The work combines the typical German retable shape (familiar to Elizabeth from her Habsburgian heritage) with the up-to-date Flemish style of painting. Moreover, the altarpiece's iconography connects to the theme of the chapel, to the devotional ceremonies performed there, and draws its sources from manuscripts owned by the royal family.

Nodine, Jane. University of South Carolina Upstate. Panel Construction for Encaustic and Mixed Media Work.

Rigid supports are necessary for most encaustic and mixed media work. This demonstration highlights the construction of wood panels with reveal frames that protect delicate wax or aggressive mixed media surfaces.

Nygren, Barnaby. Loyola University Maryland. Do as I Say (and as I Do): Encouraging Students to Think Like Art Historians.

As art historians there are certain skills and habits we take for granted. They are: critically examining an argument, interrogating a primary source document, compiling a thorough bibliography, and asking certain questions before an unfamiliar work. How then do we teach these same skills to undergraduate students? In our art history program we have had success by asking the students to write papers, which individually address these skills and by staging the research paper in such a way as to emphasize the many steps of the scholarly process. Additionally, we use classroom discussion to model scholarly behavior, asking students to construct arguments from evidence presented in the readings and in class, thereby exploring the process of the professional academic.

O'Bryan, Robin L. Gettysburg College and Harrisburg Community College. Giovan Pietro da Birago: Master Miniaturist, Sly Satirist.

Although relegated to nominal status in art historical scholarship, Giovan Pietro Birago was a renowned illuminator in his day, his works noted for their jewel-like colors and iconographical complexity. A favorite of the Sforza court in Milan, he produced lavish miniatures including those for a Grammatica commissioned by Ludovico il Moro as an instructional treatise for his son, Massimiliano. In this work, two of Birago's miniatures merit special attention. In his careful juxtapositions, Birago made witty and sophisticated puns that upheld the moralistic theme of the treatise. A master of nuance, Birago ultimately used deliberate alignments to make a sly satirical commentary on the tutor — as well as on Ludovico himself.

O'Donnel, Sue. Bloomsburg University. Rotoscope Flipbooks: A Hands-On Digital Process.

I teach digital art at a liberal arts university and one of my assignments is a rotoscope flipbook project. The project consists of students shooting video using a digital camera then selecting a short section of the footage to rotoscope (draw frame by frame). Students are then asked to add a unique unexpected ending to their animations, add audio, and upload their finished projects to YouTube. The next phase of the project includes exporting each frame of their movie to a print template that they cut and bind by hand to create a printed, bound flipbook of their rotoscope animation.

O'Neill, Rosemary. Parsons The New School for Design. The Installations of Support(s)-Surface(s): Focal Dispersion in a Collaborative Field.

Support(s)-Surface(s) was a short-lived enterprise between artists located in Paris and Nice. Their work centered on the practice and critical interrogation of painting with the aim of generating knowledge with political, pedagogical, and social potential. The theoretical approaches of the artists were initially outlined in a 1971 manifesto in which they articulated positions against the individualistic conception of art and the fetishization of art as a consumable product. The artists focused on the materials of art making and the collective and environmental effects of their ensemble works. This paper will examine their exhibitions in light of the group's theoretical positions and the role of key artists such as Claude Viallat.

Olszewski, Christopher. Jackson State University. The War on Drugs and The Detroit Aesthetic.

My presentation will explore the War Against Drugs and the effect on the city of Detroit's visual art aesthetic. I will present Detroit through images of poverty, violence and devastation of neighborhoods. My sources include interviews with Detroit artists, curators, gallery owners and museum directors.

Osborne, Erika. West Virginia University. Drawn to an Interdisciplinary Practice.

In working with mapping, tree ring data and firewood as means to explore cultural connection to the environment, alternative drawing materials and drawing surfaces have become part of the substance of my work. In order to convey content, I draw on human bodies, household objects, windows or fence posts. I use materials like lip-liner, car wax, or charcoal left from campfires. Even when I choose to use traditional drawing materials, the resulting work often moves beyond paper — finding its way into installations, digital photographs and artist books. This expansion of drawing methodologies lends itself well to what I consider a contemporary, interdisciplinary art practice.

Ott, John. James Madison University. The University Mission: Jane Stanford and the Uses of California's Spanish Era.

By pursuing endeavors redolent of stereotypical female labor and expertise, such as child-rearing, religion, and the decorative arts, female philanthropists Jane Stanford and Phoebe Hearst appropriated California's Spanish past in order to valorize their own Gilded-Age and negotiated the strictures of Victorian gender ideology to achieve concrete public authority. At the same time, they did not extend their amplified prestige far beyond their own social milieu; like proponents of the Colonial Revival on the East Coast, these matrons established their legitimacy by asserting their authority over working class and minority communities.

Park, Yumi. Virginia Commonwealth University. Fire Ignites Fire in the Indian Society Yumi Park.

When female Indian film director, Deepa Mehta, released her movie, *Fire*, in 1996, it caused huge controversy in Indian society. This paper discusses how Mehta used the fundamental goddess tradition to challenge the social norm and reconcile the androcentric Hindu society with a new vision for a contemporary, more egalitarian society. This paper will compare the traditional mythologies of Ramayana and Gitagovinda as seen in the seventeenth-century paintings and their reinterpretations in the film.

Paterson, Simone. School of the Visual Arts. Embodied Through Technology.

The proposed paper examines how the artist is constructed via new media technology, using my own work as a starting point and along with images from the public domain. "New media" art is concerned with the aesthetic possibilities of technology and addresses the impact of technology on our lived experience. Historically, the body, especially the female body, has played no part in the formulation of knowledge, except as an object of knowledge. However, new media technology such as 2.0 web applications facilitate interactive information-sharing and enable us to fully participate in the disembodied realm of digital information in an act of true agency.

Pawley, Emily. Smithsonian National Museum of American History. Seeing Good Blood: Cattle Images, Cattle Breeding, and the Functional Aesthetics of Domesticated Bodies, 1790-1860.

This paper examines the deployment of farm animal portraits in antebellum cattle breeding as a way of accessing a significant form of natural knowledge, largely neglected by the history of science, which crystallized new concepts of heredity and productivity while it linked living bodies to the rising market.

Peacock, Louly . Warren Wilson College. Phallic Inversion in the Male Art of Ray Johnson.

Ray Johnson, best known as the founder of the New York correspondence school, created a new genre of phallic collages. I examine collages from his years at Black Mountain College when he reveled in finely tuned collages of Greek columns. Johnson's collage-montages function at the limits of what is termed acceptable. In the works the male member is seen erect, but dangling heavily and inverted. To understand Johnson's works, it is important to know some of the secret vocabulary of gay men from that period.

Pelta, Maureen. Moore College of Art and Design. Correggio and Portraiture.

Vasari's comment in his *Vite* that he was unable, despite much effort, to locate a likeness of the artist Correggio sparked an intense quest for his portraits, which began in the mid-17th century and continued through the 19th century. My paper will investigate relationships between visual and verbal portraits of Correggio, tracking the manner in which visual representations of the artist were made—or "discovered"—in response to changing conceptions of the artist's biography and role in the history of art.

Piper, Corey. Virginia Museum of Fine Arts. A More Benevolent Nature? Predator and Prey in Winslow Homer's Sporting Images.

This paper proposes to refocus the reading of Homer's hunting images on the roles that the animals played within these works. While Darwin's theories gained increasing acceptance during the nineteenth century, contemporary debates in both America and England remained unsettled on matters such as the morality of hunting and the capacity for animals to suffer.

Pitluga, Kurt. Slippery Rock University. The Old and the New Barnes: The Omnipresent Hand of Paul Philippe Cret.

This paper will explore Paul Philippe Cret's important involvement with the development of the Benjamin Franklin Parkway and will attempt to hypothesize how Cret, a progressive classicist, might have reacted to the new parkway design by the New York architectural team of Tod Williams and Billie Tsien.

Popelka, Becky. Iowa State University. Methods for Collaborative Development of Assistive Technologies for Children: Go Pets Walking Avatars.

This paper outlines the methodology implemented by a group of four students in order to create a digital device that encouraged people to go for walks. Initially, the concept of digital pets and the target audience (children 8-11) was defined. Preliminary research, which took the form of a "Problem Identification" section, outlined the need for such a product by citing statistics regarding a sharp increase in childhood obesity and inactivity. The group worked towards the solution through an iterative design process which involved branding, interface design, website design, product design and conceptual development as well as researching the visual and usability preferences of the target audience.

Powers, Edward. Queens College, CUNY. What Lies Beneath: The Origins of The Art of Assemblage.

Although the practice of assemblage would ultimately develop into a formidable technique for challenging the conventional boundaries between art and life, uniqueness and mass-reproducibility, the self-contained / -sufficient artwork as against the sort of artwork that opens onto and interacts with its environment, its roots in European modernism – especially, those privileged by William Seitz – often center on a distinct set of problems relating to figuration per se. In Cubist, Dada and Surrealist collages and objects, in particular, the practice of assemblage, rather than opening onto the world, often burrows into the ground of figuration itself, yielding a dialectics of surface that can be figured, and of depth – underside, reverse side, other side, etc. – that cannot. In this paper, I would like to trace the origins of "the art of assemblage" to formal / psychological problems of figuring depth first proposed by Cubism, Dada and Surrealism.

Prasertwaitaya, Leila. Virginia Commonwealth University. Tampering with Female Identity: The Revival of Pakistani Miniature Painting in the Twentieth and Twenty-First Centuries.

The twentieth century saw a significant revival of miniature painting by artists from Pakistan, many of whom are women. The medium itself, miniature painting, with its ties to a glorious Mughal-Islamic past, became a means of defining Pakistani identity post-Partition. The female body and related motifs established in the Mughal period are reinterpreted by contemporary miniature painters to create a dialogue that addresses the complexities of female/South Asian/Muslim identity.

Price, Kathryn, Williams College Museum of Art. Seemingly Disparate Worlds: Two Perspectives on the Studio and the Laboratory.

In the recent exhibition Landscapes of the Mind: Contemporary Artists Contemplate the Brain at the Williams College Museum of Art, artists Susan Aldworth, Jessica Rankin, Andrew Carnie, and Katy Schimert revealed distinctive approaches to interpreting the brain as both muse and source of creative output. This paper will look at the intersection between what we know and how we imagine what we know. Our eyes may see images, but our brains interpret the visual world and generate cognitive and emotional responses to visual input from the eyes. I will give the perspectives of a curator, addressing the bridging of neuroscience and art while citing historical and contemporary examples.

Puhl, Andrew. Virginia Tech University. The Changing of the Guard: From the Bechers to the Becher School.

Bernd and Hilla Becher set a standard in photography when they documented the rapidly disappearing German industrial landscapes in 1959. From their geometric rules for composition, to their camera choices, to even the environment in which they shot, the Bechers followed stringent guidelines. This tradition passed from generation to generation. The so-called Becher School became a new wave of European photography and set a standard in current photography movements.

Purves, Allison. Millsaps College. Addressing the AIDS Crisis Through Art.

In this paper, I explore the difference between David Wojnarowicz's angry and violent reaction to the oppression of persons with AIDS through graphic imagery and Felix Gonzales-Torres's simple and subtle statements about the

nature of the disease in his installations. Both Gonzalez-Torres and Wojnarowicz sought to convey a message about their personal struggles with the epidemic and challenged the viewer's preconceived notions about gay men and persons with AIDS. I examine the responses to their works and the effectiveness of each method.

Putney, Richard H. University of Toledo. Gettysburg: Eternal Memorials and Shifting Memories.

Gettysburg's memorial landscape, conceived soon after the battle, evolved in phases that reflected conflicting ideological and rhetorical approaches to the meaning of the battle and how it should be remembered. This illustrated presentation will examine four key eras in the evolution of the battlefield's commemorative marking.

Quesenberry, Melisa A. University of Central Arkansas. The Cult of the Virgin in Yucatan: the Persistence of Indigenous Memory.

Evidence of Yucatan Christian sites and images illustrates that the Maya not only co-opted many elements of Catholicism but incorporated their own indigenous rituals and beliefs to create a "hybridized" cultural experience. The miracle-working statue of the Virgin of Izamal, erected at the convento in Izamal in 1558, serves as one example of the complex interweaving of Catholic and Mayan imagery and beliefs that continues to persist today.

Rafman, Jon. Independent Artist. Virtual Explorer: Google Street Views & Kool-Aid Man in Second Life.

I examine how an artist's joy at finding two successive virtual worlds to explore led inexorably to the same artist's critique of the real world(s) in which we are trapped. In Google Street View, armies of automobiles bearing nine automated cameras on a pole roam everywhere photographing everything in their purview. It reveals a world where everything is recorded, yet no significance is accorded to anything. This detached mode of recording often parallels our own mode of perceiving the world. The user-generated 3D virtual environment of Second Life reveals the anarchic psyche of the internet and is the ultimate tourist destination. My explorations reveal an a-historical world with no reference points.

Ravikumar, Rukmini & Amy Johnson. University of Central Oklahoma. Multi-Sensory Teaching Techniques in Design: Solutions for Preparing Students for the Global Market.

This paper explores teaching techniques to help design graduates develop skills for meeting global demands. The author/educators have developed multi-sensory teaching and learning techniques that are used in freshmen-through senior-level graphic design courses. The purpose of these approaches is to emphasize learning through problem-solving, critical-thinking, observational and metaphorical exercises. These approaches assist instructors in developing transformative environments where design students can develop analytical skills and the confidence to adapt to and solve complex problems at local or international levels.

Reason, Akela. Georgia State University. Politics and Memory in the Gilded Age: The Brooklyn Soldiers and Sailors Memorial.

Using the Brooklyn Soldiers and Sailors Memorial Arch competition as a model, this paper will examine the methods and consequences of Maurice Power's highly politicized approach to public monument commissions. In 1895, when Thomas Eakins and William Rudolf O'Donovan's equestrian figures of Abraham Lincoln and Ulysses S. Grant were installed on the arch, there were immediate calls for their removal. The works were the product of Democratic party boss Maurice J. Power's National Fine Art Foundry. Begun under the auspices of a Democratic administration, the arch sculptures were installed a year after Brooklyn elected a Republican mayor. Shifting local politics drove the harshest of the critics to call for the destruction of the sculptures, which were finally accepted "under protest."

Reed, Sandra. Savannah College of Art and Design. Companion Portraiture and the Contemporary Family.

This paper is based on a yearlong fellowship project, in which contemporary families, such as same-sex and multi-racial couples as well as others, were placed within the tradition of companion portraiture as an inquiry into 21st century family structure. Along with a presentation of the studio production of this project, the paper will highlight historical companion portraits of particular interest and relevance and comment upon portraiture as motivated by commercial exchange.

Rees, Anastasia. University of Texas at Austin. Kuleshov Effect: Moscow in Context.

My paper will offer an integrated study of how modernist structures built by the Vesnin brothers, M.G. Barkhin and K.S. Melnikov in the 20s and 30s consciously responded to or rejected the streets of Moscow. In doing so, I

hope to correct an oversight that has prevailed in scholarship on Soviet architecture. I will be using panoramic photographs and film for my examples.

Renn, Melissa. Boston University & Harvard Art Museum. Women at War: Life Magazine's Women Artist-Correspondents During World War II.

This paper, which is part of my dissertation on Life magazine and the role it played in the art world, discusses the war art produced by Edna Reindel and Gladys Rockmore Davis, two women who worked as artist-correspondents for Life magazine during World War II. My project looks at both of these artists' lives and work comparing their respective commissions for Life. Drawing upon original archival research, this is the first study to discuss these wartime commissions; it examines how women artists pictured women as protagonists during the war.

Reymond, Rhonda L. West Virginia University. Ephemera of the Ephemeral: Making Permanent the International Exposition Experience.

By the time of the 1933-1934 Century of Progress International Exposition in Chicago, it was common for fair architecture to be impermanent or temporary in nature. With rare exceptions the buildings were moved, torn down or sold for scrap. Evidence attesting to the event was often in the form of visual artifacts, such as photographs and souvenirs. This paper addresses previously unexamined map imagery and discusses the intersections between the impermanent nature of the exposition buildings and site, and the longevity of souvenir maps that offered a means of both encouraging the consumption of the site in the present, and preserving the event and its buildings for posterity.

Reynolds, Rebecca Lee. University of West Georgia. Who's Afraid of Wikipedia? Using Wiki Sites in the Art History Survey.

This paper addresses the use of wiki sites to incorporate writing into the Art History Survey. Students in my survey classes create Wikipedia-style pages for three artworks over the course of a semester. The result breaks the illusion that Wikipedia presents pure information by showing students the process by which such pages are created. Students learn to approach Wikipedia critically, and to become critical thinkers by engaging with different methods of writing about art (formal analysis, iconographical analysis, primary source research, etc.). This approach to writing allows for flexibility, supports communal learning, can be used with group projects, and can allow for feedback during the writing process.

Rhor, Sylvia. Carlow University. Whose Art is it Anyway? Integrating Museum Ethics into the Art History Survey.

Should the British Museum return the Parthenon Marbles to Greece? Who owns Stonehenge? Is the public display of Egyptian mummies ethical? In this presentation, I show how an in-depth integration of museum ethics into an introductory art survey course enriches student learning and student engagement. I focus on three examples of the integration of museum ethics: the debate over restitution issues, rewriting museum wall labels with an eye to issues of cultural patrimony and provenance, and mock curatorial projects that address global citizenship. I demonstrate how these teaching strategies not only build student skills in writing, presentation and argumentation, but also make the history of art relevant to both art majors and non-art majors.

Rich, Margy. Savannah College of Art and Design. The Spectacular Unspectacular: Recontextualizing the Space Between Art Spectacles.

The investigations and practices of my ongoing body of work, *On the Interval*, is the focus of this paper. This work responds to the phenomenon of accelerated spectacular time, which Guy Debord defined as the reorganization of personal time around the spectacle. The growth of spectacle compresses the unspectacular time and space between events, which is liminal in nature. My work examines the changing balance between spectacular and unspectacular intervals in an artists' practice. Critically commenting on the spatial and temporal implications of spectacle, this work seeks to create a new context of space and show that the intervals between events are as significant as the events themselves.

Richards, Elizabeth A. University of South Alabama. Traumatized: Materializing Blame in Mary Kelly's *Mea Culpa*.

This paper explores images of victims of war and the popular response to those images in Mary Kelly's *Mea Culpa*. She places the experience of women, that of victimization, within the context of war, in a format that challenges the subject. Her narratives reside in intaglio prints; compressed dryer lint connects the mundane, the everyday

experience to these atrocities. The text then materializes out of its surface, emerging from the dust and coming to life in the fabric and in our imagination.

Richards, Troy. University of Delaware. Undisciplined: Strategies for Interdisciplinary Critique.

The combination of new and traditional media has necessitated the growing trend towards an interdisciplinary art education and practice where distinctions are blurred not only between analog and digital, but also between fine arts and design, as well as art and science. In order to make sense of this constantly changing and dynamic field we need a new language for discussion and critique. I will present different approaches for critique that integrate the ideas and concerns across different disciplines that I have utilized in my courses. In doing so I hope to ask what exactly determines a successful critique? How do we define the terms of critique, as in the "criteria"?

Richter, Till. University of Texas at Austin. Ariadne's Threads: Spurensicherung through Clothing in the Work of Christian Boltanski.

This paper uses the metaphor of Ariadne to show how French artist Christian Boltanski employs the method called 'Ariadne's thread' in his works that utilize clothes as mnemonic devices. Boltanski aims to create records, tracks and remembrances often related to the Holocaust through the use of clothes, as in his 2010 Monumenta exhibition at the Grand Palais in Paris. Boltanski deals with the past humanely and artistically without falling into historicism, where events are de-humanized or even debased by the emphasis on historical context in their explanation. Ariadne's thread is a logical method for solving a maze, puzzle or ethical dilemma while creating an archive of traces.

Ringelberg, Kirstin. Elon University. A Floating World, Indeed: Ukiyo-e in Contemporary Culture.

The resurgence of interest in and representations of Edo-period Japanese woodblock prints, ukiyo-e, in contemporary art as well as in popular culture, is simultaneously nostalgic, colonialist and empowering. Seen equally in anime and manga-like Samurai Champloo and Naruto and in the work of widely divergent contemporary artists, the re-embrace of ukiyo-e offers us the opportunity to see the complexity of this reuse. I propose to unpack this intricacy through analysis of both popular culture and art-world examples to show that this evokes a pre-Westernized, 'original' Japan as well as a globalized, avant-garde Japan—and that it does so for our view of both Edo-period Japan and present-day Japan.

Rizk, Mysoon. University of Toledo. Vermin R Us: Zoomorphism in the Art of David Wojnarowicz.

The zoomorphic work by New York artist David Wojnarowicz (1954-92) spotlights societal compulsions to subjugate dehumanized others while compromising bio-diversity. Due to his efforts, greater support exists for people living with HIV/AIDS. Meanwhile, animal subjects (nonhuman) persist at odds with the (human) public health debacle.

Roberts, Ann. Lake Forest College. The Empty Cushion in Jan van Eyck's Washington Annunciation.

This paper offers a reading of that detail in the painting: the brocaded cushion that sits prominently at the picture plane. This item of furniture is lined up to connect visually to the Virgin and the book she is reading. In this paper, I present evidence that fifteenth-century viewers may have recognized the cushioned stool as a place to support the Incarnate Word—the book of the body of Christ.

Robertson, Letha Clair. University of Kansas. The Intersection of Art, Science, and Popular Culture in Mid-Nineteenth-Century America: Elisha Kent Kane and the Unknown Arctic.

This paper will examine the intersection of art and science in American popular culture as exemplified through the dissemination of Elisha Kent Kane's image and his exploits at mid-century. I will examine how savvy entrepreneurs sought to capitalize on Kane's reputation through moving panorama shows, public lectures, and ephemera such as collectible cards and children's books. I will also consider how, in contrast, Kane and his family attempted to control his public image through portrait commissions by artists and photographers. I hope to demonstrate that Kane's popularity is exemplary of the intersection of the mass media, art, science, and the development of celebrity culture in mid-nineteenth-century America.

Rodriguez, Eugene. De Anza College. Painting History: Lights, Darks, Cameras and ACTION!

Since the time I began teaching at De Anza College in 1997, the nation, the world, and the arts have changed. In addition, how the artist is trained in our schools has changed as well. Many art schools are shifting their curricula

away from foundation courses that introduce basic skills in isolation to authentic explorations of art and ideas that require students to employ new ways of thinking. This leads to new methods for teaching creativity and engaging the world.

Roe, Dawn. Rollins College. The Tree Alone.

This presentation centers upon on recent developments in my photographic and video practice concerning a combined use of the still and moving image. It considers the use of landscape as subject matter; I am interested in the ephemeral qualities that its materials share with personal processes of recollection and recognition. It is within the landscape that time moves most slowly and marks its presence most succinctly.

Rogers-Varland, Julie. Savannah College of Art and Design. Story Savannah: Ethnography and Design.

This presentation addresses the collaborative opportunities and challenges of oral history conducted by art and design students by examining the 'architecture' of the underlying relationships of the story with its dynamics. This presentation will provide examples of this endeavor in the city of Savannah through in a multi-disciplinary, collaborative course titled, "Story Savannah." Student training in conducting oral histories within the particular context of an urban situation provides them with integrated-practice skills. The analysis and creative translation of an oral history provides an understanding of the story's and the student's own personal history.

Roje, Natasha. The Graduate Center, CUNY. Lifelines: Clyfford Still's 1944-N No. 2, 1944.

I argue that Still's early arrival at abstraction, his crudely applied palette knife strokes and the dogged repetition that began with 1944-N No.2 were partially the result of a desire for paternalistic order that may have arisen from his own harsh upbringing. Scholars and critics often mention Still's difficult temperament anecdotally, but his absolutist and excoriating nature is not often tied into his work. I use a biographical analysis to investigate just how an artist like Still made such a huge creative leap toward pure abstraction in 1944-N No. 2 that in essence sparked the first internationally significant American art movement, Abstract Expressionism.

Ronan, Anne. Stanford University. Hyperreal, Hyperspace, Hypercottage: Postmodernism and the Painter of Light.

Drawing upon Baudrillard, Jameson, and Bukatman, this paper seeks to properly situate Kinkade's work within the structures and desires of late capitalism. Ultimately, the Kinkade cottage must be considered a unique form of 'cognitive mapping,' which is to say a means of presenting models which the subject may use to situate ther/himself in relation to the overwhelming vertiginousness of postmodern hyperspace. More specifically, the arena these paintings seek to supplant is that of contemporary art criticism and theory. In contrast to the interpretive strategies of the contemporary art world which seem increasingly abstract and unknowable to the 'mainstream,' the Kinkade cottage is pre-mapped and legible; it candidly invites the viewer to situate her/himself in relation to – or physically within it.

Rosefsky, Linda. West Virginia University. Conveying the Spiritual with the Profane: Warhol and Abstraction.

Although Andy Warhol normally pursued icons symbolic of the twentieth century, in 1978, the Pop artist unexpectedly abandoned his customary silkscreen technique and experimented with abstraction utilizing an unconventional medium: urine. In his Oxidation series, Warhol and a number of collaborators urinated onto several large canvases that had been painted with metallic pigments. This paper explores the Catholic emphasis on transformation, transfiguration and transubstantiation that inspired complex works such as Oxidation. Just as the substances of bread and wine are changed into the body and blood of Christ in the Catholic Mass, so Warhol takes material normally considered vile, and consecrates it into a spiritual work of art.

Rosenthal, Crystal. Dallas Museum of Art. Architectonics of Alterity: Banqueting Murals of the Early Empire and the Institution of Roman Slavery.

The purpose of this talk is to initiate a shift in methodology from 'reconstruction' to 'deconstruction': by examining the neglected genre of Roman banqueting imagery of the early Empire, specifically, scenes from the House of the Chaste Lovers in Pompeii (35-45 AD) and the Banquet of a young man and Hetaera (mid-first century) from Herculaneum. I will demonstrate how murals attempt to inscribe the body of the slave within a supposedly organic and reciprocal master/slave relationship by incorporating it into the architectural structure of the domus, a view, which contradicts literary representations of slavery.

Routh, Mitali J. Duke University. Matthew Barney's Animalia.

This paper analyzes *Guardian of the Veil*, a sculpture-performance event Matthew Barney staged in New York in April 2007. Loosely based on Norman Mailer's novel *Ancient Evenings* (1983), Barney incorporated live animals into a meditative performance that expanded concepts and images from the *Cremaster Cycle* into a dramatic burial rite. Departing from strictly biographical or iconographic approaches, I show how Barney's work excavated animal portrayals and myths from the past to create visual connections with the social and cultural anxieties of the present.

Ruby, Nell. Agnes Scott College. The Place Between When You Decide to Go Outside and Before You Get There.

Through light-hearted 'seeing,' participants in my art look at the role of authoritarian (advertising) language. I invoke and interrogate architectural tropes and present playful scenarios in which seemingly private and public spaces interweave to create a third space where a viewer may contemplate and explore his/her own participation – active or passive – in the construction of a greater cultural voice.

Rumfield, Nancy J. West Chester University. Photography Now: Separating the Extraordinary from the Banal.

Is modern visual culture more interested in snapshots than photographs? Is it more important to document a moment than to create a work of art? Developing personal aesthetics and discriminating editing practices can assist us in separating photographs from mere pictures and the extraordinary from the banal.

Ryan, Paul. Mary Baldwin College. Teaching Criticism in the Studio Context.

Teaching theory and criticism within the studio context, where intuition and analysis operate symbiotically, requires an inspired yet wary approach. As a painter and art critic, I teach theory and criticism not as a writing course, but as a reading/thinking/discussion course, emphasizing the connections between ideas. 'Writing' occurs as the application, revision, or rejection of theoretical ideas in the student's tangible studio practice. At the undergraduate level, I have two primary purposes: 1) to sideline students' belief that art is only about self-expression and 2) to show that art is relational and involved in a dialogue with other art and ideas. At the graduate level, I also have two primary intentions: 1) to introduce a series of critical lenses, usually pairing theoretical writing with applied criticism, and 2) to encourage students to apply these lenses by posing the following questions. Why am I in the studio? What am I doing in the context of complex issues within society?

Saunders, Beth. The Graduate Center, CUNY. Photographic Faith: Marian Apparition Photographs and the Role of Photography in Popular Religious Belief.

This paper explores the relationship between Christian icons and twentieth-century Marian apparition photographs in order to demonstrate that faith is a fundamental aspect of our relationship – not just to these religious images – but also to photography itself. Whether conceived of as scientific, magic or supernatural, photography allows the faithful to bridge limitations of time and human existence, to connect with something greater than oneself.

Saunders, Sherry. Savannah College of Art and Design. The Role of Self-Portraiture in Graphic Design.

This paper will explore the role of identity in graphic design, by specifically looking at self-portraiture. I will specifically look to the work of Stefan Sagmeister and April Greiman and their significant impact on the field of graphic design and their examples of self-portraiture.

Scally, Gwyneth. Pima College. Museum of Dying Giants and the Arctic in Arizona

My paintings and sculptural installations explore both our romantic and catastrophic relationship with the natural world. These images, taken from both the Arctic and from my home in Arizona, explore humanity's skewed relationship with nature, through allegories of displacement. My current work conflates imagery from the "Golden Age of Arctic Exploration" with contemporary visions of the southwestern desert, subtly underscoring changing attitudes towards the environment and our current appreciation of nature's fragility.

Scharnagl, Gretchen. Florida International University. Clay Pigeons, Wallflowers, and Interrupted Migrations: A Studio Artist's Research.

Through research on cultural connections and environmental relationships, I exemplify the synergy between the practitioner of art in the twenty-first century and the sciences. My work is meant to broaden awareness, connect

ideas and link a broad range of related events. The research informs other work and stimulates dialogue between artists and the scientific community.

Schmunk, Peter L. Wofford College. Music for Sale: Sheet Music Cover Designs by Manet, Toulouse-Lautrec, and Bonnard.

A significant cultural development in nineteenth-century Europe was the manufacture of pianos and the publication of sheet music that brought fine art into the domestic sphere. By mid-century, ownership of a piano had become a sign of bourgeois respectability and sophistication. This presentation will explore sheet music cover designs made by a number of well-known artists, giving consideration to the marketing strategies such works embodied, the personal connections behind these projects, and the relationships between the images and the music they prefaced.

Schneider, Eric W. Jr. University of South Alabama. Defining Artists' Roles in Collaboration.

How do we define a role in a collaborative process? For the past 12 years my main work involved collaboration with my wife, Nikki Vahle, sharing input on a series of Cameo Sandblasted Glass Sculptures. My paper will discuss our roles and our quest for self-definition. Collaboration in the sciences is the norm; several names, from differing institutions often appear on research articles. However, collaboration in the arts is problematic. How can we alter this perception and open the dialog towards differing ways of art making?

Schoenberger, Janna. The Graduate Center, CUNY. Deadpan at Work: Rineke Dijkstra's Documentary Series of a Bosnian Refugee.

Rineke Dijkstra's series, *Almerisa*, consists of eleven photographs taken of a Bosnian refugee at regular intervals of two years. The series traces Almerisa's development from child to adult, her transition from Eastern to Western Europe and her integration into Dutch society. My research examines this work within the particular social and historical context of the Netherlands during the period in which the series developed. This paper considers the relationship between the Netherlands and Bosnia to provide a comprehensive, culturally specific, reading of Almerisa.

Schreyach, Michael. Trinity University. The Phenomenology of Temporality in Jackson Pollock's *One: Number 31, 1950* and Barnett Newman's *Vir Heroicus Sublimis*.

In 1950, Jackson Pollock and Barnett Newman made two paintings, the pictorial effects of which were intended to solicit from attentive viewers highly specific visual and physical adjustments. This paper investigates how, in their different ways, *One: Number 31* and *Vir Heroicus Sublimis* induce viewers to be sensitive to the possible divergences and correspondences between lived temporalities of looking, feeling, and being. It also attempts to interpret culturally and historically the significance of those modes of experience as they are framed by the pictorial temporalities intended by each artist.

Schulenberg, Anneke. Radboud University. *Silence: The Interplay Between Memories of an Artist and a Site*

The work of British-Palestinian artist Mona Hatoum is marked by her personal experiences of war, threat, and exile. Its power of communication, however, goes beyond the personal narrative that inspired it. Hatoum's nomadic lifestyle enables her to play with the memories of the different places she visits. For the exhibition *Heart of Darkness* (1994-1995) at the Kröller-Müller Museum in the Netherlands, Hatoum made the installation *Silence*, which consisted of four identical, glass beds placed in a row behind a glass wall, an arrangement recalling a hospital ward. The glass wall reflected the beds in a second, slightly ghostly row. The comparison with a hospital ward is reinforced by the history of the museum building, since the museum functioned as an emergency hospital in WW II. This memory of the museum building may be connected to recurring themes of Hatoum's work, such as war, vulnerability of the human body, threat, and instability. In this paper, I will discuss *Silence* (1994) to examine the interplay between an artist's memories, as embodied in an artwork, and memories of the site of memory of that work.

Schuweiler, Suzanne. Converse College. Racial Politics in Documentary Photography: Carrie Mae Weems's Critique of the Hampton Album.

One hundred years after Frances Benjamin Johnston documented the Hampton Normal and Agricultural Institute, one of the first schools for freed slaves and Native Americans, the African American photographer Carrie Mae Weems was commissioned to respond with The Hampton Project at Williams College. The results reveal the disparity of a hundred years in the politics of race. Weems presents a post-modern critique of Johnston's photographs, which were first displayed in the American Negro exhibition at the Paris Exposition of 1900. Yet, Weems's installation is as infused with a political distortion of the truth as are the original Hampton photographs. Although originally commissioned by Williams College and Hampton University, due to the controversy of Weems' critique of the Institute, Hampton University declined to exhibit her installation. This paper will examine the nature of this controversy, and the power of images to shape our history, and our identity as a nation.

Schwarte, Adrienne R. Maryville College. The Three "R's" of Teaching GRaphic Design HistoRy: Repetition, Recognition & ReseaRch.

In the undergraduate program, knowledge of graphic design history provides a valuable foundation for understanding principles, patterning, style and use of typographic forms. To benefit creativity, focus should be paid to three elements: repetition, recognition and research. Repetition: Students complete an 'untold story', or mini-research presentation on a designer introduced earlier in the week and provide visual and historical analysis of the work. Recognition: In preparation for examinations, students are provided with a shell 'spider-map' to complete for each design movement, which includes sections on materials, form, typography and content. Research: Students create a semester-long project on a seminal designer culminating in the form(s) of a short film, website, animation, mini-book, or series of posters or prints.

Scillia, Diane G. Kent State University. The Debates in the Borders of the Liege Bible (London, BL Add Ms 15254).

The first folio of this large Bible, made for the Abbey of St.-Jacques in Liege, is stunning. Its execution has been dated ca. 1420 – 40. The Creation sequence follows conventional iconography, but the three monumental figures of prophets in the right margin and the four figures in the lower margin representing Sts. Augustine of Hippo and Albert the Great debating Aristotle and Averroes are unique. They hold scrolls referring to the Creation and the role of the Creator, which we also see depicted in the Creation sequence decorating the text. The figures in the margins provide a visual commentary – a theological and philosophical debate – between the Old Testament prophets and the Christian and pagan scholars.

Scott, Hallie. The Graduate Center, CUNY. Impure Purism: Amédée Ozenfant's Turn Towards Abstraction.

My paper considers the abstraction and repetition of compositional elements in Amédée Ozenfant's Doric Vases series through the lens of Ozenfant's biography and Freudian psychoanalysis, revealing an artist traumatized by his split with the Swiss architect and painter, Charles-Édouard Jeanneret-Gris (Le Corbusier). I link Ozenfant's personal emotional struggle to the repression of trauma on a national level. By connecting Ozenfant's psychological turmoil to the French national psyche, I inscribe his abstracted post-Purist paintings within the larger artistic context of inter-war Europe.

Sehn, Lily C.H. Loyola University Maryland. Lilian Westcott Hale's *Home Lessons*: Challenging Vermeer and Reaching for the Globe and the Vote.

Home Lessons, a portrait of a young girl surrounded by symbols of education and knowledge, was painted by Lilian Westcott Hale in 1919. In this paper, I explore the connection between *Home Lessons* and Vermeer, while examining a work that I believe to be the direct source of Westcott Hale's painting. Furthermore, I argue that she has reinterpreted Vermeer's traditional subject matter in unexpected ways, especially with regard to gender. Westcott Hale's unusual artistic choices reflect the changing social environment for American women, specifically addressing the suffrage movement and its effect on educational and social ideals for young girls of the time.

Seipel, Joe. Savannah College of Art and Design. Who in the Hell Changed the Color of the Napkins?

Do we as arts administrators protect reliability and validity to produce expected, dependable outcomes? Do we succumb to those educational imperatives that fear change and encourage us to operate within the status quo? Or, can we use the agility of our 'studio minds' to encourage development of nimble and timely curricular opportunities, optimize organizational structure, garner faculty cooperation, encourage programmatic evolution, enhance relevant student learning and still get support from the 'top of the organizational chart'?

Sels, Kim. Rutgers University. Assemblage Portraits in the Machine Age.

In an object-portrait, the artist replaces a likeness of the subject's body with a collection of objects as an abstract (dis)embodiment of the subject's identity. One such work is *Portrait of Alfred Stieglitz* by Arthur Dove. In this assemblage 'portrait' of Dove's friend and mentor there is no recognizable anthropomorphic body or face. Dove's use of exclusively man-made, mechanical, metallic found objects in his portrait of Stieglitz speaks to both an interest in, as well as a humor-laden anxiety over, the ascendance of the machine into the realm of the subject.

Seppi, Lisa Roberts. State University of New York at Oswego. Postmodern Allegorists: 21st-Century Native American Painting.

The works of indigenous artists including but not limited to Norman Akers, Andrea Carlson, Jeffrey Gibson, Mario Martinez, Steven Yazzie, and Kay WalkingStick embrace the aesthetic potential of allegories as they address the relationship between past and present, the material world and the interior self, visual and literary, historical and personal. They also share other commonalities like combining abstraction with representation, developing personal cosmologies and iconographies, and portraying multiple perspectives. This paper examines the work of these artists in a discussion of a distinctly postmodern, 21st century school of Native American/American painting.

Serna, Andrea. National American University, Online Campus. Administrators: Where Does the Future of Higher Education Lie? In Tradition or Technology?

Making the transition to online learning is no longer a matter of if, but when. How can mid-level administration, i.e. Program Chairs, incorporate this delivery into their departments? How can leadership work with, rather than against, faculty to make online delivery a reality? This change is not an easy one, but the future of higher education relies on making adjustments. In order to remain competitive, colleges and universities will have to adapt to technology.

Shaffer, Michael J. Virginia Commonwealth University. Self-Consumption in Dan Graham's Video Piece for Showcase Windows in a Shopping Arcade.

In his 1974 "Essay on Video, Architecture, and Television" Dan Graham writes that under capitalism, "ego is confused with commodity." Taking this assertion as a starting point, I examine Graham's video-installation *Video Piece for Showcase Windows in a Shopping Arcade* (1978) as the artist's attempt to expose the equation of self-knowledge with the consumption of material goods. As this paper points out, the viewer's own image, when captured and played back by the video cameras and monitors, becomes its own commodity. To elucidate the artist's thinking on how self-knowledge becomes conflated with consumption, this analysis is rooted in the artist's own writings and in Graham's interest in the work of Walter Benjamin and Herbert Marcuse.

Sharpe, Heather F. West Chester University. Ancient History Through Hollywood Eyes.

Knowledge of popular culture has proven to be a valuable tool in engaging the interests of my students. In a recent course on Greek and Roman art, I decided to utilize popular historical movies to study various aspects of these ancient cultures. The movie *Troy* provided the opportunity to discuss the problems faced by archaeologists in interpreting a complex archaeological record. After viewing the movie *300*, students were challenged to relate the stylized set designs to Greek artistic traditions. After watching *A Funny Thing Happened on the Way to the Forum*, students examined Roman domestic architecture and discussed the popularity of Roman comedies. These references motivated the students and their projects improved considerably.

Shelton, Nancy. Old Dominion University. Creating Video Tours.

In this presentation the use of the hand-held video camera will be demonstrated to capture a short tour with commentary through an Italian Renaissance building. The capacity of a faculty member to create on-site clips and supervise the creation of content to suit instructional needs is sometimes not available. With the ability of such image databases as the MDID to store video clips, these lectures can be saved for retrieval by students or incorporated into lectures.

Sherwin, Michael. West Virginia University. Experiments in Wonder.

The medium of photography is experiencing one of the greatest technical changes since its inception in the early 1800's. Webcams and video-sharing websites like YouTube participate in an exhaustive global exchange of imagery and communication. Embracing this new paradigm, my recent work uses the mediums of photography, video and installation in pieces that reflect on the experience of observing nature through the lenses of science and popular

culture. From the World Wide Web to my own backyard, the subjects of my gaze are treated with obsessive methods of analysis and observation, articulating the boundaries between art and science, nature and culture, the known and unknown. ?

Shineman, Sky. University Of Alabama. Experiencing the Sublime: Documentation of Paintings Completed During 2010, Funded by the University of Alabama College of Arts & Sciences Research Grant Committee.

As a philosophical and creative aesthetic, the sublime provides rich context for contemporary painting. The sublime speaks to the anxiety of the unknown and untamed, as well as the complex pleasure felt when met with boundlessness and formlessness. In this particular body of work I seek to synthesize this knowledge and discuss the sublime using a visual language.

Simpson, Mary Caroline. Eastern Illinois University. A 'phantom that must be caught and made real': William Baziotes' *Cyclops* and its Reception at The Art Institute of Chicago's American Abstract and Surrealist Artists (1947).

To the jurors of the Art Institute's American Abstract and Surrealist Artists exhibition, *Cyclops* appeared poised between surrealism and disparate artists it labeled abstract, including Jackson Pollock. Most Chicagoans saw it not in relation to esteemed literary or artistic traditions, but rather through the lens of popular culture (Jules Verne, science fiction, and B-movies). Critics described it as an amusing "ectoplasm," but not serious art. After 1947, when formalist-minded critics divorced abstraction from surrealism, Baziotes moved from the center to the periphery of the New York School.

Simpson, Pamela H. Washington and Lee University. Ephemeral Edible Edifices: Midwestern Grain Palaces at the Turn of the Century.

At the turn-of-the-century, a series of vegetative-covered temporary exhibition buildings sprang up across the Midwest. In addition to these festive exhibition buildings, there were also countless community festivals with produce-covered kiosks and storefronts. They raise some very post-modern questions about the meaning of consumption and display. This paper explores their history and meaning efforts to promote settlement, capitol investment, and tourism. Additionally, these buildings were rooted in a long history of ephemeral display that can be traced back to Renaissance Cockaigna Festivals.

Skrzynski, Jackie. Ramapo College. Investigating Drawing: Process and Meaning.

One of my primary intentions of the intermediate level of drawing is to expose students to other ways of thinking about mark-making. Through a variety of assignments that ask them to give up literal representations of objects in favor of more deliberate investigations of metaphor, students learn new ways of drawing. Students focus on experimental process, material and narrative form to create visually potent imagery. I will discuss specific assignments, examples used from contemporary artists, challenges and adaptations, and provide several examples of student works.

Slavick, Susanne. Carnegie Mellon University. Empathic Restitution: The R&R (...&R) Project.

My project, R&R (...&R), counters art historical and contemporary media representations of war with restorative interventions. Its title converts the military abbreviation for "rest and recuperation" to words like "regret and restitution." In face of perpetual carnage, I cull images of regeneration from the art and architecture of the invader and the invaded. Referring to scenes of construction and cultivation from the workshops of Persian miniaturist Bihzâd to the court arts of Safavid Iran, I paint images of resurgence over scenes of devastation across Afghanistan, Iraq and the Middle East.

Slavik, Susan. Coastal Carolina University. Aftershocks of a Quantitative Faculty Merit Self-Evaluation.

Using an online quantitative assessment document for the Department of Visual Arts at Coastal Carolina University, this paper will present research findings from the revised merit evaluation system. This information was gathered in the general categories of teaching, scholarship/creative activity, service, collegiality, and annual chair evaluations. The document will be presented along with findings related to its effectiveness and the implications for tenure and promotion.

Smith, Denise. Savannah College of Art and Design-Atlanta. The Latest and Greatest: New Discoveries at Georgia's Stone Mountain.

This paper will present on-going research at Stone Mountain, and how it may have served as a boundary marker between geographic spaces and, more importantly, between this world and the next for Native peoples.

Smith, Jessica L. University of West Alabama. Recent Ceramic Work.

My Pecha Kucha contribution will address sculptural ceramic work emerging from my studio (and kiln) in western Alabama. Press-molded gummy bears, animal crackers, alphabet letters, and other quasi-recognizable forms –each made from clay – saturate my sculptures in a celebration of smallness. Influenced by architecture and ornamentation, these ceramic tessellations are designed to render visible the fabrication process, emphasize materiality, and explore structure.

Smith, Kimberly. Southwestern University. Vision and Primitivism in Franz Marc's Slow Paintings.

In this paper, I argue that, from 1913 on, Marc's paintings facilitate an awareness of the temporal nature of vision. This slow model of looking produced a cerebral kind of primitivism, in which the complexities of optical perception became married to the atavistic promise of a long remembered past, an approach which sheds new light on Marc's infamously puzzling picture, *Animal Destinies: The Trees Show Their Rings, The Animals Their Veins*.

Spehar-Fahey, Terry. California Lutheran University. Imagining Venice.

A pilgrimage to Venice, "La Serenissima," was obligatory for those making the Grand Tour since the seventeenth century, especially for artists. From Turner to Stieglitz, artists set up their easels or cameras at specific sites in the city to transform these views into resplendent visions. A course at the university reflects on the history, art, architecture and performing arts of the city, the techniques of watercolor, and on Venice as a symbol that permeates Western culture. This presentation will review the process by which this course evolved and the efforts of the students to put their own experience with the city to contemporary visual media.

Spivey, Virginia B. Independent Scholar. The Body as a Bridge: Performativity and Meaning in Contemporary Ceramic Art.

Some scholars posit that ceramics' functional tradition is essential to its unique identity and necessary for theoretical inquiry; but how can we address contemporary ceramic production without positioning its relationship to craft as a liability? A performative approach to the study of ceramics would bridge the art/craft divide by exploring issues of bodily connection, social function, and viewer experience. Because research in performance considers how the body may produce and express meaning through different activities and social contexts, it is applicable to both the maker's physical process of production and the viewer's/user's embodied experience. To demonstrate the effectiveness of a performative analysis, this paper will discuss artists who emphasize the final object, as well as others who employ strategies of performance in their work.

Stackhouse, Sarah. Ramapo College. Make It Work: Challenges to Fuel the Creative Process.

Non-majors play unique roles in studio art classes. They offer multifaceted perspectives and expertise based on diverse fields of study. Reaching non-majors is essential to the development of the studio as an open community encouraging innovation and creativity. Creative exercise must take many forms and focus on different mental muscle groups: image generation, problem solving, writing, and play. Image generation can involve traditional drawing methods, experimental materials, and photography.

Stagg, Allison. University College London. Satirizing a New Nation: American Caricatures, 1790-1810.

This paper will consider the relatively small collection of political caricatures published in America between 1790 and 1810. In a period when there was little painting production in America, these political caricatures depicted important political events, mocking the individuals involved, and were seen by a wide audience. The project will consider the caricatures published in New York and Philadelphia, exploring the ways in which a contemporary audience viewed such images, and will focus on caricatures that represented presidents and local and national political figures.

Standley, Eric. Virginia Tech. Rock, Laser, Paper.

In this presentation I will show my most recent work from *Either/Or Decead* where I have elaborated on geometric strategies made possible by working with lasers and paper. The mandala-like drawings are cut from separate sheets of paper using a CNC laser. Layers are created in lateral coordination in order to reveal color, line and shape below when stacked on one another. The physical depths of these drawings range from a quarter inch to over two inches from surface to the deepest point. Cutting paper provides me with a unique means to draw with physical layers, while at the same time speak to the paradoxes of tolerance, faith and doubt. My visual concepts create a migration from the permanence and massiveness of stone to the fragility and intimacy of paper.

Stanley, Jacob. University of Tennessee. The End Permanent Public Art: Proposition 89.

I propose a new model for the selection of public art and civic design, proposition 89: that public artwork should not be displayed indefinitely. Instead, work should appear for a finite length of time (i.e., 1, 5, 20 years). Local populations should determine when to renew the lease or replace the sculpture. This challenges both artists and viewers to reconsider the role of Public Art. An open forum allows for assessment of the work's relevance and its appreciation by the public. Critical dialogue—absent from most public work—exposes a wider audience to art and encourages artists to present more challenging work due to its temporary aspect. It increases opportunities for emerging and mid-career artists. The public also has greater input in the design of their city/municipality.

Starrett, Courtney. Winthrop University. Methods for Collaboration in Virtual Realms, Part 1.

In 2005 a group of artists/educators formed a cooperative called CADlaboration, as a mission to contribute to the ongoing evolution of the field of jewelry and metals by fostering education and substantive collaboration among artists working with digital technologies. This group organized meetings to address questions about digital technologies within a fine art/studio craft curriculum; it explored the potentials of expanding methods for communication and how to utilize digital resources to share information and ideas. This paper concentrates on how these meetings led to Towson University and Winthrop University's most recent projects: the Global Design Collaboration and the Collab Bracelet project, which are reliant on Web 2.0 applications to organize the collaborative efforts of the faculty.

Steele, April. University of Toronto. On the Sublime: An Investigation into its Application in Contemporary Art.

While the concept of the sublime is laden with difficulties (painter Fred Tomaselli calls it "the last taboo"), many scholars have pointed to a recent resurgence in its validity, based on contemporary cultural and technological developments, making the present study both timely and significant. A review of a range of solutions presented by various authors concludes with the possibility that the sublime as inherited from the age of Romanticism must be viewed as an inherently unfinished project, destined to reshape and redefine itself in contemporary contexts.

Steinberg, Monica. The Graduate Center, CUNY. Celebrity as Assemblage: A West Coast Critique.

While assemblage art has often been approached as medium-specific due to its amassing of real-world objects, I address west coast artists and their use of assemblage as a means of critiquing mass media sensationalization. While the media and film industry pieced together various elements to gain mass appeal, artists showcased similar elements to form a critical exposé on Hollywood's transformation of the average into the astonishing.

Stephens, Rachel. Nichols State University. Repeated Imagery: Ralph E.W. Earl's Jackson Portrait Copies.

Ralph E.W. Earl produced over sixty portraits of Andrew Jackson between 1817 and 1838. While many of these are original portraits taken from life, still more were copies of Earl's own originals, painted quickly to meet the high demand for Jacksonian portraiture. In researching the fascinating career of the artist, this paper seeks to investigate the nature of original portraits versus copies. Is a portrait from life innately more artistic or valuable than a copy of a portrait produced during a live sitting? In resurrecting Earl, I seek to shed light on the artistic, historical, and political worth of his entire Jackson oeuvre.

Stock, Karen. Winthrop University. Bonnard's Ambiguous Masculinity.

The subversive subject of the nude self-portrait punctuates crucial periods throughout the long career of Pierre Bonnard. This talk examines the way Bonnard undermines the myth of the sexually potent artistic genius. *Man and Woman of 1900* and two earlier studies that Bonnard's struggle with the placement of his nude body in a post-coital scene. Bonnard is marginalized in all three versions, using shadows and the frame of the image to obscure and fragment the male body. Bonnard later flirts with androgyny in *Dressing Table* and *Mirror of 1913*, which contains a nude figure that resists classification. I argue that it is Bonnard placing himself within the "feminine" frame of the looking glass. Bonnard continues to immerse himself in the female sphere in *The Bathroom of 1940*,

which is painted from the vantage point of a figure lying in a bathtub. These atypical self-portraits effectively deflate the phallus through the personal expression of artistic identity.

Stoneking-Stewart, Jennifer. Belmont University. Sci-Art: Imagination and Failure Analysis.

Along with other artists, such as Patricia Piccinini and Alexis Rockman, I use my work to raise awareness of the inherent danger that out-of-control experimentation has on humanity and the environment. This paper will look at the growing group of artists who collaborate with science not to celebrate its advances, but to caution and alert viewers to a dangerous cause-and-effect scenario, as well as the possible results of scientifically altering, manipulating, and tampering with man and nature.

Stoyanova, Maria. George Mason University. The Naked Poet.

In this paper I argue that certain works from the Classical period can be referred to as psychological portraits and that certain representations of individuals from the Hellenistic period can be perceived as role models rather than as individualized portraits. The famous portrait statue of the fifth century B.C. poet Anacreon in Copenhagen calls into question the traditional notion of how an intellectual is represented in Classical Greek sculpture. The state of consciousness shown in his face and pose brings to the portrait a sense of psychology. These suggestions undermine the prevailing notion that individuality and psychology did not show themselves in portraiture until the Hellenistic period.

Stryker, Joanne. Rhode Island School of Design. Asking Questions and Finding Process.

Foundation Studies at RISD is a broad and open curriculum that addresses process and awareness of individual balance of the interaction of thinking/making/materials. In this broad realm, the studio process is emphasized as an open but guided exploration without predetermined outcomes. Assignments and critique lead students to understand that they will shape their own point of view as they absorb a multitude of possibilities. This will guide them to embed their working process with the asking of questions rather than looking for predetermined answers.

Sutton, Sarah. Rochester Institute of Technology. More or Less: An Exploration of Abstraction in the Information Age.

In an Internet search, differences between images are based on a quick graphic read; typical formal elements such as medium, scale and texture play no role. Endless pictorial variables occur in thumbnail format. Categories become increasingly ambiguous when seen as part of a continuum, equalized by the format. In an age of infinite modes of virtual dissemination, do we communicate less? How can abstraction, historically based in notions of schema, reduction and abbreviation, stretch to include the type of 'abstract' visual processing that occurs with information overload?

Swartz, Anne. Savannah College of Art and Design. Master of the Universe: Aurel Schmidt's Genital Power.

This paper will examine Aurel Schmidt's witty, confrontational, and feminized engagement with penis pleasure and power. Her edgy and humorous drawing Master of the Universe/ FlexMaster 3000 of 2010 is an Arcimboldian male figure rendered with a Minotaur head, combinant body, and exposed pink penis. Mixing pastel colors and carefully rendered images of modern (male) vices, Schmidt has created an impressive image of the complexities of contemporary male power. In her art, she explodes myths about the body, including using her own image to explore visual interchanges and connotations between the penis and the pussy.

Swift, Jason. Plymouth State University. The Artist/(Auto)Ethnographer: Navigating, Negotiating and Balancing the Dialogue, Opposition and Conflict of Being the Researcher and Research Subject.

This paper argues that, when the artist takes on the role of researcher and research subject through auto-ethnography, he/she is collaborating with his/herself. It also argues that the dialogue and mediation between these two roles defines a studio-based research practice that results in artwork and formal research that could not happen if the collaboration were with an outside ethnographer or if the artist worked alone without auto-ethnography. Through the duality of researcher and research subject, the artist addresses issues of truth and reality in his/her work and research.

Szalay, Gabriella. Columbia University. Learning How to Look: The Early Romantic Experience.

As the first generation to have access to public museums, the early Romantics were privy to a new kind of visual experience. Not only were they able to compare the work of different artists on an unprecedented scale, but they

could also return to the same work over time, developing a deeper appreciation of its structure. Focusing on the experience of the German Romantic philosopher Friedrich Schlegel (1772-1829), who spent two years in Paris studying Old Master paintings, I will argue that slow looking has a foundational role in the history of art.

Thayer, Preston. New Mexico State University. Place Markers: Genius Loci in Contemporary Art.

This paper uses six artists' works presented at the 2009 Venice Biennale to discuss the variety of ways that the issues of place are constructed by contemporary artists, critics and theorists.

Therault, Kim. Dominican University. The Collective Identity of Arshile Gorky.

This paper outlines the many ways in which the paintings of Arshile Gorky can be interpreted through the application of biography. It elaborates the ways that the artist both invoked and denied his Armenian identity. It also argues that Gorky's pursuit of abstraction is a response to his displacement and became a way to reconcile both his physical and psychological disjuncture. Furthermore, it argues that the way in which Gorky is especially revered within the Armenian community is a direct result of the trauma of the Armenian Genocide and its lack of recognition and even denial of it as historical fact.

Thompson, Jeffrey P. Sewanee: The University of the South. In the Eye of the Storm: Daniel Buren's Current Work and the Critical Limits of Institutional Critique.

Recently, when Daniel Buren ventured to situate his work beyond a critique of his institutional sponsors—*Eye of the Storm* at the Guggenheim and *La Coupure* at the Musée Picasso—critics reproached him for wishing to comply with culture industry standards and for his refusal to critique the apparatus of domination. They subsequently dismissed the work as frivolous and decorative. Because Buren's early work was quickly absorbed into the Conceptual art category of institutional critique, it is difficult to read his current work without measuring it against the radical politics and critical values assigned to early Conceptualism. While Buren himself has never denied the aesthetic or decorative dimension of this work—apparent in his long-standing, yet conflicted dialogue with the history of Modernist painting as well as in his exuberant use of color—this aspect of his oeuvre was first ignored and later criticized. Acknowledging the full complexity of Buren's recent work—in terms of both its critical and aesthetic positions—means breaking with the political and utopian values linked to Conceptual art.

Titus, Mary Jo. Lake Region State College. More than Just a Click.

Contemporary photography students are no longer limited to chemical baths and darkroom capabilities. Digital cameras and computer programs now enable students to create their artwork and achieve self-actualization with a Mac or a PC. While the art world is involved in the debate over the viability of combining technology with various mediums, hi-tech advancements are vital to contemporary art.

Tommerup, Mette. Florida International University. Neither/Nor – Memory and Negation in Painting Today.

This presentation discusses two contrasting bodies of figurative paintings that represent opposite philosophies when choosing elements. The first body of work of 2005-8 applies direct personal memory from family histories set in World-War-Two-Denmark. The second project of 2008-10 rejects personal memory and applies a negation process which references the rules of Dogme 95 as a starting point for improbable content mined from the internet. Dogme 95 rules require only here-and-now situations, no post-editing or special effects and self-imposed limitations in order to foster improbable results.

Trittel, Rebecca Blass. Savannah College of Art and Design. Portraits of Power and the Power of Portraiture in the Reign of Elizabeth I, the 'Virgin Queen.'

The extreme control that Queen Elizabeth I held over her painted image created a formal mask rather than a true likeness in her portraits. This control was, for her, necessary, in her unique position in European history as the unmarried female ruler of England. Elizabeth I used the pervasive power of visual propaganda thereby concealing her individual humanity from her subjects.

Troffkin, Eric. Wayne State University. Messages From Beyond the Televisual.

Lens flares are a familiar presence in televisual imagery geometric, colorful arrays of transparent shapes that move dynamically in concert with a camera's movement. A lens flare is the by-product of stray flashes of light rebounding off a camera's aperture mechanism, lenses, and housing. In raw imagery, such as on-site news footage, lens flare is easily ignored or forgiven. It is also a dramatic effect when staged or added into narratives. Lens flares

advocate for the truth of a scene, claiming the presence of a camera to observe and follow the action in real space. This paper addresses the subject of lens flares to ask if our acceptance and understanding of lens flares are solely due to familiarity. Or do these visual effects connect to a more deeply felt experience or spiritual history?

Turan, Eileen. University of Arkansas at Little Rock. From Nature to Canvas: Corot's Lyrical Style and the Influence of Photographers at Fontainebleau.

The style of Jean-Baptiste-Camille Corot shifted in 1850 towards what is commonly called his lyrical period. Characterized by a restricted palette, painterly application, and an air of mystery, his lyrical paintings, like *The Ferryman* of 1865, were a radical departure from his earlier landscapes. The striking shift in Corot's style can be attributed to the presence and influence of photographers at Fontainebleau, particularly a friend named Eugene Cuvelier. Corot, himself a collector of photography, also experimented in photographic techniques like *cliche-verre*. From organized and orderly to mysterious and moody, Corot's translation of nature to the canvas after 1850 was undoubtedly altered by the emergence of the 'true' photographic landscape.

Valdes, Marius. University of South Carolina. The Unwantables: A Creative Project Exploring the Use of Graphic Design, Illustration, and Fine Art in Designer Toys.

The Unwantables evolved from an interest in visual stories and character-based art and design. The project involves the creation of a visual narrative in a comic book format, the design and branding of a limited edition toy and its packaging, and production of various fine art pieces for exhibition including painting, drawing, and digital illustration. This presentation will discuss the conceptual and physical development of the project, the importance of self-initiated works by graphic designers, and the use of character-based art and design that can communicate across language, age groups and nationality.

Van der Plas, Claire. Adams State College. Action/Interaction.

How do we motivate viewers to interact with sound-making art objects? That is the key challenge in the 'Audio Assemblage' project. The project also addresses design problems such as sturdiness, re-playability, location and using found objects. The 'Metamorphosis' project addresses change, representational and abstract form, and malleable material. Students make a series of small clay forms and, using simple stop-motion techniques, create a small continuously looped animation for upload to the web. Both projects use a playful approach to problem solving and encourage students to re-apply what they learned to future projects.

Van Hook, Bailey. Virginia Polytechnic Institute & State University. Violet Oakley: History in the Public Sphere.

Violet Oakley's mural panels in the Pennsylvania State Capitol, Harrisburg, *The Founding of the State of Liberty Spiritual* (1906) were part of a move by American beaux-arts murals toward depictions of history. Although the paintings were heralded as masterpieces by some, their reception was equivocal. Several prominent Pennsylvania Catholics protested Oakley's incorporation of the history of the founding of the Quakers and the establishment of the Pennsylvania colony by William Penn (the last panel shows Penn sighting America for the first time). The controversy is part of a larger chronicle of historical debates contested in the public sphere.

Van Schepen, Randall K. Roger Williams University. Both/And: Gerhard Richter's Heterodox Stylistic Strategy.

Gerhard Richter's simultaneous work in abstraction and realism realizes the full complexity of postmodern stylistic freedom. Richter's seemingly contradictory artistic strategies are a textbook case for a free-floating signification of artistic styles in late capitalist culture, demonstrating that style has no organic relationship to culture. Using two series of works, Richter's *18. Oktober* 1977 and his more recent *War Cuts*, I will demonstrate how Richter's artistic choice of 'realism' and 'abstraction' complicates these terms beyond their accepted definitions

Vo, Khoi and Josh Rayman. Savannah College of Art and Design. An Architectural Bridge.

Design dissolves the distinctions between realism and abstraction, theory and practice, representation and represented, subject and object, whole and part, the functional and aesthetic. Design is not somewhere out there depicting the world in itself or internal experience, unexposed to the outside world; it is all around us.

Voigt, Kimberly. Towson University. Methods for Collaboration in Virtual Realms, Part 3.

My studio-based research and work as an educator have been directly influenced by current communication technologies and emerging rapid manufacturing technologies. Digital technologies have altered not only the way I think and create, but they also present opportunities for teaching and interacting with students in traditional

studio formats and emerging virtual studios. The paper will discuss faculty and student experiences related to an ongoing collaborative project, the Global Design Collaboration.

Wagner, Crystal. Auburn University Montgomery. Drawing Through Space.

I am interested in the elegance of line as it moves from one space to another; my work explores the boundaries of drawing as it relates to space and form, color, materials, installation and sculpture. Conceptually, I am interested in the intersections between synthetic and organic, real and unreal, abstract and concrete. In this way I find that the unity created through the combination of materials and drawing acts to reiterate those juxtapositions through both abstraction and its references to schematic drawings.

Wagner, Deborah E. University of Memphis. The Figure of Blood in Two Works by Fra Angelico.

To observe the way in which images of blood function within the works of Fra Angelico, I will look at two paintings of the crucified Christ, one from the Chapter Room of San Marco, the other from the Strozzi chapel in the sacristy at San Trinità. Despite the similarity of motifs in these two images, the figure of the crucified Christ incorporates different meanings in relationship to the composition and to the figure of blood. I examine how the blood functions in a manner that reflects the conditions of its commission and the physical space in which it was displayed.

Walker, Julia. Savannah College of Art and Design. Doing the Most with the Least Means: Norman Foster's Sustainable Utopias.

The relationship between sustainability and social utopias has a long history in modern architecture. Norman Foster's oeuvre—from the Willis Faber Dumas building of the early 1970s to the new international terminal of the Beijing airport, completed in 2008—demonstrates a continuous preoccupation with sustainability, rooted in the work of such modernist leaders as Frank Lloyd Wright, Ludwig Mies van der Rohe, and Le Corbusier. This paper claims that Foster's engagement with sustainable design both adapts and extends modernist concerns to accommodate the challenges, complexities, and technologies of contemporary life.

Walker, Kate Nelson. Marlborough Institute of Technology New Zealand. Don't Mention It: Art and Politics.

This paper examines the values and assumptions that underlie the assertion that art and politics are antithetical and discusses works of artists who engage art with politics. Case studies will be used to examine work that addresses war and environmental devastation from New Zealand and the United States. Questions about the role of the artist and the place of art within a wider social cultural context will be considered.

Wallis, Jonathan. Moore College of Art & Design. Masters of Deception: Salvador Dalí's Stereoscopic Paintings and Gerrit Dou's *The Quack*.

In the 1970s, Dalí found inspiration for a new brand of illusionism in the earlier perspective experiments of Dutch Baroque artists. This led to the creation of stereoscopic 'double-paintings' that combined the effects of recent photographic viewing devices with the extreme verism and perspectival tricks of earlier Dutch artists, especially Gerrit Dou. This paper explores Dalí as a visual trickster, whose illusionistic "magic" through stereoscopy was a means to dazzle, bewilder, and even "fool" his viewing audience into believing the 'reality' of his eccentric visions. Gerrit Dou's humorous yet deceptive painting, *The Quack* (1652), will be discussed as a visual metaphor for Dalí's status as both an illusionary magician/artist and public performer.

Walsh, Hannah. Virginia Commonwealth University. Robert Barry and Neuroaesthetics: Toward an Information-Processing Model that Explains the Occurrence of Aesthetic Pleasure Even When There's Nothing There.

In 1999 V.S. Ramachandran and William Hirstein published *The Science of Art: A Neurological Theory of Aesthetic Experience* outlining eight laws of aesthetic experience and tracing them back to their neurobiological roots. This paper will focus specifically on Robert Barry, who led the charge of dematerialization all the way to telepathy and also spoke of his work being about being human. His work requires a leap of both faith and imagination and it is this kind of uniquely human thought, as opposed to an evolutionarily hard-wired aesthetic response, that has driven contemporary art and which is so conspicuously absent in Ramachandran's analysis.

Walsh, Jim. Independent Artist. In Extremis: Paint at Present.

Until late in the twentieth century painting media suffered physical limitations as a consequence of available formulating technologies. As a liquid or paste the color materials that we know as 'paints' resisted the creation of

deep surface contrasts that would be readily stable after application and drying. In the 1980s technological improvements in waterborne paint systems enabled thickened colloids to free paints from their historically self-leveling characteristics. For the past thirty years my paintings have engaged the physical and expressive options that these materials provide. 'In extremis' can be taken to mean 'in the farthest reaches' or 'at the point of death'. Painting moves forward by challenging, reinforcing and extending conventions.

Wan, Sim Hinman. University of Washington. Mediating a Critical Legacy and New Paradigm in Mass, van Rijs, and de Vries's Vision of Supermodernity.

In response to the increasingly dominant role of data in shaping human relations in the Information Age, Dutch architects Winy Maas, Jacob van Rijs, and Nathalie de Vries seek to revolutionize the traditional design process with a concept called datascaping. The data-obsessed architecture of Maas, van Rijs, and de Vries (MVRDV) carries on the modern utopian legacy of transforming the built environment. This paper ponders the presence of utopia's polemical value in MVRDV's vision of the brave new millennium. It contends that, in their eagerness to celebrate our current adherence to systems of quantification and objectification, datascaping can be understood as an attempt to depart from the historical subjectivity of architectural design. The critical commentary is, nonetheless, overshadowed by the perception of the interventions as an embrace rather than a contestation of the technologically-driven changes in social dynamics that characterize our time.

Warren, Saskia. University of Sheffield. Representing Audience Engagement: Mapping Experience and Aesthetics at Yorkshire Sculpture Park.

Utilizing case studies which include the interactive soundscape Playground by the Parisian collective Greyworld and James Turrell's Skyspace, this paper traces the ways in which audience-focused artworks, variously termed participatory, relational or process-based, are performed physically and through speech. When considering audience engagements with process-led artworks in the contemporary moment, I argue that we do not need to revert to the intentionality of the artist or the ventriloquism of the art critic to understand the meaning of the artwork. This paper argues for a new arts discourse which recognizes the pluralities and insights of the participatory audiences; it integrates these perceptions into a new, alternative politics of understanding and writing about the meaning of contemporary artworks and significance of contemporary art experience.??

Watson, Sam. University of Wisconsin-Sheboygan. Faking an Erection: Sean Landers' Penis, the Men's Movement and the Search for Truth.

This paper proposes to examine two works from 1992 which both prominently feature the artist Sean Landers' flaccid penis: the mixed-media Robert Bly/About Men and the photographic installation titled Naked in Nature. Because Landers once claimed that the penis doesn't lie, this paper will explore how the artist attempts to use his as a marker of a 'natural truth' and to situate his practice within the wider cultural framework of the men's movement as it functioned in the U.S. at that time.

Webb, Emily Taub. Savannah College of Art and Design Atlanta. Re-Situating Site-Specificity: Place and Time on View at Dwan Gallery.

This paper examines two exhibitions held in the same space nearly two years apart in order to investigate the ways that site-specific art determines a viewer's experience of her surroundings. In 1967 William Anastasi produced photo-silkscreen images of Dwan Gallery's empty walls. For Five Situations of 1969, Fred Sandback fashioned rods, wire, and cord into open trapezoids anchored to the gallery's walls and projecting into the floor space. Both exhibitions demanded that the viewer consider the space of the gallery, a factor inherent to site-specificity. In opposing site and situation, this paper extends the study of site-specificity beyond the concern for place and introduces the dynamic role of time.

Weir, Margi. Wayne State University. Beyond the Brush: A Look into Painting Techniques and Materials.

Today the boundary between painting and other disciplines is constantly blurred; painters freely employ printmaking techniques and sculptural elements in their works. The digital age provides a new technical landscape for the painter; computer imaging affects aspects of the painter's practice. Yet, how can we avoid spreading ourselves too thin - technically speaking?

Westerman, Jonah. The Graduate Center, CUNY. Boundless Restraint: Performance, Reparation, and the Daily Practice of Death in the Life of Daniel the Stylite.

This paper explores how graphic imagery of bodies, their processes, and desires in the Life of Daniel the Stylite operates to convey particular attitudes toward death and the physical body's integrity and boundaries. This essay argues that the seemingly paradoxical nature of Daniel's simultaneously mild and spectacular asceticism functions to shift the burden of performance onto his viewers and readers, depicting and scripting an imperative that all of Daniel's audience members effect a reparative position in relation to their own bodies and conquer anxieties about dissolution. At the same time, however, Daniel functions as a guardian of the corporate church, carefully patrolling its borders and marking each successive victory over death with the prospect of potential failure. And it is through this constant shuttling back-and-forth that we are able to see how Daniel's Life speaks to early Christological debates and concerns over the nature and veneration of icons.

Whelan, Agnieszka. Old Dominion University. The Stones of Sparta: Mythologizing History in a Garden at the Time of the Enlightenment.

This paper reevaluates the nature of mythmaking in the creation of the national history in Poland. At the turn of the 19th century a host of gardens appeared in Poland, which developed a theme of classical motifs in garden design, architecture, sculpture and in theater performance. This paper analyzes the classical references in the Temple of Memory built at Pulawy, in the performance of the play *The Spartan Mother* by Kniaznin, in the marbles at Arkadia and in classic monuments that commemorate Napoleonic heroes.

Williams, Christopher L. Savannah College of Art and Design. Fixed Slippery.

Fixed Slippery is a series of mixed media paintings and sculptures that blur the line between one's physical location and virtual representation. The displacement starts as a photographic documentation of tourists in various locations. The images are digitally manipulated; the individuals are removed and transferred to artificial environments. Paint is layered to further manipulate the original images, creating a perceptual unhinging and space of inter-subjectivity.

Williams, Kristen (K.C.) Northwest Florida State College. Who are We Here For? Classroom vs. Community.

In a paper that addresses issues faced by small town/small college galleries, I will present an account of instances of censorship at the Mattie Kelly Arts Center Galleries and how they were ultimately resolved. Recent examples demonstrate the gallery director's (uneasy) responsibilities surrounding presentation of certain materials and highlight the often-arbitrary nature of censorship. The classroom/community divide experienced by galleries like the MKAC engenders an atmosphere of censorship, and as one proposed solution, I will outline an ongoing campaign to expand the demographics of the visiting public in order to move closer to an alignment of classroom and gallery needs.

Winn, Paula. Virginia Commonwealth University. Rediscovering the Artist: Using Connoisseurship to Reveal the Artists of Formative Ecuador.

Carved zoomorphic stone mortars, or metates, from the Formative Period demonstrate the earliest imagery that established a long-standing sculptural tradition in the Andes. Close examination of the mortars reveals information pertaining to their origins and their sculptors. Through formal analysis and connoisseurship, I have isolated four primary side motifs and traced their development in the mortar form. This paper argues that this side decoration in conjunction with repetitive facial and tail characteristics identifies the individuals or groups responsible for the creation of the zoomorphic mortars, revealing the elusive Andean artists.

Wisotzki, Paula. Loyola University Chicago. Dorothy Dehner and World War II.

A body of drawings made by Dorothy Dehner around 1945 responded to two conflicts: World War II and her disintegrating relationship with her husband, American sculptor David Smith. On both fronts, these images questioned victory and sought reconciliation. Scholars have regularly acknowledged the biographical ties between the anxious lines, taut forms and emaciated bodies of these drawings and the tension in her marriage. Less well understood is the manner in which these works were influenced by Dehner's leftist politics and a search for a new way of working that linked her avant-garde politics with a modernist visual language. With imagery borrowed from eclectic sources, she examined the personal and the political, eventually establishing the foundations of a powerful new direction in her art.

Wojtas, Vincent. Ohio University. A Geometric Pilgrimage Through the Stations of the Cross: My Lenten, Studio, and Summer Journey through Barnett Newman.

This Lent, I spent time in my studio with Barnett Newman's, Stations of the Cross. My paper will examine time spent with Barnett Newman's images my studio, and my pilgrimage to the National Gallery of Art in D.C. this summer, where I spent time with the actual work. It will reflect upon interpretations of Newman's work by contemporary voices who informed my pilgrimage in paint, space and ritual memory from the copy to the actual and back again.

Woodruff, Lily. Northwestern University/Ecole des Hautes Etudes en Sciences Sociales. Constructing Instability: From Perceptual to Institutional Critique in the GRAV's Journée dans les rues.

In 1966, the Groupe de Recherche d'Art Visuel (GRAV) mounted a day-long series of public demonstrations of their interactive Op and kinetic works in the streets of Paris. As part of this Journée dans les rues the artists distributed a questionnaire asking their spectator/participants, "You are perhaps a member of what one calls the greater public. Could you respond to several questions in order to help define the relationship between art and the greater public?" This paper highlights the critical engagement of sociological interdisciplinarity within the GRAV's otherwise purely visual, phenomenological research to argue for the importance of Op and kinetic art to the history of institutional critique and relational aesthetics.

Young, Lisa Jaye. Savannah College of Art and Design. All-Consuming: The Tiller-Effect in Weimar Photography.

During the 1920s, the Tiller Girls were a much-emulated British precision dance troupe (think Rockettes) of regimented fantasy 'flappers,' perceived to be American in origin and manner and famously theorized as 'mass ornament' by Siegfried Kracauer. This essay considers the Tiller Girls and their image of abundance as having a wider effect upon visual culture of the Weimar era.

Zaho, Margaret Ann. University of Central Florida. A Call to Refrain from Gilding the Art History Lily.

Art History, as a discipline, is spectacular, relevant, and crucial to a society inundated with images. In the push for technological razzle-dazzle, clickers, wikis, and podcasts the inherent value of the discipline gets lost. If students believe we, as educators, have to 'prettify' Art History then it sends the message that there is something inherently dull or uninteresting about it. I have found that the best way to engage students in the discipline is to simply explain why it is relevant, show them how it relates to our modern world, and convince them that it is endangered. My motto 'Art is an Endangered Species' is not only a firmly held belief but also one that immediately engages the student, curious or not. It encourages dialogue and, in many students, arouses their activist interests. This paper will discuss what has worked, for me, as an assistant professor at a large public university that teaches a 350+ survey of Art History. Success has meant educated and excited students, positive feedback, higher enrollment in the major, and high evaluation scores; and it has all been done with almost no technological wizardry.