

**Southeastern College Art Conference
Abstracts from the Annual Meeting in Savannah, Georgia**

November 9 - 12, 2011

Conference Chair: Sandra Reed, SCAD Savannah

Abel, Troy. Virginia Tech. Beyond Design Education: An Alternative Methodological Approach to Sketching.

As design educators know, sketching still proves to be a challenge for many of our visual communication/graphic design students. Student comments include, "I can generate ideas so much faster on the computer," or "I just don't know how to sketch," and "I can't draw." The lack of exploration at this critical step of the design process impedes the success of students. I propose a unique methodology, which unites morphology and the notion of 'families,' when sketching. This method allows students to quickly produce several pages of sketches, and helps to prevent the pitfall of 'incestuous sketching.'

Ackerman, Emily. The Graduate Center, CUNY. Pioneering Cliché: Nickolas Muray and Commercial Photography in the United States, 1920-1955.

Commercial photographer Nickolas Muray's (1889-1965), images were successful because he utilized and devised commercial clichés to sell commercial desires for abundance and comfortable domesticity to viewers. His photographs appeared in ads in publications such as Harper's Bazaar, Vogue, and Vanity Fair and developed a unique style of American commercial photography targeted towards this trend in American corporate advertising. Media theorist Erving Goffman argues that the advertisements were "intentionally choreographed to be unambiguous about matters" of representation. During the 1930s through the 1950s, viewers often read advertisements published in illustrated periodicals as they would the editorial stories on the facing pages. The images and text were designed and written to jibe stylistically with the magazine as a whole.

Agha, Anila Quayyum. Indiana University in Indianapolis. My Forked Tongue.

My work explores the political relationships between gender, culture, labor and social codes through the creation of mixed media drawings and installations. A combination of textile and sculptural processes allows me to critique the patriarchal coding of textile art as inherently handmade, or woman's work. Carrying subtle social questions that explore culture, language and sociopolitical relationships my work considers domestic, public, political, and sacred spaces. Materials are chosen to examine meanings of craft versus high art, class systems and economics. The layered use of thread, wax, dyes, beads, text, and textile patterns creates a visually complex dialogue reflective of complicated weavings of thought, artistic action and social experience.

Airhart, Chad. Carson Newman College. Beauty Revived: A Defense for Teaching Sensory Aesthetics in the American University.

Since Dave Hickey announced that "beauty" would re-enter the conversation in the art world of the 1990s, the debate on the necessity of teaching sensory aesthetics has grown in the American university. My paper outlines the context for this historic departure of beauty and the reasons why a new passion is needed for the alliance of beauty and higher art education. The paper

investigates significant beauty believers such as Meyer Schapiro, Peter Schjeldahl, Gordon Fuglie, and Frederick Turner. In addition, I plan to use my own experience as art student, artist, and art history professor to add a practical aspect to the discussion.

Albers, Kate Palmer. University of Arizona. In So Many Words: Alfredo Jaar's *Real Pictures*.

The Chilean-born contemporary artist Alfredo Jaar's installation *Real Pictures* (1995) is comprised of 550 black linen archival photo boxes that contain and obscure 550 direct positive color photographs that Jaar made documenting the Rwandan genocide in late August 1994. Each box is labeled with white texts that describe the now-hidden images. In withholding the photographic image, Jaar's project addresses the ethics and efficacy of photojournalism, suggesting that the media saturation of images of Rwanda has resulted in a loss of their ability to affect us. That the audience cannot see the hundreds of (possibly gruesome) images may initially seem to disable the importance of the actual photographic subject. However, I argue that *Real Pictures* is deeply dependent on the viewer's belief in the presence of the unseen photograph. As such, the photograph remains the driving intellectual force, despite its physical absence.

Alderson, Julia. Humboldt State University. What Does "Indian" Architecture Look Like Today?

A wave of new construction projects sponsored by Native American tribes is currently sweeping across Northern California. Federal recognition and Indian gaming have brought with them a flurry of development opportunities, particularly for casinos and tribal services buildings. This presentation will provide a visual overview of such structures, in order to illustrate the significant differences between the buildings tribes build for the general public and those they construct for their own use. Kitschy "Indian" decoration gives way to meaningful architectural references in this study. A visual analysis helps illustrate both the vision the general public has of Indian tribes, as well as the vision tribes have of themselves – and, the two continue to be strikingly different.

Alligood, Chad. The Graduate Center, CUNY. Women's Work and the Sculptural Legacy of Minimalism.

In 1967, in the twilight of Minimalism's heyday, Eva Hesse began to explore alternatives to the high-tech materials and industrial manufacture of Donald Judd and Carl Andre; vernacular materials, manipulated by her own hand, appeared alongside Hesse's industrially inflected work. For a new generation of women sculptors, Hesse's use of cords, latex, and cheesecloth inspired their own elaborations of minimalist practice. This shift—from third-party fabrication to firsthand labor, from the materials of industry to those of labor-driven work—comprises the central focus of this paper. I will present this shift in light of Minimalism's alleged masculinity while considering the rise of feminism and the growing presence of women in the 1970s workforce. Finally, I will show how these artists opened avenues towards contemporary modes of sculptural practice.

Altvater, Fran. University of Hartford. Wikis, Podcasts, and Blogs, Oh, My!: Technology and Pedagogy in Parallel in the Art History Classroom.

New technology can help parallel classroom experience and simultaneously address both remediation and engagement. It is successful in addressing student deficiencies in fundamental academic skills, time management, and academic culture for greater success in degree programs. Making audio tours and digital videocasts offers exciting possibilities for student engagement by teaching new skills and disseminating learning beyond the static dyad of professor and student.

Alvarez, Andrea. Virginia Commonwealth University. Abstract Expressionism: The Formation of a Complete History.

Because MoMA has been widely recognized for defining the canon of modern art since its opening in 1929, this paper will challenge this institution's presumed preeminent role as a leader in the acceptance of Abstract Expressionism. I will examine how the 1978 exhibition "Abstract Expressionism: the Formative Years," changed MoMA's collecting and display practices. By looking at MoMA's published catalogs, photographs of its permanent installations since that time, and the changing floor plans of its gallery reinstallations during this same period, this paper will demonstrate that the 1978 "Formative Years" exhibition was a crucial turning point in the overall scholarship and understanding of Abstract Expressionism.

Anderson, Carrie. Boston University. Hairstyles, Head Adornments, and Colonial Identity in Dutch Brazil.

In 1644 Prince Johan Maurits of Nassau-Siegen returned from Dutch Brazil with countless images of the people, flora, and fauna that inhabited the region. Of these works, Dutch artist Albert Eckhout's paintings of so-called ethnographic portraits, currently housed in the National Museum in Copenhagen, are the most famous. Hairstyle was a salient signifier of identity, as is exemplified by Zacharias Wagener, Johan Maurits's steward in Brazil, who described the particular coifs of Eckhout's Tapuya and Tupi women, distinguishing the Tapuyas' "short hair" from the Tupis' "long black hair [which] is plaited and hangs over their naked backs." This paper will examine the ways in which hairstyles and head adornments played a role in constructing colonial identities in Eckhout's paintings, and how these visualizations of status complicate the iconographical conventions associated with representations of the exotic.

Anderson, Jennifer, D. Hollins University. Printing the Body and its Interior: From Dissection to Self Reflection.

This presentation will explore the work of artists such as Kiki Smith, Leslie Dill and A. Conway Hubbard in an effort to understand how and why printmaking contributes to visual representations of the inner workings of the body, mind and spirit – and acts as a vehicle for understanding both our cultural and personal body.

Anderson, Lisa. University of South Carolina Upstate. A Beautiful Group of Letters: Typography in Communication Design and the Visual Arts.

This paper discusses the nature and history of typography use and shares creative works and classroom experiences. Walter Tracy states, "Type is a beautiful group of letters, not a group of beautiful letters." Typography possesses the unique distinction of pairing form and function. It simultaneously communicates visually while connoting meaning. Letterforms become vehicles of expression by their design, and when combined into words, can instantly convey context and clarify intent.

Ando, Erica. Florida Atlantic University. The Anti-Aging Properties of ORLAN's Surgery-Performances.

The *Surgery-Performances*, in which the artist ORLAN transformed herself through nine cosmetic surgeries, have defined the artist's career. In 2010, I curated a solo exhibition of ORLAN's work that included a photographic installation of the Surgery-Performances along with recent photographic work. ORLAN's participation in actualizing the exhibition emphasized her role as a

contemporary, practicing artist; her recent works demonstrate a development that challenges conceptions about those well-known, earlier works.

Andrew, Nell. University of Georgia. Dancing in the Dark: Wartime Dada's Sophie Taeuber.

In the midst of World War I on neutral ground in Switzerland, Dada's public face was launched. Three sites of activity began in 1916-17: the Cabaret Voltaire, the Galerie Dada and the eponymous journal, *DADA*. Among the movement's members was artist Sophie Taeuber, whose Laban-trained knowledge of dance played a role in each of these now-mythic venues. Taeuber's moving female body, neutered under the absurd and clumsy costume by Hans Arp and mask by Marcel Janco, articulated perhaps most viscerally the tragic-comic sentiment particular to wartime Zurich Dada. Taeuber as dancer was capable of stripping the body of the institutional, moral and cultural controls of language, gender, and pleasure that could be blamed for leading a passive world into total war. At once paralyzing and powerful, her figure is a dada image of an artist dancing the last throes of humanity.

Archino, Sarah. The Graduate Center, CUNY. Examining New York Dada: The American-ness of the Dada Spirit.

Studies of Dada compare the movement as it developed in centers across Europe and in the United States, try to consider how the specifics of local political, social, and artistic situations produced unique iterations in each city. This paper will trace how the concept of New York Dada was constructed, beginning with Gabrielle Buffet-Picabia's recollections of the movement in Robert Motherwell's anthology, *The Dada Painters and Poets*. It will argue that her use of the term "pre-Dada," intended to account for the development of the American Dada spirit *avant-la-lettre*, instead biased a generation of scholars to consider New York Dada to be a preliminary stage. In addition, it will examine how the scholarly focus on Duchamp, Picabia, and Man Ray was based on Eurocentric definitions of Dada and marginalized American artists, which in turn fostered the concept of Dadaism as a European exercise.

Arendt, Jim. Coastal Carolina University. Denim Disfigured: Materials and Meaning in Narrative Image Making.

This presentation focuses on the inherent meaning of materials and how they create conceptual possibilities for artists. Illustrated by images made with reclaimed denim, the artist explores how our intimate connection with this ubiquitous fabric offers opportunities to use material as metaphor. Combining elements of narrative figuration and pragmatic mending in order to structure the shifting landscapes of work, family, and place, the artist uses fabric to evoke memory, and strengthen the connection between message and material.

Arenson, Adam. University of Texas at El Paso. Privately Sponsored Public History: Howard Ahmanson, Millard Sheets, and the Art of Home Savings.

From the mid-1950s until the late 1980s, the Home Savings Banks conducted a remarkable experiment in the power of history to market banking. Howard Ahmanson contracted Millard Sheets to provide iconic artwork to attract customers; within three weeks, the cost of the elaborate mosaics had been paid in new deposits, beginning a history of banking, public-art sponsorship, and public history in southern California. Millard Sheets and his studio designed and sited Home Savings and Loan Bank buildings throughout California, studding their iconic projects with mosaics, murals, stained glass, and sculptures that celebrated both family life and the

history of the Golden State. This study recovers this history and analyzes the corporate investment in public memory, describing how this interplay of local banking and public art fostered a sense of community in California's notoriously spread-out suburbs.

Arkins, Sarah. Georgia Southern University. What's New is Old Again.

Isn't it curious that we see so many images today that use technology to mimic older and antiquated photographic styles? Why are we making our digital images look like they are caught in the past? This study looks critically at how new digital technology is being used and distributed and explores the ideas of a new/old contemporary snapshot aesthetic. Do these filters create nostalgia, or do they conflate a moment of past and present? By masking our digital images with an analog aesthetic, are we recoding them to a perpetual present, placing them in generated time only to be verified by their metadata?

Auerbach, Elissa. Georgia College. From Rembrandt to Versailles: Engaging Students in the Art of Amsterdam and Paris.

This paper offers a new approach to on-site teaching abroad. I will present a program I co-created with a historian that integrates our areas of expertise on the art and history of early modern Amsterdam and Paris where we team-teach simultaneously and entirely on site using the cities as our classroom. Our program by no means provides a definitive model for teaching abroad, but may stimulate discourse about strategies that engage students with art.

Aurbach, Michael. Vanderbilt University. Look Ma, No Hands.

It appears that the world of studio art within academia became a victim when America made the shift from an industrial economy to one of service. The conversation about art changed. Many faculty believe that art student experience needs to be mediated by some philosophy or fashion before one can make serious work. I find it useful to strip away the masking that takes place with art world doublespeak. As the world has become more "high-tech," I find it necessary to become a proponent of "high-touch" values. Fortunately, the empowerment that comes with using one's hands is rapidly endorsed by students.

Bailey, Elizabeth. Wesleyan College. Personifications of *Humilitas* and *Superbia* in Carolingian and Romanesque Manuscripts.

In this paper, I will discuss twelfth century manuscripts in relation to two contrasting Carolingian examples of the *Psychomachia*: Paris, Latin 8318 and Latin 8085. In so doing I will show that the representations of the virtues and vices, with differing costumes, facial expressions, and painting styles were revived in the Romanesque manuscripts and adapted to the purposes of didacticism and devotion. The pictures reflect the tradition of illustrations in manuscripts of the *Psychomachia of Prudentius* (348 -c. 410), the earliest of which date to the ninth and tenth centuries.

Bain, Peter. Mississippi State University. Inclined Slope: Twentieth-Century Script Type and Lettering before 1970 in America.

The term 'script' can be defined as both cursive handwriting and a typeface that imitates handwriting. Now that keyboards and pads have replaced hands as the dominant mode for writing, an examination of those letterforms highlights their separation from present sensibility and offers an opportunity for new readings of script. This paper will consider aspects of American

handwriting, the design of script typefaces, and script usage by merchants in one American city. The flow of line, sometimes interrupted, was weighted by physics and society in an era of manual and mechanical effects.

Baine, Breuna. Auburn University Montgomery. MISSING: African-American Art Academics.

As an African-American graphic designer with a MFA, I am an oddity in the profession; it also bothers me that African-Americans rarely attend professional conferences. Through evidence from interviews, articles and brief quantitative research, I will address reasons for our low attendance and share ideas on ways SECAC can attract this under-represented group at future forums.

Baker, Louis. SCAD Savannah. Think Wrong: Ideational Strategies of Project M.

Project M (*projectmlab.com*), mixes the desire to make the world a better place with non-linear thinking. A short session, known as “M Blitz,” is an ideal vehicle for participants to experience the ability of disrupting their natural instincts and embrace chaos. By harnessing the concept of ‘thinking wrong,’ design solutions become rooted in abstraction. Advisors facilitate this by encouraging random, playful, connections and narratives. The majority of participants have found this to be a methodology they can use to create inspiring, innovative design solutions.

Balaschak, Chris. Flagler College. The Criminal and the Comic: The Photography Book Between Benjamin and Barthes.

Walter Benjamin and Roland Barthes wrote on photography in response to its reproduction in books. Benjamin’s “Little History of Photography” was foremost a book review, while Barthes’ *Camera Lucida*, and earlier essays, show photography embedded in albums, magazines, and books. This paper aims to contextualize each author’s *readings* of photography in terms of its relation to photography books. Considering where and how Barthes and Benjamin read photography, we might see that the photography book is a “domestication of photography” in that it *tames constructs* and *inscribes* the medium with meaning. At the same time, this domestication of photography is not read as an institutionalization, but a homecoming, as both Benjamin and Barthes *unmask* a certain *free play* and *madness* in photography “on the page.”

Barr, Chris. West Virginia University. Participatory Media Works: Intervention, Play, and Temporary Communities.

My work concerns contemporary labor patterns, communication, time, and authorship, and is often influenced by aspects of the creative industry. I utilize web and digital media in both my fine art and design research through the creation of participatory networks that engage audiences in content creation. In a time of smart phones and productivity software, pieces such as the “Bureau of Workplace Interruptions” aim to intervene in the communication flow of a normal workday in order to free bandwidth for more intimate communication. This discussion revolves around tactics created to slow workplace production with communication technologies and invisible theatre.

Barrett, Ross. University of North Carolina at Chapel Hill. Picturing a Crude Past: Primitivism, Public Art, and Corporate Oil Promotion in the United States.

This paper examines the first sculptural monument dedicated to the US oil industry, the Drake Memorial in Titusville Pennsylvania (1899-1901), as an influential project of corporate self-

representation. Commissioned by Standard Oil, the memorial shaped a public image for the petroleum industry that addressed concerns about oil's sustainability and social effects, and established the key terms for a promotional discourse that informed subsequent oil publicity. I also investigate the Sinclair Oil Pavilion at the Chicago World's Fair of 1933-34 and Sun Oil's museum exhibit *Oil Serves America* (1953-62). By analyzing these three projects, I offer a new account of the US oil industry's promotional culture that explores the intersections between art and corporate publicity and illuminates the vital role that images of oil's past played in leading twentieth-century Americans to oil capitalism.

Batta, Christine. SCAD Savannah. Kitsch Native Americana, The Dreamcatcher and Stereotyping Authenticity.

Since its cross-tribal appropriation as a native-rights unity symbol in the 1960s, the dreamcatcher has been reinterpreted throughout decades of both mass production and preservation initiatives. The dreamcatcher is so familiar today that its role in the visual historical dialogue becomes neutralized. In this way the dreamcatcher becomes a quiet harbinger of assumptions and stereotypes about Native American identities. This is why Lisabeth Haas says, "authenticity for Indians is a brutal measuring device that says we are only Indian as long as we are authentic." An academic consideration of kitsch "Native Americana," like the reproductions of the dreamcatcher as dollar-store goods, jewelry or memorabilia, offers an opportunity to better understand systems of cultural interaction and visual meaning.

Bedarida, Raffaele. The Graduate Center, CUNY. The Politics of Italian Kitsch in the 1960s.

The term "kitsch" has been used often and in various ways to describe mid-twentieth-century Italian art and design in American scholarship of the last fifteen years. In the United States, the prominence of kitsch as an aesthetic category derives mainly from Clement Greenberg's 1939 essay, "Avant-garde and Kitsch." Gillo Dorfles' 1969 book, *Kitsch: Antologia del cattivo gusto* included the first Italian translation of Greenberg's essay. By studying Dorfles' book in the context of the Italian artistic discourse of the 1960s, I argue that the German term "kitsch" had a different political function: it was used to define what Italian modern culture should not be. Kitsch characterized two negative paradigms: the present Americanization and the Fascist past.

Beetham, Sarah. University of Delaware. Sculpting the Citizen Soldier: Reproduction, National Memory, and the Civil War.

This paper considers the citizen soldier monument in order to illuminate the relations between sculptural form and the formation of national memory in the wake of the Civil War. Both North and South appropriated traditional classical monument forms – the column, the obelisk, the triumphal arch, and the sculpted figure – in order to memorialize their dead. While the very sameness of these monuments connected local trauma with national memory, conflicting inscriptions and commemoration activities reveal deep, unresolved rifts. These statues belonged to a new phenomenon in monumental sculpture after the American Civil War: the memorialization of the common man.

Belden-Adams, Kris, Minneapolis College of Art and Design and Allison Moore, University of South Florida. Seeing Without Being Seen: Why Susan Sontag Has Been Overlooked.

Why has Susan Sontag not received more recognition for introducing the work of Walter Benjamin and Roland Barthes to our discussions of photography's theory and history? Susan

Sontag's writings on photography have informed essays by many of today's prominent scholars. This presentation will provide a broad overview of Sontag's contributions to the art history discourse and will examine various possible reasons for the omission of Sontag from the dialogue.

Belic, Zoran. SCAD Savannah. Mapping Simulacrum.

Jean Baudrillard's concepts of simulation and simulacra are explored in this paper as both informative and reflective of mapping of the imaginary. They are useful in approaching the principle of topographic reality and its replication *ad abstractum*, as well as applied in an analysis of the creation of the "hyper-real" *topoi* that annihilate the reality principle and yet (re)construct it as even more credible.

Bender, Stephanie. Florida State University. Savages in the City: The *Lustmörder* as Sophisticated Degenerate.

During the years following the First World War, and until the consolidation of the Nazi party, paintings and drawings of murdered and butchered nude women proliferated in the German art galleries and avant-garde publications of the Weimar Republic. *Lustmord*, a term derived from criminology and psychology, was the label assigned to such works, and the representation of the lust-murder of women by men became curiously ubiquitous in Weimar culture. This paper will explore the apparent glorification of the *Lustmörder* figure in the paintings and drawings of artists George Grosz, Otto Dix, and Rudolph Schlichter.

Berger, Shana. Coleman Center for the Arts. Public Projects.

Artists Shana Berger and Nathan Purath installed billboards in New Orleans, Memphis and Atlanta. Their work highlights the challenges faced when considering complex expressions of faith and spirituality. *The One Mile Garden Project* is a social and environmental sculpture connecting the residents of York Alabama to the land and each other. *The Compassion Project* uses the vernacular of Christian marketing campaigns to examine spirituality and politics in America, by exploring the phrase, "Even in Hell there is compassion."

Betz, Scott. Winston-Salem State University. Ten Bullets for Figure Drawing.

Toms Sachs' *Ten Bullets* is an example of how to educate a diverse group of individuals into a specific way of working in a professional artist's studio. This presentation will consist of combining Sach's approach with Robert Beverly Hale's classic video on figure drawing.

Beverly, Ronald. Howard University. Silver Halide Pixel: The Advancements and Enhancements of Image Capture.

This presentation will explore ways of achieving a balance that preserves conventional photographic wisdom while investigating ways in supplementing current technologies in restoring the uniqueness of the photographic image. For more than 200 years, photography has provided a vehicle that continues to shape our culture by documenting and creatively interpreting the world we live in. The current digital technologies for still imagery that were once accessible to the few are now in the hands of many providing opportunities never before imaginable.

Bizarro, Tina Waldeier. Rosemont College. Of Dogs and Saints.

Legends of saints and martyrs provide us with many examples of man and beast acting out, in union, the sacred drama of redemption. I address two that have prompted ongoing performative rituals: the Lyonnais dog-saint, St. Guignefor--who figured prominently in pilgrimage cults throughout France and Italy from the early Renaissance through the early twentieth century--and the horses dear to St. Joseph, who participate in the annual "Flight into Egypt" in the *Cavalcatta di San Giuseppe*, a ritual that continues to be acted out in Sicilian *festa* marking the feast of St. Joseph (19 March).

Blair, Adream. University of Wisconsin-Milwaukee. Participatory Research, Technology and Innovation in a Design Curriculum.

This paper looks at the role of social networking tools and participatory research in addressing multicultural art and design projects. It addresses the question: can the use of classroom collaboration; participatory design research, online critique and workspaces encourage creativity, innovation, and critical thinking in student and professional designers? An approach to design research positions industry and academic leaders alongside students, community leaders and artists to develop creative solutions to the challenges facing contemporary society.

Bleicher, Steven. Coastal Carolina University. Day One.

Making the first class session count is imperative – it sets the tone for the semester. The first class session is a way to evaluate students and get them working. I will outline two first day class studio assignments for 2-D design and basic drawing, the Three Dot Problem and a basic design problem. This leads to discussion about page orientation, open and closed composition, and point of view. These become the first lessons in composition and introduce the elements of design. Drawing students are asked to draw a still life. The same discussion regarding the compositional elements and design elements take place. This is a refresher exercise for some and an important first lesson for others.

Bobick, Bryna. University of Memphis. Native American Art Lesson Plans in School Arts: A Content Analysis.

This presentation is an examination of two studies that explored and examined multicultural art education. The aim of both studies was to uncover practices for creating and teaching elementary art curriculum on Native American art and artists. An analysis of Native American-themed articles in *School Arts* magazine from 1985-2004 sought to understand how art educators addressed this issue in their curriculum. Once the criteria for best practices in multicultural art education was identified, an action research design was used to investigate the impact of Native American-themed art lessons on student learning and on multicultural awareness.

Bowman, Amy J. University of West Florida. Parallel Universe: The Museum as a Site of Transplantation, Permission and Exchange.

This paper explores the confluence of institutional critique, relational aesthetics and artist/curatorial relationships as an informative framework currently shaping the museum as a unit of aesthetic discourse. It analyzes the exhibition *Parallel Universe: Q&P* (2010), curated by Miranda Lash, at the New Orleans Museum of Art. Featuring the New Orleans subculture alt-

entertainment icons, Quintron and Miss Pussycat, the exhibition culminated in the transplantation of Quintron's recording studio into the exhibition space.

Bowman, Harrigan McMahon. Teachers College Columbia University. The Artist as Educator and the Educator as Artist.

This paper considers case study interviews of four professors of art who vary in terms of region, medium, age, gender, and school type, but who have all received recognition for their teaching at the college level. The findings serve to challenge the assumption that teaching must always come at the cost of an artist's art practice, and offer positive models for investigation. The strengths in their teaching all had to do with *attitudes of being*, or ways of thinking, rather than specific practices.

Boylan, Alexis L. University of Connecticut. Body of Work: The Late Career of John Sloan.

John Sloan is associated with evocative images of New York City from the first decade of the twentieth century. Sloan and his friends, known as the Ashcan Circle, were celebrated as voices of an American realist tradition, yet by the 1920s their work was seen as passé. In response, Sloan initially experimented with landscapes, but by the 1930s he was increasingly obsessed with painting nudes. In this paper I will suggest that Sloan's obstinate focus on the nude was part of his larger resistance to the way in which his career was being defined in regard to the Ashcan Circle. The nudes are Sloan's attempt to stop, obscure, and control the historical narrative he was forced into creating.

Bradbury, Carlee A. Radford University. The Iconography of William of Norwich and the Creation of an Uncommon Anti-Semitism.

The 1144 death of William of Norwich is the first of many ritual murder charges with which the Jews in medieval Europe were charged. William's visual presence exists today in five paintings from late 15th and early 16th century East Anglian rood screens. This paper examines the visual culture surrounding William's cult as part of a new anti-Semitism engineered specifically for post Expulsion English audiences. What is striking about each of these images is their disassociation with the well-established pictorial vocabulary of medieval English anti-Semitism.

Brennecke, Mishoe. Sewanee: The University of the South. A Visionary in Sewanee: Johannes Oertel and the University of the South.

The University of the South owns a large collection of paintings by the German-American artist Johannes Oertel (1823-1909), who donated the first of twenty-three works in 1885 and continued to give examples to the institution into the final years of his life, including his Great Series, four paintings on biblical themes that he considered the most important productions of his career. I have begun an investigation of this little-known artist, for whom only one published biography, written nearly a century ago by his son, exists. My paper will focus on Oertel's relationship with the University of the South and his motivations for building a collection of works by examining the university archives, historical records of university administrators and bishops.

Brewer, Thomas, University of Central Florida. Finally: The 2008 Restricted Data Arrives. We Have Some Early Analysis.

Session panelists, two 2008 NAEP Arts Consortium researchers, present early results from their secondary analysis of the *2008 Music & Visual Arts* restricted data. The presenters unearth demographic and performance factors that were not necessarily examined in the NCES report. This analysis of restricted data provides findings of constructive and informative value for the field of art education. These early findings are discussed as to:

1. The political value NAEP testing posits for visual art as an important subject area
2. Questions about who receives art education in schools and who teaches them that NAEP answers and leaves unanswered in its initial report
3. The reporting out of NAEP block replications that stand to inform art education policy directions and art teachers' instructional planning
4. And, the statistical analyses of restricted data as a tool for revealing paths to success among the highest performing students

Bromley, Kimble A. North Dakota State University. Hypnosis: A Creativity Enhancement Tool.

Hypnosis can be applied to a variety of artistic disciplines and fields of study. It assists students to relax, to relieve them of inhibitions, fears, blocks and self-imposed limitations and fosters self-esteem. Hypnosis doesn't give one the knowledge or ability to be an artist. It guides one to open doors to the depth of their creativity. This presentation demonstrates the usefulness of hypnosis in teaching art, pointing out consistent significant developments between works created before and after hypnosis.

Brown, Jane Heatherington. University of Arkansas at Little Rock. Trends in Lay Devotion as Imaged in *British Library MS Arundel 157*.

British Library MS Arundel 157 is a Psalter and Book of Hours whose varied texts and images reveal critical stages in the development of lay devotion in the early thirteenth century. Produced in Oxford for the use of an unidentified lady, the core of the book is an illuminated Psalter dating from 1200-1210. An Hours of the Virgin, with historiated initials and other texts, was added to the manuscript shortly thereafter. By c. 1240, another supplement kept *Arundel 157* at the forefront of devotional trends: a stunning Veronica image and its indulgence prayer, possibly the earliest example of a Veronica in western art. The cumulative information in *Arundel 157* thus offers scholars a multilayered look at trends in the development of thirteenth century lay devotion.

Brown, Leslie K. Boston University. Institutionalizing the Artist's View: The Viewshed of Frederic Edwin Church and Olana.

This paper takes as its focus Frederic Edwin Church's viewshed and addresses the commodification and institutionalization of landscape and view in his Hudson Valley home Olana *before* and *after* it became publicly owned. The study draws attention to the little-studied concept of the 'viewshed' and conceives it as an extended form of institutional architecture—a view in essence made concrete.

Brown, Peter Scott. University of North Florida. A Brief History of Touch in the Reception of Medieval Sculpture.

In this paper, I survey the evidence for the manipulation of medieval sculpture, specifically acts of touch and handling that are determinative of the objects themselves. This includes physical evidence in the form of rubbings and erasures, as well as prescriptive liturgical marks, inscriptions, and monumental settings. The evidence of manipulation of medieval sculpture is recoverable and important to understanding the art form.

Brueggemann, Jean. See: Marsh, Cynthia.

Brunvand, Erik. See: Denyer, Al.

Budd, Denise M. Bergen Community College. The Provenance of the Unfinished Painting: A Case Study.

A number of unfinished works by artists such as Leonardo, Michelangelo, Piero della Francesca, Daniele da Volterra and Cima di Conigliano exist in a state of suspended animation, documenting the creative process before reaching fruition. They are fascinating works from a technical perspective and because of their survival. This paper will study the provenances of several non-*finito* paintings to determine the likelihood that such works have real claim to authenticity.

Bufford, Courtney. University of Arkansas at Little Rock. The Fish Motif in the *Book of Kells*.

In an early medieval gospel manuscript from the British Isles, the *Book of Kells*, the fish motif first appears and is associated with the Eucharist, the name Christ, and the cross according to its placement on the full-page miniature featuring Christ's monogram. Extensive cataloguing and comparative analysis of all of the examples of the motif throughout *Kells'* elaborately decorated text establishes that the motif is consistent in narrative and decorative quality.

Bullington, Judy. Belmont University. Images of Cultivating the Self and Nature in Early American Painting.

This paper explores representations of Early American garden motifs in painted estate-portraits as the visual manifestation of the ideas and practices of an era. The ideological underpinnings of pre-1860 images of gardens associated with private estates point to a developing interest in improving nature as a means toward, and expression of, self-refinement. Gardens functioned as the collective embodiment of a scientific mind, cultural knowledge, and socio-economic practices while simultaneously being uniquely suited to expressions of individuality and taste.

Bunch, Larry W. Coastal Carolina University. Assessment: Methods and Strategies for Pre-Service Teachers of the Visual Arts.

This presentation focuses upon secondary, close-ended and open-ended assessment methods and strategies by providing ideas that are designed to better prepare and equip a pre-service teacher with the assessment methods and strategies that are appropriate for determining a student's understanding of a particular topic or procedure.

Burk, Efram. Curry College. Painting History—Sam Doyle's *St. Helena Out Door Gallery*.

Sam Doyle (1906-1985), Gullah self-taught artist born in St. Helena South Carolina, is best known today for paintings and sculptures of well-known local and national figures fashioned out of

household material, mainly wood and tin. Upon his retirement in the late 60s he was able to devote his full time to an elaborate museum-like exhibition in his yard that he called his "St. Helena Out Door Art Gallery." This session will explore the important place that history—both local and countrywide—occupied in the work of Doyle.

Burk, Tara. The Graduate Center, CUNY. Fierce Lesbian Chic My Ass: Fierce Pussy and the Politics of Queer Visibility in New York City, 1991-1994.

This paper situates fierce pussy within this broader spatial and cultural context. I argue that the direct actions of fierce pussy constitute a lesbian and feminist public sphere, formed to counter the rhetoric of "postfeminism" as well as the reactionary urbanism of the early 1990s. Using the activist tool-kit of AIDS activism, but explicitly foregrounding the visibility politics of lesbian feminism, fierce pussy's work resonated with much of the directly confrontational feminist art of the period.

Burmeister, Alice R. Winthrop University. The World of Malam Zabeyrou: Koranic Boards and Related Works.

This paper will illustrate the power inherent in the objects and spaces of Malam Zabeyrou, a self-taught artist and Muslim scholar born in the 1940s in Niger, West Africa. It will examine the ways in which an artist can transform common items into works of art that are visually and conceptually dynamic. A brief comparison with Howard Finster's *Plant Farm Museum* will be included to further highlight the ways in which some self-taught artists have harnessed religious vision to create vast and powerful bodies of work.

Burns, Kara K. University of South Alabama. Herakles and Sisyphus at the Gates of Hell: Advertising Salvation in Late Archaic Athens.

Fifty-five archaic Attic vases depict Herakles' journey to the underworld and his abduction of Kerberos; seventeen vases portray the eternally damned Sisyphus rolling his boulder up a hill. John Boardman's 1975 article "Herakles, Peisistratos and Eleusis" argued that the rise in the depiction of Herakles' journey to Hades on Attic vases is an allusion to his role as an initiate into the Mystery cult of Demeter and Persephone at Eleusis. This paper suggests that the depictions of Herakles and Sisyphus act as archaic advertisements for the cult at Eleusis: Herakles as the blessed initiate and Sisyphus as the impious damned. The house of Hades, which appears on twenty-six out of the seventy-two vases mentioned above, is the ultimate destination of all mortals whose fate reflects either that of Herakles or Sisyphus depending on how they honored the gods in life.

Cachia, Amanda. California College of the Arts. Breaking the Venetian Glass Ceiling.

Opening on June 4, 2011, contemporary Irish artist Corban Walker, a dwarf artist, will represent Ireland through sculptures and site-specific installations at the Irish Pavilion for the Venice Biennale. This paper will examine the art practice of Corban Walker, and how his artwork explores his identification as a man of short stature through minimalism and abstraction. The paper will explore how Walker's identity politics are embodied in his sculptures in a subtle aesthetic approach.

Campbell, Andrianna. The Graduate Center, CUNY. Flung Far Ashore: Saint Dominguans Abroad.

This paper examines Anthony Meucci's 1825 portraits of *Pierre, Juliette, and Euphemia Toussaint* in order to re-contextualize issues of visibility, spectacle, and race in New York. By taking an inter-textual approach, it explores the elaborate hairdos that Toussaint provided for his customers as tangible manifestations of an asserted image of the self. They function as spectacles/paradigms of selfhood and provided a path to visibility in world where the male Other primarily appeared in runaway slave ads.

Campbell, Bryna R. Washington University. An "International Incident": William Gropper's *Emperor Hirohito Wins the Nobel Peace Prize* in Context.

This paper explores ways in which New Deal programs shaped American attitudes toward the environment in the 1930s and early 40s. FSA photographs promoted awareness of contemporary environmental and social conditions, and inspired painters and printmakers to address such topics. Treasury Section murals and sculpture as public forums highlighted personal and local environmental concerns. The images examine a range of subjects, from illustrating proper planting and plowing techniques, to celebrating the work of the Civilian Conservation Corps, to lamenting the rise of poverty and homelessness brought on by contemporary ecological devastation.

Carabell, Paula. Florida Atlantic University. Thomas Struth's Unconscious Places.

Early on in his career, the contemporary German photographer, Thomas Struth, produced images of empty, urban spaces in such European cities as Edinburgh, Dusseldorf, Munich and Rome, performing a balancing act between past events and future expectations. They are stage sets upon which desire is projected and collective memory is enacted. By selecting an organizing principle that crosses historical and social boundaries, Struth succeeds in embedding meaning that takes into account not only the relationship between self and other, but the interaction between presence and absence in both their personal and temporal aspects.

Carlson, Deborah. Lake Region State College. How Many Times Have We Heard, "I Can't Draw A Straight Line"?

With the help of technology and interactive software, we are now able to teach a "lab class" or "hands on" drawing class online with success. This presentation will illustrate drawing techniques taught through the use of YouTube, Articulate Engage, and Articulate Presenter.

Carlson, Kristin. Independent Scholar. Writing/Drawing/Making/Moving: The Case for Gesture in the Verbi-Visual Creative Process.

This presentation will make the case for both using and teaching a brainstorming process that incorporates gesture for visual artists, writers, and anyone else who seeks to intensify their creative process. My studio practice as a printmaker, a journal-keeper, and an avid letter-writer constantly demonstrates that artmaking and writing can benefit from an interactive relationship, in part because they share the possibility of taking inspiration from physical, gestural activity.

Caro, Julie Levin. Warren Wilson College. Thomas Cole, Architect: Artistic Self-Fashioning and the Landscape of Cedar Grove.

Using new archival and archeological research conducted on-site at Cedar Grove, this presentation offers a new perspective on Thomas Cole's artistic identity and his participation within the broader landscape culture of the Hudson Valley in the mid-nineteenth century. Sited upon a small promontory overlooking the Catskill Mountains, Cole's cottage studio functioned as a picturesque architectural feature within the local landscape. Cole's architectural and landscape design contributions to Cedar Grove also functioned as acts of artistic and class-based self-fashioning, a means of enacting and immortalizing his identity as an artist-gentleman, political conservative, and an American.

Cates, Kevin L. University of Arkansas at Little Rock. I Kern Alone: Advanced Typography Explorations within Graphic Design Independent Studies.

This presentation will discuss projects from three different students registered in independent studies with a typographical focus. The studies included interpretations of projects within the text *Typographic Design: Form and Education* by Carter/Day/Meggs as well as original projects. These designs were created utilizing current trends in design with subject matter ranging from pop culture and music to politics.

Cavallo, Bradley. Temple University. The Hands of Proteus: Hendrick Goltzius and the Philadelphia Museum of Art's *Without Ceres and Bacchus, Venus Grows Cold* (c. 1599-1602).

In the Philadelphia Museum of Art's *Without Ceres and Bacchus, Venus Would Freeze* (c. 1599-1602), Hendrick Goltzius appears in the guise of Cupid. He refers to the gods Ceres and Bacchus by iconographic proxy: the Satyr with the grapes appears for Bacchus, and the harvest-bearing youth for Ceres. In both cases, we know the gods by their attributes just as we are meant to identify Goltzius in the guise of his alter ego Cupid through the prominence of his hands, those instruments that fashioned and re-fashioned the public identity of Goltzius throughout his career.

Cecchini, Laure Moure. Duke University. Vincenzo Agnetti and the Italian Response to Consumer Society: "Zeroing" as Aesthetic Alienation.

I focus on Agnetti's *Macchina drogata* (1968), an altered calculator that produces letters instead of numbers, and *NEG* (1970), a stereophonic record player that emits white noise when there should be silence, and silence when music should be playing. In "Form as social commitment" (1962), Umberto Eco criticized design because it facilitates the use of machines by concealing the hostile relations between objects and men that are a characteristic of industrial capitalism. Agnetti, however, makes these antagonistic relations immediately visible because his calculator and record player don't function as expected. In this way, Agnetti avoids representing society as an unproblematic interaction between machine and user, and provokes in the viewer a positive alienation from society's workings, allowing for a critical reengagement with it.

Cervino, Anthony. Dickinson College. Trial and Error: A Case Study for Teaching Sculpture.

This presentation will focus on my experiences initiating—and frequently restructuring—a sculpture program at a small liberal arts college. My paper will stress the importance of a fluid and reactive pedagogy, and pay special attention to the pitfalls (and sometimes unexpected successes) I have experienced building this program over the past five years. Specifically I will

address the value I place on teaching “labor” both as a concept and a physical activity and the development of bricolage-based coursework as it relates to conceptual development through art historical contextualization.

Challons-Lipton, Siu. Queens University of Charlotte. Black Mountain College - An Oxford Education?

When the former Rhodes Scholar, John Andrew Rice, founded Black Mountain College in 1933, was it with a vision to recreate a little Oxford in the mountains of North Carolina? An experimental approach to learning at Black Mountain paralleled the Socratic approach to teaching at Oxford University, fostering critical and creative thinking through a liberal arts education. Experimentation and independence were central to this way of learning, resulting in a progressive education movement that led to art that was considered both rebellious and brilliant. A future emerged for the visual arts at the heart of the liberal arts community. This approach is currently being proposed in innovative thinking on higher education.

Chapman, Gary. University of Alabama at Birmingham. The Borrowed Image: Reference Point for a Larger Conversation.

While artists have appropriated imagery and ideas from other artists since recorded history, the advent of the digital age has made the act easier and more prevalent. As a professor of art, I often find that conversations about appropriation in the classroom/studio invariably show up in my work. I have created four large paintings each beginning with an appropriated image, chosen as a starting point for the composition and conceptual framework of each piece. I will walk the audience through the evolution of these paintings discussing my choices and intent.

Chavis, Virginia Rougon. University of Mississippi. Embracing the Boundaries between Traditional Processes and Digital Design.

As a graphic designer and printmaker, I challenge the thin line that divides graphic design and fine art and find it useful to include both digital and craft-oriented processes. I teach graphic design in a Macintosh environment, but encourage students to leave their laptops behind and experience life. It is through using their senses that students will become better designers.

Cheney, Liana Di Girolami. University of Massachusetts Lowell. Titian's *Bacchanal on Andros*: New Observations.

Titian's *Bacchanal on Andros* of 1523-26 at the Museo del Prado derives from the Greek philosopher Philostratus' *Imagines*, a collection of imaginary-mythological descriptions of fifty paintings hanging in an ancient villa in the third century. In his painting, Titian is inspired by one particular *Imagines*, a bacchanal on the Greek island of Andros, where Dionysus (Bacchus) provides a constant flow of wine for his inhabitants, the Andrians. Titian wished to capture Horace's motto *ut pictura poesis*, by connecting the ancient verbal description of the painting with his Renaissance visual interpretation.

Chung, Young In. Swarthmore College. Yoko Ono's *Rape* and Spectatorship in Installation Video Art.

This presentation focuses on the influence of video art in spectatorship and the question of the male gaze. In the context of an installation or an artist's film, bodily relationships are established

between the screen and the spectator that are different from the moviegoer's cinematic experience. In Yoko Ono's video work *Rape* (1969) the movement of the hand-held camera and the proximity of the model/victim force the viewer into the role of voyeur as well as the assailant. At the same time, the public space blocks a total assimilation with the camera.

Ciresi, Lisa Victoria. University of South Carolina Beaufort. Saint Charlemagne as an Instrument of Propaganda.

This paper explores the extent to which the legendary saintly and virtuous figure of Charlemagne, as recounted in the liturgy and *vita*, provided the inspiration for the program of the Karlsschrein, the reliquary that preserved Charlemagne's relics since 1215. The shrine was conceived of as a translation into metalwork of the diplomas, documentation, and liturgy justifying the notion of a "Holy Roman Empire" and Germanic claims to sacred kingship rooted in the iconography unique to a sainted Charlemagne.

Clark, Vicky A. Clarion University of Pennsylvania. *Déjà vu* all over again.

As a certifiable old fart, I have come to two conclusions about my career. 1) I am the consummate outsider, having been ejected from most art institutions in the Pittsburgh area. I am a feminist who challenges the status quo, and I have never learned to keep my mouth shut for long. 2) Perhaps more interesting is the realization that I have been working on the same project for the last 35 years. The road from graduate student studying medieval illustrated astrological manuscripts to curator known for conceptually based exhibitions to university professor has been bumpy but incredibly rewarding.

Cleave, Ryan van. Ringling College of Art + Design. Intersection(s) of Poem and Image.

This presentation examines the responses of both traditional liberal arts undergraduates and art school undergraduates to poetry-generative prompts. Particular emphasis will be placed on how the range of these responses contests the conventions of traditional poetry, especially in terms of space and context in 2-dimensional, 3-dimensional, and virtual environments.

Clercx, Byron. Marshall University. Reshaping the Paradigm: Art, Community, and Economic Development.

Huntington West Virginia is experiencing a renaissance fueled by creative thinking, volunteerism, and optimism. Art and Design faculty and students are seizing new opportunities by collaborating with city and business entities on an array of projects like poster/banner/signage designs, outdoor public art (and art-in-public spaces) ventures, and operating a community/campus art gallery. The university and city are partners in a strategic initiative to relocate a visual arts program to a long vacant downtown building. This new art facility will enhance academic recruitment/retention efforts and help foster the cultured business-friendly atmosphere that "creative class" workers and employers seek.

Cohen, Brianne. University of Pittsburgh. Thomas Hirschhorn: Parodying the Topography of a Swiss "Imagined Community."

In 2004-5, Thomas Hirschhorn staged a maximalist artwork at the Swiss Cultural Center in Paris: *Swiss Democracy*. As an artificial, grotto-like enclosure, the installation worked to territorialize its audience completely in a "Swiss" visual economy. Its primary aesthetic strategies, however – satire, deformation, inversion, masking, and mimicry – subverted any national "original"

presence. After ten days of heated debate, the Swiss government controversially slashed funding to the cultural center because the exhibition debunked any traditional conception of a Swiss “imagined community.” Hirschhorn’s participatory installation addressed pressing, widespread xenophobia in Western Europe and the problem of negotiating cultural “foreignness” from within.

Collins, Dylan. West Virginia University. Reciprocal Dialogue: What I Learned From My Drawing Students.

This presentation will analyze how my approach to drawing media and processes has influenced my drawing students and the reciprocal manner in which their creative endeavors have inspired my studio work in both drawing and sculpture. In the classroom, I place particular emphasis on introducing students to unfamiliar drawing media, because the introduction of new materials often invigorates routine assignments and gives them a platform for innovative self-expression. As I teach drawing students to be visual thinkers, their influence on my work is palpable, and they help me understand that my studio practice is interwoven and mutually generative with my commitments as an educator.

Colón, Carlos Antonio. University of South Carolina Beaufort. Landscape x Scale = ∞ : There Is Only One Landscape.

In portrayals of landscape we are humbled by a sense of relative insignificance and recognize the unbound nature of reality. Conversely, the infinite becomes limited by the edge of the canvas, or rather, the limits of the representation; therefore, we do not experience “the whole picture.” Photographs by Ansel Adams, the documentary film *Microcosmos: Le peuple de l’herbe* (1996), the Golden Record aboard the Voyager spacecraft, and Saint-Exupéry’s *The Little Prince*, are among the works considered in this paper. They provide insights into the use of artistic scale and the inherent continuity of landscape, as well as providing the framework for my studio practice.

Concannon, Kevin. Virginia Tech. Object/Scholar: Art History as Service Learning.

At the University of Akron’s Myers School of Art, a program introduced in 2007, *Object/Scholar*, affords students the rare opportunity to study works of art with access to the Akron Art Museum’s files. The project invites scholars, chosen by faculty and Museum staff, to research specific works in the collection. As students carry on their research in Akron, visiting scholars pursue their research in their own home bases and return at semester’s end to participate in a public symposium.

Coorey, Jillian. Kent State University. Embracing the Digital Revolution, Designing for 21st Century Mediums.

This paper, co-authored with Professor Gretchen Rinnert, presents a case study involving junior-level visual communication design students. To expand each student’s design capabilities beyond print work, students created a digital artifact. Reflecting upon their creative process, a digital tool was constructed to aid them in the process. Solutions ranged from website design, smartphone applications, online community forums and software plug-ins. Taking user interaction into consideration, students built prototypes and demos showcasing the functionality of their work. This project successfully broadened their creative thinking and problem solving skills as students explored new mediums.

Cowen, Dana E. Case Western Reserve University. Albrecht Dürer's *Oblong Passion* and the Influence of Netherlandish Art on the Artist's Late Drawings.

This paper examines a series of late drawings by Albrecht Dürer (1471-1528) related to an unfinished passion series, known as the *Oblong Passion*, that he began during his trip to the Netherlands in 1520-1521; it considers their innovative style rather than religious content. At this time, Dürer was fifty and a well-established artist. Yet, even at this late stage in his career, Dürer was receptive to new stylistic and pictorial conventions. Through the comparison of his late passion drawings with works by Dutch artist Lucas van Leyden, the influence of Netherlandish art on Dürer is crucial to understanding his later creative process.

Craig, Robert M. Georgia Institute of Technology. Nationality Rooms and the School of Nations Project: The Evolution of an Idea, 1924-65.

One of the most famous examples of "nationality rooms" for college classroom use is the group of 23 rooms in Charles Klauder's neo-Gothic Cathedral of Learning [begun 1926] in Pittsburgh installed between 1938 and 1990. Less well known are the eight nationality rooms installed in the 1960s in the School of Nations Building at Principia College, a 1958-9 modernistic classroom edifice designed by St. Louis architect Kenneth Wischmeyer. The idea of teaching the art and humanities of a nation in a building or room "styled" in that nation's image, is rooted in Bernard Maybeck's 1924 description of his general plan for Principia College, where he called for a "school of nations" housed in nationality buildings whose architectural style conformed to the subjects taught. From this original concept, Principia's School of Nations project evolved from design proposals in the 1920s and '30s by Maybeck, to a 1940s reiteration by Henry Gutterson in a neo-Gothic building, to the constructed modern classroom building of 1958-9 by Wischmeyer.

Crawley, Susan Mitchell. High Museum of Art: The Treasure of Ulysses Davis.

Savannah sculptor Ulysses Davis is best known for the patriotic and religious carvings that were featured in the 1982 Corcoran Gallery exhibition "Black Folk Art in America, 1930-1980." This exhibition linked him to traditional carvers of folk and Americana traditions. A more in-depth review of his work reveals that his subject matter, influences, and approach are far more varied than the Corcoran show selection suggested.

Creech, Dustan Julius. Dickinson College. The Power of Process, The Mystery of Materials, The Cruciality of Concept.

Process and technique are vital foundations for beginning students to build the self-confidence needed to further explore ideas of concept. Media, process and concept, are equally important but they should be addressed in this order.

Creus, Tomas Enrique. University of California, Los Angeles. Early Modernist Art Exhibitions in Brazil and Their Influence.

This paper will take a critical look at the 1922 *Modern Art Week (Semana de Arte Moderna de 22)* in Sao Paulo, Brazil, celebrated as the initial mark of modernism in Brazil. However, modernist tendencies had appeared in Brazilian art and literature much earlier. The paper will discuss how many art exhibitions effectively helped to promote modernist art and literature in Brazil and the lasting influence of these early modernist exhibitions in Brazilian culture, film and literature.

Cruz, Vanessa B. University of North Florida. Crossing Boundaries: The Move from Print to Motion.

Many of today's graphic design and digital media students participate in a traditional print-based curriculum. This paper addresses issues related to incorporating digital media into a traditional graphic design course matrix. It examines the redesigning of curriculum, the challenge of introducing students of print to time-based media, and the pitfalls and successes of the endeavor.

Culler, Rene. University of South Alabama. Up Against the Wall.

I have been interested in the "skin" of architecture, as represented by tile. The permanence of tile outlives the meaning of its theme, to be rediscovered by those who admire its beauty. As an artist who works primarily in glass, I have developed a refractory paint that the interior of kiln-formed glass will tolerate. Using many small shapes to fill a wall allows for the production of large-scale works. I will present images of my new work and speak about my investigations into my tile-like form of visual communication that is installed either on or off the wall.

Cunningham, David. Franklin College. Artist as Prophet: Confronting a Youth-Obsessed Culture with its Own Mortality.

Much like the 17th century *vanitas* paintings of the Netherlands, contemporary works dealing with death remind us of its inevitability, and the transience of earthly achievements. It forces us to face our most primal fear: the reality of our own mortality. I believe that this results in both the aversion and fascination the public has had the works such as the jewel-incrusted skull of Hirst, the colorful morgue photos of Serrano, and the plasticized cadavers of Gunther Van Hagens.

D'Angelo, Gina M. Independent Scholar. Francis Davis Millet: Mural Impresario and Muralist.

A late nineteenth and early twentieth century Renaissance man, Francis Davis Millet (1846-1912) excelled as a painter, muralist, illustrator, stained glass and costume designer, writer, and arts administrator. This paper looks at his mural decorations and their role in revitalizing the mural movement in America. In the years surrounding the turn of the century the United States national, state and city municipalities commissioned new civic architecture, which escalated the demand for public murals.

Da Costa, Virginia. West Chester University of Pennsylvania. Superstition and Sorcery: The Persecution of Black Cats in Art and Literature.

Cats honored in ancient Egypt kept vermin from the granaries and attacked vipers and cobras that threatened human life. They appear in art battling demons in the Book of the Dead. Black cats appear in bestiaries and breviaries, in the margins of Gospels and among interlace patterns in such revered manuscripts as the *Book of Kells*. However, at some point in Christian thought, black cats began to be associated with satanic shape shifting and demonic possession. Black meant evil. This presentation unearths the origins of black cat aversion and the superstitious beliefs that surrounded them.

Darrow, Susannah. Georgia State University. Profiling Identity: The Language of Body Arts as a Mnemonic Device in the Work of Berni Searle.

This paper will examine the concept of cultural memory as it relates to South African artist, Berni Searle's installation, *Profile*, which adopts tradition-based African body arts' use of language in order to examine her contemporary identity. In African body arts, language is utilized as a means of explaining concepts surrounding identity including the body, social rank, religious practices, and cultural aesthetics. By understanding the historical implications of the body as a vehicle for the history and memory of a culture, I will discuss how Searle's exploration of identity is both married to and detached from her own history and memory.

Davis, Rodrecas. Grambling State University. Why Are All of the Afro-American Artist-Types Sitting Together?

African-American art is perceived as an outgrowth of modernist impulses: western expression with an aesthetic that references African culture and history. Although many African-American artists consider themselves a part of the art world as a whole, societal and cultural impediments to students wanting to obtain a degree in art are exacerbated by the lack of representation and recruitment of African-Americans in visual arts disciplines. Coupled with a lack of support and resources at the departmental level, many never consider academic conferences as a productive use of their time.

Davis, Joshua Hunter. Florida Atlantic University. Fearful Symmetries: Painting Monstrous Bodies.

Monstrous cyborg forms comprised from a variety of imagery of both biological and machine elements are the subject of my work. The pieces range in size from the small and intimate to the large and overwhelming executed through the means of collage and painting. They are a visual expression of the potential nightmarish outcomes created as a result of our manipulation of the environment.

de With, Claudine. Erasmus University Rotterdam, the Netherlands. The Alternative Narrative: The Tension between Art and Money.

This paper focuses on the interplay of the world of finance and the world of art. It presents a narrative of the relationship between Rembrandt and his patron, Jan Six, as told from an art historical, economic and cultural perspective.

Dedas, Brent. Western Kentucky University. Escaping the Academic Bubble.

How does one thrive as an artist between the two opposing worlds of artistic expression and the business of art? This talk deals with students' professional development, including exhibiting outside of art school and putting a value on one's time. Does exhibiting as a student help shape professionalism and practice? Can we, from within a classroom setting, collectively learn from one another's successes and failures?

Dee, Meaghan. Virginia Tech. Natural Selection: Semantic and Syntactic Qualities of Marks and Letterforms in Graphic Design.

Graphic designers have an extreme sensitivity to details, because they are trained to give great care and attention to form on both macro and micro levels—such as recognizing differences between typefaces and grid structures. While graphic designers often attribute their decisions to

intuition, it is important to analyze what actually informs selection. A close examination of the semantic and syntactic qualities of marks and letterforms can aid in describing underlying thoughts.

Deetz, Kristy. University of Wisconsin-Green Bay. *Earth Texts*.

Earth Texts comprises a series of 35 wooden relief sculptures (carved, burned and painted with encaustic) that create visual metaphors of the book form as well as autobiographical explorations. Playing off concepts like *frame narratives*, *in medias res*, and *earth digest*, these pieces operate as visual puns and connect ideas of language to both earth and body. Through interplay of forms each piece seeks to explore what we know or how we behave. Books embody text, and the "text" connects internal and external landscapes in a search for answers to human dilemmas.

Delamaire, Marie-Stephanie. Columbia University. Propaganda, News, or History? The Civil War and the American Cartoon.

This paper examines the emergence of the American editorial cartoon in the Thomas Nast's Civil War illustrations. Nast joined the permanent staff of *Harper's Weekly* in 1861 and participated in the graphic illustration of the conflict's battles and home front. This paper argues that his emphasis on politics, and the reliance on the visual codes of grand manner painting became the basis of Thomas Nast's conception of the editorial cartoon as an analytical mode of representation of the Civil War.

Dennis, Sarah. University of Illinois. Reviving "A Living Image of Thy Native Land": William Cullen Bryant's Commemoration of Thomas Cole.

My paper reconsiders the history of the Hudson River School from the vantage point of one of its defining moments: Thomas Cole's untimely death in 1848. I focus on Bryant's reaction to Thomas Cole's death, represented in both Bryant's literary productions and perhaps the Hudson River School's best-known painting, *Kindred Spirits* (1849). I contest that Bryant used Cole's passing as a way to solidify the connection between the visual and literary arts in the United States, establishing an approach to aesthetics that complemented institutional shifts and emerging opportunities for the reproduction and distribution of the visual arts. William Cullen Bryant sought to enfranchise American art through increased reproduction and dissemination, and his literary and critical works privileged the formal aspects of painting that enabled widespread distribution.

Dent, Emma. Washington University. The Ties that Bind and Separate: Exploring the Mother-Daughter Relationship in Al Parker's *Ladies' Home Journal* Cover Series, 1939-1952.

From February 1939 to May 1952, St. Louis-born illustrator Al Parker mined the mother-daughter relationship in a series of cover illustrations for the *Ladies' Home Journal*. Rich and multilayered, Parker's illustrations uncover the complexities of the mother-daughter bond, as it was psychologically and culturally understood during the 1940s and 1950s.

Denyer, Al, University of Utah and Erik Brunvand, University of Utah. Printmaking on a Micro Scale; an Art and Science Collaboration.

In this paper an ongoing collaborative research project will be described involving a computer engineer and an artist to make fine-art prints at a micro scale on the surface of silicon integrated

circuits. These images are made using the same layers of material used to make the electrical components on the integrated circuit. Because they are so small, a microscope is required for viewing. Artist and Professor Denyer will discuss her involvement in the project and how it has led to further creative development of her personal work. The computer engineer, Professor Brunvand, will discuss the process by which the images are printed on the silicon surface and how this work relates to his own interests as an integrated circuit designer and as a printmaker.

DesChene, Wendy. Auburn University. Art Activism and Intervention.

My sculptural practice has included unauthorized projections, street artworks, community outreach, collaboration and direct interventions of several forms. *Monsantra* is a collaborative project that grafts seeds from genetically modified organisms onto robotic substrates to provide unsuspected interactions with people on the street and educational conversations about this untested technology. Because these Plantbots are released onto the street they are not confined to the systems that define how sculpture should be viewed, discussed or engaged.

Devine, Erin. Indiana University, Bloomington and Longwood University. Exoticization as Strategy: Race and Gender in the Photography of Shirin Neshat.

Shirin Neshat complicates the image of the Muslim woman role as a signifier of the Muslim world, revealing its artifice as that signifier. She therefore subverts the power of American media clichés that historically use race and gender to label identities according to socio-political agendas. Neshat addresses Islamism, martyrdom, and social versus private spaces, doing so with conceptual strategies such as body art, performance, and appropriation. In this paper, I explore the implications of the history of the veil in Iran, its relation to Islam, and the misrepresentations of veiled women in the U.S. I argue against accusations of exoticism on the part of Neshat; rather, these images suggest the viewer's complicity in stereotyping the body marked by nationality, race, and gender.

DeWitte, Debbie. University of Texas at Dallas. Exhibitions in Paris: 1900-1914.

This project is an exploration into the exhibition of art in Paris from the turn of the century until the initiation of World War I. Modern artists often defined themselves simultaneously as both linked to and in opposition to the values of traditional academic art. For example, while the official salon declined in power, new "independent" salons were created that mimicked in many ways the original salons and relied heavily on retrospectives for their survival. Dealers, galleries, patrons, and even artists utilized exhibitions to promote certain kinds of art and influence the art market.

Deyling, Heather. SCAD Savannah. Collage as Installation.

My work has developed through experimentation and is influenced by the persistent growth of flora and the relationship it has to architecture and other plant species. Trees grow out of derelict buildings, Spanish moss, ferns and palmettos live in live oaks in the South, and kudzu strangles trees, buildings and anything else in its path. Through collage, I move shapes into the exhibition space. Felt shapes are drawn, cut, stained and joined together to form entities that take over areas of the gallery. The work allows me to address the space of the gallery in a way I could not with my paintings.

DeYoung, Mark John. Austin Peay State University. William Morris Project: A Pilot Project between Writers and Artists.

The William Morris pilot design project involves research, writing and bookmaking through collaboration between the departments of Languages & Literature and Art + Design. This paper will present the collaboration and structure of the project including the publications produced. Student and instructor evaluations and comments will serve as the basis for possible future manifestations of the William Morris project.

DiFuria, Arthur. SCAD Savannah. The Meaning of Multiple Hands: Artist as Collector in the Berlin Albums.

This paper takes five drawings of Rome from Maerten van Heemskerck and proposes a new origin for the famous albums in Berlin's Kupferstichkabinett containing most of van Heemskerck's Roman drawings. It distinguishes two more hands among the drawings traditionally given to van Heemskerck and offers firm evidence for further de-attributions from Anonymous A / Hermannus Posthumus. The mounting evidence for multiple hands in the Berlin albums recommends a critical reevaluation of their origins. I thus argue for their collection and assemblage by Maerten van Heemskerck himself.

Dismukes, Sara. Troy University. Drive: a Reading of the American Landscape.

Drive: A Reading of the American Landscape is a photographic-based work that focuses on the interrelationships between these two roadways as they are experienced by the traveler. The Blue Ridge Parkway and the New Jersey Turnpike are two of the most iconic American roadways. Each has a distinctive identity, which helps us to define and understand the landscape alongside it. The scope of the differences between their intended functions is fascinating, but even more so is the sameness of the experience of them.

Donato, Liz. The Graduate Center, CUNY. Analyzing Complementary Discursive Frameworks in Biennial Exhibitions.

This paper examines the importation of interdisciplinary theoretical texts in biennial catalogues and readers, as well as the proliferation of symposia that often accompany large-scale international exhibitions. I argue that the organization of such rigorous and extensive components to the art exhibition (for example, the 830-page *Documenta X* "door stop" catalogue and the multiday academic conference) not only highlight a shift in the nature of the contemporary exhibition practices, but also betray curatorial motives and preoccupations that are tied up with issues of the "global." While acknowledging the benefits of increased interdisciplinary modes in large-scale exhibition practices, I analyze the imperatives prompting this trend, the consequences for the art that is exhibited alongside such frameworks, as well as consider future possibilities and limitations of such dense interdisciplinary theoretical models in the biennial context.

Dorn, Jane. Anderson University. South of Tarnation.

My photographs serve as witnesses—testaments to the proud, idiosyncratic ways of the South. In this presentation, I will share images from several bodies of ongoing work deeply rooted in life outside my back door in Smalltown Baptist, USA.

Dorrill, Lisa. Dickinson College. The Environment, the New Deal, and the Art of the Great Depression.

This paper explores ways in which New Deal programs helped shape American attitudes toward the environment in the 1930s and early 1940s. The FSA photographs promoted awareness of environmental and social conditions and inspired painters and printmakers to address such topics. Treasury Section murals and sculpture were public forums for addressing both personal and local environmental concerns. The images examined a range of subjects, from illustrating proper planting and plowing techniques, to celebrating the work of the Civilian Conservation Corps, to lamenting the rise of poverty and homelessness brought on by contemporary ecological devastation.

Dosch, Mya. The Graduate Center, CUNY. Constructed Memories: Creating “The Traditional” in Aguilar Ceramics.

A mythology has developed around the Aguilar sisters of Ocotlán Oaxaca that aids in the selling of their figural ceramics to North American tourists, retailers and collectors. This narrative simultaneously embraces and exploits the art historical notions of tradition and authorship. More specifically, it allows recently developed forms to be declared “traditional” and works made by different hands to be cast as those of a single artist. This constructed memory has been sustained and propagated by the intersecting interests of the artists, their patrons, and researchers in the field.

Dossin, Catherine. Purdue University. Without Greenberg: The French Reception of Abstract Expressionism, 1948-1959.

Clement Greenberg’s name is indissociable from Abstract Expressionism’s rise in the United States. But in France, where the first examples of American Abstract Expressionism arrived around 1948, his texts were not translated until 1988; his ideas little known before the 1960s. Ultimately I argue that, although Jean-Paul Sartre never wrote on Abstract Expressionism, his ideas on the United States and on art were far more influential than Greenberg’s for the original French reception of American art.

Douberley, Amanda. University of Texas at Austin. Building the Corporate Image: Abstract Sculpture in the Architecture of SOM.

This paper examines the treatment of abstract sculpture in the corporate architecture of Skidmore, Owings & Merrill through a comparison of three significant commissions for urban building lobbies in the United States: Harry Bertoia’s screen at the Manufacturers Trust Company Bank (1954), Richard Lippold’s *Radiant “I”* at the Inland Steel Building (1958) and Alexander Calder’s mobile at the Chase Manhattan Bank (1959).

Driver, Stephen. University of Arkansas at Little Rock. Evolving Pottery Traditions of the Ecuadorian Amazon Region.

The women potters of the Upper Amazon Basin of Ecuador make pottery and figurative sculptures using only local clays and pigments. Their ceramics are aesthetically sophisticated forms with abstracted designs that reflect a humanistic culture and a deep symbiotic relationship with their environment. Our presentation will survey pottery making processes, the kinds of functional and figurative work produced, and their unique abstract surface decoration. In

addition, a careful analysis will be provided on the background and meaning of their work and its place in a modern Amazonian cultural landscape.

Dufresne, Laura Rinaldi. Winthrop University. From Devil Horns to Butterfly Wings: The Late Medieval Headdress.

Few periods in European history offer a more bizarre and architectural form of hair and headdress for women than the fifteenth century. From horned to reticulated, butterfly to steeple, flowerpot to *bourellet*, these inventive pieces originating with a simple bun over each ear, rise to dizzying heights within a few decades. Such constructions required additional attention to the hair itself to support or enhance their aesthetic requirements, involving everything from plucking hairlines to augmenting existing hair with fabric and wires. Worn by upper-class and aristocratic women often portrayed deep in prayer in their Books of Hours, how did head gear signify a woman's marital status, her region or country, her class and even her taste? I propose to address these and other questions in my paper exploring the headdress as a form of rebellion through fashion.

Duncan, David A. See: Fisher, Anthony.

Duncan, David Cole. The Graduate Center, CUNY. The Mark of her Marks: Laurel Nakadate's *Lucky Tigers*.

Laurel Nakadate is known primarily for her video and photography-based documentation of interactions with lonely older men—she willingly plays Lolita to their Humbert Humbert—which curator Klau Biesenbach identifies as “reality” artworks even though the artist describes her role as that of an actor. Most accounts of her practice presume a seamless blend of social documentary and art performance that stand in dialogue with the psychosexual real. Through an application of the Freudian (and now feminist) concept of masquerade to her series of photographs entitled *Lucky Tigers* (2008), Nakadate's jailbait mask is contrasted with the particulars of her biography and her professional credentials, thereby revealing a masquerade-like schism that affords a prejudicial representation of social inferiors.

Duran, Adrian R. Memphis College of Art. The Same, Only Different: (Greenbergian?) Binarism in Post-War Italy.

This paper investigates the contemporaneous emergence of binarism as a discursive structure in both the writings of Clement Greenberg and the critical debates of post-WWII Italy. Focusing primarily on the late-1940s groups *FORMA 1* and *Il Fronte Nuovo delle Arti*, this study will discuss the art criticism of the time as a reflection of the political climate of the Cold War.

Eck, Rachel. Lebanon Valley College. The Hospitable Earth: Humans as an Expression of Nature in the Pastoral Imagery of Samuel Palmer.

To Samuel Palmer, the Kentish landscape was an essential ecosystem of physical and ideological sustenance to the organism that naturally arose from its conditions: the English village. Through an eco-poetic methodology, Palmer's idealized portrayals of village life will be explored as a demonstration of his yearning for a way of life, which would require a complete symbiosis between the land and its human cultivators. This research will also shed light on the artist's depiction of human beings as an integral, but not dominant, element of nature and will generate

further discussion as to how this construct influences contemporary U.K. artists working within environmental paradigms.

Edmonds, Anna. Columbia College. Surviving the Holocaust Through Art: Looking Beyond the Picture.

The paper reflects the stories of Holocaust survivors who were able to express their experiences through their art. Survivor art sheds light on how these artists used their creative skills in coping with emotions too strong to verbalize.

Edwards, Randall. The Graduate Center, CUNY. Engendering Masculinity: The Laboring Male Body in Political Art of the Great Depression.

In the 1930s, the image of the muscular male worker emerged as an identifiable artistic trope. The depiction of a powerful physical body enabled the embattled masculine self to take refuge from the lasting devastation of World War I, labor discontent, a profound lack of blue-collar work, and the advent of women's suffrage. I examine representations of labor during the Great Depression and argue that artists depicted a virile male body in order to heal the emasculated self; I also contend that this construction transcended the political differences between communism and New Deal democracy. I examine the public murals of Harold Lehman and Hugo Gellert as case studies, arguing that both artists, despite their political differences, were struggling to (re)establish a masculine self.

Egan, Shannon. Gettysburg College. Jeff Wall's Little History of Photography.

Selected works by contemporary photographer Jeff Wall reveal a concerted interest in the history of photography. His work corresponds to the work of canonical photographers such as Timothy O'Sullivan, Eugène Atget, Edward Weston, Charles Sheeler, Edward S. Curtis, and Walker Evans. The fraught definitions of "art" and "document" punctuate photography's history and continue in contemporary practices. Wall's photographs respond to pictorial tradition in order to revisit and perhaps recast the criteria of photography.

Einspruch, Franklin. Independent Artist. "Academic" and Other Pejoratives.

The academic impulse, for both philosophical and commercial reasons, has labored to turn talent into a moot point, and regulate the artistic impulse into a pale imitation of itself so it can better fit the academic model. This ersatz artistic impulse then becomes standard practice in the professional world, and thus seems to reinforce the value of the academic model retrospectively. We have seen this mutually beneficial arrangement between the academic and professional worlds before, in the 19th century salons, and it is clear that first-rate art cannot be made inside such systems. I recommend alternate priorities for an education in art that honors its evolutionary and biological origins.

Elliott, Robert. See: Seiz, Janet.

Endolyn, Osayi. SCAD Atlanta. Getting What We Want: How *The Bachelor* Feeds and Satisfies Our Shameful Needs.

The economic and political progress women have made since Kaplan's inquiry into the gaze has created an expectation that women have more power over how the female is depicted in visual media. *The Bachelor* circumvents this idealized progress, as the show perpetuates stereotypes

about women seeking their Prince Charming, and uses the competitive nature of the female cast to embroil viewers in the saga. *The Bachelor* ultimately makes a joke of its own viewers — as our shameful need for this type of dated heterosexual narrative indicates we have not progressed as much as we would like to believe.

Eo, Seo. East Carolina University. Covetable.

The presentation addresses the phenomena of objects in the context of material culture and the shift in the scope of valuables to consumables. Familiarity in activities presents a level of rigidity within secured conventions; as a response to this, artists have re-purposed their materials and methods into a synthesis of new narratives. The study will take a closer look at these covetable constructs that are prevalent in the contemporary studio practices.

Erickson, Ruth. University of Pennsylvania and Centre Georges Pompidou. Social Theory/Social Practice: The Sociological Art Collective in 1970s France.

This paper considers the contemporaneous elaboration of “social art practices” by the Sociological Art Collective, a group of three artists, Hervé Fischer, Fred Forest, and Jean-Paul Thenot, who collaborated from 1972-1980. In addition to exhibiting at the Venice Biennale and Documenta, curating exhibitions, and founding a school, the collective sought new artistic forms by merging such methods as the questionnaire and interview with video, performance, and conceptual art. These artistic forms reveal the “social” not as a fixed entity but rather as an ongoing process of assembly and exchange.

Erwin, Rachel. Independent Scholar. Venetian Cohesion: Reconciling ‘Disparities’ in the Work of John Singer Sargent.

Most scholarship on Sargent’s Venetian work divides it into ‘genre pictures’ pre-1900 and ‘landscape pictures’ post-1900. In this presentation, however, I demonstrate that the Venetian genre paintings and landscapes form a consistent body of work. They represent a truer Sargent than the grand portraits for which he is known.

Evans, Tammy L. Winston-Salem State University. Fine Arts and the School of Health Sciences.

The School of Health Sciences at WSSU actively seeks ways to make preventive services more accessible to underserved populations. A mobile clinic with nurse practitioners has been implemented in these neighborhoods. My graphic design class created vehicle graphics for the mobile clinic identifying WSSU and reassuring a skeptical segment of the underserved population. This collaboration provided a unique and successful service-learning opportunity for students as well as exposure to other disciplines at WSSU.

Falls, Susan. SCAD Savannah. Thomas Kinkade, the Anti-Hirst.

Both Thomas Kinkade and Damien Hirst are controversial figures whose artistic practices cast an oblique light on the production of value. Hirst’s work provokes spirited critique and adulation, as does Kinkade’s mechanically reproduced opus. Rather than operating as kitsch or a new model for art making, Kinkade’s overt profit motive, self-celebration, and Christianity refract political, economic and aesthetic constructions that undergird contemporary markets. Like Hirst, Kinkade’s materials and pricing theatrics place his work in the realm of spectacle. A bad boy of the aesthetic economy, Kinkade’s work, dismissed by the established art world, nevertheless has much to say about it, and about us.

Farmer, James. Virginia Commonwealth University. *Mexicanidad in the Ancient Southwest?: Culture Identity and the Chaco Canyon “Chocolate War.”*

Did the Puebloan tradition of the American Southwest emerge as part of Greater Mesoamerica, or independently, only marginally aware of their powerful Mexican neighbors? A compelling amount of evidence clearly supports extensive trade, interaction and influence between the two regions, yet a significant lack of visual or formal similarities in style has always suggested little direct contact, i.e. independent hegemony over expanded culture affiliations. This paper argues that the ancient Pueblos of Chaco Canyon may have adopted a form of *mexicanidad*, the term employed by modern Aztec or Nahuatl-speaking descendants in Mexico City to preserve and champion their ancestral indigenous cultural identity while adapting to the modern, dominant Hispanic (i.e., ‘alien’) cultural environment.

Faulkes, Eve. West Virginia University. *Re-Purposing: Recycling a Good Idea.*

Adding value by incorporating conservation of materials into the design process at WVU has won our students national recognition. This paper will describe projects and practices that made use of recycling or repurposing materials. In working this way, we find ourselves thinking outside our traditional boundaries. One project utilized retired technology and scavenged objects to create nine interactive educational kiosks. In another undertaking, we developed an exhibit system for a symposium using armatures that became our classroom lighting when the event was completed.

Federman, Rachel. New York University. *(Under)mining Los Angeles: Contemporary Responses to the City.*

Working backward from specific works of art by the likes of Michael McMillen, Paul McCarthy, and Sam Durant, this paper will examine the city’s development as a locus of fantasy, focusing on three themes. The film industry has been drawn to Los Angeles’ abundant space, storied sunshine, and variegated topography since the 1910s. Modernist architecture ranges from Richard Neutra’s Lovell House to the debased modernism of the “dingbat.” Themed architecture such as Disneyland has its predecessors in Knott’s Berry Farm, and on Olvera Street.

Fettes, Meredith Bagby. University of Arkansas at Little Rock. *Process and Identity in the Work of Michelle Stuart.*

In my paper, I discuss Michelle Stuart’s large-scale earthworks and smaller exhibition pieces, and seek to address how art made of dirt, stones, plant fibers and seeds comprise fine art in the natural world and retain its meaning in a gallery setting. In her site-specific earthworks, she creates a visceral harmonious connection with natural materials used by humans for thousands of years. Her large-scale earthworks such as *Niagara Gorge Path Relocated* are at once an attempt to create art using natural materials and to evoke, as Stuart says, “the memory that lies buried within the earth.”

Fields, Katherine Rhodes. University of Mississippi. *At Peace.*

A student printmaking displayed a group of hand-colored lithographs reflecting his experiences as a medic in Iraq. Midway through his printing, my student began to suffer panic attacks and paranoia. Most of the narrative compositions he drew from memory; other images came from photographs he hadn’t explored since he’d returned. Recalling these memories, most horrific,

others based in duty and honor, set my student into a cacophonous ebb and flow of emotions and physical exhaustion.

Fisher, Anthony, SCAD Savannah, Laura Victore, Savannah-Chatham County Public School System, and David A. Duncan, SCAD Savannah. Comics in the Curriculum: Educational Experience of Visual Narrative.

Comics in the Curriculum is an on-going collaborative program between graduate students in the Sequential Art program at SCAD Savannah and the Savannah-Chatham County Public School System (SCCPSS). A series of workshops are designed and implemented by graduate students who are Sequential Art majors. The SCAD students instructed SCCPSS high school students in visual storytelling techniques with application in the form of comics. The goal was to enhance the SCCPSS students' understanding of methodologies of story structure, while supporting language arts initiatives and inspiring a renewed interest in reading and writing.

Fisk, Scott. Samford University. Digital Shift: From Letterpress to Digital Publishing.

This discussion will compare and contrast letterpress and digital publishing platforms such as the iPad, iPhone, Kindle, and Nook. It will cover methods for keeping up with these ever-changing media. It is important that we understand and teach the history of the written and printed word while more information is available in digital form. Designers are creating new and exciting interactive environments with deeply rich immersive media.

Fisk, Timarie. University of Alabama at Birmingham. Preparing Artists to be Teaching Artists.

In order to keep the arts in schools, many government and non-profit organizations have stepped forward to provide arts education in schools. Teaching artists (TA) are one-way agencies and schools are providing arts education. Most teaching artists are not required to be certified by the state prior to their residency in schools; the level of education training varies and many teaching artists are placed in educational settings with no prior knowledge of instructional strategies, classroom management, or student engagement.

Fix, Amy. Georgia Southern University. Skin Deep: The Elusive Aphrodite.

This series of artworks confronts the viewer with the evolution of the ideal beauty, and it questions the foundation of our contemporary society's obsession with the illusion of perfection. By pulling real women into the series and juxtaposing them next to each other in classical poses where they assume the role of Aphrodite, I hope to help these women reclaim their bodies and realize that perfection is only a fantasy.

Fleming, Alison C. Winston-Salem State University. Local Hero: St. Guido of Pomposa.

In both the chapterhouse and refectory, the Pomposan Benedictines commissioned frescoes that underscore the presence of St. Guido, providing them with guidance and inspiration on their own spiritual paths. The Benedictine monk Guido degli Strambiati served as Abbot in the community at Pomposa in the early 11th century. The chapterhouse depicts Sts. Peter and Paul, founders of the Christian community in Italy, and Sts. Benedict and Guido, spiritual heroes for the Benedictines, in an illusionistic space, creating an environment that transcended the everyday world. The narrative frescoes in the refectory similarly helped the Benedictines place themselves into significant religious events from the past.

Frame, Teri. Alberta College of Art and Design. Performing a Protean Identity.

My figurative clay sculptures have been remediated into my current practice, employing raw clay masks and 'prosthetics' as a means for altering my body. The plasticity of clay enables me to transcend the boundaries of my skin. By manipulating my physical borders, I perform a protean identity. My work juxtaposes anomaly against ideal Western paradigms such as the model of proportion as conveyed in Greek statuary, the Enlightenment concept of purity, and Nazi propaganda concerning the genetically "perfect" body.

Frazier, Jason. SCAD Savannah. A Real World Project in Sustainable Design.

The retailer J.C. Penney asked our Package Design class to examine the process of the post-transaction experience for the consumer, from the moment of purchasing a product to unpacking it at home. One goal was the elimination of plastic bags; no preconditions were expressed, such as going back to paper, using only a reusable bag, or any other form or material requirements. Students developed concepts based on market, ethnographic and comparable research, both company-provided and discovered through field observation. Efforts were made to create opportunities for the consumer to become a partner with J. C. Penney in this new endeavor.

Freiheit, Karla. Independent Artist. Slowed Reading: Uses of Text in Contemporary Art Textiles.

In this presentation, I will give a brief overview of some uses of text in contemporary art textiles, featuring my work as well as the work of my mentor, Lou Cabeen. Within the haptic medium of textiles, there is a curious juxtaposition between "seeing (or reading) is believing," and "feeling is knowing." The literal act of reading text presented in an artwork slows down the audience, providing space for contemplation and revelation. Through layers and text, my work serves as a means of codifying and revealing my experiences and feelings.

Frigard, Kelly. University of Cincinnati. The Scandinavian Influence: Tradition, Reconfiguration and Change.

This presentation will present a sampling of experiences studying traditional textiles at schools in Sweden and Finland with the support of a Fulbright Fellowship. Scandinavian textile traditions are deeply rooted in the past; yet contemporary Scandinavian textile artists are known for embracing new technologies and modern design. Today Scandinavian textile design is firmly modern while natural materials still dominate. Techniques such as hacking linen, weaving rag rugs, and dying fiber from forest mushrooms are still taught today.

Fryd, Vivien Green. Vanderbilt University. Kara Walker's *About the Title*: Reenacting the Trauma of Colonialism and Slavery.

This paper argues that Kara Walker's massive drawing *About the Title* expands the scope of her condemnation of racial politics in the United States to implicate the mistreatment of Native Americans and their remains. Here Walker broadens her powerful critique of the transnational slave trade, southern slavery, and post-Civil War racism to include Euro-American colonialism, westward expansion, and Indian removal.

Fuessl, Karl. Technische Universität Berlin. European Progressivism and American Pragmatism at Black Mountain College.

The study deals with German academic émigrés who fled Hitler after 1933 and took refuge at Black Mountain College in North Carolina, which had been founded as an alternative to traditional institutions of higher education. Of particular consideration are the contributions of noted Bauhaus master Josef Albers who introduced a new concept of art education in a school environment. The essay focuses on the interaction between European and American avant-garde representatives in the arts.

Gabbard, Delana. University of Central Oklahoma. Illustrating With Type: A Typographic Exploration of Nursery Rhymes.

Literary content aimed at adult readers lacks adequate attention devoted to the layout. This is traced to two factors: the reduction in the emphasis of communicating with visuals as a child ages and the limitations of the early printing presses. This study hypothesizes that the communicative potential of literary texts produced for adults can be enhanced using innovative typographic treatments due to technological advancements and developments in graphic design. To test the hypothesis, five books were designed to explore the capacity of text to appear as image in nursery rhymes.

Gaddy, Raymond. University of North Florida. Mapping Rome: Getting Lost on the Grand Tour.

The 18th-century concept of the Grand Tour to Rome was the starting point of my first foray, as a professor, into study abroad. The students worked traditionally, recording picturesque scenes of all of Rome's highlights. A second trip to Rome incorporated several out of the way locations and informal meandering. The third trip (to be completed this summer) will require the students to wander, documenting their daily trips through the living city. This will be a cultural pilgrimage to allow students to access contemporary Rome. This paper will address the progression of each year and the work that has resulted from each of the trips.

Gajewski, Georgina E. University of North Carolina at Chapel Hill. 'Lately Arrived in this City': The Migration of Folk Painters to the American South.

This paper will examine paintings, letters and accounts of artists and consumers to argue that the influx of artists from the Americas, Europe, and the Caribbean drawn to Charleston, South Carolina during the eighteenth century had influences on consumer choice and taste. These effects extended to the neighboring states of Georgia and North Carolina.

Galanti, Tera. California Polytechnic State University. Memory, Fear and the Wild.

This presentation will feature diverse mixed media sculpture that investigates cultural and personal relationships with the natural world. The first body of work to be discussed traces my inquiry into the behavior of silk moths (*bombyx mori*). The most recent work is a mixed media installation, created in response to the loss of over 90% of the original long leaf pine forest that once covered the Southeastern United States. This "ghost forest" activates the viewers' senses and seeks to stimulate the process of memory within the individual.

Gamboa, Jose. SCAD Savannah. Sketch Aerobics: Learning a New Language.

Learning how to draw can be a frustrating and painful journey because it requires attention and dedication. Learning how to draw is as hard as learning a new language. This presentation will

use learning a new language as a metaphor for learning how to communicate visually. “Sketch aerobics” uses music and the basic elements of drawing to speed up the learning process in visual communication. It is a technique that promotes learning by doing. The fun aspect of sketch aerobics lowers the frustration level of students and young designers as they learn the language of drawing.

Gansell, Amy. Emory University. Near Eastern Ivory Sculptures of Women in Sacred Greek Contexts during the Orientalizing Period (8th-7th century BCE).

This paper investigates and refines the iconography of female worship of Dionysos based on visual sources from the archaic and classical periods. By separating the activity of these female worshippers from drunkenness and sexual promiscuity, these women are also isolated from the social and religious space of the male world and become an independent force outside of the confines of the state.

Garcia, Héctor. University of Central Arkansas. Architecture, Iconography and Ceremonial Space at El Tajín.

This paper focuses on the relationship between the architecture and iconography of El Tajín. Because of the placement of the iconography and the structure of the architectural space, the inhabitants and visitors were aware of their place and purpose while participating in ceremonies and everyday life at the site.

Garton, Tessa. College of Charleston. Pilgrimage and Reconquista: Christian and Islamic Imagery in the Romanesque Art of Northern Spain.

This paper will focus on the distinctive imagery of warriors, knights, musicians and exotic dancers surviving in churches along the pilgrimage route in northern Spain, and will examine its possible sources in the rich cultural life of the courts of El-Andalus. Despite the religious and political conflict between Christian and Islamic cultures in Spain, there were close artistic and cultural contacts; merchants, tradesmen, and musicians crossed the boundaries between Muslim and Christian worlds.

Garvin, Maureen. SCAD Savannah. Valuing the Process: Teaching Research and Ideation Strategies to First-Year Students.

In a recent curriculum revision we added research and ideation to the goals and outcomes of each course. Along with building visual awareness, the first year student needs to learn research and ideation strategies. These processes are integral to creating their final work.

Gault, Adam. University of Central Oklahoma. Risky Business: The Designer/Client Relationship.

Through a case study of a single web design project, this presentation will reveal how – by turning our students into educators themselves – we can equip them with the tools necessary to counteract a client’s natural aversion to risk.

Gay, Dana Ezzell. Meredith College. Typography as Discourse: Message, Meaning, and Making with Letters and Words.

The power of typography to convey feeling and emotion transcends time and place. This paper will share the ways in which I engage my students to explore the power of play and

experimentation with typography. Generative processes and visual examples of typography as discourse and as a means to communicating will be explored.

Geiger, Melissa. East Stroudsburg University. Still in the Closet: Robert Rauschenberg's Aesthetic Pornography.

This paper will explore the seemingly purposeful omission of Robert Rauschenberg's significant series *Carnal Clocks* from art historical scholarship. In 1969, the artist created the collection of fifteen, five-foot tall electronic assemblages, *Carnal Clocks*. The series' highly provocative images of carnal flesh were the result of, as Rauschenberg put it, an attempt to create "new aesthetic pornography." Shortly after the works made their debut at the Leo Castelli Gallery, the series was quietly placed into storage and was not seen again for twenty-seven years.

Geil, Mark. Jackson State University. Let Us See What Develops: A Video Introduction to the Black and White Analog Darkroom.

Let Us See What Develops is an instructional video meant to introduce students to the basics of working in a black and white chemical darkroom. The video serves as a companion to studio instruction in an effort to anticipate and review the studio instruction that they receive. As the students watch this video, related photography videos are suggested to them. I depend on the curiosity that social media websites foster as a way for students to explore other avenues of instruction.

Gerard, Mira. East Tennessee State University. I Dream About Burning.

The depiction of semi-eroticized women in landscape offers the possibility for re-contextualizing certain traditions within Western academic painting. While exploiting the intensity of emotion surrounding tragedies of war and environmental destruction points to the danger of desire, I construct sublime, hallucinatory, and dreamlike worlds in which sunsets, rainbows, storms, and fires are emotional signifiers. *Unknown Continent* is an ongoing series of paintings that exist hotly and dangerously in this territory.

Gere, Rich. SCAD Atlanta. The Razor's Edge: Teaching to the Drop-Down-Menu Generation.

In a short video we take a look at the fine line between the pitfalls of distraction and the overwhelming power of teaching in a new era where the classroom is no longer an isolated, protected chamber. Students are hard-wired to weapons of mass distraction and often mistake these tools for collaborative partners that will aid in the solution of both academic and technical problem solving. When settled into focus groups it is sometimes alarming how students respond to basic questions about their relationship with a digital lifestyle.

Gerschultz, Jessica. Emory University. Art in the Age of Early Authoritarianism: Habib Bourguiba and the École de Tunis.

My paper examines the relationship between the formation of a specifically Tunisian artistic modernism and the creation of a modern state by Habib Bourguiba, focusing on the early mass-produced images of the *Ecole de Tunis*. In the post-Independence period, this elite group provided the visual parameters through which Bourguibist policies were framed to local and foreign audiences.

Gerspacher, Arnaud. The Graduate Center, CUNY. Grace Notes: Artur Żmijewski's *Singing Lessons*.

This paper comes from a recent course at NYU given by Avital Ronell and Slavoj Žižek titled “The Persistence of the Theological-Political.” I write about grace and the ways in which our secular understanding of the concept holds certain theological vestiges and residues.

Gibbs, Diane. University of South Alabama. Analogy.

Analogies are indispensable in the classroom; their use provides students with metaphors they can utilize when working with clients as well as when making design decisions. It is critical that students translate design information to clients without using design terminology. The use of analogy is essential for explaining design theory to clients.

Gibel, Rosanne. Art Institute of Ft. Lauderdale. The Physical and the Virtual: Creating a Balanced Curriculum.

Using examples of student and professional work, this presentation contains a list of potential (foundational) skills and possible areas of specialization (the end game) that generate successful professionals.,

Gilbert, Julie. Stony Brook University. Styling Korean Society: The Social Construction of Female Hairstyles in the Paintings of Shin Yoon Bok.

My paper will explore the way Shin Yoon Bok pictures female hair culture and its social implications in late Choson Dynasty Korea. One of the most well-known painters of the late Choson Dynasty, Shin Yoon Bok is known for his genre scenes illustrating everyday life in early 19th century Korea. His frequent depictions of women of various social positions reveal the impact of social hierarchies on female hair culture during that time period. His women are engaged in typical activities of daily life, their hair serving as an inseparable part of their social identity.

Gilman, Bridget. University of Michigan. Photorealism's Local Lens: Robert Bechtle and the San Francisco Bay Area.

This paper re-examines the work of West Coast artist Robert Bechtle, in an effort to retrieve the power of Photorealism's hybrid formal strategies and the import of its attention to the local and specific. Having devoted several decades to representing the residential neighborhoods of the San Francisco Bay Area, Bechtle's work infuses the concreteness of local images with the broad, complex issues of contemporary socio-spatial relationships. Bechtle creates a palpable sense of locality that both deepens and transcends our typical perceptions of the everyday.

Gipson, Shelley. Arkansas State University. External Form and Internal State.

In my work and others, the marks and effects created through the manipulation of photographic processes show a polarity between what we see and what we know. Death and ecstasy, aggression and intimacy, love and solitude, innocence and awareness, strife and survival exist within the human body. Manipulated, degraded, and fragmented bodies combine with textural surfaces to create allusions to the passions of existence.

Glackin, Marie Lou. Cornell College. The Divine Shepherdess in the Andes: Syncretism in the New World

This study compares devotions to the Divine Shepherdess and to the Spinning Virgin in Europe with the meaning of their conflation in the New World. An exploration of the social realities of colonial Quito, including a consideration of the religious history of the Andes and the survival of native Andean beliefs, allows significant insight into the interpretation of this work.

Gleisser, Faye. Northwestern University. Holding Images: Fazal Sheikh and the Politics of the Almost Missed Encounter.

This paper features American artist Fazal Sheikh's 1998 photographic series titled *The Victor Weeps (Afghanistan)*, and addresses the ethical responsibility that the handling of photographs in refugee camps in Pakistan demands from an American viewership. I will also discuss how Sheikh's images, distributed in book form, archive an ideology of gestures that is predicated on the idea of an "almost missed encounter"—a temporal, aesthetic position.

Glover, Christina. Florida State University. Elevating Textiles to Modern Art: Contextualizing Anni Albers's Early Pictorial Weavings and Essay "Work with Material."

After emigrating from Germany in 1933, Anni Albers, textile artist and printmaker, established the new weaving workshop at Black Mountain College and became a professional artist. Bauhaus theories and Pre-Columbian textiles influenced her extensive writings and elevated her textiles to modern art. By analyzing the artist's writings in context with her weavings, I argue that Albers' desire to present textiles as modern art was tied to contemporary trends in abstraction, rooted in her Bauhaus past, and linked with her original aspiration to be a painter.

Golden, Rachel. University of Arkansas at Little Rock. A Question of Character: Alexandros the Herdsman and Paris, Prince of Troy.

Depictions of the Judgment of Paris exist throughout history. Yet why is the name "Paris" the one by which we identify this scene, when ancient Greek texts and artworks refer to this person equally by the name of Paris and Alexandros? While literary examples are ambiguous in defining the person of Paris at the moment of the judgment scene, this paper argues that examples in visual art clearly distinguish between the character of Paris and Alexandros.

Goldstein, Jennie. Stony Brook University. A Public Display of Inaccessible Goods: Site-Specific Contradiction in Elmgreen and Dragset's *Prada Marfa*.

In 2005 a small Prada store opened to the public along an isolated stretch of State Highway 90 near Valentine Texas (population 134). Designed by the Scandinavian artists Elmgreen and Dragset and named after the nearby town of Marfa, *Prada Marfa* merely replicates a Prada boutique. Indeed, a dedicatory plaque placed next to the structure reveals it as "a site specific, permanent land art project." Elmgreen and Dragset have placed coveted consumer objects inside a sealed adobe structure—an architectural style native to the region—thus foregrounding the interaction between the commercially produced goods and the natural environment.

Gomez, Norberto. Virginia Commonwealth University. Return of the Executable: A Critique of Critical Code.

This paper will investigate the issues raised by analyzing the work of artists who engage in codeworks or works that utilize code with an emphasis on those created for the Net and Web.

Gonzales, Jennifer. Memphis College of Art. A 6 + 1 Traits Approach to Developing An Arts Assessment.

After attending sessions on the topic of assessment at the National Art Education Conference, it became evident that many teachers do not have the necessary tools to implement adequate assessment systems that can inform instructional practices while also measuring student growth. With this in mind, I propose a discussion on how an accepted assessment tool for evaluating student writing can be adapted to address some of the assessment and evaluation concerns of the visual arts. Utilizing the 6+1 Traits writing rubric as a guide, assessment language for the arts is shared along with suggestions for using it as a teaching tool with the purpose of gaining feedback from other art education professionals.

Goodwin, Rae. University of Kentucky. Non-Objective Narratives.

Inspired by a session at Open Stream, FATE's 2011 biennial conference, on the connections between reading and creativity, I gave my students a simple exercise before a long and complex project. They were asked to read a children's book aloud from front to back, from back to front, every other page, every second word from front to back and every third word from back to front. This collaborative endeavor engaged them in the process of forming, deconstructing and synthesizing a narrative. Reading aloud together gave my students a place from which to generate their own interpretations of how to tell a story.

Gower, Reni. Virginia Commonwealth University. Strange Loops: A Thirty-Year Investigation.

This talk outlines a circuitous career that resonates within thirty years of university teaching and parallels what philosopher/mathematician Douglas Hofstadter calls "strange loops."

Grayson, Saisha. Brooklyn Museum of Art. Finding David: A Spatial Analysis of Jacques Louis David's Last Painting.

In this paper, I use psychological arguments to examine *Mars Disarmed by Venus*, David's last painting, as a final, uninhibited attempt to negotiate his desire for both homoerotic self-sufficiency and narcissistic self-affirmation at the end of his life. I argue that he makes a striking move into brightly colored, heterosexual mythic subjects because he is unable to directly mine the political rhetoric of his canonical period after the Restoration. Yet, his formative period is invoked by the empty space delineated by Mars' armor that subtly expresses his continued longing for the patriotic hero and *beau ideal* Romulus of his revolutionary days.

Green, Kate. University of Texas at Austin. Nazis, Cold War, Globalism: Why Exhibitions Matter.

By examining three exhibitions—the Nazi's 1937 *Degenerate Art Show*, the Museum of Modern Art's Cold War 1955 *Family of Man*, and the Queen Museum of Art's 1999 *Global Conceptualism*—this paper considers the role that exhibitions play within political programs. The paper explores each exhibition's dynamic relationship with its political imperatives and historical moment. The paper's inquiry into important moments from the past reminds us that exhibitions play a role in shaping values and identities.

Gregory, Alexis. Mississippi State University. The Return of the Master Builder: Haptic Learning in Architecture.

This paper will discuss the idea that haptic learning processes help students learn better, especially in a culture where the students are consistently inundated with information in a digital age. It will document two construction technology courses and one design studio that engaged students in the importance of design and its impact on construction.

Griesbach, Sarah Hermes. Washington University in St. Louis. Individual History Projects in Authentic Interdisciplinary Learning: What Instructors in Higher Education Can Learn from the Secondary Social Studies Classroom.

“Museum projects” incorporate research, analysis, interpretation, and multimedia communication in much the same way as a special exhibit at an art or cultural history museum. Portfolio/museum projects require students to interact with source material as critical purveyors of their subject’s narrative. The process of presentation allows students to synthesize knowledge and skills. The strict parameters of the assignments ensure content depth as well as authentic learning.

Grimes, Jamey. University of Alabama. Clarity and Chaos in Site-Specific Installation.

This presentation explores examples of installations that embrace the relationship between inspired studio discoveries and unique, on-site adaptation.

Grix, Eleanor. Armstrong Atlantic State University. Fred Wilson’s Imprint on the Seattle Art Museum’s Floorplan.

Fred Wilson’s *The Museum: Mixed Metaphors*, staged in 1993 at the Seattle Art Museum, is unique in Wilson’s museum interventions in that he was allowed to infiltrate several galleries in an encyclopedic museum as opposed to creating an isolated installation. Furthermore, the museum staff that worked with Wilson during his residency was highly receptive to Wilson’s installation and felt strongly about implementing his changes. A comparison between the 1993 floor plan and the current one reveals that Wilson’s main criticism—the segregation of “Western” and “non-Western” art—has been rectified following the 2007 redesign of the galleries that now display much of the collection according to similar themes rather than region or period.

Guglielmo, Antoniette M. Los Angeles County Museum of Art. The Met and Macy’s: Industrial Art and Commerce in the 1920s.

My paper examines the connections between art and commerce crafted by the Metropolitan and Macy’s in their Expositions to “incorporate culture.” It explicates how the Expositions served to advance the efforts of both the store and the museum by looking at their installation and display strategies, the sponsorship of artists, the pivotal role and rhetoric of Museum President Robert W. de Forest, and ultimately, the cultivation of the American viewer as a consumer.

Guy, Emmanuel. Université Paris 13 & 10 and Bibliothèque Nationale de France. Guy Debord and the Revolution of Everyday Life.

Dépassement de l’art, Réalisation de la Philosophie are the titles of two artworks made by Guy Debord for an exhibition in 1963 after most of the artists of the Situationist International had been expelled and replaced by ‘sociologists.’ Starting from this moment in the history of the S.I.,

this paper addresses the role assigned to the arts within the Situationist Revolution of Everyday Life. Through his contacts with unorthodox Marxist theorists such as Henri Lefèbvre and the *Socialisme et Barbarie* Group, Guy Debord developed his critique of commodified society while pursuing the modernist avant-garde project of reuniting art and life.

Guynes, Jason. University of South Alabama. Work in the System: Fitting Creative Activities into the Academic Mold.

As a muralist, I allow my students to work alongside me on my commissions. This enables me to pass along the skills and knowledge necessary for completion of complex projects through practicums or internship experiences; students, in turn, provide a large part of the significant labor required by these major endeavors. By engaging in projects of this scale and constructing these arrangements, my creative activities are accepted and understood by my colleagues outside of the arts; my teaching and research obligations are met simultaneously.

Hade, Alexa. SCAD Savannah. Being Your Own Teacher: My Experience in New York City.

This past academic year, I was selected to utilize a studio that is maintained in New York City by the SCAD Painting Department. As a resident, I completed an internship, produced works of art, hosted an open studio to show these works at the conclusion of my ten-week residency, and experienced the cultural life of the city. My internship was with the Forum Gallery, where I handled the work of contemporary figurative masters. I went to museums, a drawing room, a fashion show, the Armory, and many openings. The time spent outside of my studio informed my subsequent work.

Hager-Vickery, Jenny K. University of North Florida. Wind Weaver and the Whirling Wheel - Interdisciplinary Studio.

Wind Weaver and the Whirling Wheel offered an interdisciplinary opportunity for students to work with sculpture and printmaking in a non-traditional way, a hybrid of the two processes creating large-scale sculpture with a printed surface. Visiting artists Dennis McNett (Howling Print Studio), John Hancock (Amazing Hancock Brothers), and John Hitchcock (Hybrid Press) worked along with faculty and students in a workshop that focused on the interdisciplinary techniques of sculpture and printmaking. The culmination of these interactions resulted in an exhibition and performance that took place at the Museum of Contemporary Art Jacksonville.

Hall, Kathryn. University of Georgia. Re-born Her Way: From *The Fame* to Immortal Fame in Lady Gaga's Performance Art.

In this presentation, I argue that Lady Gaga deliberately borrows material from art history as well as from pop icons in order to obtain and surpass their level of fame. Embedded in her music, performances, and videos is an eclectic mix of art historical references and samplings from pop and artistic icons.

Hamming, Grant. Stanford University. The American Art-Union, the Hudson River School, and the Displacement of Labor in Antebellum America.

The American Art-Union's patronization of artists associated with the Hudson River School demonstrate that the Art-Union acted to efface evidence of labor from the American landscape, denying the economic and social realities of an increasingly urban America in the years before

the Civil War. The Art-Union provided its middle class audience with a powerful means of replacing urban realities with a mythic agrarian past.

Hammond, Bryce A. University of Central Florida. Translating Gestural Foot Movement into Non-Mimetic Action Painting.

The purpose of this study is to construct a gestural action painting using the feet of a dancer through autographic instruction, thereby creating a plan that can be implemented by another dancer-as-agent at another time. The research model explores the expansion of two art historical models: the rhetoric of action paintings from the 1940s and 1950s and an expansion of instructional wall drawings and paintings by Sol LeWitt (1960s). In this case, the dancing foot interacts with the canvas. The study visualizes the complexities and creative processes of non-mimetic action painting through gestural foot movement.

Hanas, Erin. Duke University. Creating His Own Legacy: Wolf Vostell's *Fluxus Zug*.

Wolf Vostell's mobile artwork-museum, *Fluxus Zug*, traveled throughout North Rhine-Westphalia, West Germany, for five months in 1981. *Fluxus Zug* consisted of nine shipping containers filled with environments by Vostell that included paintings, sound, sculptural objects, video, and an archive. It stopped at train stations and public squares in sixteen cities and opened its doors to thousands of visitors. It was, I argue, Vostell's opportunity to provide the public with an overview of his artistic oeuvre and to physically reinsert himself and his art into his home state, as well as into art history.

Haney, Lou. University of Mississippi. Field Trippin'.

My talk will focus on student work produced on field trips, tools for successful local field trips, and syllabi for the travel class. I incorporate "onsite" drawings into both my Drawing 1 and Drawing 2 class at the University of Mississippi and in my travel class in New York City, Art 310: Draw New York. Students draw landscapes in Central Park, study the figure by looking at Greek and Roman sculpture at the Metropolitan Museum, and explore architecture while looking at the Brooklyn Bridge. Students are exposed to the rich cultural life of New York City as well.

Hanna, Rebecca. Georgia State University. Procedure and Process: A Symbiotic Relationship.

My recent body of drawings examines the ways in which my body and physical limitations affect the process of mark making as well as the resulting drawings themselves. I utilize repetition to test my stamina and endurance and work on paper cut to my exact height. My drawings are labor-intensive and exist as both formal explorations of drawing and artifacts of durational performance.

Hannam, Ben. Virginia Tech. Using Student Freelance Experiences to Strengthen a Design Curriculum.

This presentation will cover freelance opportunities that were introduced at Virginia Tech. This includes the constraints of the freshman freelance project, examples of student work, and interviews with faculty, students and clients about their experience. Ideas regarding the use of small freelance opportunities as a means of expanding graphic design curriculum will be addressed.

Harris, Catherine Page. University of New Mexico. Art within Landscape, Process, Motion and Change.

This talk presents the work of the land-based program, Land Arts of the American West, from the past ten years, as a way to articulate the changing landscape and its interpretations through the work of students and guest artists involved in the land. The work presented will highlight the dynamic and process-oriented nature of landscape.

Hartel, Herbert R., Jr. John Jay College, CUNY. Reconsidering the Influences on Irene Rice Pereira's Geometrically Abstract Paintings.

Irene Rice Pereira is best known for her tactile and luminous geometrically abstract paintings and mixed media assemblages made from 1939 until the 1950s. One finds little in the scholarship on Pereira about the sources and influences that affected her work. Instead, it has emphasized her interest in philosophy, literature, science and perception theory and her own theoretical writings. Although Cubism was important to Pereira, as scholars have acknowledged, the works and theories of early abstractionists in Europe who were involved with the Bauhaus, such as Wassily Kandinsky, Paul Klee, László Moholy-Nagy, and Josef Albers, were even more important for her stylistic and aesthetic development, and overlooked by extant scholarship.

Haxall, Daniel. Kutztown University of Pennsylvania. From Sportswear to Hedge Fund: Corporate Patronage and African-American Art.

This paper examines corporate patronage in contemporary African-American art, particularly how notions of race, consumption, and elitism shape reception. Two examples serve as case studies for investigating the power of corporate branding in shaping artistic programs, as well as debates surrounding private patronage, contemporary art, and its perceived audience.

Hayes, Matthew. SCAD e-Learning. Urban Renewal Modernism and the Erasure of 19th Century African-American Cityscapes.

In cities across the United States, the erection of modernist multipurpose indoor arenas erased countless African-American neighborhoods in the name of urban renewal. Though considered engineering marvels by architects and academics, these buildings displaced local residents and were violent intrusions upon their traditional communities. Large-scale urban renewal projects emerged in the midst of pre-existing urban landscapes that had been organically evolving for centuries. Ironically, many communities are now fighting to save the very modernist architectural landmarks they once reviled.

Hebble, John. Virginia Commonwealth University. The Possibilities of the Camera: Alvin Langdon Coburn's *The Future of Pictorial Photography* and the Road to Photographic Abstraction.

In 1916, Alvin Langdon Coburn published *The Future of Pictorial Photography* in which he advocated abstracted forms and the use of new photographic techniques. This paper will investigate the relationship between *The Future of Pictorial Photography* and subsequent technical photographic developments, as well as theoretical responses. Coburn's own photographs will be examined in an attempt to track his progression towards abstraction, in addition to documenting his own application of the aesthetic and theoretical principles found in *The Future of Pictorial Photography*.

Hein, Nathaniel. Delta State University. Valuing Collaboration.

As many job descriptions emphasize the need for cross-disciplinary efforts and collaborative methods in art, a clear increase in the value of collaboration is evident. I will discuss the challenges of quantifying a dynamic artistic collaboration and offer a working model for evaluation in both a classroom and committee setting.

Heuer, Elizabeth B. University of North Florida. *Imua!*: Eugene Savage and the Matson Murals.

In 1940 American artist Eugene F. Savage completed six three-by-eight foot murals for the S.S. Lurline of the Matson Navigation Company in Hawaii. These highly stylized and richly colored paintings feature generic scenes of Hawaiian culture as well as historic events in Hawaiian history. This paper will examine how Savage's Hawaiian visions represent a complex negotiation between corporate patron and artist.

Heung, Elsie. The Graduate Center, CUNY. Who's in the Ashcan School? Theresa Bernstein and Her Vision of New York.

By analyzing Theresa Bernstein's (1890-2002) works from the 1910s, as well as her professional relationship with the Ashcan painters, this paper reconsiders her connection to the school, while reassessing the school itself. Bernstein must be viewed as an artist who added her individual voice into the mix, while still participating in the realist trends of the time.

Higginbotham, Carmenita. University of Virginia. Reinventing the City: Art, George Biddle and Federal Art.

In 1936, American artist George Biddle completed his federally supported mural for the Justice Department Building in Washington, D.C. This urban-themed painting of sweatshops and crowded tenement houses ran counter to the majority of the New Deal art that adopted virile bodies and productive factories as the new language of modernity. This paper examines how pictorial models offered in the Progressive Era reintroduced narratives of urban poverty, including those specific to ethnicity and gender that contemporary discourse sought to circumvent. Also addressed are the ways in which notions of space, vision and visibility shifted during the Great Depression to allow for Biddle's re-invention of the city in this government commission.

Higgs, Jamie. Marian University. Study Abroad: Using the 'Power' of Place.

This May we will embark on our sixth study abroad course entitled *Turkey, Greece, and Italy: Civilizations Lost and Found*. The course will explore the influences and tensions between the East and West from ancient times to the present while specifically examining the pivotal Janus-like role Byzantium played.

Hightower, Mary Lou. University of South Carolina Upstate. Museum Connection: Involvement of Pre-Service Art Teachers.

Connecting the pre-service art teachers with local museums can be a critical step to understanding the value of the aesthetic experience when faced with the original artwork. This investigation will present reflections of pre-service art teachers as they created museum materials for current exhibitions as well as the impact of their work for extending the museum outreach to schools. It will also discuss future implications for curriculum changes in art teacher preparation.

Hill-Thomas, Genevieve. Indiana University, Bloomington. Woven Words: Marka *faso dan fani* from Burkina Faso, West Africa.

Faso dan fani textiles, a traditional-style indigo cloth made by the Marka people of northwestern Burkina Faso, are renowned for their beauty and quality throughout the region. They are worn as markers of social status and wealth. Based largely upon my year of fieldwork with the Marka, this study explores the context of *faso dan fani* and how it used to express sentiments.

Hoffmann, Alma. Indiana Purdue University. Presentations vs. Impromptu Diagrams in Design Classes.

I decided to deviate from electronic/digital presentations in favor of in-class diagrams done spontaneously on the boards. This required more preparation on my part; the topic was fresh and I could make connections in drawing these diagrams. The result was more active student participation, note taking, and discussion. In my presentation, I will show some images of impromptu diagrams done in class both by my students and me.

Holder, Kenyon. Troy University. The Russian Linesman: Mark Wallinger and the Narrative Intent of Museum Display.

In 2009 Mark Wallinger served as the curator for an exhibition he titled *The Russian Linesman: Frontiers, Borders and Thresholds*. Wallinger composed created lines of connection between the works. It was the visitors' role to make these connections, to fill in the linguistic breaks, and to complete the story laid out by Wallinger. The line became a 'plotting' device, both literal and metaphorical, and numerous sub-plots emerged. In the end, the objects became devices united within a larger network of semiotic display.

Hollengreen, Laura. Georgia Institute of Technology. The Absorptive Sublime in Contemporary Art.

The sublime is that which makes us feel overwhelmed yet oddly unmarked – always outside the phenomenon. It is this quality of suspension that I wish to explore in this paper. Certain works by contemporary artists as disparate as Agnes Martin, Donald Judd, and James Turrell succeed in stimulating perception while also slowing it down, making it conducive to apperception.

Horton, Mandy. University of Central Oklahoma. Rock Stars of Graphic Design History or the Geology of Rock Stars of Graphic Design.

What if we could use the past to determine the future of graphic design history? When we introduce students to the innovators of the design world, we educate them on the values of their contributions and the originality of their ideas— the things these designers did that make them great. This panel will discuss a project where design history students research the “Rock Stars” of graphic design to determine how they came to be remembered. Students will track two designers, one of which will be historical, and one will be an emerging designer. This project engages students in research and analysis to make thoughtful predictions on the future history of graphic design.

Howie, Elizabeth. Coastal Carolina University. The Dandy Victorian: Yinka Shonibare, Disability, and Passing.

In his *Diary of a Victorian Dandy* (1998), Yinka Shonibare is a spectacle whose purpose is to be admired not only for his charm and wit but also for his exquisitely tasteful appearance. The late

eighteenth and nineteenth centuries demanded that a dandy be white, if he was to be seen as above everyone in his milieu. But this dandy is black, and no one can take their eyes off of him. Thus the artist passes, in a way: not as white but as an acceptable figure of a dandy. Yet he passes on another level as well: the dandy appears quite vigorous, but the artist who poses as that figure is partially paralyzed as a result of a teenage illness. This paper will address this example of a disabled figure posing as a spectacle and passing in plain sight.

Huelsbergen, Deborah. University of Missouri. Using the Strengths of Students to Make Group Projects Work.

How do we get students to get excited about working in groups? At MU we have been tinkering with the group project for years and, while we are still making changes, we have come up with some strategies that work. Groups rely on their strengths and talents to find a balance of the right people. Also the project should be group-worthy, i.e. complex and structured in a way that only the work of a group would insure success. This presentation will outline some of the ways to make group projects effective.

Humphrey, David. Yale University. Painting's Slippery Sociability.

This presentation will consist of a selection of paintings looked at from the perspective of their relationship with viewers. When considered as a form of social behavior, painting yields a rich and robustly varied range of effects, rhetoric and idiosyncrasies. These socio/pictorial operations can be cool or psychologically charged and are important inflectors of the work's manifest content, if not sometimes constituting the content itself. Paintings reach out for contact with ambient spectators, like strangers navigating an ever-emerging relationship.

Hunt, Jon, Kansas State University, and Bambi Yost, Iowa State University. Spirit of the Place and the People.

This paper documents student "interventions" in landscape that directly respond to the *genius loci* or spirit of the place. Students were challenged to engage with the land—both physically, through the use of found, on-site objects, and emotionally, through personal reflections and responses to the site. Drawings, photographs, and writings about students' land art installations reflect a rich understanding of the site's context, visual qualities, temporal aspects, land forms, flora, fauna, and human interactions. Installations, inspired by specific places, offer a process-driven means to survey a landscape through interpretation, marking and re-interpretation.

Hutchings, Timothy. Independent Artist. The Play-Generated Map and Document Archive.

Tabletop role-playing games involve complex maps that evolve and change in reaction to the actions of the players; they are living documents to complex, sophisticated play. Several years ago, I founded the Play Generated Map and Document Archive, a tool for collecting, preserving, exhibiting and interpreting role-playing game maps. These documents have cultural value and satisfy most of the categorical requirements of folk art. They are expressive and visually potent objects in their own right.

Iannini, Marcela. Miami International University of Art & Design. Intrinsic Structured Methodologies in Creative Processes.

The differences between creativity and intelligence have acquired particular significance during the past few years, given the pressure placed on educational institutions to promote a new type

of professional. Organizations are craving professionals capable of presenting effective solutions to meet the needs of our growing multi-national economic system. While most individuals respond effectively to creative tasks with which they have a high level of affinity, the process is often cumbersome when students are thwarted by obstacles the process. An evaluation of an individual's creative process, analyzed under the light of the creative brain's functioning—which helps us understand things like procrastination—guides the development of an intrinsic methodology that increases the level of consistent results.

Imatani, Garrick. Lewis & Clark College. Open Assignment: Sharing Methods for Civic Engagement and Creative Circulation.

Open Assignment is a website for educators, students and citizens invested in arts education to share and evaluate assignments focusing on social participation, civic engagement and creative circulation. This presentation will begin with a discussion of the premise behind Open Assignment and proceed to the logistics in creating the site, which included working with the library at my host institution, Lewis & Clark College (Portland, OR). Navigation of the site will be demonstrated by showing examples of assignments uploaded to the site.

Irwin, Christa. The Graduate Center, CUNY. Angelino Medoro and the Only Portrait of Saint Rose of Lima.

In my paper, I will explore the story of the Italian painter, Angelino Medoro's portrait from life of Saint Rose of Lima who died in 1617. This painting had an impact on future representations of Saint Rose.

Isenbarger, Stacy, University of Idaho, and Claire van der Plas, Adams State College. Back and Forth: An Experimental Mail Art Project and the Lessons Learned.

This is an account of a semester long mail art project through which our classes explored collaboration and exchange. We will outline the processes, products and the intangible outcomes of the collaborative student work as well as their reactions to the project.

Jack, Julie. Tennessee Wesleyan College. Way Up High, Way Down Low, and In-Between Stuff.

The subject matter of modified saints as a given context serves to express relationships between people and society. Placing these subjects into a thick, clear, plastic resin cheapens them as icons, and creates a faux permanence. These objects become bas-relief when soaked with epoxy resin. This resin, a super-shiny bonding polymer, opens the proverbial door to combining disparate objects and medium. In this paper, I will explore saints through an epoxy resin lens. A "highness" and "lowliness" in content and media will be explored by looking at my own work.

Jakubowski, Dan. University of Florida. Storming the Grid: Multitude, Event, and Cognitive Mapping in the Painting of Julie Mehretu.

The paintings of Ethiopian-American artist Julie Mehretu represent the modernist spatial utopia by superimposing architectural plans upon and within a picture plane that is built up through multiple layers of transparent resin, each containing its own utopian palimpsest. The effect is one of pictorial archeology, a mapping of modernist utopian practice as a set of failed moments that are divested of political urgency and frozen within the registers of history. However, Mehretu's treatment of utopia is not a cynical or pessimistic exercise; her representations of the rigid coordinates of modernist architecture and urban planning are animated and subsumed by a

multitude of 'figures,' her word for the gestural cacophony of marks that overwhelm her work. My project will explore Mehretu's work as a process of utopian cognitive mapping and a revolutionary break with history that produces radically alternative social arrangements.

Jalbert, Josh. SCAD Savannah. Notations from Nature.

In the creation of this series of images, I have worked alongside natural phenomena using the photographic medium as a device of transcription that allows nature to draw with its own hand. Through the techniques that I have employed, such as tying lights to the branches of a tree at night to trace the movements of wind, the camera serves as an intermediary, articulating a dimension of the world that lies beyond the surface of what is commonly available. The results of these processes are artifacts, traces, and notations.

Jamieson, Deborah S. Armstrong Atlantic State University. Gari Melchers and the Telfair Academy.

This year marks the 125th anniversary of the Telfair Academy in Savannah, the first public art museum in the south. The internationally recognized American artist Gari Melchers served as advisor to the Telfair Academy from 1906 to 1916, and unofficially through the 1920s. This paper considers a selection of paintings collected by Gari Melchers currently located in the Telfair Academy; it reveals how these works function as cultural constructs not only of the artistic milieu of the late nineteenth and early twentieth century but also as personal reflections of the enduring aesthetic legacy of Melchers himself.

Jasin, Gabriela. SCAD Atlanta. Vestals, Virgins, and Virtue: Two Paintings by Jean Raoux and their Prescription for Women in 18th-Century France.

Two pendant paintings by the artist Jean Raoux (1677-1734), *The Virgins of Ancient Times*, and *The Virgins of Modern Times*, contrast the ancient vestal virgins of Rome with the young virgins of contemporary eighteenth-century French society. This paper explores the iconography of female virtue in these eighteenth-century paintings and the artistic traditions that inform them. Ultimately, this paper proposes that these pendants were a commentary on the state of female monasticism in France, the erosion of the *ancien regime*, the lack of utility of the female aristocracy, and the replacement of "ancient" virtue with contemporary decadence.

Jensen, Heidi. Ball State University. Things to Touch.

In 2009, Heidi Jensen traveled to a remote region of the Tyrol. Following this experience, she generated a series of drawings that act as documentation of previously unknown natural specimens found in that area. A mixture of memory, observation and speculation, the drawings present subjects that challenge systems of scientific classification and known taxonomies. The presentation will focus on the role of drawing as evidence and the relationship of drawing to traditions of illustration.

Johal, Rattanamol Singh. Courtauld Institute of Art, University of London. Monopoly Rent, Urban Regeneration, and 'Disneyfication' through the lens of the Liverpool Biennial.

This paper evaluates Liverpool's transformation from the urban ruin of the Thatcherite era to its present day geo-political and cultural status. Pierre Bourdieu's ideas about cultural, social, and symbolic capital as applied to individuals are evaluated in relation to on-the-ground developments in Liverpool since 1999. I use existing literature on urban regeneration through the

arts and examine recent publications about the nature and theory of biennials, just as they are being understood as a global phenomenon and critically commented upon by curators, artists, government officials, and private enterprise.

Johnson, Amy. University of Central Oklahoma. Limitations and Creative License in Design: Inadvertent Lessons from a Catholic School Education.

This paper will discuss the use of tight constraints to transition students from the didactic teaching environment where risk is viewed as negative to design students that see limits as starting points and who equate risk not as a substitute for innovation but as a means to educational growth and improvement as they prepare for their professional careers.

Johnson, Andrew Ellis. Carnegie Mellon University. *The Caesarean Urge*.

The Caesarean Urge is the desire for an immaculate birth; an unblemished creation sprung whole through a slit Other. Collage was born from the violence of WWI, when progress tripped into a trench. News was cheap, the losses reported notwithstanding. The story became the fragments. The tears told all. Now we believe we can skip over the trench. Current fractures and shards are so legion they seem a seamless field. A splice is revealed only to hide a host of more severe cuts. *The Caesarean Urge* examines digital collage cycles that employ diverse tactics that attest to their own construction, appearance and inherent characteristics.

Johnson, Jerry R. Troy University. All Ideas Are NOT Equal.

Many (probably most) ideation models exist outside of traditional art and design academies. Within the expansive marketplace of ideas—where practically every discipline covets creativity and innovation—there are an exponentially increasing number of methodologies for generating ideas. With so many new ways of ideating comes the need for a new skill set—one of “harvesting” ideas—*quickly knowing a great idea when you meet one*. How might this skill set be developed and fostered within art and design academies? All ideas are not created equal. Therefore, we must develop ways to discover the unequal ones—the ones that are special.

Johnston, Barbara. Columbus State University. A View from the Top: Royal Pilgrimage and Sacred Journeying in Louise of Savoy's *Vie de la Magdalene*.

In 1516, Louise of Savoy, mother of French King Francis I, embarked on a pilgrimage to La Sainte Baume, the Provençal shrine of Mary Magdalene. The journey was undertaken in gratitude for the saint's protection of Francis during the Battle of Marignano the year before. Upon returning home, Louise commissioned the *Vie de la Magdalene*, an illuminated manuscript intended as both a commemoration of the pilgrimage and as a personal book of devotion. This paper will examine the multiple interpretations of the pilgrimage concept as presented in the *Vie de la Magdalene* to discover how this theme contributed to the manuscript's success as a powerful devotional tool.

Jubin, Michelle. The Graduate Center, CUNY. Whose Radical Practice? Artist-Educators and the Pedagogical Turn.

This paper is neither about curators, nor contemporary artists per se. Instead, it explores a largely unwritten thread of *museum education* as artistic practice through two specific case studies from the 1970s, and reflections from current museum educators. The study suggests that radical museum education practice of the last 40 years offers important precedents for the

recent history of contemporary art, and a means to understand the current proliferation of the very terms “discursive practice” and “pedagogy” for artists, curators, and others within the museum.

Kamal, Deanna. University of Georgia. The Transformation of Form in Space.

The implementation of various forms in space, through interior design, provides important visual cues that enable an individual to successfully comprehend and interact with a site-specific environment. The variation and progression of forms in space, in conjunction with consideration of layering and light transference, contribute to increasing the level of functionality within the space.

Kaniaris, Peter. Anderson University. The Duchamp Effect: Readymade Art Education.

Paul Forman and Lewis Pyenson write of the rise of post-modernity in the university and its effect on the study of the sciences; its effect on the study of visual art is not dissimilar. In addressing the sciences, our cultural embrace of post-modernism has led pedagogy to preference the “virtuoso over the disciplinary specialist,” to replace “disciplinary laboratories with multi-disciplinary spaces,” to reject “specialization” while fostering an “intense reverence for technology.” Pyenson’s observations are no less applicable to art education. As a result we are witnessing the decline of formal studio training of any type. The avatar of these pedagogical approaches, Marcel Duchamp, shadows and corrupts art departments through “The Duchamp Effect” – the conceit that art is only an idea and that conceptual art, exemplified in “readymades,” is the foundation of art.

Kaplan, Lauren Albie. The Graduate Center, CUNY. Place Making on the Argentine Pampas: Le Corbusier and Amancio Williams.

This paper traces Le Corbusier’s impact in Argentina through the lens of one architect, Amancio Williams, the first construction manager on the Maison Curutchet. Williams earned a high degree of respect from the Swiss master for his work, which is not only poetic, but also highly original. Williams created a composite architecture that has elements of European Modernism while also remaining singularly Argentine. Williams’s building represents an example of what Kenneth Frampton terms Critical Regionalism, for Williams incorporates the universal modernism of Le Corbusier into a local, idiosyncratic culture, allowing each strain – local and global – to critique the other.

Karabinis, Paul. University of North Florida. Art Survival: Art Majors and Professional Practice.

This presentation is focused upon an experimental course designed to provide students with practical strategies for surviving as artists including a critical examination of what it means to choose a path in the arts. Art Survival expands the parameters of traditional portfolio courses to include: written articulation of goals through artist statements and biographical narrative, critical discussion on what it means to be an artist, searching and preparing for exhibitions and grants, website development, self-publishing, and strategies for applying to graduate school.

Karpman, Deborah. University of Montevallo. Collage as Contagion: Toward A Process of Mutation.

This presentation will position the concepts of mutation and transformation as central to the framework of collage. Julia Kristeva defines abject forms as entities that cannot be assimilated as

definable objects. She argues that our revulsion toward abject stimuli does not emanate from a lack of cleanliness, but rather toward a disturbance of identity, order, and system. My works draw on objects that have been discarded—old paper fragments and books whose functions have been rendered obsolete by the passage of time. They are extracted from a defined source, yet determinedly outside of it. Although the forms appear collapsed and fragmented, they support and sustain each other. The images in my works suggest dependency—not as a symbol of weakness—but as a sign of collaboration, commitment, and urgency.

Katz, Roberta. DePaul University. The Literate Landscape.

Artist Thomas Cole is principally known as founder of the Hudson River School, although his work reached far beyond painted scenes of the American wilderness. He established a unique identity of historical landscape painting by representing nature through the lens of American and European literary texts. This paper challenges the established parameters of the Hudson River School and argues that the artistic adaptation of literature was a key cultural practice in the formation of an American landscape aesthetic in the antebellum period. By subjecting landscape painting to literature, Cole and his followers probed critical historical, religious, and cultural issues within American society.

Keefer, Jeannine. Binghamton University. A Modern Temple: Nolen & Swinburne's Transformation of Temple University.

The Nolen & Swinburne Associates architectural firm transformed the Temple University campus from a collection of adapted row houses and a few purpose-built structures into a modern, cohesive Modernist backdrop for an institution on the rise. This paper will analyze the political and social ramifications of the imposition of this campus and Modernist planning and design theory on the slums of North Philadelphia.

Keegan, Rebecca Elizabeth. Duke University. Excavating Africa in the Work of Lois Mailou Jones from the 1920s to the 1940s.

In 1925, Howard University professor Alain Locke published “Legacy of the Ancestral Arts,” in which he advocated that the African American artist turn to the traditional arts of Africa for inspiration to create a truly expressive racial art. This paper examines the evocation of Africa in the work of fellow Howard University faculty member Lois Mailou Jones (1905-1998) from the late 1920s and 1930s. It seeks to reposition Jones' oeuvre in regard to both Locke's theories and to the Harlem Renaissance by exploring Jones' engagement with ideas of Africa in her early textile designs, paintings, and drawings.

Kelley, Emily. Saginaw Valley State University. Imitating the Italians: The Impact of Florentine Funerary Practices on the Funerary Altarpiece of the Spanish Merchant Gonzalo López de Polanco.

This paper analyzes the impact of Italian funerary customs on the funerary altarpiece of the Spanish merchant Gonzalo López de Polanco, who lived in Burgos but traded extensively in Florence. This study considers the link between merchant commissioned funerary chapels in Florence and Polanco's patronage of the high altarpiece of the Church of San Nicolás, which accompanied the tombs of the Polanco family. Through comparisons to merchant-commissioned works from both Florence and Burgos, this paper argues that the scale and content of Polanco's

altarpiece was impacted by his exposure to the visual culture of Florence, where a tradition of more elaborate funerary chapels was already in place.

Kellner, Michael. Ohio State University. Art School as the Conscience of the Art World.

“On the Ground,” the first chapter from *Art School: Propositions for the 21st Century*, lays out Ernesto Pujol’s vision for contemporary art schools. Curriculums from the Bauhaus, Black Mountain College, Yale and SAIC will be briefly addressed along with approaches from the Independent School of Art, the Bruce High Quality Foundation University and Jon Rubin’s courses offered at Carnegie Mellon. Emphasis will be placed on setting goals for students and art departments based on pragmatism, cultural concerns, technology and economics.

Kenyon, Matt. University of Michigan School of Art and Design. Techno-Activism and Inverse Biotelemetry.

Over the past eleven years, SWAMP (Studies of Work Atmosphere and Mass Production) has created a body of work that examines various socio-political phenomena. While we have experimented with a wide array of media, we have defined an important part of our practice as Inverse Biotelemetry, which has clarified our observations regarding the effects of post-human systems upon the individual person. Post-human systems relate to demography, not the individual. For instance, thousands of individuals, both civilian and military, have been killed during the US occupation of Iraq and Afghanistan. And while the news media (another post-human structure) reflects on these events, it is out of an interest for the spectacle and the story being generated. Improvised Empathetic Device and Notepad are a pair of projects that comment on this phenomenon.

Keogh, Kristina. Virginia Commonwealth University. Postmortem Portraits: The Saint’s *Vera Effigie*.

This presentation explores saintly imagery in the postmortem portrait images of the saints, i.e. a depiction of the preserved relic of the corpse or face. These works are also often labeled as the *vera effigie*, or true image, of the depicted figure. This paper considers the significance of the imaging of the relic as portrait, particularly as it evokes the *vera icon*, the relic-portrait of Christ.

Kienke, Chris. SCAD Savannah. An Expanded Vocabulary.

As my studio work has evolved, I have acquired an expanded vocabulary. I have come to believe that choices about media and material matter not solely because a particular medium may be best suited for communicating an idea but because media and material are bound together with language and meaning.

Kim, Joo. University of Central Florida. A Case Study of Advantages and Disadvantages for STEAM (Science, Technology, Engineering, Art and Mathematics) Collaborations.

The main goal of this study is to explore an effective means for collaboration between art and STEM (science, technology, engineering, mathematics), with emphasis on creativity and innovation. Ten students - 5 art students and 5 STEM students - enrolled in an interdisciplinary honors seminar called "Process in Art and Ideas". After dividing the students into five groups, each group containing an art student and STEM student, the students developed a project that engaged relevant STEM concepts. This study will present the advantages and disadvantages of interdisciplinary STEAM collaborations.

Klahr, Douglas. University of Texas at Arlington. The Carnegie Library Phenomenon: Civic Spaces Produced by Corporate Patronage.

Andrew Carnegie established a program of public libraries across the nation; over 1600 such libraries were constructed between 1883 and 1929. The libraries reflected not only the social agenda of betterment that underscored Carnegie's corporate patronage, but they also became potent symbols for many residents of social mobility through education. Carnegie libraries were civic realms in which all age groups participated, and it is this aspect – civic realms produced via corporate patronage – that this paper examines.

Kleeman, Michael. Art Institute of Atlanta. Hejduk's Icon(s): Mediating Habitation through Drawn Construct.

Iconography, by definition representational/revelational imagery, constructs situations into which the viewer projects him/her self. The icon's structure is essentially architectural in its framing of this 'situation'. Inhabitation of the pictorial space is requisite to full indoctrination into the belief system. It is from this relationship between viewer and scene that one may engage John Hejduk's 'architecture' and bridge to its essence in iconic tradition. His drawings provide an impetus for a method of design that is at once habitable and ephemeral. His creations are set within narratives that systematize their employment. This employment/engagement is exacted by the viewer-occupant to redefine 'dwelling' in the designs. His creations act as perpetual reminders, cues to perception.

Klein, Shana. University of New Mexico. The Fruits of Empire: A Study in Nineteenth-Century Still Life Paintings.

This paper will reveal how nineteenth-century still life paintings helped normalize foreign produce in the xenophobic decades of the mid-nineteenth century. American still life painters rendered a cornucopia of exotic fruits imported to North America from abroad. For this reason, scholars assert that nineteenth-century still life paintings were a testament to America's wealth and global trading power. Few scholars, however, have explored how still lifes also quelled anxieties about the integration of these foreign products into American homes.

Kniffin, Travis. Temple University. Rembrandt and the Face of Convention.

My paper considers the face in Rembrandt's oeuvre, in particular the late historical scenes *Moses Breaking The Tablets of The Law* and *Aristotle Contemplating a Bust of Homer*. These are notable examples of Rembrandt's privileging of the face, in which the countenance is activated as a placeholder for the external. Rembrandt's concern with the face was typical of the time as an estimated 1.5 percent of the three million inhabitants of seventeenth-century Netherlands had portraits commissioned. Finally, I consider the issue in light of contemporarily emerging visual technology, typified by Jan Vermeer's use of the camera obscura, and Samuel Van Hoogstraten's perspective box.

Knudsen, Stephen. SCAD Savannah. New Color Theory/The Fourth Dimension of Color and The Knudsen Dual Color Wheel.

Hue, value, and saturation, must not be considered the only dimensions of color. In the subtractive system, color is pigment and each pigment has an innate translucency/opacity level due to its Refractive Index (R.I.). Thus light transmission should be considered a fourth

dimension. It is important to consider a Dual Subtractive Color Wheel with three translucent (low R.I. organic pigments) on the outer wheel and three (high R.I. inorganic pigments) on the inner wheel. With the mixing power of six primaries that express the full range of translucency/opacity, the ability to create intended color is strengthened.

Kogan, Lee. American Folk Art Museum. Paintings and Sculpture by Sam Doyle (1906-1985) in the American Folk Art Museum's Permanent Collection.

This paper highlights the creativity of Sam Doyle, using examples from the American Folk Art Museum. One of the most significant self-taught artists of the twentieth century, Doyle chronicled Gullah culture on St. Helena Island South Carolina, where a predominantly African American population experienced centuries of slavery, freedom and continued isolation until 1927 when bridges to Beaufort on the mainland were built. Pointed narratives were revealed through Doyle's robust paintings on wood and corrugated tin, works on paper, and three-dimensional objects. The artist's highly personal choices of subjects from his community were interpreted with virtuosity, audacity and wit.

Kohn, Tara. University of Texas at Austin. On Being Jewish Together: Making a Community in Photographs.

In 1975, the members of several east coast Havurot, or countercultural religious fellowships, gathered at Weiss' farm in New Jersey to find ways to express their Jewishness outside the confines of the institution. During a discussion about the Judaic obligation to perform charity, Arthur Kurzweil and Sharon Strassfeld initiated plans for an amateur photography contest organized around Jewish themes. The award-winning images compiled and published in the 1978 anthology *Behold a Great Image: The Contemporary Jewish Experience in Photographs*. This paper explores the beginning stages of the project in the context of the spiritual collectives from which it emerged.

Kolodziej, Matthew. University of Akron. What's Touch Got to Do with It?

Changes in technology inform the speed, scale, layers and information by which culture is defined. Computers speed the ability to either develop complex or distilled images. Increasingly the nature of technology seems to encroach on the physical experience of paint. Artists negotiate the territories between the virtual and visceral. This paper will look at a cross section of approaches to our visual and digital landscape.

Kolomyski, Rob. Inver Hills Community College. Point and Reach: The Velocity of the Known.

The virtual world has greatly expanded the possibilities of the visual. Contemporary painting has responded with parallel potential through a simultaneous incorporation of the digital syntax and a reassertion of its own unique sensibilities. By looking at several painters working today this paper will examine the discipline's distinctive ability to both point and reach, often in divergent directions, towards a "sense of the virtual" as a reflection of the times, while concurrently embodying a desire to reconnect, belong or even find rapture in the actual.

Komis, Dmitry. Independent Scholar. Politics of Loss and the Possibility of Renewal: The Ephemeral Work of Felix Gonzalez-Torres.

Although Felix Gonzalez-Torres made numerous references to disease in his work and his approach to the politics of AIDS, he was weary of the knee-jerk responses to the epidemic and

the way that meaning about the disease was constructed. His work—ephemeral, collaborative, and transformative—shifted the dialogue from a single “fixed” narrative of AIDS, toward an arena that allowed for a multifaceted reading. From the implied public body of the viewer, to the myriad bodies suggested in the artist’s formal properties, Gonzalez-Torres presents a complex body that is commodified, eroticized, diseased, and mourned. This paper follows and extends these issues to position Gonzalez-Torres as a bridge between the cultural and aesthetic debates of the eighties and nineties (when the roles of artist and critic merged) as he dealt with issues of representation, impermanence, and loss, both at the personal and universal level.

Kooi, Meredith. Emory University. An Auto-Immune Aesthetic.

This presentation will examine various forms of disability representation using my own photography and video work as examples. I will begin with a personal photographic narrative of illness (auto-immunity) informed by British photographer Jo Spence’s phototherapy project. I will then move towards a different form of photography practice that engages with the condition of autoimmunity in its aesthetics, as Tobin Siebers calls, “disability aesthetics.” This body of work, including a video project, *blurs/blears* (2010-11), is informed by Gertrude Stein’s writing that engages the double: double meanings, double grammar, the doubled reader.

Kornegay, Kevin. Duke University. Art Markets and Visual Culture.

Over the last twenty years, the study of art markets has emerged as a distinct subspecialty within the field of art history and visual studies. Drawing initially on the work of economists interested in the function of contemporary art markets and art as an investment, scholars have produced a body of work on the production and consumption of art that has revolutionized our understanding of visual culture in the early modern period. This paper will offer an overview of the scholarship on early modern art markets and speculate on the insights this might offer for understanding artistic production and visual culture in the twenty-first century.

Kretz, Kate. Independent Scholar and Artist. Sincere, But Not: Religious Imagery and the Contemporary Artist.

This paper will examine one artist’s complex relationship with the symbols, mood and compositional devices of Catholicism, an omnipresent force that permeates my work despite my best efforts to suppress it. The mystery, drama, magic, reverent rituals, and chiaroscuro of Catholicism has informed all of my work, not just pieces featuring religious figures: these qualities have become one of the cornerstones of my personal aesthetic. Contemporary artists who were raised Catholic are in a unique position, possessing a self-conscious awareness of the sincere origins and power of religious objects as well as their inevitable slide into kitsch. Unlike the devotional imagery of other religions, the staged, high drama artifice of twentieth-century Catholic devotional images makes them especially susceptible to appropriation and satire.

Kruger, Judith. SCAD Savannah. The Gofun Project.

The *Nakagawa Gofun* Company is one of the last operating *gofun* (shell white) producers worldwide, located in Uji, Japan to manufacture pigment from Georgia oyster shells. The University of Georgia’s Marine Extension Service is donating 500 pounds of shells. The objective is to establish cross-cultural, artistic and educational connections through environmental studio practice. *Gofun*, is the most important white pigment in the history of *Nihonga*, Japanese style painting. This will be an historic cross-cultural exchange of oyster shells for pigment production.

The theme of the exhibition is to portray the preciousness of an ancient natural art practice as a metaphor for honoring the preciousness of our ecosystem.

Kuhla, Jenny. SCAD Savannah. Sontag's Stencil.

In her seminal exploration of photographic ontology, *On Photography*, Susan Sontag proposes that photographs are directly stenciled from their referents; that what is photographed collaborates in the making of its own image. This paper will argue that Sontag's concept, her figurative stencil, has become its own stamp—the imprimatur of informed criticism and theory and one of the least cynical and most poetic and vital offerings to the discourse on and discipline of photography.

Kunita, Yoshie. J. Paul Getty Museum and Technischen Universität Berlin. Perception of Urban Image through Photo Books with an Example from the German Weimar Period, "Berlin in Bildern."

This paper explores the perception of the urban image through a photo book, *Berlin in Bildern* (*Berlin in Pictures*, 1929) edited by a German architecture and art critic, Adolf Behne, with photographs by a Russian photographer, Sasha Stone. Photography became "one of the most important factors" for the new life (Moholy-Nagy, László, 1927). Berlin, facing problems like other big industrial cities, needed to be rebuilt. Behne carefully assembled *Berlin in Bildern* with a cinematic construction, followed by a series of experimental publishing works such as Max Taut's *Bauten und Pläne* (1927) with Molzahn. This picture book is to be read and seen as a film.

Kuonen, Lily. Jacksonville University. PLAYNTINGS: The Synthesis.

PLAYNTINGS are the synthesis of painting with another form and action. In painting, all materials have a purpose or a process, but, as they interact as raw elements, new cycles are activated. I play within this intermediary level, where wood, canvas, paint and tools of the studio combine to explore beyond categorical limits. I work within a standard language of form and familiar material, but as I equalize the purposes of these materials, a chance for hybridization occurs. This playful integration of materials enables interpretation and promotes interaction.

Kutbay, Bonnie. Mansfield University of Pennsylvania. Teaching Catholic Liturgy and Iconography in Images of the Sacrifice of Isaac and the Crucifixion.

This paper will present strategies for examining the Sacrifice of Isaac in Early Medieval art and its perception by the Catholic community as a pre-figuration of the crucifixion of Christ. Iconography, liturgy, the cultural setting of the Mass, and aesthetics will be discussed.

Lacagnina, Davide. Università degli Studi di Siena. A Transatlantic Smash: Joan Miró Between Clement Greenberg (1948) and Juan-Eduardo Cirlot (1949).

The arising interest in Joan Miró's work in Europe as well as in the US, between the 1940s and the 50s, especially after the solo show held at the MoMA in 1941, is proved by the addition of two different monographs – among the first ones ever dedicated to the Catalan painter – published in English and in Spanish in 1948 and in 1949, the former by Clement Greenberg, the latter by Juan-Eduardo Cirlot. The paper will consider the impressive timeliness of both volumes and will read them comparatively.

Lacis, Indra K. Case Western Reserve University. Marina Abramović and Shirin Neshat: Talking through Text and Telling through Others.

New York-based Serbian/Montenegrin performance artist Marina Abramović and exiled Iranian video artist/director Shirin Neshat engage in strategic collaborations to construct immersive, heightened sensorial situations for their audiences. This paper explores these parallels.

Comparisons between Abramović and Neshat articulate how each artist enacts a surrogate authorial voice by reading and (re)writing texts by others. In tandem, the female body and face (often the artist's own) can be read as activating each artist's claim to a name brand, gendered self-image and feminine gaze.

Ladino, Marie. University of Maryland. Goltzius' Ovidian Fables: Sensuous Images, Virtuous Messages.

During the first two decades of the seventeenth century, the Haarlem artist Hendrick Goltzius produced a number of paintings illustrating the fables from Ovid's celebrated text, *Metamorphoses*. His sumptuous renderings of the amorous entanglements of the gods immediately attracted viewers with their sensuous nudes and rich, luxurious colors and textures. The paintings also appealed to humanists in the Netherlands who believed that Ovid's fables transmitted ideas about the concept of virtue. The Dutch humanist and biographer Karel van Mander, a close acquaintance of Goltzius, wrote his own moralizing interpretations of the classical fables that were designed to inspire readers toward a virtuous life. In his paintings, Goltzius included subtle clues to assist viewers in their contemplation and mastery of Van Mander's lessons.

Lee, Paul Pak-Hing. University of Tennessee, Knoxville. The Discursive Space in Mistranslation: Cai Guo-Qiang and the 2010 Shanghai World Expo.

Responding to the 2010 Shanghai World Expo, artist Cai Guo-Qiang mounted an exhibition at the Shanghai Rockbund Art Museum titled "Peasant DaVincis." The exhibit explores "the subject of individual creativity" and provides "a platform for discussions" redirecting attention to the "hundreds of millions" of Chinese peasants and their contributions to the needs of the ever-growing Chinese cities. My paper focuses on the exhibit's three billboard-size text pieces, resembling Mao-era political slogans, painted on the exterior walls of the museum. Cai creates a discursive space within the mistranslations between the Chinese and English versions of the text in which his criticisms of the World Expo and the government can be launched obliquely.

Lemay, Kate C. Georgia O'Keeffe Museum. Malvina Hoffman, the Mythic Mother of the Fallen, and the Cold War in the Épinal American Cemetery.

In France, six American cemeteries from World War II with major works of American art and architecture play an important role in transatlantic relations. The bas-reliefs of the Épinal American Cemetery, designed by Malvina Hoffman (1887-1966), offer a case study of the gendered and imagined idea of the mother of the fallen. However, study of Hoffman's designs suggests that the cemeteries were used instead to promote an image of American power. This paper argues that Cold War diplomacy drove Hoffman to depict seemingly outdated and outmoded ideas of war, women, and nation, and it questions the ways in which the transatlantic memory of World War II was constructed.

Lennon, Caitlin. Louisiana State University. One Pain, One Suffering, One Nation: The Unifying Power of Crisis in Post-Earthquake Haiti.

Through a study of post-earthquake imagery including the United Nations' soap opera "Under the Sky," directed by Haitian-American Jacques Roc, a new Haitian aesthetic can be defined. This new aesthetic defined "Under the Sky" as a tool of universal equality and emancipation. The soap opera made cultural, social, and economic differences irrelevant to the collective body now defined by themes of victimization. This study explores how images of suffering aided the Haitian people in defining their identity during this perpetual state of crisis.

Lindenberger Wellen, Laura A. University of Texas at Austin. Studio and Snapshot: Elise Harleston's Portraits of Black Charleston, 1922-31.

In 1922, photographer Elise Harleston and her husband, Edwin, Harleston opened the Harleston Studio, in Charleston, South Carolina, which produced photographic and painted portraits for local and visiting African Americans. They illuminate the ways Charleston's black communities visually represented themselves in the era of Jim Crow. Elise's character studies of local figures and portraits of African American political activists, intellectuals, and politicians suggest the complex nature of black self-representation in the 1920s. By considering Elise's work, I explore the ways in which photographic portraiture offers important models for writing the art history of African American communities in the South.

Lippert, Sarah. University of Michigan-Flint. Scandal and Glory: Girodet's Epic Poem *Le Peintre* and the Dramatic Critical Responses of Artists to their Peers at the Salon.

After completing his manifesto *Pygmalion and Galatea* in 1819, Anne-Louis Girodet-Trioson undertook the challenge of writing a semi-autobiographical epic poem about the art of painting, and life as a history painter. The poem expressed theories about art and genius that erupted when artists responded to each other's works being exhibited in the public sphere, such as the Salon. This paper will consider how Girodet and his contemporaries attempted to write or re-write the critical reception of their works.

LoScerbo, Gianna. Rutgers University. Crucifying the Self: Body and Being in the Interwar Paintings of Francis Bacon.

This paper explores Francis Bacon's paintings in the 1930s and their participation in the simultaneous rupture and reflection that occurred in his spiritual beliefs. Grappling with the effects of war, Francis Bacon explored the cross as a symbol of his own metaphorical crucifixion. By analyzing Bacon's work within its socio-cultural context, this paper argues that his attempt to situate spirituality in a traumatic and devastating reality produced fragmented figures of crisis and struggle.

Lowe, John. SCAD Savannah. Civic Engagement: A Surfeit of Opportunity.

By offering outreach programs catered to its distinctive locations, SCAD makes an impact on its surrounding communities, inspires passion for volunteerism and community building, and establishes relationships with individuals and organizations that endeavor to impact and advance the fields of art and design. This presentation will highlight a variety of models – from university-wide initiatives to individual student efforts – that demonstrate the range of civic engagement opportunities and provide examples of strategies for successful implementation.

Luhar-Trice, Christopher W. University of North Florida. Dixie Square Mall: Retail Modernism in the Midwest.

When Dixie Square Mall opened in 1966, city leaders and residents of Harvey Illinois believed their new mall would usher in an era of economic prosperity. However, it was operational for only 13 troubled years, closing its doors in 1979. Dixie Square was left to decay for the next three decades, slowly becoming an urban ruin and haven for gang activity. I spent over three years photographing the remains of Dixie Square. The resulting images, self-published in 2008 as *Aesthetics of Abandonment: The Dixie Square Project*, fuse the visual language of Modernist abstraction with the traditions of documentary photography. This paper will use work from the *Dixie Square Project* to examine the diffusion of Modernism into the visual and architectural vernacular of Midwestern America in the 1960s and 1970s.

Lynch, Casey. SCAD Atlanta. "Ctrl+C, Ctrl+V."

This paper is an update to my recently published essay, "Ctrl+C, Ctrl+V: The Rise of the Copy and the Fall of the Author," part of the anthology, *20 Under 40: Re-Inventing the Arts and Art Education in the Twenty-First Century* (Author House, 2010.) Using the demise of Napster, the Shepard Fairey "Hope" (Obama) graphic, and YouTube's user agreement (through the lens of a viral video of an Iranian protester Neda Agha Soltan being killed) as case studies in 21st century popular creative culture, I examine the current state of appropriation. Each subject is dubbed *sharing*, *borrowing*, and *giving* respectively to differentiate analogous activities from stealing, which requires (previous) ownership.

Lyon, Robert. University of South Carolina. Developing a Philosophy of Teaching, Advising and Mentoring.

Through my teaching and personal example, I develop an atmosphere of stylistic freedom that allows for a realization of the students' ideas. My paper will detail how I develop this atmosphere of freedom; I will discuss my approach to the relationship of media and concept. I will also talk about the roles of mentorship and advising and how they come together with teaching to form my philosophy of teaching.

Macdonald, Shona. University of Massachusetts Amherst. Ut Pictura Scientia: The Studio-Lab.

This paper will present a discussion of the current work of artists who engage with scientific data and collaborate directly with scientists. *Science, Social Controversy and Art: An Interdisciplinary Exchange*, was a three-day symposium in Banff, Canada that I was invited to attend along with a group of international artists, scientists and scholars, to discuss the impact of biomedicine and stem cell research on art and society.

Mack, Richard. University of South Carolina Upstate. New Grounds in Type.

I am working with typographic compositions that are drawn, painted, broken, ripped, torn apart and 'found again.' I use collage with found materials, yarn, string, homemade stains and adhesives, old documents, and a variety of different coloring mediums to juxtapose positive and negative space that is created by letterforms. I plan to show my process of making typographic compositions in a presentation to reveal new ways of looking at materials and how they interact with positive and negative spaces to create familiar and unfamiliar visual forms.

Madsen, Wayne. Independent Artist. Leveraging Public Experience in a Scientific Approach to the Arts.

This talk discusses work created by the author to explore questions of human/machine/human dynamics wherein the machine mediates between two human groups. The Wikipanopticon is a software/hardware installation, which creates new Wikipedia entries derived from a language model from the revision history of Wikipedia data. The work promotes questions of our relationship with and control over the influence of machine intelligence on our behavior.

Malagón-Kurka, Maria Margarita. SCAD E-Learning and Universidad Nacional de Colombia. Ambivalence and Ambiguity in Contemporary Art: Is It About Our Times, and Us Too?

Despite their many differences, recent works by contemporary international artists including Doris Salcedo, Oscar Muñoz, Lucian Freud and Mona Hatoum involve a high degree of ambivalence and ambiguity. In this paper I will show that through their installations, paintings and videos they invite multiple and contradictory interpretations, not only as artistic strategies but also as significant characterizations of what it means to be human in our epoch.

Mameni, Sara. University of California, San Diego. Testing the Traffic: Cars, Oil and Pollution in Contemporary Art from the Middle East.

My essay will explore recent manifestations of cars in Iranian art. In these works cars appear as ruins inherited by the artists, who offer them as records or monuments of the past. Cars appear in art as sites of contestation. Recent works show them as sinister objects, resting in alleyways waiting to be exploded, or as vehicles of illegal transactions and border-crossings. Elsewhere, they emerge as *heterotopias*, intermediaries between public and private spaces that allow for transgressions in a public regulated by strict codes of conduct and dress.

Mangieri, Anthony F. See: Webb, Emily Taub.

Mangubi, Marina. College of Wooster. Infinite Landscape.

Focusing on the innovations in landscape painting by Jacob Ruisdael and the discovery of calculus by Leibniz and Newton, the paper will explore the analogy between the method of inquiry in painting and mathematics, and its implications for my series of landscapes.

Mann, Crawford Alexander III. Chrysler Museum. Picturing Blindness in 1850s America: Leutze's *Milton* and Rogers's *Nydia*.

Historical and literary figures who suffered from blindness became popular subjects in mid-nineteenth century American art due to advances in the education of persons with disabilities. The poet John Milton was the central figure in Emanuel Leutze's *Evening Party at Milton's* (1854), and the fictional Pompeian flower girl, Nydia, is known from the oft-replicated sculpture by Randolph Rogers (modeled 1855-56). As presented in these and other works of art, Nydia and Milton demonstrate divergent ways in which period audiences understood the blind to possess heightened perceptual powers through their disability.

Mannino, Joseph. Carnegie Mellon University. Movelt: Process and Concept.

Carnegie Mellon's School of Art integrates parallel streams of foundation courses: media studies and concept studies. My presentation focuses on Movelt: Introduction to Kinetic Sculpture in which projects are student-driven and completed through distinctive processes. The approach is

not reductionist; it neither isolates technique from concept nor concept from form. Instead it synthesizes the two, each according to individual art practices.

Manoguerra, Paul. University of Georgia. "A Scabrous Dwelling": O. Louis Guglielmi's *Tenements* and Depression-Era Housing.

O. Louis Guglielmi utilized Roosevelt's "One-Third of a Nation" speech, with an emphasis on the sections dealing with poverty and the "ill-housed," to create *Tenements* and the nearly identical *One Third of a Nation* (Metropolitan Museum of Art). Both paintings rely on a heavy-handed, thoroughly researched, and melodramatic 1938 play titled "One-Third of a Nation." The play was adapted into a movie version in 1939. Guglielmi's *Tenements*, like the Hollywood movie, makes the buildings the primary antagonist in the storytelling.

Markoski, Katherine. Johns Hopkins University. "We'll Find Out Tomorrow": On Tacita Dean's *Craneway Event*.

Berlin-based artist Tacita Dean spent three days filming the summer dance residency at Black Mountain College as it rehearsed before a watchful Merce Cunningham. The resulting seventeen hours of footage became Dean's one hour and forty-eight minute film *Craneway Event*, which premiered in 2009. "We'll find out tomorrow" uses Dean's collaboration with Cunningham as a lens through which to consider the nature of Black Mountain's continued relevance to artistic practice.

Maroja, Camila. Duke University. *Cannibal Feast: Understanding the 24th São Paulo Biennial*. In my paper, I analyze the impact that the 24th São Paulo Biennial had in laying down a project for Brazilian art, in which artists visually constructed Brazilian identity. Specifically, I analyze its impact on the artwork of Ernesto Neto and Adriana Varejão.

Marsh, Cynthia, Austin Peay State University and Jean Brueggenjohann, University of Missouri. *Quilting the Narratives of a Southern Community*.

The Goldsmith Press & Rare Type Collection at Austin Peay State University has utilized the collaborative processes of fabric dying, letterpress printing and quilt making to narrate the opinions and dreams of the diverse population of citizens living in Clarksville Tennessee. Cynthia Marsh will present several text-based community quilts produced at the Goldsmith Press that have given voice to underrepresented cultural traditions in the region. Jean Brueggenjohann will discuss a group of textual quilts collaboratively produced at the Goldsmith Press for the project *Abide*.

Marshman, Amy. Virginia Commonwealth University. *What's So Great About Pottery?*

The Moche is one of the most well-researched Pre-Columbian cultures to date; they emerged in northern Peru around 300 BCE. Through the study of Moche pottery, we can learn about their religion, dress, culture, diet, social hierarchy, and daily life.

Martin, Floyd W. University of Arkansas at Little Rock. *Charles Robert Leslie's Le Bourgeois Gentilhomme (1841) and Other Literary Sources*.

Charles Robert Leslie (1794-1859) was as a painter of small scale works with literary themes. *Le Bourgeois Gentilhomme* (1841), based on Moliere, and some related paintings and previously unpublished watercolors show how Leslie studied the architecture and furniture of Petworth

House and integrated them into finished oil paintings. Other works with literary themes are *Sancho Panza in the Apartment of the Duchess*, based on Cervantes, and *Sophia Western*, based on Fielding.

Martin, Kendall. West Virginia University. Blanche Lazzell and the White Line Wood-Block Prints.

Blanche Lazzell was a struggling artist who found relief in the Public Works of Art Project in 1934 in her home state of West Virginia. She was asked to reign in her abstract instincts to produce more realistic works for the PWAP. However, Lazzell managed to maintain her creative nature and in a way undermine her committee's agenda. She produced works that met the requirements while managing to stay true to her artistic aesthetic. My paper will focus on how Lazzell represented Morgantown WV while still staying true to her abstract artistic background.

Mason, Lesa. SCAD Savannah. Contemporary Art in Sacred Space: An Expanded Definition.

In an extensive 1984 interview German artist Joseph Beuys discussed an expansive definition for the "religious" in art identifying the human spirit as dynamic energy in time and in place always moving, exploring and changing; it is part of a consciousness that is formed by tradition and moved by the details of the past, yet not hindered by either. Many modern artists prove that contemporary art is not dead to religion, nor does religion become an enemy of the artist. This paper seeks to underscore the importance of this definition and reveal that traditional religious concerns do indeed interest artists today.

McAbee, Doug, Lander University and Linda Neely, Lander University. Assessment in Foundations: Allies in Wonder-What's-Going-On-Land.

Art Department faculty bridging studio, foundations, and art education areas examined how student learning in the foundations courses was being assessed with the common goal of improving the transfer of learning to subsequent studies. Discussions reflected their varied perspectives. The impact of their collaboration includes changes in syllabi statements of expectations, more varied critique formats, increased feedback to students, and improved communications between faculty members.

McCampbell, Kathleen. Florida State University. Mixing It Up: Patterns in Highland Maya Effigy Funerary Urn Iconography.

This presentation examines the effigy funerary urn as an important genre of Highland Maya art. The iconography of the urns consistently includes jaguar figures, the old god of the hearth, and the Maize God. This paper addresses the variations in urn iconography as a means of uncovering clues about the nature of the deities represented. An exploration of these patterns demonstrates that the various deities are different manifestations of the same larger concept of heat, fire, and the hearth.

McCarthy, Amanda. Case Western Reserve. Temptation, Celebration or Satire? Alart du Hameel's *St. Christopher*.

One of the most enigmatic scenes of *St. Christopher* is Alart du Hameel's (c. 1449-1509) engraving of the saint at the Cleveland Museum of Art. The giant saint bearing the Christ Child looms large over a seascape teeming with diabolical creatures. This scene has little to do with what is known about the legend of *St. Christopher* as told by Jacobus de Vorigaine in his

thirteenth-century *Golden Legend*. However, many themes presented in this print can be found in contemporary proverbs, literature, and iconographical sources recognizable to the average fifteenth-century or sixteenth-century viewer. This print represents a satire on a popular carnivalesque festivities celebrated in the Netherlands and condemns such practices while reminding viewers of their moral obligations.

McComas, Jenny. Indiana University Art Museum. Modernism for the Midwest: German Expressionist Exhibitions at the Indiana University Art Museum.

In the United States, university art museums have served students and local communities, many of which are far removed from major artistic centers. Focusing on the Indiana University Art Museum, this paper explores the strategies by which director Henry Hope introduced German Expressionism to the “virgin soil” (as he put it) of Indiana. Spurred by his friendships with German émigré scholars and art dealers, Hope presented five exhibitions devoted to German Expressionism between 1943 and 1958.

McCormick, Seth. Western Carolina University. Beyond Avant-Garde: Black Mountain College and the Problem of Influence.

My paper will consider the long-term impact of Black Mountain College as a site of formation of the post-war “neo-avant-garde.” It is characterized by the varied European avant-gardes active between the wars, including the Bauhaus and Constructivism, Dada and Surrealism, and experimental music and performance.

McElwain, Marilyn Lake. University of Indianapolis. Service Learning in the Arts: Reciprocity of Community Collaborations.

Service Learning programs are vital to many universities across the country and to their community partners. Visual arts programs in service learning, locally and internationally, can produce valuable student engagement opportunities, creating interdisciplinary and multicultural partnerships. The University of Indianapolis offers a number of courses in service including an international Service Learning course. Art students work with children in low-income schools and with senior citizens to produce “hands-on” mural paintings. “Service Learning in the Arts” is also a collaborative course, which places art students with partner agencies predominantly in the Southeast Neighborhood Area of Indianapolis.

McFarlen, Zachary. SCAD Savannah. Kinetic Typography and the Narrative.

The thesis analyzes the historic and stylistic conventions of kinetic typography within the narrative film outside of title sequences. This analysis is synthesized to propose a taxonomy by which kinetic type can be classified into diegetic, non-diegetic, and extra-diegetic motion typography. The visual component of the thesis involves the production of a series of short film vignettes, each of which employs kinetic typography within the story space. The vignettes collectively demonstrate the range of uses for kinetic type as ordered by the proposed taxonomy.

McGarry, Renee. The Graduate Center, CUNY. Re-Thinking Mexica (Aztec) Plant and Animal Imagery.

In order to better understand Mexica plant and animal sculpture, we must abandon questions of context and determine what these objects represent and what relationship their formal

characteristics bare to the natural world. This paper re-situates these sculptures in the fields of animal and plant studies, moving toward a more comprehensive view of animal- and plant-human relationships during the fourteenth through sixteenth centuries.

McGoey, Elizabeth. Indiana University. "To Live is to Look and Move Forward": Lord and Taylor's 1928 Exhibition of Modern French and American Art.

This paper addresses Lord & Taylor's 1928 exhibition of French and American ensemble rooms showing fully furnished models of modernity for a new era in American homes. Monumental in scale and media attention, the show featured nine rooms by famous French designers and five rooms by an in-house team of designers. By looking at this show as a site of taste education and the promotion of a consumer ethic, I will show how this exhibition shaped the relationship between art and commerce that emerged during the interwar years by conflating "the good life" with commercial goods while simultaneously setting the terms and definitions of modernity for viewers.

McGuire, Casey. University of West Georgia. Uncomfortable Bodies.

My primary response to the world is bodily, body as site and as subject. Through non-linear narrative and storytelling, my installations and videos evoke an emotional space that allows for contemplation of the presented elements of the installation to resonate, often uncomfortably. Through my sculptures the body becomes a site of connection with viewers as an implication of a physical interaction, allowing the viewer to envision him or herself in the position of the artist.

McKeown, William C. University of Memphis. Loss and Exile in *Dante's Dream*: The Dantean Significance of Medieval Siena in a Painting by Dante Gabriel Rossetti.

Dante Gabriel Rossetti's painting, *Dante's Dream on the Day of the Death of Beatrice* poses a curious puzzle. In both the 1856 watercolor and the 1871 oil, the background reveals a glimpse of Siena. However, in an 1881 text Rossetti referred to the city in the painting as Florence. I explore the possibility that Rossetti's substitution of Siena for Florence was intentional, due to Siena's own Dantean associations.

McLarty, Allison. University of North Florida. The Medieval Transi Tomb: An Anthropological Perspective.

This paper is a study of the medieval transi tomb, sometimes called a cadaver tomb, which has often been thought to serve as *memento mori* for the living. I analyze statistical data reflecting the chronological and geographical distribution of transi tombs in order to better understand the rise and decline in popularity of the tombs and of specific iconographic motifs. I draw from traditional anthropological studies of agency in burial custom in order to suggest that the transi tombs reflect the agency not of the living, as traditionally assumed, but of the dead.

McNeil, Courtney. Telfair Museums. Reframing a Perceptual Paradigm: One Artist's Response to a Museum's History and Collection.

In 2009, the Telfair Museums invited Savannah artist Jerome Meadows to curate an exhibition drawn from the Telfair's permanent collection. This essay undertakes a case study of *Reframing a Perceptual Paradigm: A Jerome Meadows Installation*, examining the collaborative process between the artist and museum staff, the resulting exhibition and documentary film, and the community's reaction to the completed installation project. Analysis of Meadows's collaboration

with the Telfair illustrates the potential for exhibition partnerships between museums and artists that cast museum collections and institutional histories in a new light.

McNeil, Erin Clare. SCAD Savannah. Richard Serra's Classic Liberal Concerns: Deliberative Utilitarianism and Modern Discussions of Public Art.

In his 1991 article, "Art and Censorship," Richard Serra expands upon and appeals to classic liberal conceptions of the role of government and the place of rights. My study juxtaposes these modern concerns with Victorian philosopher John Stuart Mill's (1806-1873) deliberative utilitarianism. By exploring famous pieces of public art and the controversies that surround them, my research explores the liberal criteria used to endorse public art, as well as the rights of the artist.

McNeill, Paula. Valdosta State University. Doing Narrative Inquiry in Art Education: The South Georgia Artists Oral History Project.

Illustrating her presentation, *Doing Narrative Inquiry in Art Education: The South Georgia Artists Oral History Project*, with videotaped interviews, the presenter will discuss her Valdosta State University graduate art education students' discovery of local artist/teachers in the region. Using guidelines and field techniques from the Library of Congress American Folklife Center and StoryCorps, the on-going study focused on the lives and art of local South Georgia artists, and, for the first time, took a unique look at their development as both artists and teachers.

McNulty, Christopher. Auburn University. Thinking Through Material: The Interdependence of Material and Concept in Sculptural Practice.

Because the field of sculpture has seen an unprecedented expansion of its boundaries over the last half century, the Auburn University curriculum surveys both object-based and spatial practices. While a broad range of traditional materials and methods are demonstrated in introductory and intermediate courses, students are also challenged in a second intermediate course to explore spatial practices such as installation, light, sound, and video sculpture. By surveying diverse material, processes, and spatial practices, the curriculum provides students with a foundation with which to explore a broad array of conceptual interests.

Mednicov, Melissa. Pennsylvania State University. Pink, White, and Black: The Strange Case of James Rosenquist's *Big Bo*.

Rock music both excited yet allayed the potential threat of black musicians to white listeners. My paper, through its close reading of James Rosenquist's *Big Bo* (1966) and comparisons with the very few other Pop paintings that deal with black musicians, explores how color and sound collided in the sixties.

Meiser, Joe. Bucknell University. Sculptural Investigations of Plato and the Human Condition.

In this presentation, I discuss how I have used my artistic practice as a means of investigating the complexities of the human condition, drawing upon narratives from a variety of sources including religion, philosophy, and science. Using the expanded practice of sculpture, my work integrates strategies ranging from the creation of object-based representational forms, installations, kinetic and interactive works, and performance.

Melton, Beth. Winthrop University. Follow the Thread.

Born and raised in the South, with its abandoned monolithic textile mills, I have had numerous opportunities to work in locations or had access to materials formerly associated with that industry. Because my automatic response is to the history and anomalies of each space, I have been compelled to respond to the loss of an industry which brought together so many families, including my own. Fabric, thread, wooden spindles, shuttles, heddles, and other castoffs from this fugitive industry – once landfill-bound – often find new life and functionality in my work.

Mercede, Nevin. Independent Artist. The Forest and the Trees: Integrating Text and Image.

Conceptual source content and typography structure my textual usage. The first often derives from reading, but also from reflective/responsive writing. Socio-political topics cross numerous disciplinary lines in their focus. I further manipulate computer-generated typography to achieve desired shapes. I employ abbreviations, incomplete sentences, and provocatively abstract excerpts from their original context. The book—as form, concept and textual reading—is an analogue of visual observation and is the center of much of my work, large scale and small. I seek to stimulate the seamless space: where bodily-perceived experience connects with imagination, where a remembrance elaborates *the here and now* into a future *might-become*.

Mergen, Michael. Longwood University. Vote.

This project, *Vote*, is a two-year photographic series that investigates voting in private homes and businesses. The study represents a cross-section of the United States: the Northeast, the West Coast, the West, the Midwest, and the South. Differences within the geographical areas are evident. Yet, the photographs are also from seemingly anywhere, reflective of a twenty-first century United States: living rooms, supermarkets, and retail centers that reveal almost no sense of place.

Mervin, Stephanie. Savannah State University. Has Contemporary Art Exhausted its Resources?

This paper will revisit various time periods in art history to illustrate that the explosion of contemporary art is a new idea. This paper will question innovations, designs, and aesthetic purposes of contemporary art and question whether contemporary art has exhausted its resources.

Mickey, Jeff. Southeastern Louisiana University. Combining Digital Technology and Traditional Practice.

In 2008 a grant provided an opportunity to purchase a CNC router and support software for use in the Sculpture Studio at Southeastern Louisiana University. This technology made dramatic changes in the way that my students and I think about art-making methodologies. This presentation provides examples of student work and documents some of the successes and pitfalls of its inclusion into the sculpture curriculum. I will also show examples from my own studio practice and discuss some of the philosophical issues that I have addressed both personally and in the classroom.

Miller, Robin and Deborah Rouse. SCAD Savannah. The Don Bluth Collection of Animation at SCAD: A Collaborative Adventure into the Digital Realm.

The Don Bluth Collection of Animation came to SCAD as a donation from Don Bluth and Gary Goldman in the fall of 2005. To make the collection widely accessible to the larger community,

we are in the process of undertaking some traditional and not so traditional digital techniques, including still and animated images using the Content Pro Digital Collections management system as a hosting platform. Our presentation will include a brief history of this unique collection and how our patrons utilize it.

Mirkin, Dina Comisarenco. University Iberoamericana. When two fit, three will as well: Diego Rivera, Edward Weston, and Tina Modotti.

Some of Diego Rivera's murals, such as those in Chapingo, pose problems in regard to the theme of representation, the relationship between painting and photography, and the artistic strategy known as appropriation. In this presentation I analyze the use of images and intertextuality, made more complex in this particular case, by the amorous relationship established among the photographer, the painter and the model/photographer; and also, by aesthetic questions related to some of the main ideological bases of Mexican Muralism in regard to the collective character of art.

Moore, Allison. See: Belden-Adams, Kris.

Morrisroe, Julia. University of Florida. The Case for a Pedagogy of Slippage.

The practice of painting has been slipping for some time, into photography, installation, performance and video. Is this painting or some new composite media? Even as painting has morphed its way into new forms, the teaching of painting, and the expectations of student painters, remains much the same. This paper will explore the question of what is and what is not painting, the role art history should play and the impact of new tools on the pedagogy of painting.

Moseley-Christian, Michelle. Virginia Tech. Iconography as Cartography: Head Ornament and the Early Modern Peripatetic Artist.

Albrecht Dürer made numerous studies of the people he encountered during his trips through Northern Europe and Italy over the course of his career. Dürer pictured examples of foreign women, often giving pride of place to their elaborate head ornament as the most distinctive feature of their garb. While scholars have written much about artists' depictions of garb within contexts of social status, concepts of the exotic, and an ethnographic lens, this paper will consider the traveling northern artist's visual emphasis on women's head ornament not merely as anthropologic observation but as a mode of cartography that was primarily intended to act as a powerful signifier of locality.

Mougel, Joseph. Ringling College of Art and Design. Hi, I am a Marine: Student to Professor from the Perspective of a Veteran.

This presentation will cover lessons learned through the transition from student to professor from the perspective of a veteran. While I was making the transition from military to civilian life, I felt compelled to create work about being a Marine. *Rabbit to Bee* chronicles an individual confronting the moral baggage of his past, while *Blanc* documents an imaginary army of young soldiers about to go to war. While I was concerned about the work's reception by my fellow classmates, I was more fearful of what my former comrades in arms would think of my decision to explore this distancing of myself from my time in the service. Two art degrees later, I recognize the value of the challenges I encountered as a veteran.

Muecke, Mikesch, Iowa State University and Miriam Zach, University of Florida. Drawing Architecture and Music in Contemporary Rome: How to Be an Academic Tourist.

This spring the presenters (a designer/architectural historian and a musician/musicologist) taught 45 advanced architecture students how to design and draw architectural spaces for music and performance in Rome. We collaborated with other colleagues in two courses, a studio and an analytical drawing class, and relied on traditional means to develop design ideas on music and architecture through hand drawing techniques. To allow each student to track her/his own progress during the semester, we posted work online in a visual catalog. We augmented the in-field exercises in Rome — essentially a living laboratory of architecture and sound — with lectures on drawing techniques and history/theory presentations on spaces for music.

Mulhearn, Kevin. Converse College. The End of Apartheid and the Artistic Career of David Goldblatt.

South African photographer David Goldblatt achieved global prominence through his documentary-style, black and white photographs that examined the socio-political structures associated with apartheid. After the end of apartheid, Goldblatt turned to large format color photography as a response to the profound change in the circumstances of his country. As he has noted, during apartheid, “colour seemed too sweet a medium to express the anger, disgust and fear that apartheid inspired.” In the post-apartheid era, however, color photography became appropriate for the exploration of new subjects of interest to the photographer, i.e. the HIV/AIDS crisis and the struggle for recompense by those harmed by the mining of asbestos.

Mulvaney, Beth A. Meredith College. Open and Closed: Bellini’s Organ Shutters and the Nuns at Santa Maria dei Miracoli.

This paper will contextualize the panels that once covered the organ of Santa Maria dei Miracoli in Venice within the realm of “domestic institutional” interiors of early modern Europe. I will argue that these shutters represent the domestic institutionalized experience of nuns at the Miracoli by their play between open and closed, inside and outside, penetrated and enclosed, or what Helen Hills has called the “membrane of interstices.”

Murphy, Debra. University of North Florida. Images of Violence, Suffering and Unrest: Hope McMath’s Responses to the *Universal Declaration of Human Rights*.

This discussion centers on the powerful images of linocuts made between 2008-2010 by printmaker and museum director Hope McMath in response to the Universal Declaration of Human Rights. On December 10, 1948 the General Assembly of the United Nations adopted the *Universal Declaration of Human Rights* in thirty articles. She was deeply moved by the nobility and, in many cases, the simplicity of the articles and the dramatic disparity that exists for much of the world’s population. Her prints are stark challenges to contemporary issues of war, torture, freedom of speech, privacy, human trafficking and security. They challenge the viewer to reconcile the promises of the Declarations with the harsh realities of cruelty and corruption throughout the world.

Musteata, Natalie. The Graduate Center, CUNY. The Periferic Gaze.

“The Romanian New Wave” is an umbrella term fabricated by film critics to describe a set of contemporary Romanian films that share stylistic and thematic similarities, such as the use of “real time,” long takes, and a stationary camera, as well as the rejection of non-diegetic sound,

artificial lighting, and intrusive editing. This paper takes Ann Kaplan's seminal article "Is the Gaze Male?" as its starting point to frame a formal and contextualized reading of four contemporary Romanian films: Cristian Mungui's *4 Months, 3 Weeks, 2 Days* (2007), Radu Muntean's *Boogie* (2008), *Tuesday, After Christmas* (2010), and Bogdan George Apetri's *Outbound* (2010).

Myers, Kenneth. Detroit Institute of Art. Eugene Benson and the Subjectivist Turn in American Landscape Painting.

During the 1860s, major turning point occurred in the history of art criticism in the United States; arts journalism became a profession. A few art reporters began to develop a self-conscious critical methodology. Today, the best known of these pioneering critics were Clarence Cook and James Jackson Jarves. My talk will explore the work of a third voice, the largely forgotten art writer, Eugene Benson.

Nabi, Elizabeth McMahon. University of Virginia. Meditations on Mortality: Fra Bartolomeo's *Last Judgment for the Cloister of the Bones*.

Fra Bartolomeo created a work that was not only appropriate for its funerary context, but one that also entered into a dialogue with the larger hospital complex; it provided hope for the patients who were continually confronted by death. Although Bartolomeo's rendering of the *Last Judgment* belonged to a tradition of hospital and funerary judgments, it was his attempt to move the viewer through the expressive character of his figures that set his work apart from its predecessors and garnered the praise of his contemporaries.

Neely, Linda. See: McAbee, Doug.

Niedzialkowska, Beata. Bates College. Narratives of Saint Stanislaus in Krakow's Late Medieval Art.

The works of art from the late fifteenth and early sixteenth century depict complex and dramatic narratives from Saint Stanislaus' life and death. The *Head Reliquary of St Stanislaw*, dated to 1504, was a significant and costly commission in late medieval Poland. This national treasure reflects the political and religious aspirations of its patrons and marks distinctive aspects of Polish national religious life. This paper will explore the visual imagery of the reliquary, its connections to other local art with narrative scenes of the saint, and draw on some sources of inspiration.

Noble, Jillian. University of Wisconsin-Stevens Point. REfocus: The Future of Design Education.

Today we are in a bubble of endless opportunities for designing the way we live and experience design in our lives. Design education must shift to embrace this opportunity. Thinking about design not as an application, but as an experience, is essential. Design is about how people think, react, connect and experience the world.

Nolan, Erin. Boston University. On the Road Again: Todd Webb's Walk Across America.

In 1955, Todd Webb was awarded a Guggenheim Foundation Fellowship to walk across the country, the same year Robert Frank received one to drive from coast to coast. By foot, bike, boat and Vespa, Webb photographed the territory stretching between New York City and San Francisco in an effort to portray the evolution of westward expansion. This study will map the vernacular and nostalgic nature of Webb's photographs across the American landscape.

Norris, Toby. Assumption College. Competing Visions: Modern Art at the 1937 Paris World's Fair.

The Petit Palais, the museum of the City of Paris, hosted *Maîtres de l'Art indépendant*, showcasing over 1,500 works by modern artists who had made Paris their home. Simultaneously, the Jeu de Paume, the state museum responsible for showing works by foreign artists, mounted *Origines et développement de l'art international indépendant*. Both exhibitions helped shape the canon of modern art, but their understandings of the history of modernism differed significantly.

Northcutt, Rod. Miami University of Ohio. How Does it Fit?

Studio sustainability requires a solid understanding of the lives of materials. To effectively create collective agency among students, I propose a sign-value system that can be created, applied, and maintained by students and used in studios that provides information for all materials involved in all areas of making.

Nygaard, Travis, Ripon College, and Linnea Wren, Gustavus Adolphus College. Sculptural Mutilation at Palenque and Tonina: Rethinking the Evidence.

In this presentation we trace the history of mutilated art at Palenque and Tonina from creation to destruction, contextualize these sculptures within the Maya area, and interpret the significance of the art using the "damnation of memory" as a theoretical framework. The damnation of memory is a modern academic idea that comes from ancient Rome. By applying this classical idea to the Maya area, we argue that it is possible to recover a glimpse, not only of some ancient sculptures, but also of a struggle over power that took place centuries ago.

Nygren, Barnaby. Loyola University Maryland. Learning to Argue: A Writing Exercise in Context.

I have begun assigning, about halfway through the semester, a focused exercise in scholarly argumentation. In this paper, I give the students a thesis and a limited, but sufficient, collection of visual and primary and secondary source evidence and ask them to produce a well-argued and properly cited paper based on this material. Then, after this paper has been graded, extensively commented upon and returned, the students are encouraged to revise the paper (incorporating my critiques) and resubmit it.

Odde, Laurent. Kutztown University. Florence on the Rhone River: Philibert de l'Orme and the Fuorusciti Community in Lyon.

In this paper I will look at how, during the second half of the sixteenth century, architects such as Serlio and Philibert de l'Orme played an instrumental role in the development of a new architectural style that married Italian and French traditions by adapting the sober Vitruvian model and the erudite ornaments of contemporary Italian treatises for a northern European audience.

Oehlich, Kristen. Brown University. History Seen Through Photographs, Darkly: Political Narratives in Susan Sontag and Walter Benjamin.

My paper will examine the tension between a celebrated, democratizing Whitmanesque view of American culture and an "everyday" or even "wasteland" photographic aesthetic (in the vein of T. S. Eliot), as proposed by Susan Sontag. In doing so, I will also examine Sontag's photographic discourse as a dialog with Walter Benjamin's discussion of New Vision photography in his essay

“A Little History of Photography” (1932). Both theorists remark upon the power of photographic images to inform and influence political narratives at critical moments in national history.

Oliver, Christopher. University of Virginia. Ideal Landscapes in a City of Humbug: The Great Pictures and Popular Amusement.

This paper places the exhibitions of major Hudson River School artists in the context of the popular amusements that influenced the creation and reception of their work. It demonstrates that receptions of these exhibitions were mediated by larger and more frequent offerings of popular culture. Contemporary amusements, from Barnum’s American Museum to moving panorama paintings, held great cultural resonance and influenced the exhibition and reception of many of the Hudson River School’s most iconic landscapes.

Olson, Aaron. SCAD Savannah. Citizen Artists: Military Art Journal Project.

SCAD Savannah Sequential Art students Aaron “Ren” Olson, Jess Escamillas, and Steven Shnurman, U.S. Army veterans who have served in Iraq and Afghanistan, are collaborating on a self-created project called the “Military Art Journal,” which is a collection of sequential art, illustrations, and other works of art that have origins in military service members’ lives and experiences.

Olson, Kristina. West Virginia University. The Mind/Body Split: A Reconsideration of Figuration in Michael Graves’s Work of the 1980s.

Michael Graves searched for architectural forms that would resonate with the human body in a somatic way, eschewing the abstracted, cerebral forms of the International Style. This paper will explore the return to figuration in Michael Graves’s buildings of the 1980s. His work will be placed in the general context of a return to imagistic subjects in contemporary art of that period.

O’Neill, Rosemary. Parsons The New School for Design. Claude Viallat and Marcelin Pleynet: Thinking about Painting as a System and Site.

This presentation will consider Marcelin Pleynet’s writing on Claude Viallat, the artist’s acknowledgment of Pleynet’s contribution to the understanding of his work, and how Pleynet situated Viallat within a broader historical construct.

Ortiz, Eduardo. Stephen F. Austin University. How the Childhood Stories We Tell Are the Lives We Live.

My artwork uses my personal childhood as a subject and conceptual point of departure. It provokes the viewers to connect with events experienced in childhood to realize that those events influence their own adult lives.

Outlaw, Adrienne. Independent Artist and Nashville Cultural Arts Project. Sculpture and Social Engagement.

My art practice is grounded in a rigorous commitment to craft. Bioethical issues developing with the rapid advancement of biotechnology inform my often interactive and participatory work. In addition to making objects in the studio, I write, curate, and run programs for artists.

Palmer, Daniel S. The Graduate Center, CUNY. Artist Shepherds: New York City Jewish Garment Workers' Flight to Nature.

The Resettlement Administration developed a socially progressive co-operative they called the Jersey Homesteads. They built modernist housing, hoping to remedy the urban ills of New York City through utopian socialism. The photographers of the Farm Security Administration documented their transition and muralist Ben Shahn worked with the group to forge an identity that conveyed a bold new Edenic life in nature. Focusing on the role of the artists and architect in this governmental project reveals the significance of this communal retreat into nature during the Great Depression.

Paterson, Simone. Virginia Polytechnic Institute and State University. Where Have All the Geek Girls Gone?

Sadie Plant, in "zeros + ones" (1997), insists that women have been fundamental to the development of computer technologies. In the 1990s cyber feminists developed a manifesto for artists to sabotage "big daddy mainframe." However, since the beginning of the new millennium, it appears that women have taken a back seat when engaging with new media to create art. This paper will trace feminist intersections with new media art from the 1980s through today.

Pavlović, Vesna. Vanderbilt University. Conversations: Sculpture.

In 1979, Rosalind Krauss discussed the malleability of sculpture as a medium in her seminal text, "Sculpture in the Expanded Field," and suggested that the terms of what we called sculpture had begun to change. Is her analysis of the sculptural field still relevant to artists today? How do we understand complex social practices, landscapes, architectural installations, and the environments that are referred to as sculpture? The panel will offer a historical overview of sculptural practices and address its contemporary positions.

Payne, Jesse. Virginia Commonwealth University in Qatar. Why Drawing?

This paper will investigate the connection between drawing and thinking and why drawing is important in a foundations curriculum. Critical thinking may not only exist in the head but rather may be a total body process that, through the medium of drawing, can be discovered. The immediacy of drawing causes no disruption between the artists' thoughts and the marks being made. Therefore, the end result offers a unique glimpse of the artists' thinking process. Can purely abstract drawing provide the same result? Is the image a distraction? I will investigate whether drawing is more a learning process or a teaching tool.

Pelta, Maureen. Moore College of Art and Design. Of Harrying Hounds and Sacred Stags.

During the fifteenth century, representations of the hunt correlating with chivalric literature gave way to symbolic and allegorical scenes; this is particularly evident in Northern Italy, where French literary traditions had penetrated courtly life. This paper examines both metaphoric and allegorical aspects of hunting imagery that employ both the stag as well as the hounds that pursued them as symbolic elements in early sixteenth-century Italian art.

Persinger, Cindy. California University of Pennsylvania. On Meyer Schapiro's Anti-Nationalist Narrative of Art.

In contrast to the essentializing narratives of some of his German-speaking colleagues, American art historian Meyer Schapiro's narrative was decidedly anti-nationalist and emphasized the

complexities of style. Yet in his effort to establish a solid methodological basis for the discipline in the U.S., Schapiro was drawn to the work of German-speaking art historians, who were known for their racist art history. This paper will explore the complexities that Schapiro faced pursuing an anti-nationalist narrative and how these impact art historical praxis today.

Petkus, Yvonne. Western Kentucky University. Building the Groundwork for a Sustained Practice.

This presentation will address the components that make up our professional development course for undergraduate studio majors at WKU. These will include the following: 1) expanding ways of seeing through theory, essays, discussions, 2) the articulation of ideas, written and verbal, 3) critiques and presentations across studio disciplines, and 4) professional development, practically and philosophically. This will be followed by a discussion of the changing expectations for art schools in terms of professional development.

Piperato, Anna E. High Point University. Open Wounds: Teaching Christian Art to the Sensitive, the Pious, and the “I-Need-This-For-My-GenEd-Requirement” Students.

Teaching art history in a Methodist-affiliated university with many Christian students presents challenges. While trying to recreate the original settings of the art, careful warnings and frequent reminders that we must understand religious history must be inserted to avoid offending the occasional student. Humor is often used to dispel such fears as well as making Biblical stories accessible.

Polistena, Joyce. Pratt Institute. Art and Artists’ Anxieties: France 1893-1913.

In this paper, I explore the issues and imagery that lay between the ‘art nouveau’ of Gallé or Redon and the intellectual history of cubism spawned by Braque and Picasso. What did this interactivity produce regarding style, subject, and moral concepts; what were its lasting values? The avant-garde was catapulted into the new century with every advance made in science, mathematics, and technology. At the very same time, Rainer Maria Rilke’s Paris writings were drenched in despair and paranoia that mirrored the anxieties of the Belle Époque and the Fin de Siècle – decades that planted the seeds for mysticism and *les mauvais sentiments*.

Pompelia, Mark. Rhode Island School of Design. Texture and Materiality: Creating a New Material Resource Center at RISD.

The new Material Resource Center at Rhode Island School of Design is a growing collection of material samples with broad appeal across an art and design campus comprised of twenty-four departments and disciplines. The creation of this teaching and learning resource challenges traditional concepts, roles, and functions as library, collection, lab, and center merge into one space with a cross-campus mission. The MRC stands to benefit from key lessons learned from the analog and digital worlds, from the structured to the organic, from the descriptive to the creative, from the traditional to the innovative.

Prater, Robin H. Georgia Institute of Technology. The Architecture of Peter Harrison: Two-Dimensional Translation.

Having assembled one of the finest libraries of English architectural books in the American colonies prior to the Revolution, Peter Harrison introduced the elegance of Palladianism to America through the public buildings he designed in the town of Newport, Rhode Island between

1748 and 1772. This paper will explore the role of drawing style on Harrison's efforts to translate the two-dimensional images of his English architectural treatises into three-dimensional structures such as the Redwood Library, Touro Synagogue, and the Brick Market.

Pytlinski, Deanne. Metropolitan State College of Denver. Text and Antiquity in the Work of Beryl Korot and Nancy Spero.

This paper draws out the textual nature of work by two artists, Beryl Korot and Nancy Spero, who in the 1970s developed cautionary tales about violence and power; themes that they further expanded in the 1980s and beyond. Beryl Korot, a pioneering video artist who demonstrated a structural affinity between video and weaving, compared both to ancient systems of communication in ways that refused the contemporaneous masculine bias of media theory. Nancy Spero, a contemporary who worked in the medium of installation, used the printed image and text to call attention to violence and the patriarchal systems of power that supported it.

Rai, Mira Lynn. University of California, Santa Barbara. The Photograph as Fantasy: The Practices of 19th Indian Bazaar Photography.

Indian bazaar photographers accentuated the representational capacity of photography. These photographers worked to introduce artistic subjectivity by altering and imagining different possibilities for the photographic image. With an emphasis on the creative nature of the photograph, they allowed for the incorporation of painting, lithography, and chromolithography into the photographic process. Such painterly additions to the photograph changed its materiality and altered the way the representation was received.

Rakic, Svetlana. Franklin College. Confronting the Terror of Death: From Bosch to Witkin.

This paper will examine different images of death and the ideas they convey in order to map out their development in Western art since medieval times. Several major questions guide this paper: Which of these ideas are still relevant to art made today? What ideas pertaining to death are new to contemporary art? Aspects of fantasy, reality, and aesthetics in treating the subject of death in art will be explored as well as the possible merits of sacred, profane, and didactic approaches to the subject.

Ray, Jose. SCAD Savannah. TASTE of Savannah.

On April 30th of 2011, a small collective of artists and working professionals put on the second annual TASTE that showcases the arts regardless of genre or style, therefore giving the viewer a "taste" of what the area art scene has to offer.

Rayman, Joshua. SCAD Savannah. Kant on Violence and Sublimity.

This presentation examines the consequences for reading Matthew Barney, Wangechi Mutu, and Julie Mehretu. Kant's privileging of the moral functions of the sublime over the beautiful depends on their relationship to pleasure and pain. The free play of beauty is incompatible with the law-governed task of morality, whereas sublimity represents this moral task in exhibiting reason's law-governed dominance or violence over sensibility. Sublimity's violence to the inclinations, which is defined by its "negative pleasure," stands as a condition for its moral functions. But its positive pleasure from reason serves as a second condition without thereby undermining its relation to morality, in contrast to beauty.

Rees, Anastasia. University of Texas at Austin. Locating the Sotsgorod.

This paper will highlight the pragmatic and critical debates that took place in post-revolutionary Russia, suggesting that Soviet architects were deeply invested in the needs of the contemporary urban situation and that a *sotsgorod* (socialist city) did in fact exist. Scholarship of Soviet architecture and city planning is often tainted with words like “failure” or “decline” and frequently “utopian.” My presentation will challenge the enduring cold war attitudes that Russian modernism was based on utopian tendencies. For architects concerned with the built environment, such a designation renders their work as impractical or inconsequential. I contend that scholars’ and critics’ use of the label “utopian” constitutes a rejection of communism, which is seen as failed political project.

Reeves, Teresa Bramlette. Kennesaw State University. Multiple Hats, Multiple Spaces.

As someone with a M.F.A. in painting, a Ph.D. in art history, a long-standing professional practice as an artist, a decade of teaching, and years of professional curatorial experience, I can offer models for the successful maintenance of such a multi-faceted life. I am interested in a deliberately divided practice, as can be found in the life of former Museum of Modern Art curator, Robert Storr or current Boston ICA Curator, Helen Molesworth. In my presentation, I address this idea of multiple hats and multiple spaces and discuss how others and myself are making it work.

Reiskind, Alix. Harvard University. extraMUROS and the 21st Century Image Library.

Under the auspices of the Harvard Library Lab, we are developing an open-source HTML5 infrastructure built on public APIs that enables faculty, students, staff, and the general public to view, annotate, and remix Harvard-owned digital multimedia collections and to interconnect them with other high-quality digital repositories across the web. extraMUROS will move us toward the beginning of new searching, viewing, and geo-referencing capabilities and will allow use of the content by various constituencies – libraries/image collections, teaching and learning, and exhibitions – for different purposes.

Reymond, Rhonda L. West Virginia University. The Immortal Name of the Architect: Richard Morris Hunt’s Ambitions as Ecclesiastical Architect.

Richard Morris Hunt designed thirteen ecclesiastical buildings, although only six were built, all for private clients. One-third of the architectural competitions Hunt entered were for ecclesiastical structures, including those for Trinity Church in Boston, and the Cathedral of Saint John the Divine in New York City. His paper, “The Church Architecture We Need,” is noteworthy and an indicator of his ambitions as an ecclesiastical designer. Hunt, aware of the socio-historical significance of church architecture observed, “...the human race has lavished more time and treasure upon the erection of religious edifices than upon any other class of structures.” Hunt indeed wanted the appellation of ecclesiastical architect that posterity has denied him.

Rhor, Sylvia. Carlow University. Enmeshed and Apart: Maxo Vanka’s Millvale Murals and New Deal Murals.

Between 1937 and 1941, Croatian artist Maksimilijan (Maxo) Vanka created a set of murals for St. Nicholas Croatian Church in Millvale Pennsylvania. Vanka juxtaposed traditional Catholic imagery with an unflinching look at the immigrant experience in the region. His works emphasized the Catholic heritage of the community along with the hardships that the working

class in the region faced during the Great Depression. Vanka was also part of a larger, politicized mural culture in Pittsburgh during the 1930s that was unique in its saturation of pro-union and Communist imagery.

Rich, Margy. State College of Florida, Manatee-Sarasota. In the Space between Paintings.

This paper outlines the purpose and practices of my project, *In the Space Between Paintings*. The work is an exploration of how one perceives and experiences time and space within a museum. In these investigations, the stacked time and cultural accumulations contained within museums assume a background role, and the peripheral or non-programmed spaces become the foreground. Images of these spaces, and the time they contain, are re-contextualized through my paintings and publications. These works function as extractions from the museum, not interventions. When installed together in locations outside the museum, they form a new space.

Richards, Elizabeth A. University of South Alabama. The End of Innocence: The Effects of the Civil War on Children in the Paintings of Eastman Johnson.

Eastman Johnson, best known for his images of African Americans before and during the Civil War, such as his *Negro Life in the South*, became known for his portraiture during the course of the war. Many of his paintings from the era include children who were clearly affected by the war, through political references in their toys, settings, and the costumes of those around them. Whether it is through the minstrel toy of *The Blodgett Family* or the corncob fragments organized into the shape of a cannon in *Lunchtime*, Johnson represents the effects of the Civil War and its political turmoil on the lives of children.

Richardson, Margaret. Independent Scholar. Interrogating Culture: The Role of Tradition in Contemporary Middle Eastern Art.

This paper will examine Middle Eastern artists who use tradition to interrogate its validity in contemporary society. Addressing recent issues concerning war and terrorism, gender, consumerism and religious practices and signs, Shirin Neshat (b. 1957, Iran), Hayv Kahraman (b. 1981, Iraq), Shadi Ghadirian (b. 1974, Iran) and Farhad Moshiri (b. 1963, Iran) use traditional signs such as calligraphy, miniature painting, and the veil and chador to examine the value and meaning of Middle Eastern culture in the contemporary world.

Richmond, Susan. Georgia State University. Breaking the Mold: Lynda Benglis as Craft Artist?

Lynda Benglis is known for the work she produced early in her career: the latex pours, the polyurethane installations and the 1974 *Artforum* advertisement. Since then, however, she has developed a large *oeuvre* in glass and clay, mediums traditionally associated with the realms of craft and decorative arts. This paper examines Benglis' recourse to traditional studio craft and demonstrates how the combined issues of medium, artistic intention, reception and institutional positioning problematize the "craft" label, even as they serve to inspire it.

Ridler, Morgan. The Graduate Center, CUNY. The Square within the Square: Josef Albers and Sol LeWitt.

This paper will explore Sol LeWitt's connection with Josef Albers. The legacy of Albers and Black Mountain College reverberated throughout LeWitt's career. Although LeWitt was never directly a student of Albers, his encounters with the older artist's work and his students, including Eva Hesse in LeWitt's formative years in the early 1960s, formed a foundation for his later practice.

Rieth, Herb. Pellissippi State Community College. Please Don't Touch the Art Work: Pitfalls of Interactive Installation.

I began making interactive installations in 2003 under the tutelage of Matt Lynch of Simparch at the University of Cincinnati. Nothing prepared me for the comprehensive nature of installation work. Interactive installation can be as intimidating to create as it is to interact with. Real world situations have a way of pointing out conceptual and mechanical holes in a piece. My talk will detail notable incidents within my installation practice.

Roberts, Cynthia. Endicott College. Life Horizon: Interdisciplinary Intersections.

Life Horizon is an interdisciplinary project connecting dance and visual art. Following a studio visit and discussion with dance choreographer and instructor Nicole Sao Pedro, I worked on a body of painted images as she choreographed a group of student dancers over the course of a semester. Utilizing wing and flight forms, as well as emotional relationships communicated through movement, the dance component of the performance made the studio works come alive.

Robertson, Janice. Pratt Institute. VoiceThread Class Projects Turn Text-Based Teaching Practices on Their Head.

This case study, based on the teaching of an Art History Survey I course, shows how two VoiceThread class projects worked to immerse students in visual material that was unencumbered by any particular text; it challenged them to engage directly with images of the objects under investigation, and to solve art historical problems of style and meaning.

Robison, Leslie. Flagler College. Beyond Observation: Challenging Students Into Contemporary Drawing Practices.

One of the most satisfying experiences for an art educator is teaching students how to see for the first time. Watching entering art students learn how to observe and sensitively translate their observations onto a two-dimensional surface gives immediate gratification. But once students pass this milestone, how can we keep them interested in the process of drawing? How can drawing remain a viable option for expression, conceptual development and serious studio research? Over the years I have developed an approach that compels advanced drawing students to develop a personal direction and strong work ethic for homework while using the classroom as a place to explore art thematically through reality-television-like drawing challenges, in which they think actively and quickly and employ a variety of processes.

Ronan, Annie. Stanford University. Heade's Orchids, Church's Opera Glasses and the Trouble with Detail.

This essay will demonstrate how our understanding of the Hudson River School may be further inflected by a comparison between the work of Frederic Church and that of his close friend and contemporary, Martin Johnson Heade. If Church and other American landscape painters struggled to harmonize microcosmic detail within their macrocosmic vistas, and suffered severe and morally loaded critical approbation when they failed to effectively do so, Heade's tropical flora and fauna aggressively flaunt their refusal to conform to these conventions and expectations. Although Martin Johnson Heade's works are rarely discussed in relation to that of the Hudson River School, they provide a means with which to address 20th-century scholarship's tendency to emphasize the apparent scientific rigor of American landscape painting during this

period and, concurrently, downplay the sensuous and less implicitly masculine aspects of this body of work.

Rosati, Lauren. The Graduate Center, CUNY. Fort Thunder: Art, Industry and Community in Providence Rhode Island.

Diminishing profits and the advent of unionization forced the industrial mills of Providence Rhode Island to shut down, leaving their factories vacant. By the 1990s, squatting artists established collectives, and the empty mills became the center of a burgeoning underground art scene. Four former students from Rhode Island School of Design established Fort Thunder, which became the anchor of the Providence underground until the artists' eviction in 2002. Focusing on Fort Thunder, this paper initiates a historiography for artist communities in Providence and examines the socio-cultural factors leading to their development; it surveys seminal collectives, and analyzes the implications for contemporary artistic practice.

Rosenberg, Capri. SCAD Savannah. Slouching Towards Sotheby's: Damien Hirst's Apocalyptic Drift.

In this paper I argue that Damien Hirst's position vis-à-vis consumerism and the art market is as much a function of the historical conditions of neo-liberalism and the institutionalization of the avant-garde as it is careerist attention-seeking or greed. The project of this paper is to analyze the nihilistic structures of an art world that seems blind to the manifestation of the meaning of Damien Hirst's powerful imagery.

Rouse, Deborah. See: Miller, Robin.

Rushin, Judith. Florida State University. Dry on Wet: Continuity and Displacement in Painting Technology.

This paper focuses on how painting, because of its long history and its physical nature, is an accurate measure in visual culture of how images are made and how we see images in the digital age. Digital technology changes our relationship to time. This occurs in educational outposts where the click-visit is the only way of "getting to" a first-class museum collection. Time becomes interference, encouraging a kind of impatience that is at odds with the slowness of traditional painting, both in terms of its making and viewing.

Russo, Marc. North Carolina State University. The Four Horsemen of the Apocalypse.

This project re-imagines the signs of the Apocalypse as part of an installation that seeks to connect video art to Renaissance painting. I have created an animation without beginning or end and put the viewer in control of the story. Like painting, there is no prescribed time frame for viewing and no predetermined order for viewing the animations. The viewer is now forced to actively engage the monitors and to create his or her own stories, in the same way that one would when viewing a painting.

Saunders, Sherry. SCAD Savannah. Ambiguity and Indeterminacy in Graphic Design.

This paper analyzes historic examples of graphic design and how they communicate to viewers. By acknowledging ambiguity as a form of effective communication, graphic designers can expand their language and broaden the path of communication.

Scher, Sarahh. Upper Iowa University. Bodies in Both Worlds: A Preliminary Comparison of Human and Supernatural Dress in Moche Art.

This presentation is an investigation of gendered categories in Moche ceramic art of the depictions of supernatural figures. Until now, there has been no comparison of the costume trends between these figures and humans. This paper compares the results of work by Giersz et al., Lyons and Hocquenghem on supernatural costumes with my earlier research on human costumes. How the costumes of supernatural figures differ or are congruent with human costumes forges an understanding of the relationship between the world of the spirits and the world of humans, the basis for socio-political power in the Moche world.

Scherer, Brooke. University of Tampa. The Art of Cross-Listing: Communicative Benefits of Teaching Graphic Design to Non-Majors.

Many professionals, regardless of occupation, are responsible for visual communication—from typographic memos and posters, to page layouts such as websites, brochures, and newsletters—to an audience. Due to this expansion, multi-disciplinary collaboration within classrooms by way of cross-listing graphic design courses with non-majors has become imperative. As a graphic design professor with a history in building and conducting these collaborative, cross-disciplinary classrooms, I welcome the opportunity to share in the methodologies, learning, and outcomes these experiences have provided both my students and me.

Schwartz, Amanda. Old Dominion University. More than Mount Fuji: Redefining a Hiroshige Print.

Norfolk's Chrysler Museum of Art exhibits a woodblock print by Japanese printmaker Ando Hiroshige (b.1798-d.1858) bearing the title *View of Mount Fuji* without identifying the publisher or precise date. This paper discusses my research into the print's stamps, from which I was able to identify its month and year of completion, publisher, and censor's seal. These discoveries allowed me to expand my research into the function and message of the landscape print. I reveal that *View of Mount Fuji* is a collaboration between Hiroshige and Utagawa Kunisada (1786-1865), and is the centerpiece of a rare triptych depicting a scene from the *Tale of Genji*.

Scillia, Diane. Kent State University. St. Gertrude of Nivelles (626- 659): The Changing Images of an Early Saint.

The *vita* of St. Gertrude of Nivelles was written in c. 670; her gravesite attracted pilgrims as early as 700. St. Gertrude has also been the patron saint of the Duchy of Brabant since 1183 /84. The mid-eleventh century church at Nivelles as well as the *Reliquary of St. Willibrord* at Emmerick and the *Travel Altar of Countess Gertrude of Brunswick* all indicate a larger cult. I will examine the earliest surviving images of the saint together with the sequence of her miracles on the *Reliquary-Shrine of St. Gertrude of Nivelles, 1272-98*, incorporating scenes from her later, updated *vitae*. These reflect the various changes in the roles of women within the Low Countries.

Scott, Andrew F. SCAD Savannah. G-Code: Digital Explorations in Sculpture.

My presentation will explore the relationship between digital fabrication processes and traditional studio practice. During the presentation I will show how information can be transformed creatively through the processes of 3D printing, laser cutting and engraving. The *BlackManGrove* and *Parametric Portrait* series will serve as the conceptual framework for the presentation. As an artist who combines computers and digital technologies with traditional

sculptural practice, the concepts behind the work determine the processes utilized to facilitate the realization of my creative ideas.

Scott, Hallie. The Graduate Center, CUNY. Floating, Throwing and Making Art: CalArts' Early Years.

The California Institute of the Arts (CalArts) was conceived as a utopian art academy in the model of The Bauhaus and Black Mountain School – a bohemian community that would foster the training of professional artists. This mission was embodied in the 'Post-Studio' course instituted by John Baldessari, one of the first instructors hired after the school opened in 1970. Freed from the constraints of the classroom, Post-Studio students embarked on rambling explorations of Southern California, inventing games and conducting motion-based experiments involving mundane found objects. Baldessari's photographic and video-based work from the early 1970s frequently documented open investigations of form and chance. An examination of these works in conjunction with contemporaneous accounts by the Post-Studio participants reveals a revolutionary desire to merge art and everyday life. However, the fleeting nature and deadpan humor of the investigations, viewed within the context of school's evolving institutional framework, also points to the ultimate impossibility of the CalArts community's utopian mission.

Scott, Kate. Rutgers University. Picturing Desire: The Self and the Other in the Still Lives of JoAnn Verburg and Joel-Peter Witkin.

The photographs of JoAnn Verburg and Joel-Peter Witkin are not merely photographs of still bodies, but they are also intense dialogues with the historical conventions of still life and *memento mori*. I propose that in these still lifes, each artist engages with themes of death, temporality, and the body to create unique depictions of desire within a critique of the genre itself.

Seaman, Kristen. Kennesaw State University. A Shared Heritage in both "East" and "West": The Use of the Classical Tradition in Islamic Art.

In this paper I explore the use of classical forms and content in the Islamic art of the medieval world. I investigate the extent to which classical antiquity was part of the Islamic art-historical tradition, examining ethnic and cultural identities of artists and architects as well as art-historical and art-critical writing. I propose that classical antiquity was an important part of the heritage of Islamic art and argue that it held cultural significance for viewers and critics. Moreover, I suggest that the recognition of Greco-Roman elements in Islamic art questions our traditional categories of "western" and "non-western" art history and culture.

Seiz, Janet. North Carolina A & T State University; Robert Elliot. Independent Scholar. Leonardo's Botanical Drawings Shed New Light on the NCMA Portrait of a Youth Crowned by Flowers.

The Kress Collection *Portrait of a Youth Crowned with Flowers* in the North Carolina Museum of Art, attributed to Boltraffio, depicts a youth garlanded with previously unidentified flowers. An interdisciplinary and collaborative scholarly effort has successfully identified the flowers in the crown as an example of the flower *Hepatica Nobilis*. The floral clue of *Hepatica Nobilis* along with the silk damask pomegranate cloth featured in the sleeves of the sitter's gown offer several possible identifications with members of the Sforza family. The speakers wish to extend thanks to

Donna Wright, Department of Plant Biology, North Carolina State University, for research assistance with this presentation.

Sharpe, Heather F. West Chester University of Pennsylvania. Think Globally, Look Locally: Utilizing Regional Architecture in the Art History Survey.

The town of West Chester is fortunate to have a number of 19th and 20th century buildings constructed in Classical and Gothic Revival styles, some of which are within a 5-minute walking distance of our campus. During the course of the semester my class occasionally convenes in front of one of these historic buildings, or I assign them a lengthier project, which requires them to explore examples of local architecture. This allows students the opportunity to experience architecture first hand, and challenges them to analyze European architectural styles in an American context.

Shaw, Brittany. Florida Atlantic University. Illustrated Type: Creative Expression in Today's Digital Environment.

In the past decade there has been a rise in the use of illustrated type among young professional designers. These artistic approaches to letterform design provide a humanizing contrast to the absence of individual expression in today's digital environment. This paper will discuss how our obsession with technology-based communication, such as social media and blogging, has intensified the need for visual individuality; which has designers rethinking the role of conventional typography in favor of customized letterforms.

Sheets, Melissa. University of Nebraska-Lincoln. A Memory Forgotten: Public Representation of Women and the Washington, D.C. Arsenal Monument.

This paper discusses how the Arsenal Monument can be viewed as an object that mediates between private acts and public recognition of lives lost during wartime. Before the rise in popularity of monument building in the decades following the Civil War, mourning and memorializing was a private practice conducted by family and friends rather than the government and fellow citizens. The Arsenal Monument in the Congressional Cemetery in Washington D.C. commemorates the twenty-one women who died while working as cartridge makers in the Washington Arsenal on June 17, 1864. Erected only a year after the incident, the Monument commemorates all twenty-one women by the inclusion of their names on the sides of the base. From this listing of names and the Monument's location within a cemetery, the Monument serves as a headstone for the mass grave below.

Shurtz, Mary. Utah Valley University. Discarded Monuments: Past Outlooks Enshrined.

Monumental public art that has been intentionally withdrawn from the public record, or later stored away from the public's view, can provide a compelling alternative narrative to the development of a society's perspectives and motives. The revolving door of monumental sculpture and paintings that have been displayed in Washington, D.C. is a prime case study for this practice. The decision to remove large and expensive installations, such as Horatio Greenough's *The Rescue* and Luigi Persico's *Discovery of America*, indicates notable historic shifts in a culture's attitude towards their past dealings with oppressed races.

Silver, Mimi. SCAD Savannah. Southern Gothic.

Dangling and jerking from a tree in my backyard is the freshly flayed corpse of a deer from my brother's recent hunt. In night's vacant blackness it has a supernatural crimson glow. I utilize classical glazing techniques juxtaposed with contemporary inorganic pigments to attain the desired luminosity and intensity that is seared in my memory. The paradoxical relationship of content and materiality is essential to me as a painter. This visceral series is not for the faint of heart.

Silver-Kohn, Romy. The Graduate Center, CUNY. "In Italy, I Found the Way to Myself": Christian Schad's Exploration of Raphael's *La Fornarina*.

Christian Schad, best known for his *Neue Sachlichkeit* portraits of 1920s European society, traveled to Italy after World War I, where he studied the works of the Italian Renaissance. He became taken with Raphael's *Portrait of The Fornarina*, the subject matter, composition, and style of which he drew upon in a number of portraits over the next fifteen years. Schad draws on Raphael's aesthetics as a means to repair the past and remake the present in the image of an idealized era. The shattering of the humanist subject becomes visible in his treatment of natural elements in his *Self-Portrait* of 1927.

Simmons, Rachel, Rollins College. A Visual Study of Appropriate Scale in the Icelandic Landscape.

Our interdisciplinary project explores appropriate scale through a visual study of the Icelandic landscape. The integration of two disciplines, art and environmental studies, lies at the heart of our work, but it is the ability of art to transcend disciplinary boundaries and broadly communicate ideas that intrigue us. We are using a range of photographic and mixed media methods to document, analyze, and visually represent key elements of this landscape as we ask: What are the specific qualities of appropriate scale and how can they be visually represented? What role does appropriate scale play in the sustainability of these landscapes? What lessons does the Icelandic landscape hold for other developing regions as they wrestle with fundamental tensions of sustainable development? Lee Lines and Moriah Russo contributed to this project.

Simon, Miklos P. Columbia College Chicago. Tools v. Critical Thinkers.

As a long-time artist and educator, my experience is that the changes in the curriculum are reactive, market driven, and competitive. I will ask whether a paradigm shift has indeed occurred or if it is merely perceived as such. I will then share my thoughts on how to create a well-rounded and balanced curriculum that includes new technologies without making any sacrifices.

Sienkewicz, Julia A. Duquesne University. Unifying Forms: The Art of Rescuing a Nation.

With tensions mounting between northern and southern states, and amidst a contentious social and political environment, the sculptor Horatio Greenough feared for the future of the young United States. In both his aesthetic theory and his artistic practice, Greenough considered art as an urgent and necessary cure for a struggling civilization. Greenough struggled to capture the nuances of his robust philosophical writings in stone. When framed within his theories, we can understand his works as an attempt to use artistic form to literally rescue a failing nation.

Skaggs, Greg. Troy University. Introducing Time/Space-Based Design through Cinema.

Captivating students' imagination and creative ideation can be difficult. Visual stimulation through movie and YouTube clips can be a great way to introduce a concept. I will give several examples of how to use cinema as an introduction to common time/space-based projects and help students bridge inferred knowledge with new concepts.

Slankard, Cigdem. Baldwin Wallace College. The Controversial Elements in Contemporary Turkish Art.

Galvanized by the Istanbul Biennial since 1987, Turkey has a lively and important contemporary art scene. This paper will look at the landscape of Turkish contemporary art in order to explore its controversial angles. The objective is to answer such questions as: What is considered controversial in Turkish contemporary art? How does the controversial work find an audience? What is the nature of the controversy? What is at stake and how do artists cope with the creative and practical challenges they face?

Slavik, Susan J. Coastal Carolina University. Replenishing Creativity through the Zen of Journaling.

Because art teachers spend long days encouraging their students to develop critical and creative thinking and problem-solving skills, they often experience the symptoms of burnout at the end of the day. Recognizing the warning signs, reversing the trend, and responding with resilience (T. C. Brst, 2009) are crucial steps in combating psychological exhaustion. During this presentation numerous examples of different types of journals, innovative journaling techniques, suggested themes to jump start one's imagination, information on how to engage in group collaboration, and a bibliography on the topic will be provided for further reference.

Slavick, Susanne. Carnegie Mellon University. A Borrower and a Lender Be....

I appropriate images from past and present, painting and photography, the anonymous and the acknowledged, as an act of empathic unsettlement and restitution. Historical motifs from the art of cultures under attack are painted over contemporary scenes of their devastation. Enlarged and digitally modified, these re-worked representations show societies rebuilding themselves; they counter endless images of invasion and insult, militancy and martyrdom, and juxtapose the highest aspirations of a culture with evidence of its eradication. Visual expropriation can be both cruel and comforting, revealing what has been lost and what might be again. In art, borrowing is not always about depleting or debt; it can repurpose, restore and replenish, giving credit and credibility to singular and collective visions.

Slavkin, Mary. The Graduate Center, CUNY. Nationalism in the Salons of the Rose+Croix: Catholicism, Medievalism, and Latinism.

In this presentation, I argue that despite the fact that a variety of international artists exhibited at his Salons of the Rose+Croix, Joséphin Péladan and his associates promoted French nationalism and conservative politics. The artists Armand Point, Alphonse Osbert, and Alexandre Séon exhibited at the Salons of the Rose+Croix, displaying works that combined religious and medieval subjects with styles borrowed from the early Italian Renaissance. Their paintings opposed the secularizing policies of the Third Republic through their emphatic Catholicism and encouraged nationalism by reclaiming medievalism as a historically French style; they established links to Italian traditions by emphasizing a shared Latinism. This presentation considers Péladan

and these artists' aesthetic and political theories, as well as situating these themes within the context of contemporary political discourse.

Smetana, Zbynek. Murray State University. Michelangelo's Last Judgment and Beatific Vision.

This paper will consider an interpretation of the visual properties of Michelangelo's *Last Judgment* in conjunction with the liturgy used during its unveiling – the same liturgy used for the unveiling of the Sistine ceiling exactly 29 years earlier. The evening of, October 31, is the vigil of All Saints Day, the direct beginning of the celebration connected with the second coming of Christ. Furthermore, these readings are inseparably connected to the theme of the fresco – *The Last Judgment* – through the principal understanding of the so-called beatific vision. I will argue that the Roman Catholic doctrinal interpretation is essential to Michelangelo's nuanced and new compositional interpretation of the theme as seen in the Sistine chapel.

Smith, Elise L. Millsaps College. New Variant of the Museum Essay: Writing a Catalogue Entry.

As part of a service-learning project at Millsaps College, the Mississippi Museum of Art staff put together a list of works in their collection from which each student chose one. Under the guidance of the curatorial staff, students learned how to fill out condition reports, do measurements, and photograph the works. They were also given access to the files for information about provenance and attribution. After extensive outside research, and using a sampling of entries from exhibition and museum catalogues as models, they wrote formal catalogue entries that were presented to the museum and filed for use by the staff and outside scholars. This project enabled students to see their writing as oriented to a larger audience and strengthened the relationship between the college and the museum, which led to the establishment of a Museum Studies concentration within the art history major.

Smith, Jessica. University of West Alabama. Crafting Community.

The University of West Alabama is a regional institution in the Deep South attracting local undergraduate students pursuing a variety of degrees, predominantly in liberal arts, nursing, and education fields. While small, the visual arts represent a vital component of culture to the area. I will explore how two university initiatives—the Sucarnochee Folklife Festival and the Sumter County Fine Arts Council—represent a small-scale success story for the visual arts in the city of Livingston (pop. 2,900).

Smith, Katie. Wofford College. The Moral Lesson Learnt by Two Dutch Men.

A double portrait entitled *The Tulip Merchants*, attributed to the artist Cornelius van der Hagen (1651-1690), has been in the private collection of the Robicsek Family of Charlotte NC for some time. I propose that the painting signals a redefined perspective among the Dutch people after the tulip mania crash in 1637, one that recognized the higher importance of an eternal life with God above the appeal of worldly pleasure and material gain. Comparison with *memento mori* imagery as well as contemporary printed materials, such as the *Statenvertalingsbijbel* and popular newspaper illustrations, lend strength to my argument.

Smith, Kaitlan. Virginia Commonwealth University. The Ceramics in Naj Tunich Cave: Evidence of Classic Maya Royal Accession.

This paper will examine Maya cave ideologies and conduct an investigation of the site including the ceramics discovered throughout the cave. It will then focus primarily on one type of ceramic

ware: the “shoe-pot,” whose use has a history in other parts of the Maya cultural realm. A brief discussion of pilgrimage theory will follow.

Smith, Katherine. Agnes Scott College. Claes Oldenburg’s “Expansion of Painting...”

Despite Claes Oldenburg’s persistent embrace of sculpture, this paper examines the artist’s production in terms of painting. I argue that the relative positions of painting and sculpture in the works from this period anticipate issues both in the artist’s later projects and in theories of postmodernism in architecture and urban design.

Smith, Laura Lake. University of Georgia. Reconsidering Religion and Art in the 21st Century.

In light of what has surfaced in the art world since 2000, what role does faith, conviction, and transcendence play in the work of contemporary artists? This paper will investigate the continued tenuous relationship between religion and art, as well as how the sacred and sacrosanct still informs contemporary art.

Smith, Timothy B. Birmingham-Southern College. Queering the Art History Survey.

Art historical interpretations that incorporate homoerotic, bisexual, transgendered, or other sexual viewpoints arise only in discussion of modern and contemporary art, and/or in upper-level courses. Given the importance of diversity and sexuality at the institutional level in an ever-increasing range of academic disciplines (including Queer Studies), the standard survey course is found to be lacking this significant component. In an attempt to address such a lacuna, this paper examines why and how we should integrate broader issues of sexuality into the art history survey.

Sneed, Gillian. The Graduate Center, CUNY. Manifestations of Queer: Queer Temporality, Desire, and Disidentification in the Performance Art of Sharon Hayes.

Performance artist Sharon Hayes employs the language and gestures of political protest to explore the political implications of queer performance art. Often juxtaposing appropriated texts—written and read—in conjunction with her own body and the bodies of others, her work attests to an overtly queer politics, not just because of her identity as a lesbian, but also because of the strategies she employs: staging temporal disruption and displaying queer desire in public spaces.

Snow, Rachel. University of South Carolina Upstate. Message Received: Text on Real-Photo Postcards, 1900-1930.

This paper explores the relationship between images and texts on real-photo postcards made between 1900 and 1930. The text on commercial real-photo postcards tend to be impersonal, usually consisting of little more than a factual title or a brief descriptive caption. In contrast, text added to amateur real-photo postcards is lengthier and more personal in tone. This paper situates real-photo postcards between tangible, object-oriented photographic practices of the nineteenth century and more ephemeral modes of using photographs in interpersonal communications that arose in the late twentieth century.

Speaker, Tim. Anderson University. Speaking Type: The Typeface Project.

As an unprecedented immersion in type, my design students are required to create a unique typeface as the culminating project in their sophomore-level typography course. Although

difficult at times, students emerge from this experience with a keen sense of the complexity, elegance, and expressive capabilities found within a single typeface. This understanding completely alters the students' appreciation of and approach to handling type. An overview of the process will be shared, as well as examples of student work including type process and specimen books.

Sperryn-Jones, Joanna. Norwich University College of the Arts and University of the Arts London. Breaking as Making: A Methodology for Visual Work Reflected in Writing.

Rather than using writing to analyze artwork, I have attempted to make writing reflect the approach of my artwork. I have collaged different research material in a similar way, using similar sources to my sketchpad. In my work the content of the writing, 'breaking,' is reflected in its form both physically and philosophically leading to a methodology of breaking. Through this I propose a space for making art that reflects the elements of risk, uncertainty, and paradox.

Spivey, Julie. University of Georgia. Give that Type Some Life! (...and Please Hang Your Punctuation): Typography as Information and Imagery.

While teaching I simultaneously promote a facility with fine typographic details and encourage inventive use of typography. This presentation will explore the dual nature of teaching both the traditional 'rules' of fine typography while also encouraging the use of letterforms as design elements. I will discuss related undergraduate projects and share student work from both the introductory and advanced level ranging from literary arts publication design to essay interpretation.

Stackhouse, Sarah. Ramapo College of New Jersey. Hindsight: How Past Design Styles and Technologies Innovate the Present.

From the era of appropriation in the 1980s, to the DIY movement of the late 1990s, to the current renewed interest in letterpress, graphic designers are increasingly concerned with both preserving and utilizing the history of the field. Reasons for this include the organization of the history of graphic design—separate from painting or decorative arts—and an inclination for exclusivity and authenticity. By infusing studio courses with historical perspectives and technologies, students can develop a greater visual vocabulary, solve design problems with more insight, and connect to a continuum of individuals engaged in the creative process.

Stalker, Robert. Independent Scholar. Transmissions: Word and Image in Wallace Berman's *Semina*.

Between 1958 and 1964, artist Wallace Berman (1926-1976), a central figure among the West Coast '50s and '60s counterculture, distributed by mail a series of small, hand-produced magazines comprised of drawings, photos, poetry, and other texts. As this paper demonstrates, central to the "*Semina* aesthetic" was the interaction between art and poetry, image and word. With reference to the historical avant-garde's deployment of the word-image and typographic experimentation, this paper explores *Semina's* provocative jumbling of art and poetry, foregrounding the magazine's fascination with the materiality of words and images.

Steiner, Katie. The Frick Collection. The Undermined Sublime of Louis Prang's *Yellowstone National Park*.

Louis Prang's *The Yellowstone National Park, and the Mountain Regions of Portions of Idaho, Nevada, Colorado and Utah* embodies a variety of perplexing conflicts. This 1877 portfolio, containing fifteen color prints based on watercolors by Thomas Moran, relied on a traditional visual language of the sublime and a highly sophisticated form of chromolithography to elicit public astonishment. This paper will explore the ways in which technology—here emerging in the form of chromolithography—both enhanced and detracted from the prints' sublime power.

Steinberg, Monica. The Graduate Center, CUNY. The Alter Ego as Satirical Act: A Los Angeles Critique.

The use of alter egos as a satirical means of art world critique is a strategy evident in the work of several Los Angeles Finish Fetish artists of the early 1960s. Billy Al Bengston (Billy Al), Larry Bell (Dr. Lux), and Judy Gerowitz (Judy Chicago) each created a body of work while simultaneously developing an exaggerated persona with a specific identity. My analysis places the satirically motivated performative act in relation to the minimalist object. This play with identity as a critical device can be attributed in part to the presence of Marcel Duchamp on the West Coast, as well as the artists' proximity to Hollywood.

Stephens, Rachel. Nicholls State University. Investigating the New South via the Tennessee Centennial Exposition.

The 1897 Tennessee Centennial Exposition not only marked the one-hundredth anniversary of statehood, but also celebrated just how far the "untried regions of the Western Country" had come since Andrew Jackson's arrival there in the late eighteenth century. Investigating the extensive unpublished records and photographs of the Exposition, this paper seeks to not only study the fair in the context of the many similar events of the period, but to examine it as a microcosm of life as it developed in the so-called New South.

Stephenson, Jessica. Emory University and Kennesaw State University. From Hair to Hat: Changing Fashions in Zulu Women's Head Adornment.

Today, in KwaZulu-Natal and other regions of South Africa, Zulu women wear the beaded hat, called *isicholo*, on festive occasions only, representing a significant change from the daily attention given to the elaborate and delicate top-knot hairstyle identifying married Zulu women in the nineteenth century. This paper traces the shifts in overall form as well as decoration to the beaded headband (*umnqwazi*) from the nineteenth century to the present.

Stewart, Charles Anthony. University of St. Thomas-Houston. Cyprus *Opulentissima*: The Gothic Style of Byzantine Orthodox Churches.

The plurality of Cypriot culture is reflected in its fourteenth-century architecture. At this time the Greek majority practiced Orthodox Christianity, while their French overlords promoted the Latin Church. As the Greek community was given more freedom, eventually their artisans developed a fusion between Gothic and Byzantine styles. The so-called "Byzantine-Gothic" churches of the Stavrotou Missiricou (Nicosia) and the St. George of the Greeks (Famagusta) embody this eclectic style.

Stewart, Mary. Florida State University. Points of Entry.

This presentation will focus on the issues we can use as an initial springboard for an art course. Examples include assigning a hands-on project on the first day of class. For example, a Drawing 1 class may begin with a brief overview, followed by an hour of drawing. Results are posted and reviewed at the end of class, creating a checklist of concepts and skills to be developed during the course. Another suggestion is to run a facilitated discussion of creativity, including at least three types of brainstorming exercises, both verbal and visual. Further, give a visual vocabulary test, playfully making large studies of lines, shapes, textures, etc. Then, make collages from the results as a collaborative team-building exercise.

Stock, Karen. Winthrop University. Diary or Pornography? The Works of Susan Harbage Page and Jenny Holzer.

Susan Harbage Page's *Palimpsest* (2004) and Jenny Holzer's *Lustmord* (1994) are both composed of photographs of the female body. Yet, when compared they reveal how differently the female body is positioned along the personal and political axis of art historical discourse. Page combines imperfect flesh with an interrogation of the instability of sign systems. Holzer reduces the body to small, genderless, and impersonal rectangles. The texts, austere and explicit, speak from a variety of perspectives, yet relate to the atrocities committed against women in the former Yugoslavia.

Stone, David. SCAD Savannah. A Knife in the Ear: Sound Design in the Films of Roman Polanski.

My expertise in designing sound for commercial films will be turned toward some of Roman Polanski's masterpieces with a detailed and appreciative ear. I will present specific examples of Polanski's technique with sound, and show how that sonic design (texture, detail, and the complete manipulation of everything that is heard) enhances the telling of a story, i.e., the text, narrative, psychological path of the characters, and the audience's experience.

Stoneking-Stewart, Jennifer. University of Tennessee, Knoxville. Packed-Up: Absence in a Landscape.

The landscape of the rural southeast and dilapidated, abandoned relics of past lives are a driving force behind my recent images of distorted homes. Nature reclaims a place, homes return to nature; broken elements return to dirt and dust and fill the empty landscape. Voided dark interiors hold little information of the former inhabitants. Flat wallpaper patterns become the vines and trees that now call the structure home. Piles of objects construct a burial mound for the past. Chimneys rise like tombstones from the landscape. Layers on my prints build up like dust on the mantel.

Stubbs, Barbara. Dartmouth College and University of Tampa. Vision and Voice of the Caribbean: Expressing Identity in Art.

Global Caribbean is a comprehensive art exhibition, first shown at the Haitian Cultural Affairs Center in Miami as part of Art Basel Miami Beach 2009. The population of the Caribbean Islands is a blend of cultures and influences. The Caribbean can now participate in global forums, due to changes in national consciousness, minority rights, and technological progress. I examine the identity that is expressed in Caribbean art and research, and analyze the contributing elements in a creative manner.

Suchma, Sharon. The Graduate Center, CUNY. How Do Photobooks Regard the Pain of Others? Sontag's Voice on Photographs In/As Books.

The scholarship on Depression-era photobooks tends to discuss their layout and text/image relation or positions them as "art" or "document." Yet, Susan Sontag adds to our understanding of them by asserting a claim that is closer to contemporaneous reaction than that of most extant research; namely, that photographs of "heartrending subject matter...survive better in a book, where one can look privately, linger over the pictures, without talking." This study aims to bring to light her ideas about the agency of photographs in book form, and apply it to the popularity and interest in such objects during the late 1930s and early 1940s in America.

Sun, Lin. Clark Atlanta University. Authentic Learning of Technology for Graphic Design.

To respond to the rapid digital immigration of media, educators must avoid traditional disciplinary structures and provide authentic expressions in curriculum design. Authenticity is emphasized in classroom design practice with tasks that reflect the current cutting-edge technologies. This calls for the Learning-as-Design constructivist methods that place learners in active positions of designers who use knowledge and skills through mindful engagement. Yuanliang Sun co-authored this paper.

Sutton, Elizabeth. University of Northern Iowa. Hooked on Art History.

As an art historian teaching in a studio department, I have developed assignments to capture students' interest and cultivate their writing and researching skills. I will present three assignments, provide examples of successful student work, and discuss possible modifications. Each of these assignments consists of multiple steps to encourage original work, reflection, and improvement. I will explain the structure of each assignment, show images of student work, and provide participants with assignment sheets, rubrics, and links to additional resources.

Swift, Jason. Plymouth State University. Finding Voice Through Autoethnography and Reflective Inquiry in the Studio Practice.

This paper presents personal experience and evidence of introducing and using autoethnography in studio practice. In addition, it discusses the challenges an academic research methodology presents when introduced into studio practice.

Szatmary, Heather. SCAD Savannah. Breaking Patterns.

I devoted more than twelve months to re-sculpting my body. By using digital photography and a blog to document every morsel I consumed and how much I exercised each day, I managed an approximately 70-pound weight loss. Armed with the data I gathered (weight gained or lost each week, hours spent exercising, and hits to the blog), I returned to object making in an attempt to mark this accomplishment. These pieces are part of a movement redefining drawing and sculpture, while simultaneously celebrating my ability to redefine myself.

Taylor, Jillian. Florida Atlantic University. Drawing Meaning: Recording Detail and Mapping Accumulations.

With the commitment of a nineteenth-century objectivist scientist, I established a rigorous methodology in my studio practice through drawing, cutting, and sorting that asserted meticulous attention to and recording of detail. This resulted in an overwhelming accumulation of components – pieces of information that no longer functioned to create the "whole." With

each work, I created a map that worked less to mark a destination than to structure a journey. No longer lost in the details, these accumulated works affect a whole, where the inflection of my hand in each discreet decision adds up to marking my place.

Taylor, Kim R. University of Cincinnati. The Delicious Paintings of Pieter Bruegel the Elder.

This Pecha Kucha will examine the paintings of the 16th century painter, Pieter Bruegel the Elder, with a focus on one specific element that's woven throughout his works: food. Bruegel used images of food to tell a story, that of the everyman. When viewed in a specific context, his work provides rich detail about how food was a part of daily life in northern Europe. From the spoons found in the men's hats in *The Peasant Wedding*, to the roof full of pies in *The Land of Cockaigne*, this Pecha Kucha will provide insight into the edibles and eating habits during Bruegel's time.

Teller, Steven M. SCAD Savannah. Processes and Seeing through Experience.

Working with monochromatic underpaintings, which separate value from the tone and intensity of color, led to a deeper understanding of the hues, values, and intensities on my palette. The method improved my process of perception.

Terrasi, Tore. University of Texas at Arlington. The Woven Grid: Intersection of Reading within Design and Art.

An analysis of my woven microfilm series 'Grid Studies' provides an exploration of grids and weaving. Inherent within the act of weaving is a dynamic balance between something present and something hidden. Text functions similarly. However, the transparent nature of microfilm enables the lost part of the weaving to become activated again as a visually legible archive of mass media.

Terrell, Matt. SCAD Atlanta. To Look and to Want to Be Looked At: The Gaze as Cultural Myth.

Through semiotic analysis, I explore gender in relation to the understanding of the gaze. Using Barthes' theories from *Mythologies*, I consider ways in which Xtube users turn the gaze into a cultural myth by crafting videos for viewers of specific genders, orientations, and sexual interests. Because Xtube's search parameters assume viewers desire a gendered role, it forces them into a gendered gaze. Just as Kaplan sees the gaze as a tool to fulfill specific psychological desires, user-generated porn permits people to gaze or be gazed upon exactly as they see fit.

Terrono, Evie. Randolph-Macon College. "The Very Remote and Trifling Influence of the Existing War . . . Upon American Art": Artistic and Critical Responses to the Civil War in the 1860s.

In this paper I will focus on artistic interpretations of the Civil War in its duration, as artists attempted to negotiate the demands of grand manner painting while being mindful of constantly fluctuating political and historical conditions. Furthermore, I will engage the economic circumstances, the dearth of patronage for historical painting at the time, as well as increasing competition by other means of ocular experiences, photography in particular, in order to contextualize artistic responses to commemorating the Civil War, its victims, and its heroes.

Thomas, Stanton. Memphis Brooks Museum of Art. Eagle on the Mountain: Freedom and Flight in African American Quilts.

A late nineteenth-century *Eagle on the Mountain* quilt from western Tennessee belongs to a larger group of quilts by African Americans, all of which depict eagles. In contrast to many

traditional representations of the bird, however, these artisans simplified this raptor's form to a few basic geometric shapes, although they sacrificed none of its inherent sense of power or potential for flight. They reflect the hopes and struggles of Black Americans during the late nineteenth century, and their strength in the face of so many adversities.

Thompson, Cynthia. Memphis College of Art. Anguish: Unspeakable Pain in Contemporary Art. *Anguish* is a visceral portrait of isolation, desire, and remorse. Removed from the shadows, a collection of international artists present a visual dialogue that is strikingly raw and at the surface of our emotional armature – one that we work to conceal. This imposing presence of fear and loss compounded by images that, while beautiful, are laden with sorrow, regret and despondency, beckons the viewer to pause and reflect on the frailty of contemporary society and the fallibility of our own existence. Artists discussed include Polly Apfelbaum, Louise Bourgeois, Tara Donovan, Carson Fox, Jenny Holzer, Anders Krisar, Oscar Munoz, Rosemary Laing, Kiki Smith, and Anna Tsantir.

Thornton-Grant, Stephanie. Hillwood Estate, Museum and Gardens. Classroom 2.0: Using Digital Storytelling in the Learning Environment.

Through examples of digital stories created through Voicethread, Vuvox, OneTrueMedia and more, this paper will demystify and define digital storytelling; provide examples of how digital storytelling can adapt to different lessons and audiences; and inspire new ways to visualize information.

Toll, Pamela W. University of North Carolina at Wilmington. No Boundaries International Art Colony and Collaborative Projects

The presentation will encompass a brief history of various collaborative artist-created and artist-administered projects. These include Acme Art Studios, Wilmington, NC; the International Art Colony St. Joakim Osogovski, Macedonia; No Boundaries International Art Colony; Art Point Gumno, Macedonia; Paint a Future, South Africa; Asolare, North Carolina; the Sister City Organization, Wilmington, NC; and DREAMS, Wilmington, NC.

Tollefson-Hall, Karin. James Madison University. Building Community in a Pre-Service Art Education Program Through Mentoring.

Driven by a desire to create a stronger sense of community within the art education program at James Madison University and to increase student lesson plan writing skills, the art education faculty developed a mentor program partnering first semester art education students with students nearing student teaching. This presentation will outline the structure and procedures for implementation of the mentor program.

Toub, Jim. Appalachian State University. In and Out of the Margins: The Art of the Doodle.

This paper will examine the aesthetics of doodles from their most primitive generative states to the sometimes intricate, complex and sophisticated forms into which they often. The doodle, I will argue, is a creative process capable of generating ideas with inexhaustible potential. The origins and development of the doodle into meaningful and complex drawings will be examined in relation to the pattern language theories of the architect Christopher Alexander.

Tradowsky, Christopher. St. Olaf College. Object Becomes Idiom: Appropriation and Contemporary Sculpture.

This paper demonstrates that, through repetition, a three-dimensional object can become an idiom or semiotic shorthand for an entire range of preceding practices. Appropriative artworks can thereby be seen as shared propositions similar to linguistic utterances, which are “cited” and “recited” as much as produced. The paper is part of a project to develop a vocabulary about appropriation that is both precise and nuanced, as we enter an era of ever-widening intellectual commons.

Troy, Charity Shae. SCAD Savannah. Leonardo’s Appropriation and Correction of Michelangelo’s *David*.

Leonardo da Vinci’s *Neptune* sketch in The Royal Collection reveals that the older artist appropriated and corrected Michelangelo’s *David*. The drawing page depicts a darker Neptune in the pose of *David*, a faint Neptune, villa architecture, and instructional notes for a Venus shrine. The sketches and the phrase “fountains in diverse places” lead scholars to believe that these plans are for a possible fountain and villa design that the governor of Milan wanted to commission. Hence, Leonardo has adapted the *David* for his own artistic needs.

Troy, Virginia Gardner. Berry College. Textiles on Display 1940-1970: The Museum of Modern Art.

This paper will trace a number of pivotal exhibitions of textiles at MoMA between 1940 and 1970 in order to understand the role of textiles in uniting art, design and non-Western art. They also spurred the manufacture and consumption of innovative patterns, weaves and fibers during what can be called “the golden age of American textiles.” The attention MoMA devoted to textiles during this period changed the way that textiles were perceived, designed and used; with the seal of approval from the arbiter of good design, textiles entered the environment of modernism. They represented post-war ideals of prosperity, innovation, and ingenuity on an international level.

Turner, Jae. Emory University. Mary E. Hutchinson: Queering Kitsch in Pen and Ink.

Mary E. Hutchinson (1906-1970) is unknown today even though she achieved critical recognition and produced a significant body of work during the mid-twentieth century in the U.S. Through a feminist perspective informed by queer theory, I will explore a series of pen and ink drawings produced by Hutchinson between 1942 and 1945 as kitsch. Rather than attempting to recover Hutchinson as a “modern” artist, I engage this extreme example from her body of work to follow “kitsch” as it marks a pervasive visual turn in U.S. culture.

Turri, Scott. University of Pittsburgh. The Painted Digital Image.

I am interested in the interface between computer-generated imagery, literature, and non-linear narrative, and its relationship to painting. I design my paintings on the computer, print out the result, and then make larger scaled painted replicas. My paintings mimic the computer screen in that there is little hand present in the paintings. I plan to explore these topics and explain how digital technology has helped shape my work.

Upshaw, Abigail. University of Georgia. Strike a Pose: Thoughts on Jessie Mann and the *Grande Odalisque* as Model.

Photographer Len Prince and his model Jessie Mann participate in a collaborative project entitled *Self Possessed* (2001-2006). Prince's series features Mann in various poses recalling seminal artworks. For instance, *Untitled (Plate 88)* plainly conjures Ingres' *Grande Odalisque*. By aping the famous nude's pose, Prince and Mann present a novel form of analysis aimed at exposing the constructed nature of Ingres' original painting and the related disparity between perception and reality.

van der Plas, Claire. See: Isenbarger, Stacy.

Van Hook, Leila Bailey. Virginia Tech. Violet Oakley and the 'Moderns.'

Violet Oakley (1874-1961) was the foremost female beaux-arts muralist in the United States. Although artistically and socially conservative, she was an ardent pacifist. While her contemporaries often praised her, she did not convey her radical views in an equally progressive style, thereby weakening her political voice.

Victore, Laura. See Fisher, Anthony.

Vigneault, Marissa. University of Nebraska-Lincoln. Hannah Wilke's Performative Text.

The correlation between body and text within Hannah Wilke's work functions as a countering to the divisive essentialist/constructivist split that dominated the discourse on feminist artistic practice and its shift from the 1970s into the 1980s. Wilke's series connects the reclamation of the female body as subject to the linguistically based practice of the well-known feminist artists of the 1980s. Wilke's emphasis on deictic language and assertive presentation of the performative body highlights the strategic use of her own form as a rebuttal to the authoritative male voice.

Voeller, Megan. University of South Florida. Narrating Ryan Trecartin.

In this paper I adopt a series of narrative personas that respond to the video *Sibling Topics (section a)* by Ryan Trecartin, in which the artist portrays four identical sisters. Across these narrative sections, I introduce interpretations of Trecartin's work framed by both familiar and unfamiliar art historical methodologies and self-reflexively invite readers to consider my inquiry as narrative and as performance.

Vorwald, John. University of Wisconsin-Stout. Revolving Barriers to Authorship: Perceived Difficulties of Authorship in the App Age.

This paper will use web design's evolution as an example of how design students approach, adapt, and learn advanced tools and how the tools have succeeded and failed to become as intuitive as the usability of the sites they create. Following web design as a foundation, other new media will also be considered in terms of what authoring tools will become for mobile, touch, and e-reading devices.

Wachsmann-Linnan, Ute. Columbia College. Does Pain Make Us Stronger? Understanding of Human History through Images of Suffering.

This paper discusses images of suffering in visual arts and in film and offers interpretations of the immediate effect on the audience as well as the possibility of using art as an ideal tool to understand and teach human history.

Waldvogel, Ashley. SCAD Savannah. Power Play.

In recent years we have seen a dramatic decline in students' creativity levels and willingness to play, explore, and take risks. Are parents who focus on structured activities for their children and who quake in fear at the thought of a 7-year-old playing alone on the sidewalk doing a developmental disservice to their children, one that will resonate throughout their future lives and careers? Is it possible to undo that damage in a college classroom? This paper will address the importance of play and ways to integrate play in the design classroom.

Wall, Natalie Lentz. University of North Carolina at Greensboro. Experiencing Art History: How One Art History Course Embraced the Role of Display.

Treasures of Heaven: Saints, Relics and Devotion in the Middle Ages, a traveling exhibition at the Walters Art Museum in Baltimore, provided a distinctive opportunity for art history students at the University of North Carolina at Greensboro. Using catalogued and displayed material evidence to comprehend meaning and context, students examined featured works while studying the curatorial interpretation of objects in the exhibition. How does experiencing display in the museum further learning in art history courses? This paper examines this issue by analyzing how one art history course, structured around an art exhibition, developed and benefited from the role of display as a manifestation of the art history discipline.

Wallis, Jonathan. Moore College of Art & Design. They Drew First Blood: Jenny Drumgoole and the Real Women of Philadelphia.

In March 2010, Kraft Foods Inc. launched an online recipe contest based on one of their premiere products, Philadelphia Cream Cheese. Hosted by celebrity chef Paula Deen, the event consisted of eight weekly recipe submissions and drew an enormous public response. Jenny Drumgoole's participation, however, was anything but ordinary. In her quest for Deen's approval, she performed a parodic, yet heroic narrative of personal struggle and conquest over adversity inspired by America's legendary action hero, John Rambo, that unexpectedly revealed the manipulation and exploitation of participants via corporate capitalism and social media. While Drumgoole disrupted the contest, promoting the venue as a forum for individual expression and peer recognition, the contestants remained pseudo-employees whose creativity and enthusiasm were solicited for the purpose of product evangelism and increased profit.

Walsh, Catherine. Boston University and University of Montevallo. The Transformative Landscape of Giambologna's *Appennino*.

A colossal figure meant to allegorize the Apennine Mountains, in whose foothills it is situated, Giambologna's *Appennino* (ca. 1580) at once represents landscape and is a part of nature as the base of the work is living rock, part of the Apennine range. Because of its scale, the ten-meter tall figure obviously alters the landscape around it and the local ecology, as it displaces indigenous flora and fauna. The monument is, in turn, changed by nature and human intervention. This

paper considers how the *Appennino* mediates the human experience of nature while simultaneously and continuously transforming nature.

Watkins, Alison. Ringling College of Art + Design. Leslie Dill: Cloaking and Revealing the Human Soul.

This paper will explore the work of American artist Leslie Dill whose art gives visual form to poetic texts, and to the significance of language itself. Her working premise focuses on the idea that words have spiritual significance, and that our utterances collectively conceal and expose us at the same time. The presentation will explore how in Dill's artwork the words revealed through image become a vehicle for expressing the intimacy of the human soul.

Watson, Keri. Auburn University at Montgomery. Captioning the Image: The Significance of Text in *You Have Seen Their Faces*.

Unlike other documentary books of the 1930s that culled their photographs from the Farm Security Administration's file, *You Have Seen Their Faces* (1937) is the compilation of written and visual material gathered over two trips novelist Erskine Caldwell and photographer Margaret Bourke-White took across the Deep South in July and August 1936 and March 1937. It records, via photographs and text, the effects of the Great Depression on the rural poor.

Webb, Emily Taub. SCAD Atlanta and Anthony F. Mangieri, Salve Regina University. Lost Art Project: Forging Collaboration and Exchange in the Art History Classroom.

Three years ago we initiated the Lost Art Project, a collaborative assignment that we use in our art history classes. The Lost Art Project asks students to use literary and visual sources to recreate a work of art that no longer exists, complete a fragmentary work of art, or enact an artistic technique or process that is no longer current. The assignment has been successful, resulting in a yearly symposium in which students present their visual and written work to the greater college community.

Webb, Keith. University of Central Oklahoma. Social Networking: The Super Communication Tool.

Through social networking, art and design students can effectively express their creative process from start to finish, teleport their portfolio worldwide, and have a professional virtual persona. This paper presents the way the faculty and students in the cartooning and other Illustration classes in the Department of Design at the University of Central Oklahoma are using social networking as a tool for super communication.

Westfall, Charles. East Tennessee State University. Hirst's Transubstantiation.

In recent years Damien Hirst's work has developed into the literal representation of the philosophical position which Sartre and Bacon sought to represent in text and imagery. As Hirst has said, speaking of his work *A Thousand Years*, "[I was] trying to do a three-dimensional Bacon Painting." I will discuss the relationship between Sartre's Existentialism (particularly as expressed in his early work *Nausea*) and what Bacon called, in his own work, the "brutality of fact." Hirst's practice both fulfills and distorts these ideas by transubstantiating them from the poetic and symbolic languages of word and paint into the real flesh and real death of his vitrines.

Weyl, Christina. Rutgers University. Experimentation and Variation in Louise Nevelson's Early Atelier 17 Etchings.

Women artists were largely overshadowed by their (more famous) male peers, despite participating actively in Atelier 17 and representing one-third of the New York roster. This paper will examine thirty etchings that Louise Nevelson created at Atelier 17 that are notable for their experimental intaglio technique.

White, Brooke. University of Mississippi. Brain Drawings: Science, Technology and Photography in the Studio.

Brain Drawings, a series of photographs, video, and digital drawings, investigates the ways that Alzheimer's disease alters one's connection to memory and place. By using x-rays of skulls, MRI brain scans, and photographs from my personal history, which include landscapes and family photos, these images describe my personal interpretations of the disease. By creating confusing visual spaces coupled with holes of tangible ones, I aim to bring the viewer into an Alzheimer's view of the world.

White, Tommy. Cleveland Institute of Art. Combat Drawing.

Combat Drawing is a nontraditional exercise I use to engage students in the practice of drawing. Breaking away from customary teaching methods infuses the classroom with fresh energy and often promotes innovative ways of seeing and making. Through tactical dialogue and divergent thinking, students become liberated from the limitations of their own physique as they explore the nuances of their contingent world. Using digital images and video, this presentation provides examples of exercises, student engagement, and finished works.

White, Yonsenia. Durham Technical Community College. For Colored Girls: Black Women Who Leave Academia (When the Ivory Tower is Not Enough).

In this panel discussion, I will share experiences of black female professors in order to create possible solutions for future minority professoriate. I question the African-American absence in the art academy and wonder why black female professors often resign or seek other careers outside of academia.

Wilson, Ric. University of Missouri. Integrating the Letterpress Studio and the Graphic Design Curriculum.

This presentation will talk about how we use letterpress in our design curriculum. Over the past twenty years, letterpress has made a resurgence in the design community—from revived programs in universities to hobby print shops and commercial printers. Integrating the letterpress studio into the design curriculum allows faculty to teach the history and terminology of our profession and the history of typography.

Wilcox, Aaron. University of North Carolina at Wilmington. Infinitely Recyclable, But Be Careful.

This paper will deal with the ways we address waste and what it means to our current population of environmentally responsible students. Clay is infinitely recyclable. It doesn't break down; it is a permanent record that will exist in one form or another for tens of thousands of years.

Williams, Evan D. New York University. An Unsettling Backdrop: The Contemporary Art World in Zimbabwe.

This paper examines the precarious but vibrant world of contemporary art in Zimbabwe. Showcasing four living artists and four national art institutions — a museum, a gallery, a workshop, and a festival — this paper analyzes the hostile conditions that have existed since Robert Mugabe’s rise to power in 1980 and the progress that has nonetheless been made towards the establishment of a diverse and self-sufficient art world.

Wohl, Jessica. Sewanee: The University of the South. Getting to Know You: Projects in Introductions and Collaborations.

Through a series of introductory exercises, art students are introduced to new materials, new processes and to each other, by way of improvisational challenges, creative projects and timed exercises. The central objective of these exercises is to create a supportive and collaborative group dynamic while focusing on, and building a familiarity with, innovative solutions to the creative process. Exercises focus on marrying form and content, as well as skill building and confidence boosting in the presentation of art and ideas.

Woodworth, Matthew. Duke University. The Flower of the North: The Forgotten Cult of St. John of Beverley.

Although virtually unknown today, John of Beverley (d. 721; canonized 1037) was one of the most popular saints of medieval England. I explore his miracles as they are depicted in the stained glass of York Minster. The rare survival of both glass and late medieval hagiography demonstrates how an Anglo-Saxon saint could be co-opted to solidify archiepiscopal power. I will also discuss the architecture of Beverley Minster, built in the Gothic style between c. 1220 and c. 1420 as John’s pilgrimage church.

Wren, Linnea. See: Nygard, Travis.

Yontz, Barbara. St. Thomas Aquinas College. Art at the End of Times: Capitalism, Marxism, and Contemporary Art.

While contemporary art is inextricably tied to the market, there are artists working outside it, exposing systems of power while creating social exchange. My paper identifies philosophic concepts that argue for disruption, tying them to artists whose work creates a ‘new beginning’ in contemporary art, one based less on individual and market concerns, and more on social ones.

Yost, Bambi. See: Hunt, Jon.

Zach, Miriam. See: Muecke, Mikesch.

Zalesch, Saul. Louisiana Tech University. Ephemera.org and Bringing Original Art Ephemera into the Classroom.

This talk will introduce listeners to the ins-and-outs, and some of the difficulties, of maintaining a history website that changes regularly. It will use specific images that had unusual response levels, or elicited special interest in other ways, to provide a clearer idea of the range of interests in history and art that exists online and in the classroom.

Zalewski, Leanne. Randolph College. From Orientalist to Symbolist Sculptor? Jean-Léon Gérôme's Artistic Transformation.

In this paper, I will analyze Jean-Léon Gérôme's *Bellona*. He exhibited this Symbolist representation of the fierce goddess forty-five years after his Neo-Grec painting, *The Cock Fight*, which had launched his career. Scholars today still focus their attention on his paintings, but I believe that equal consideration should be given to his late work—the sculptures.

Zarzycka, Marta. Utrecht University and Wolfsonian Museum. Outside the Frame: Mourning in Press Photographs.

This talk highlights the cultural mediations that surround photographs of mourning women as emblematic figures of loss and grief. While taking into account the psychoanalytical work on mourning, I follow the cultural shifts the concept of mourning undergoes in feminist and postcolonial theory, becoming productive rather than pathological, active rather than reactive. I investigate how photographs of mourning involve two complex and interrelated layers: the construction of an embodied, gendered, and racially identified mourning subject and the consequent placement of this subject within/outside geopolitical boundaries.

Zuniga, Grace E. University of Georgia. The Body as a Tool of Power.

My current work includes the significance of faith healing, witchcraft, and shamanism in a cultural environment that is specific to the border between Mexico and Texas. I use traditional techniques such as papermaking and printmaking and merge them with processes reliant on technology. I make handmade abaca (banana leaves), sabai grass paper, and various Japanese papers as foundations for images. I then use a variety of photographic processes such as screen-printing, lithography, and digital output to print images on the paper.